



1965 Rolex GMT-Master Pepsi
Estimate: £15,000
[William George & Co](#)



George IV silver candlesticks
Estimate: £350–520
[Adam's](#)



Coffee table, Herman Miller
Estimate: £760–1,150
[Wright](#)



Marble bust
Late 19th/early 20th century
Estimate: £11,500–15,500
[Christie's](#)



Andy Warhol, Mick Jagger
Estimate: £30,000–50,000
[Sotheby's](#)



Pumpkin, Yayoi Kusama (b.1929)
Hammer price: £550
[Forum Auctions](#)

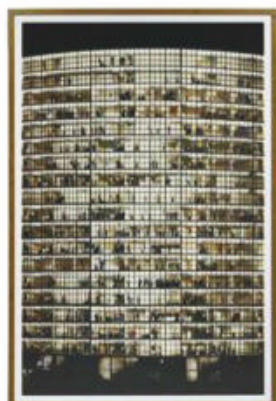


Hermès bag Kelly
Starting price: £7,500
[Stockholms Auktionsverk](#)

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May Day V, Andreas Gursky
Estimate: £450,000–650,000
[Phillips](#)



Mahogany dresser
Estimate: £500–660
[Uppsala Auktionskammare](#)



Swivel chair by Hans J. Wegner
Estimate: £2,460–3,300
[Bruun Rasmussen](#)



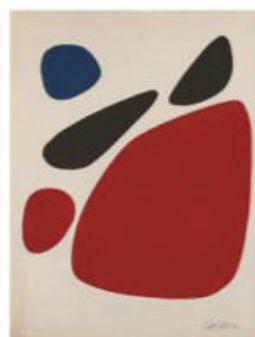
Style of Serge Mouille, ca. 1950s
Estimate: £300–460
[Rago Arts](#)



Edwardian Art Nouveau frame
Estimate: £200–300
[Tennants](#)



Emerald cut diamond ring
Fixed price: £27,400
[Once Upon A Diamond](#)



Without title, Alexander Calder
Estimate: £430–600
[Artcurial](#)



Edwardian arm chair, ca. 1910
Fixed price: £3,850
[Wick Antiques](#)

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Auction Special



Before Christmas, a small team of us hopped into a van and headed to Clevedon Salerooms, a short drive from our Bristol office. There were mince pies and mulled wine on offer, but we were on a mission – so just the one glass, then... **We needed beautiful bargains** to create a photoshoot around. For just over £500, we filled our van with lots, affirming my belief that regional salerooms offer amazing value for money **without sacrificing on quality**. First-time bidder Sophie Hannam reveals more about the sale in ‘**Style for a Song**’ from page 49.

Elsewhere in this Auction Special, Caroline Wheeler reports on **the big trends affecting hammer prices**, according to those on the

podium. Take a look at what’s hot this year on page 86, and then check out ‘Star Sales’ (p127), to see the **unique pieces that have caused a stir** recently. Look out, too, for our **Auction Special logo**, for a salesroom twist on some of our regular features.

Away from the drama of the auction house, this month’s homes deliver our trademark blend of **old and new interiors** styling. My jaw hit the floor when I saw vintage dealer Roberta’s **medieval home** (p76) – peppered with design classics, its **front door pre-dates Henry VIII!** We found it so fascinating, we’ve taken an in-depth look at **heritage doors** on page 84.

Mel

Mel Sherwood, **Editor**

MY FIVE FAVOURITE ANTIQUES IN THIS ISSUE...



HAMMER HIGHLIGHTS

This William De Morgan vase is a prime example of a type of pottery that is soaring at auction.

P88



FALLING FOR YOU

Fall-front secretaires are so underrated at the moment – this intricate 19th-century example sold for just £550.

P68



GILDED THRONE

This is my favourite of the golden treasures that sold at auction recently – I love the lion paw feet.

P37



KNOCK LIKE AN EGYPTIAN

Sadly, this 19th-century sphinx would not tie in with my Thirties door, but I do love it!

P85



PAINTER'S PORTRAIT

This mini portrayal of artist William Holman Hunt was painted after his death by Edward Robert Hughes.

P134

HOMES & ANTIQUES

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THIS MONTH'S CONTRIBUTORS

(plus, their best-ever auction buys)



Theodora Burrell
wrote 'Focus on Fall-
front Secretaires'
page 68

Theodora is a specialist in glass, ceramics and works of art and has been at Lyon & Turnbull since 2011. She joined the *Antiques Roadshow* in 2018, where she values ceramics.

'I've hardly bought anything! But my great-grandfather was a glassblower and he worked alongside Paul Ysart. My granny has a few signed paperweights, so I buy glass examples to continue the collection.'



Thomas Forrester
offered his expertise in
'Ask the Experts'
page 124

Thomas has been a director at Special Auction Services since 2006. His specialities are jewellery, silver, ceramics, works of art and modern design. He is also a familiar face on BBC One's *Bargain Hunt*.

'My best-ever buy is also my first – a woodblock print by Scottish artist Arabella Rankin. It's a village scene in Skye with two cats basking in the sunlight and I wonder what the people are saying.'



Kate MacDougall
wrote 'Material
Matters: Marble'
page 117

A former member of Sotheby's furniture department, Kate is a freelance writer specialising in interiors, antiques and all things rural and has written for *Country Life* and *Horse & Hound*, among others.

'My favourite auction buy is an ink and watercolour landscape by Frederick George Wills, which I got in an online auction for £19!'

Additional thanks to

Chris Borgman, Colette Earley, Katie Pike, Natalie Savage, Chris Stocker

Subscribe
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Bridgewater
mugs
p46



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ON THE COVER

Photograph Sofi Sykfont/House of Pictures

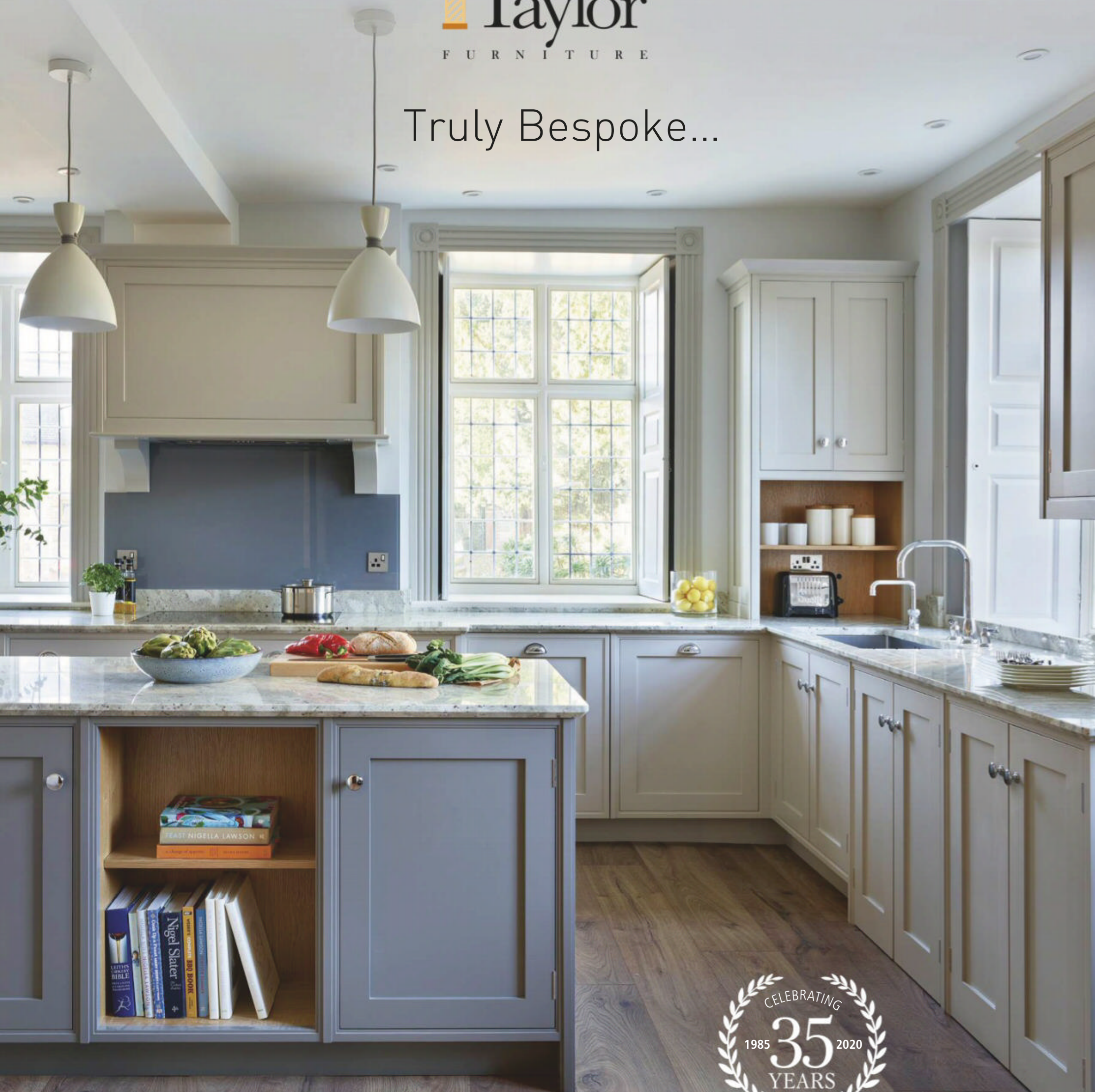
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CONTENTS

THE MONTH 15

Five happenings not to be missed, from paintings of Elizabeth I to a special Spode exhibition

IN THE SPOTLIGHT 21

We shine a beam on a Van Gogh self-portrait and the upcoming sale of a Shakespeare First Folio

STYLE.NOW. 25

Don't miss your monthly style briefing, including desirable new homewares and the antiques making waves in the salesroom

JAY BLADES: BID FOR TREASURE 35

Our columnist reveals his best-ever auction buy – a desirable design icon for £7!

■ WISHLISTS 37, 39 & 41

It's time to shop for golden pieces at auction, showstopping umbrella stands and delicate, pastel-coloured glassware

Page 29

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60

■ Homes

PAPER TRAIL 60

Wallpaper and pattern paired with dark wood furniture create a surprisingly fresh scheme
+ **FOCUS ON fall-front secretares 68**

TRACES THROUGH TIME 76

A beamed medieval manor throngs with mid-century modern and vintage finds
+ **FOCUS ON front doors 84**

A LIGHT TOUCH 92

Peace and tranquillity in a light-filled Finnish apartment, furnished with flea-market treasures

WINDOWS ON THE PAST 106

Old meets new in an impressive and sensitively extended cottage in northern Scotland



■ Homes

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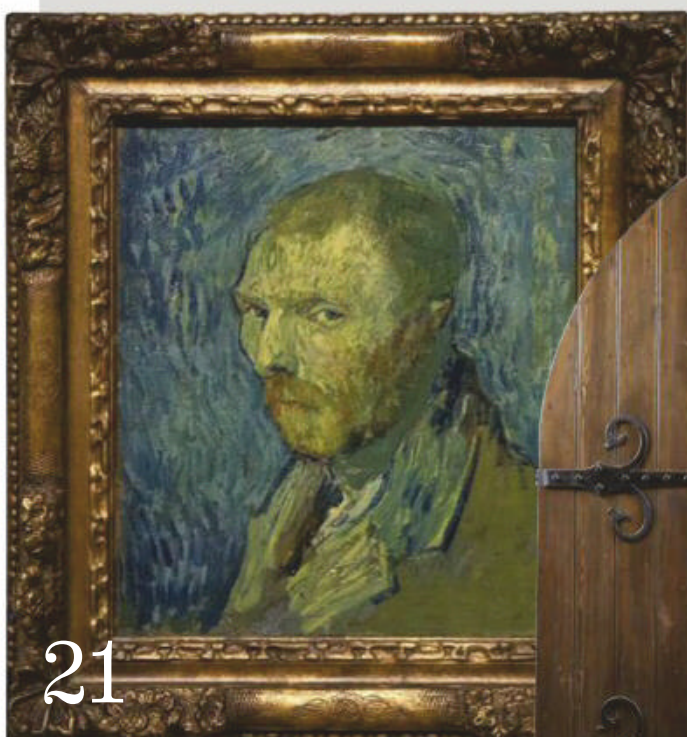
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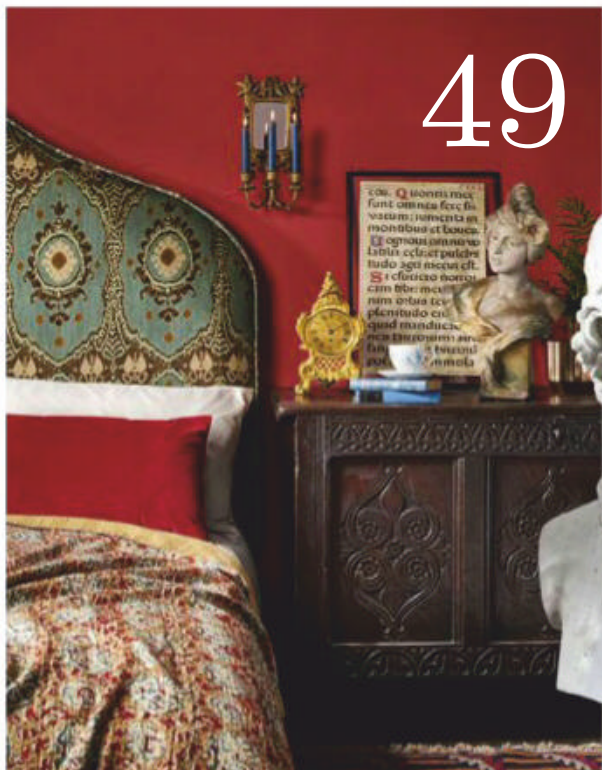


21

84



49



117



CONTENTS

Antiques

■ STYLE FOR A SONG **49**

Auction rooms are great places to bag a bargain but can seem daunting. We gave our novice a budget of £1,000 and set her loose in the salesroom

■ SALESROOM FOCUS: FOLLOWING THE TRENDS **86**

Not sure what to invest in? From jewellery to artworks, our specialist panel reveal all

■ DESIGN ICON **101**

Let the sunshine in: we celebrate the Sole chair from the master of playful design, Fornasetti

■ MATERIAL MATTERS: MARBLE **117**

Track the varied history of this revered stone, from the Elgin Marbles to modern lighting

ASK AN EXPERT **124**

Our specialists assess your treasured pieces

ASK JANET **125**

Advice on a teak sideboard and Delft vase

■ STAR SALES **127**

Key talking points from the salesroom

FAIRS & AUCTIONS **131**

Local auctions and fairs not to be missed

Features

■ HEIRLOOMS IN THE MAKING **42**

In our new series, delight in the exquisite pietra dura of craftsman Thomas Greenaway

■ THE EDIT **71**

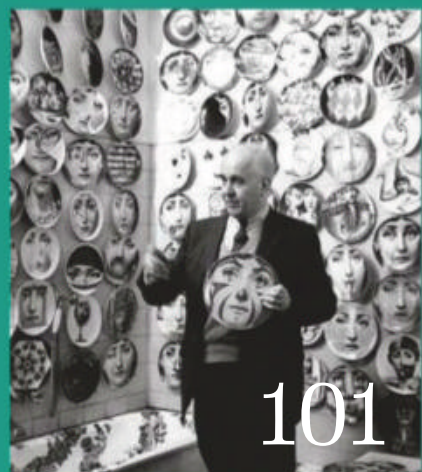
Discover your dream sofa in our pick of the best

TRAVEL: HOTEL COUTURE **136**

Five special hotels putting antiques at their core



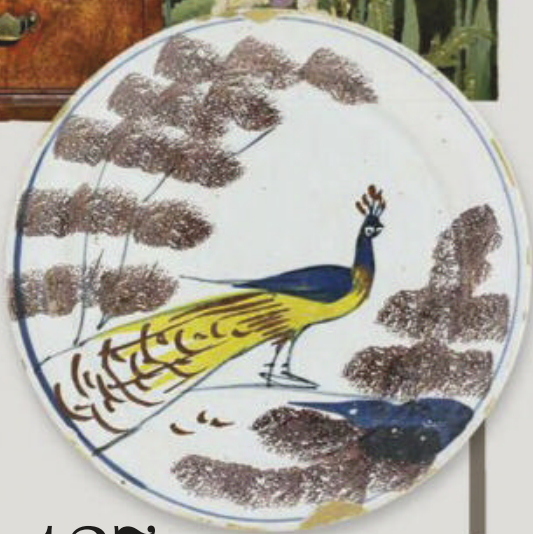
42



101



86



127

Every Issue

LETTERS **11**

■ COMPETITION **29**

SUBSCRIPTIONS **46**

COMING NEXT ISSUE **100**

STOCKISTS **151**

■ ON THE COVER



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It's a wrap!

I received this month's edition of *Homes & Antiques* and was very impressed that it arrived in a 100 per cent recyclable paper wrap. Packaging is so important to me, as we continue to move into the online realm. The need for responsible packaging is essential. On more than one occasion, I have tried to provide encouraging feedback on items I have received that have been grossly over-packaged, along with the irresponsible use of plastic, inside and out.

Homes & Antiques however, has demonstrated a willingness to span the globe in what is clearly a responsible look to the future. I know we have the ability to enjoy your magazine online, but there is nothing like having the real thing in your hands. Keeping past practice going is so important, just as in your wonderful article about Nick Hand and The Letterpress Collective.

Kathryn O, Canada

MEL SAYS: This is a subject that concerns so many of us now, Kathryn, and I was as thrilled as you are when we were able to make the switch to paper. There really has never been a more environmentally friendly time to subscribe to *Homes & Antiques*!



RIGHT Janet's printer's tray is filled with trinkets and pieces that she has collected over the years.



★
Star Letter

BELOW Kathryn was thrilled to receive her subscriber copy of *Homes & Antiques*, now wrapped in 100 per cent recyclable paper.

Miniature memories

It was lovely to see the resurgence of the printer's tray in your January 2020 issue. They were very popular in the 1990s when I got mine. My grandchildren love seeing it on the wall and remembering their additions. I would recommend this as a perfect way to display a collection that can grow over the years without over-filling the house. Here is a photo of mine – there are cufflinks that belonged to my father and a LEGO minifigure from my grandson. Each piece has its own memory.

Janet Stiff, via email

Get in 'Touch

If you would like to be featured in *H&A*, write to us at homesandantiques@immediate.co.uk



STAR LETTER
Our star letter winner* will receive a bottle of **Taittinger Brut Réserve** worth £44.15 – [taittinger.com](https://www.taittinger.com)



* UK readers aged 18 or over only. Include a daytime phone number. Tea towel pattern may differ from example shown.



ABOVE On a trip to London, Marleen and her husband visited the McEvoy exhibition after reading about it in the November 2019 issue of *H&A*.

Deserving of rediscovery

We went to see the Ambrose McEvoy exhibition at Philip Mould & Co that was featured in your November issue and it was excellent. Such an interesting story and really beautiful artwork – we feel he deserves to be rediscovered and appreciated. We eagerly bought the catalogue and the biography to learn more about him. Thank you for the piece in *H&A* – we would have been very sorry to miss this!

Marleen Barth, the Netherlands

MEL SAYS: *I'm glad you enjoyed the trip, Marleen. This exhibition left me wondering: 'Who else has art history forgotten?'*

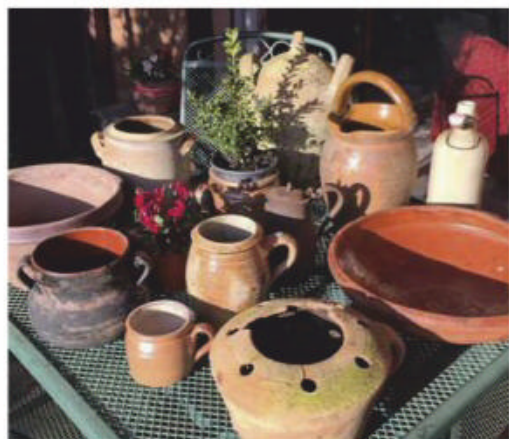
Collectable confit pots

I was enthralled to read the article about confit pots in the February edition of your magazine as my wife and I have recently started collecting stoneware on various French holidays. Our research begins at home, looking at where in the district we intend to visit by

going on websites that advertise events (vide-greniers.org is always a favourite). Extra benefits are meeting the friendly residents – even though we do not speak the language, conversations extend far beyond those of bartering for goods. Apparently, we are called ‘chineurs’, meaning treasure hunters! The brown bowl was purchased in Normandy, from an elderly lady who was so pleased to fetch the flat platter that we use for fruit, and explained that these all belonged to her grandmother. The green glazed bowl, purchased near Honfleur for €1, is now used to store onions. Most of the other items were obtained near Saumur in the Loire Valley and are now used for flower arrangements in the house or in the garden during the summer.

Derrick Laundon, via email

MEL SAYS: *Je suis très envieuse of your charming collection, Derrick!*



ABOVE Derrick and his wife collect confit pots on their jaunts to France.

If Antiques Could 'Talk...

Gone full circle

This longcase clock was presented to Robert and Sarah Studholme over 250 years ago in 1766, presumably to commemorate their wedding. Amazingly, it's found its way back to their great-great-great-grandnephew – my husband, who is an antique and longcase clock restorer. Four years ago, a local dealer brought him a very neglected brass clock face. While cleaning it, he realised that Studholme was his grandmother's maiden name. We dug into the family tree and, sure enough, Robert Studholme had married Sarah Charles and had six children. We don't know where it's been for the last 250 years, but now it stands happily ticking and chiming, ready to be passed, along with its history, down the family.

Christine Nuttall, via email



DO YOU HAVE AN ANTIQUE WITH A STORY?

If you have a locket containing the image of an ancestor, or a steamer trunk that's travelled the world, then we want to hear about it. Tell us all about your antique's story and take a good picture of it, then send it in to us (see addresses, left). If your piece with provenance is printed, we'll send you a tea towel worth £12 from Thornback & Peel. (thornbackandpeel.co.uk)

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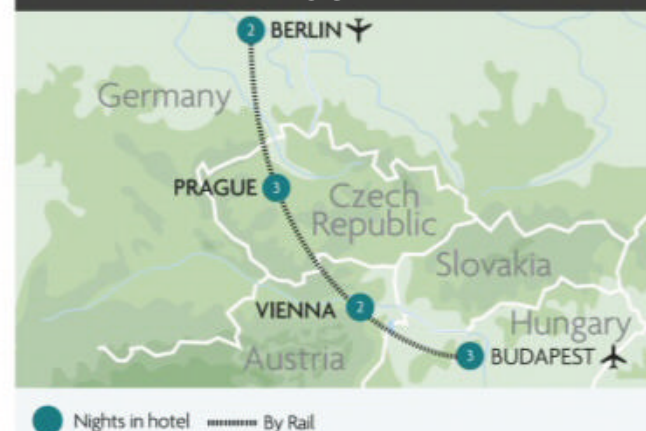
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Days 3-5. Exploring Prague

After a morning in Berlin, today you travel by train to the Czech Republic. You arrive in mesmerising Prague for three nights. On Day 4, explore the 'Golden City' of Prague on a guided tour. Admire the magnificent Charles Bridge and the cobbled Old Town Square. Day 5 is at leisure.

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Take a train to Vienna, Austria's incomparable capital and the former seat of the Hapsburg Empire. On arrival take

a guided tour, seeing the city's grand architecture lining the famous Ringstrasse, as well as taking in the narrow, elegant buildings of the idyllic Old Town. Day 7 is free for you to explore.

Days 8-9. Uncovering Budapest

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Days 10-11. Return home

Today is free in Budapest. On Day 11, transfer to the airport and fly back to London.

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the MONTH

THE FIVE THINGS TO BUY, SEE AND DO THIS SEASON

1 the COLLABORATION

LITTLE GREENE NATIONAL TRUST WALLPAPERS

Drawing on classic wallpaper designs from heritage properties across Britain, the National Trust Papers collection is a contemporary twist on historical designs. Belton Scenic (pictured) is based on a c1785 pattern from the ornate Chinese bedroom at Belton House in Lincolnshire. 0845 880 5855; littlegreene.com

Belton Scenic is one of seven designs in Little Greene's National Trust Papers range and costs £209 per roll.



RIGHT Bust of Josiah Spode sculpted by Neal French in 1958 to mark the 225th anniversary of Spode's birth. **BELOW** An example of 'pie crust ware', this game dish dates to c1795.

the FAIR

2

SPODE SOCIETY AT AFE

Pay a visit to the Art & Antiques for Everyone Fair at the Birmingham NEC from 2nd-5th April for your chance to see precious ceramic artefacts from the Spode Society, plus pick up delectable antiques from an array of prestigious dealers. The Spode exhibition will cover all periods of production, from 1770 through to the 20th century. There will be around 170 choice pieces on show, which each celebrate Spode's innovation and passion for fine design. antiquesforeveryone.co.uk

CLOCKWISE FROM TOP An earthenware lime pot c1833-47; c1823 bone china matchpot; this rare bone china stand, c1820, would have been used for displaying pineapples; c1785 creamware claret jug with hinged lid.

3 the SALE MODERN ART AT BONHAMS

Setting the tone for the upcoming Impressionist & Modern Art sale at Bonhams on 26th March is this surrealist piece by artist Salvador Dalí. Created in 1937, diptych *Couple aux têtes pleines de nuages* reveals outlines of Dalí and his wife Gala, which frame desert scenes peppered with classic surrealist motifs. The piece is offered with an estimate of £7m-£10m. 020 7447 7447; bonhams.com

Dreamed up during the height of Dalí's surrealist period, this piece is an ode to his wife, Gala.



the EXHIBITION

FACES OF
A QUEEN

4

Shortly after the Spanish Armada's failed attempt to invade Britain in 1588, three iconic portraits of Elizabeth I were painted by different artists. All of the artworks are similar, but have a few subtle differences. Now, until the 31st August 2020, visitors to the Royal Museums Greenwich can see all three portraits together for the first time in their 430-year history. Can you spot the difference?

020 8312 6565; rmg.co.uk



This particular portrait, on loan from the National Portrait Gallery, will join a similarly regal piece from Woburn Abbey and another from the Royal Museums Greenwich, which was saved by the nation in 2016.

Create a welcoming living space with pops of Orla Kiely colour in primary hues, like these Juniper Stem curtains in Citrine, £118, and this stack of cushions, from £40 each.



Classic Stem wallpaper, £67 per roll; Juniper Stem table lamp, £75.
ABOVE Dachshund Citrine tea towel, £16 for two; Bunch of Stems oven mitt, £16; Bunch of Stems apron, £25.

5

the COLLECTION

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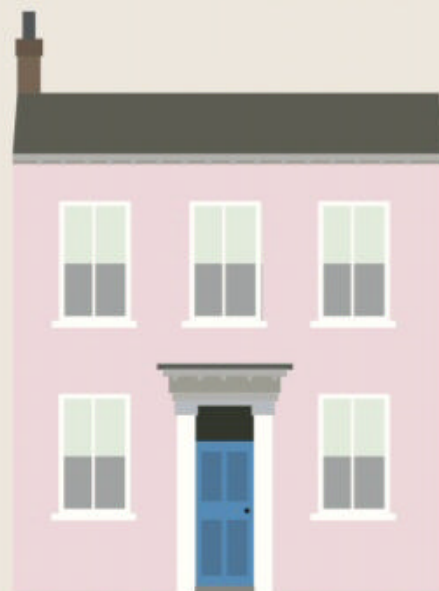
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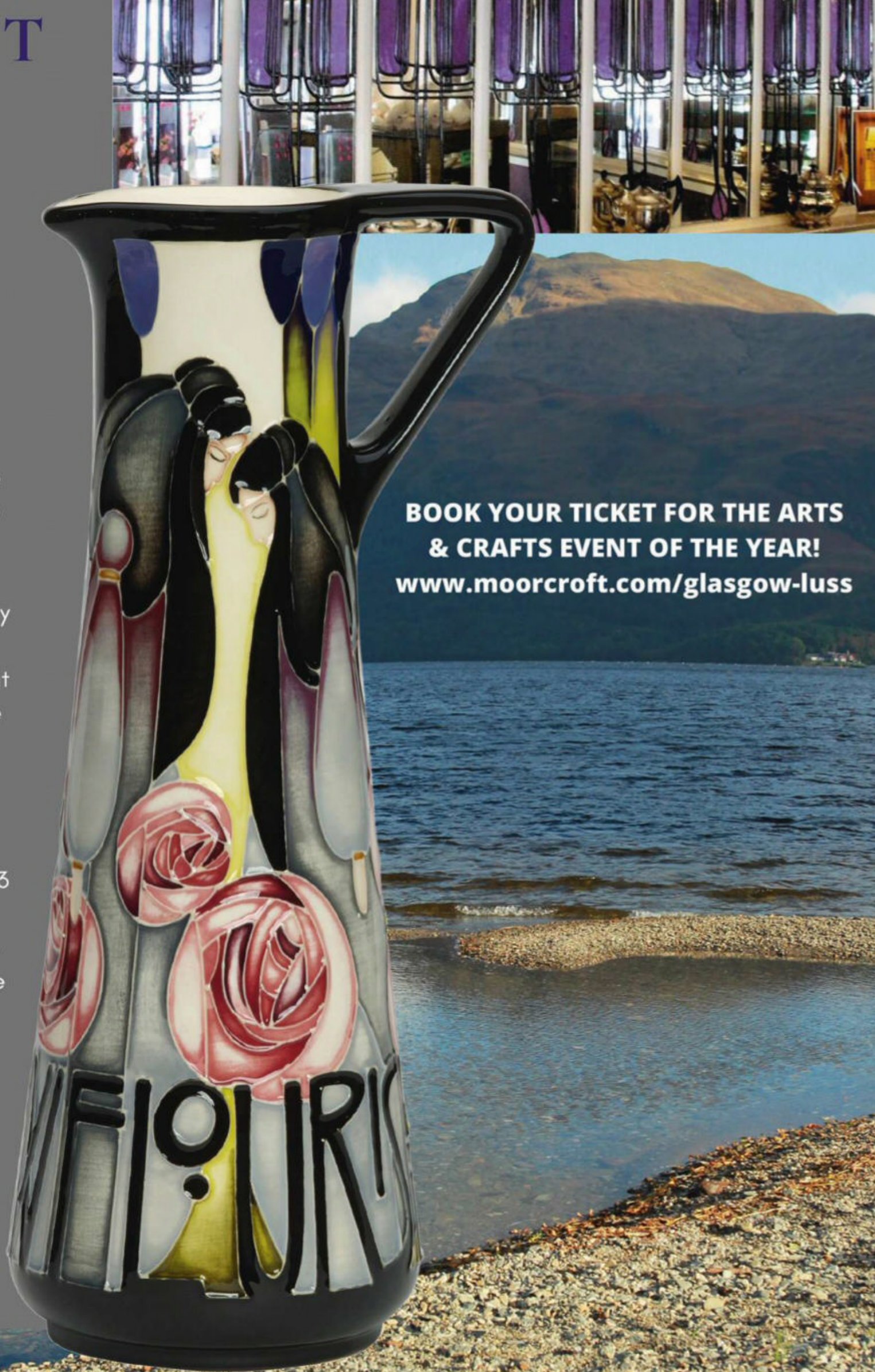
MOORCROFT

In June, Moorcroft will be travelling up to Scotland to celebrate the Glasgow Four. The event will be held at split locations - the picturesque Loch Lomond and also the famous tearooms, Mackintosh at The Willow.

The 150th anniversary of Charles Rennie Mackintosh's birth was celebrated with a preview of the ten million pound restoration of the original Willow Tearooms. While the art school was seen by experts as the finest achievement of Glasgow's best-known and visionary architect, many of the public will view the tearooms as the place that defined the Mackintosh style where Charles and his wife, Margaret, worked in unison.

At the tearooms there is a talk by Celia Sinclair who restored the 1903 building. During this event, the *Let Glasgow Flourish Collection* will be unveiled and other Mackintosh style designs will also be available alongside some Scottish landscapes.

Book your place early to avoid disappointment - this is set to be the Arts and Crafts highlight of the year and the time to visit Scotland!



**BOOK YOUR TICKET FOR THE ARTS
& CRAFTS EVENT OF THE YEAR!**
www.moorcroft.com/glasgow-luss

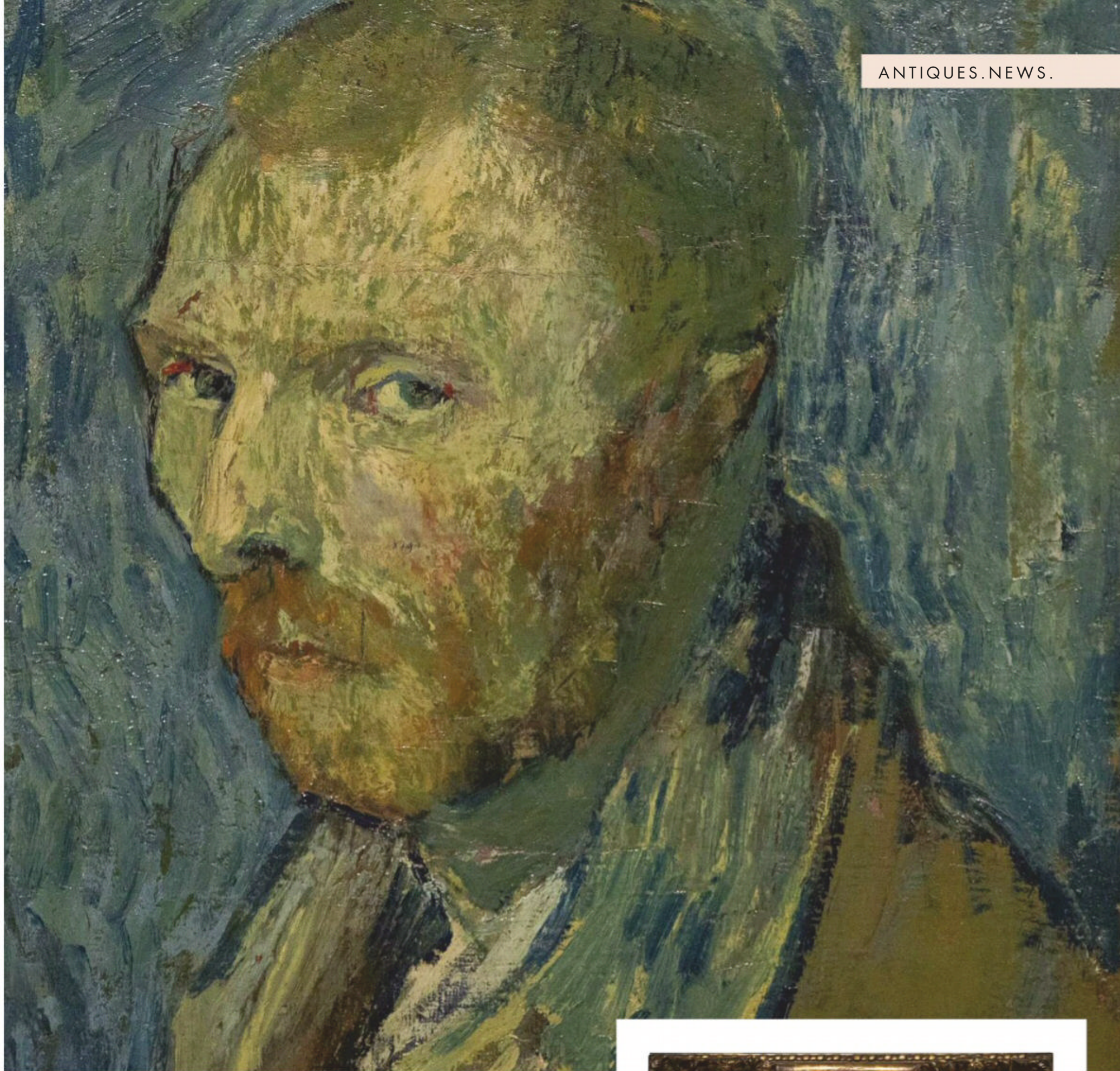
Pictured above, *The Willow Ladies* by Vicky Lovatt

READER OFFER

Order now www.moorcroft/mackintosh (RRP £660)

Buy before 2nd April and receive a 10% discount plus a £50 voucher to spend on the *Let Glasgow Flourish Collection*. Quote H&AGLAS

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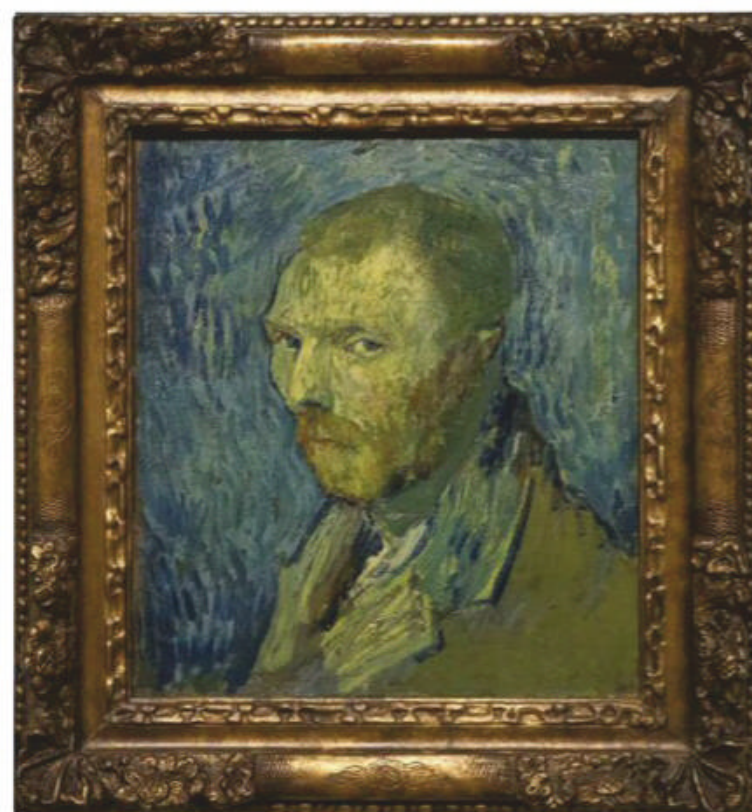


In the Spotlight

VAN GOGH SELF-PORTRAIT DECLARED GENUINE

Painted in swirling sombre tones, this haunting self portrait is quite different from Van Gogh's usually vivid style, which is why, for years, experts have doubted its authenticity. *Self Portrait*, painted in 1889, was recently delivered to the Van Gogh Museum in Amsterdam by Oslo's National

Gallery, where Dutch experts have confirmed that it is indeed a work by the infamous post-impressionist. The moving piece is now known to have been painted while he was suffering from psychosis in a French asylum, a year after he had severed his own ear. vangoghmuseum.nl



To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life :
O, could he but haue drawne his vvrit
As vvell in brasse, as he hath hit
His face ; the Print vvould then surpasse
All, that vvas euer vvrit in brasse.
But, since he cannot, Reader, looke
Nor on his Picture, but his Booke.

B. I.

Martin Droghda sculpsit

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TRAGEDIES.

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Printed by Iaggard, and Ed. Blount. 1623.



In the Spotlight

SHAKESPEARE FIRST FOLIO TO BE OFFERED FOR SALE

For the first time in nearly 20 years, a copy of Shakespeare's *Comedies, Histories, & Tragedies*, will be offered for sale. With an estimate of \$4m-\$6m, the extraordinary tome will sell at Christie's New York on 24th April. Published after Shakespeare's death in 1623 by two of his friends and fellow actors, John Heminge and Henry Condell, the First Folio brings together 36 of his plays, including precious works that may otherwise have been lost to history, namely *Macbeth*, *Measure for Measure* and *Julius Caesar*.

christies.com

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Face value

Portraits have adorned our walls since the ancient Egyptians depicted rulers and deities. This new range of limited-edition prints by Michaela Gall celebrates the world's most iconic figures, from Bess of Hardwick to Picasso.

We are enraptured by this striking profile of ballerina Dame Margot Fonteyn, £110.
theshopfloorproject.com

Make it personal

Kitchens are inherently sociable spaces, so it's important that the design you choose reflects your unique style and personality.

This year, Canterbury-based Herringbone Kitchens has launched a new modular design with interiors expert Abigail Ahern, so you can create your perfect kitchen for a fraction of the price. Cabinets start from £255, are made from sustainable materials and can be painted any colour.

01227 638066; herringbonekitchens.com



ORIENTAL GEMS

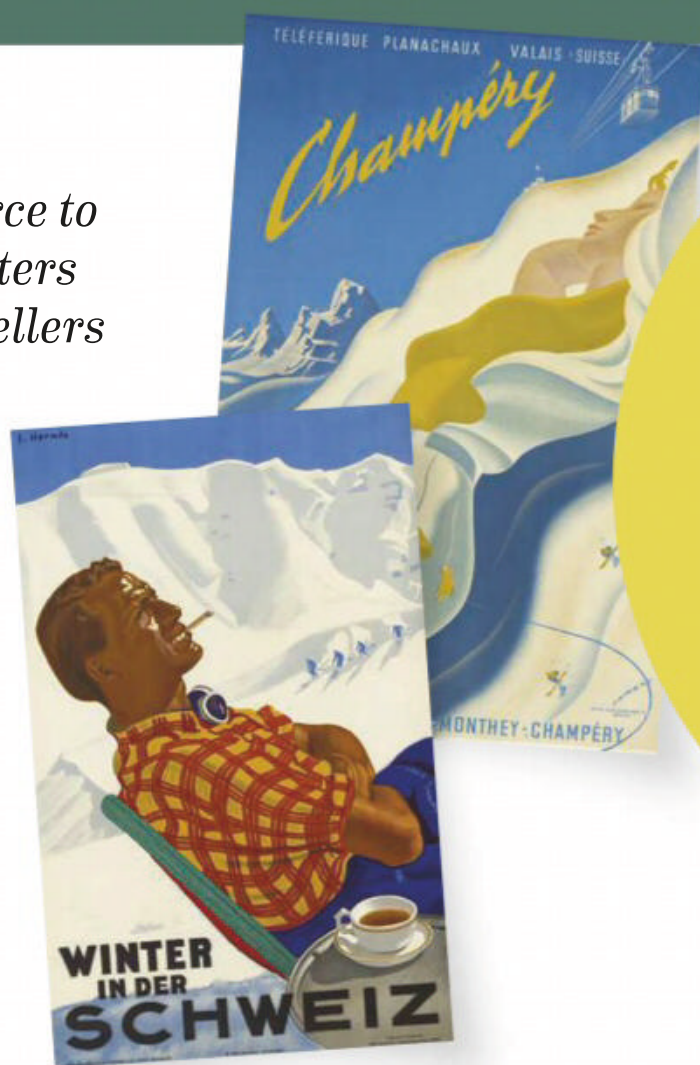
A pair of early 18th-century chairs caused a flurry of bidding when they came up for sale at Elstob & Elstob in North Yorkshire recently. Made from scarce padouk wood, the chairs were crafted in China to a design by English cabinetmaker Giles Grendey. Estimated at £4,000-£6,000, they sold for an amazing £23,000. 'The Chinese have a long and distinguished history of furniture making and exported high-quality pieces to the West,' says David Elstob, 'but furniture of this type and early date is a rarity.'

01677 333003; elstobandelstob.co.uk

SKI SEASON

Buyers were out in force to bid on 1920s-60s posters in The Ski Sale. Top sellers included Champéry, 1955, by Martin Peikert, which sold for £9,375, and Winter in Der Schweiz, c1938, by Erich Hermes, which made £4,500.

0131 557 8844;
lyonandturnbull.com



Antique Speak

Playworn

Commonly used to describe childhood favourites such as Dinky Toys and Matchbox cars, 'playworn' is a collector's term for a toy that shows a reasonable amount of damage. So, the next time you're browsing your local flea market, keep an eye out for those charming scuffs and scrapes.

Inspiration

Bookshelf

From iconic homes and lush houseplants, to avant-garde design studios, these tomes have inspiration covered...



Take a peek behind the closed doors of Parisian and London-based design lab Galerie Kreo and discover cutting-edge furniture and artworks. (£65, Flammarion)



In *Plant Tribe*, the bloggers behind @urbanjungleblog offer helpful tricks to introduce lush houseplants into your home to boost your mood. (£25, Abrams)



The Iconic Interior presents 100 desirable spaces, from 1900 to now, including homes designed by Piero Fornasetti and Matthew Williamson. (£24.95, Thames & Hudson)

RUSTIC CHARM

As we begin to move towards spring (who else is longing for blue skies and bright mornings?) filling your home with soft linens in neutral shades will create a fresh and inviting atmosphere. These new table linens (from £13.50) and cushions (£30) from Nordic House are just the ticket.

01872 223220; nordichouse.co.uk

Woven wonder

Interiors aficionado Matilda Goad has her finger on the pulse of the hottest homeware trends – and her signature scalloped lampshades are something of an Instagram icon. We're head over heels for her new woven ceramic lamp bases, made from interlocking strips of clay. Available in Red, Jade Green, Blue and Blush Pink, they cost £280 from either Matilda's online shop or Liberty London.

matildagoad.com





Auction buying tips

We asked four experts for their best advice when it comes to shopping at the salesroom...

'Try to see the piece you're thinking of buying in person. Often, the scale of items can surprise you, even if you've got the measurements listed.'

Theodora Burrell,
Specialist, Lyon & Turnbull

'Always check the conditions of sale. They'll be online, in the room, or printed in the catalogue.'

Marc Burridge,
Director, Clevedon Salerooms

'Be decisive. Decide whether you want the piece or not before the auction begins and then go for it!'

Alex Bagner,
Co-owner of The Rose hotel, Kent

'Don't forget the auctioneer's commission, VAT and any online bidding charges – these will often add 30 per cent on top.'

Lisa Lloyd,
Owner of Hand of Glory and an Antiques Roadshow expert



FLORAL FANCY

You can always count on Laura Ashley for comfortable, well-made furniture with roots in traditional design – and the classic shape of this Lynden chair would look wonderfully inviting in a heritage home. Plus, the moody floral fabric – new for this season – lends a sophisticated edge that's prime for making a statement. The cosy Lynden occasional chair in Parterre Dark Seaspray fabric costs £1,175.

03332 008009;
lauraashley.com

60-Second Guide

VESTA CASES

These novel and pretty silver 'smalls' are perfect to collect and display

Friction or 'strike anywhere' matches were invented in 1827 by a chemist in Stockton-on-Tees. Matches became known as 'vestas' after the Roman goddess of fire and hearth, Vesta, and were used for lighting oil lamps, candles and stoves, as well as cigars and cigarettes. Fashionable cases were introduced to hold them safely, and these 'vesta' cases had a ribbed 'strike' on the base. From the 1880s onwards, the silversmiths of Birmingham – a manufacturing centre for silver 'smalls' – produced a slew of silver cases to satisfy every taste. Big name makers included Alfred Dunhill, Asprey and Sampson Mordan,

and the legacy is a huge variety of vesta cases available today, including gem-set, enamel-decorated, engraved, chased and initialed examples. There are novelty forms to hunt for too, such as animals, musical instruments and buildings, which carry an added premium. Groupings (or 'parcel lots') of run-of-the-mill Victorian vesta cases can be bought at auction for under £150.

For more collectable single examples, expect to pay £200-£300 each at auction while, for rare novelty examples, prices can reach into four figures.



WIN

A designer Anglepoise lamp

10 winners will receive a beautiful Type 80 desk lamp worth £199!



A contemporary take on the traditional design, the Type 80 desk lamp has a dramatic profile.

We're delighted to team up with design giant Anglepoise to offer *H&A* readers the chance to win a sleek and stylish Type 80 desk lamp, created by renowned product designer Sir Kenneth Grange. Worth £199 each, there are 10 lamps up for grabs.

After several years of experimenting with car suspension systems, automotive engineer George Carwardine first patented his idea for a flexible task light in 1932. As springs were crucial to the design, Carwardine went into production with industrial spring manufacturer Herbert Terry & Sons and, just like that, Anglepoise – the iconic brand we know and admire today – was born.

The Type 80 is one of the company's latest launches and comes in a choice of four striking colours – Matte Black, Rose Pink, Grey Mist and Pistachio. All Anglepoise products are now guaranteed for life when you register them, so you can rest easy knowing your lamp is protected.

Visit anglepoise.com for more information.

Enter Now

When did George Carwardine license his design to spring makers Herbert Terry & Sons?
A. 1934 **B.** 1935 **C.** 1936

ENTER ONLINE
homesandantiques.com/competitions

ENTER BY POST
 Send your answer, name and phone number to:
Homes & Antiques,
 Issue 331, Anglepoise
 competition, PO Box 501,
 Leicester, LE94 0AA

Closing date: 7th April 2020
 at 11.59pm

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On Instagram

@the_saleroom

To us, bidding on beautiful antiques from the comfort of our own home sounds like the ultimate luxury. With The Saleroom, you can place bids on items all over the world and monitor the lots that you're interested in – ideal for when you can't attend a sale in person. Over the past few months we've spotted some lovely pieces on offer, like this 19th-century Buddhistava, a striking longcase clock, collectable Marvel comics and a Venetian landscape from the English School.

BOHEMIAN LIKE YOU

Relaxed, boho spaces filled with earthy colours, trailing houseplants, macramé hangings and plenty of retro 70s rattan are certainly of the moment. And it's a look that's easy to create if you already own an array of antiques and vintage pieces from different eras. This sweet, loopy mirror from Sainsbury's Home is the ideal finishing touch, and it's an absolute steal at £18. Perfect for a relaxed bathroom, alongside linen towels and brass accents, or a chilled-out living space with fluffy Berber rugs and cacti.

[sainsburyshome.co.uk](https://www.sainsburyshome.co.uk)



What to Sell Now

SUSIE COOPER ART DECO CERAMICS

Alison Snowdon of Fieldings on why you should cash in...

The prices for bold, abstract art deco ceramics designed by Susie Cooper have gained momentum at auction. Cooper was revolutionary – one of the first female pottery designers whose name was included on backstamps – she opened her own factory in Stoke-on-Trent in 1929. Pieces made at Gray's Pottery and for Susie Cooper Productions in patterns such as Moon and Mountains, Cubist and Geometric are sought after. This 1930s Geometric wall charger (top) sold for £750 (est £150-£200) recently, while two Gray's Pottery dishes made £200.





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**Antiques
in numbers**

£1m

Was the amount paid by a private buyer for a rare Edward VIII sovereign, setting a new record for the sale of a British coin. Featuring a profile of the Queen's uncle, the coin was one of a small collection of trial sets made before Edward abdicated in 1936.



ICONIC STYLE

If fashion's your bag, Kerry Taylor's Passion for Fashion auctions showcase collectable period clothes and accessories. The top lot of a recent sale was Princess Diana's 'Travolta' dress, bought by Historic Royal Palaces for £220,000, which will go on display at Kensington Palace.

020 8676 4600;
kerrytaylorauctions.com



Meet the Expert

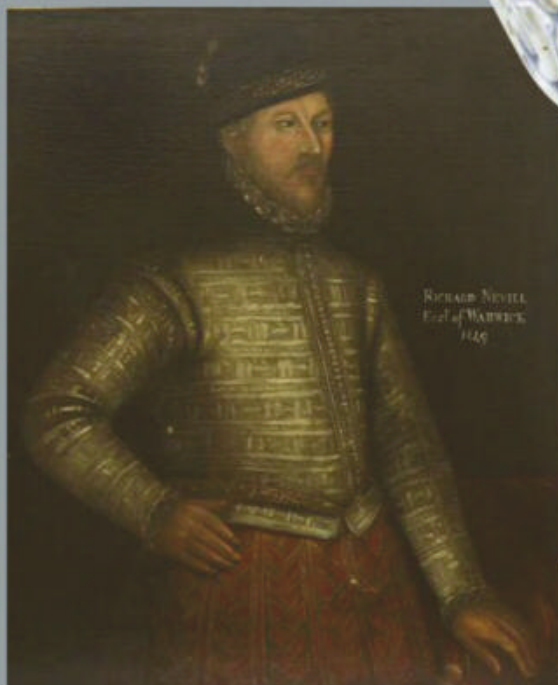
*Briony Harford, Auctioneer
and Valuer at Sworders*

Art and design have always been a big part of my life. I studied art history at Nottingham University before taking a Masters at Sotheby's Institute of Art in 2012. My first job was for Tania Buckrell Pos, an art advisor who helped clients buy world-class paintings, from Picassos to Monets. This gave me a taste for the auction world and I did an internship at Chiswick Auctions, then worked my way up from receptionist to valuer to auctioneer at High Road Auctions, then Criterion Auctioneers.

I joined Sworders in 2017 and take auctions at least twice a month – it's the best part of the job and I want to make our sellers happy. Mounting a sale of 800 lots is a massive undertaking – everything

has to be catalogued, set up inside the salesroom and lotted up a week before the actual sale.

On house visits and probate valuations I get to see and handle some great antiques, from fine furniture and paintings to collections of silver, china and pens. My taste in antiques has broadened since joining Sworders. Now, I like little pieces of silver such as pill and snuff boxes that have history but don't take up much space. And I only buy jewellery through auction – it's such great value. This is my dream job, but ultimately I'd like to run my own auction house.



LEFT Briony enjoyed seeing this 17th-century portrait soar up to £7,600 (est £1,000-£1,500). **ABOVE** This blue and white Delft bowl surprised everyone, making £2,800 (est £300-£500); Briony sold this Chinese gilt bronze incense burner – it took £27,000 last November.




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Jesse Wild

Jay Blades

BID FOR TREASURE

The furniture restorer and designer reflects on his best-ever auction buy, and hints at where you might find your own bargains to bid on

Right, so, I'm at this auction in Wolverhampton, and there's a lot that's made up of three boring white bedside cabinets and an ordinary-looking plywood chair. But *I* know that chair is treasure; it's an original Robin Day Hillestak. The auctioneer opens the bidding at £3.50. While thinking to myself, 'Are you for real?' I calmly raise my hand. Someone else bids £4, then I'm in for £4.50 – and I'm expecting this to rocket at any moment – but it continues to go up by 50p at a time! At £7, the lady I'm bidding against says, 'No.'

'£7 once, £7 twice...' – surely someone's going to jump in and bid me out of the water any second now – 'Sold!' and the auctioneer's hammer goes down.

Seven pounds for an original Robin Day stacking chair. It's worth about £400! That's the kind of auction I love. Where there's a load of fishing rods, some broken golf clubs and then an iconic chair in among everything. I love the joy of finding those hidden gems.

They are the types of auctions that you see advertised on social media – the ones that are just small, one-person set-ups. If they

are doing house clearances, they are worth checking out. Anyone that does house clearances and has an auction associated with it, they can sometimes turn up the real gems. And they don't necessarily know what they've got. They don't know about Robin Day, or Ernest Race, and if you can identify it, and you can get it,

then that's the real value of your passion for antiques and good design.

There's this other auction that I love going to – and I'm keeping the details of this one under my hat

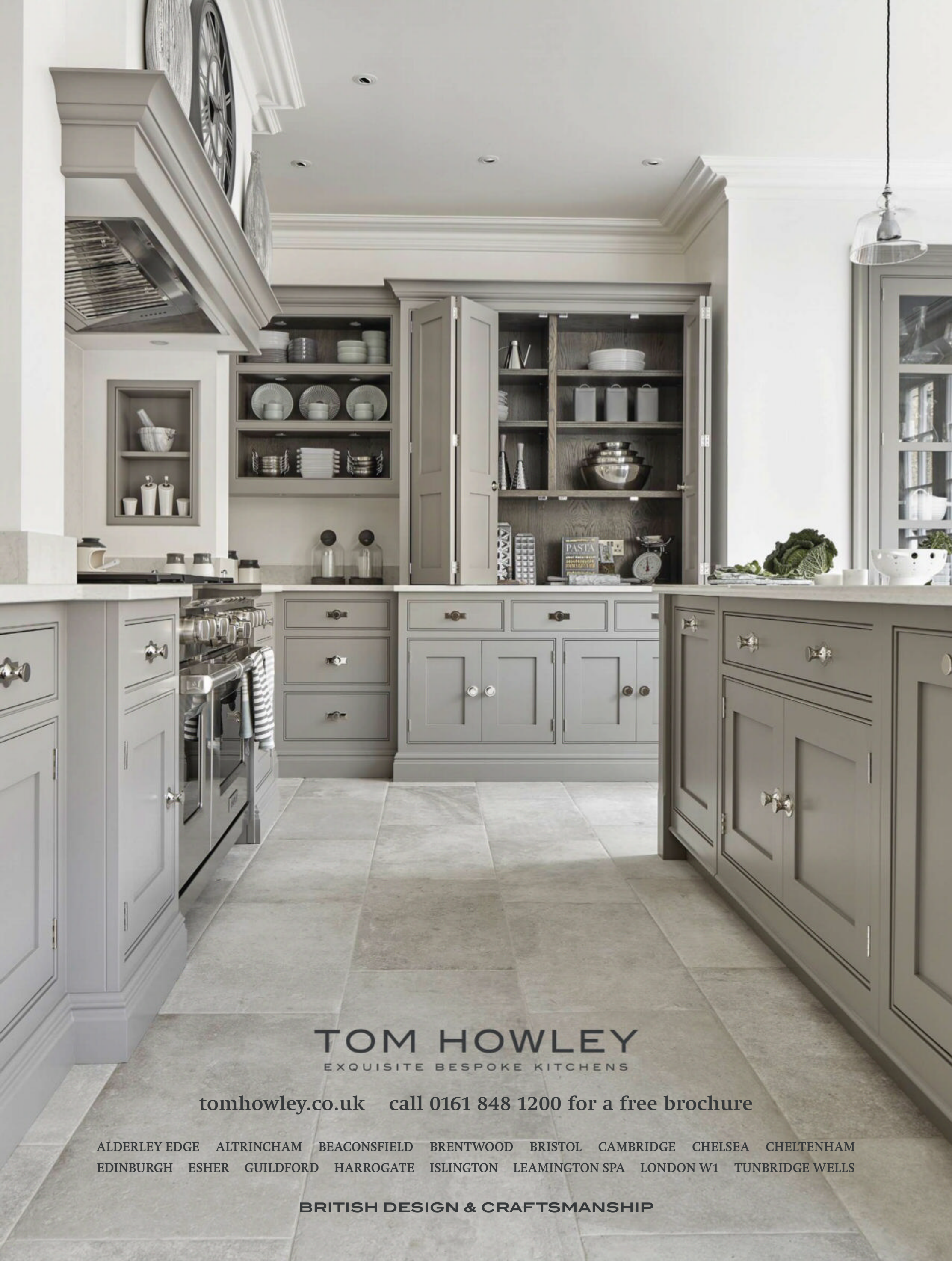
because it's *so* good – and it's the best I've ever been to. I missed it last time and boy, did I miss out. There was original Gordon Russell furniture that had come from a nunnery. Some pieces were marked with things like '1 out of 10' – my friend got a sideboard for under a fiver!

I never sold that chair; it's one of the few items that I've kept. Who can say they've bought a Robin Day chair for £7! And that lady I was bidding against? She actually wanted the cabinets! I was happy to give them to her. 

'I love the kind of auction where there are fishing rods, golf clubs and a Robin Day chair among them.'

Jay's £7 Robin Day Hillestak is now painted a slick black.





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Wishlist
Golden Glory
Your local auction house is awash with exquisite furniture that dazzles

- 1) George II-style giltwood pier table (est £1,000-£2,000) sold for **£500**, Sworders.
- 2) Louis XIV-style gilt window seat (est £100-£150) sold for **£400**, Roseberys.
- 3) French gilt chandelier (est £1,000-£1,500) sold for **£1,600**, Woolley & Wallis.
- 4) Italian painted and parcel-gilt fire screen (est £200-£300) sold for **£250**, Chorley's.
- 5) German rococo carved giltwood console table (est £6,000-£9,000) sold for **£13,750** for a pair, Sotheby's.
- 6) George II carved giltwood mirror (est £600-£800) sold for **£750**, Lyon & Turnbull.
- 7) 19th-century open armchair (est £600-£1,000) sold for **£892** for a pair, Bonhams.





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Wishlist

Brolly Dollies

Come rain or shine, these umbrella stands are a must this season

- 1) Moss umbrella stand, £20, Made.
- 2) Brass and cast-iron waterfall stick stand, £690, David Griffith Antiques.
- 3) Ceramic penguin umbrella stand, £50, Graham & Green.
- 4) Esmond stand, £198, Anthropologie.
- 5) Art nouveau iron stick stand, £650, Graham Smith Antiques.
- 6) Fornasetti Doberman stand, £4,500, Holly Johnson Antiques.
- 7) 20th-century stand, £270, Taylor's Classics.
- 8) Umbrella-shaped stick stand, £395, John Howkins Antiques at Selling Antiques.

KEY: OLD/NEW





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Beautiful and gloriously scented, these gardens are also practical

trial beds where unusual varieties are grown for distillation in small batches.

Beyond the formal gardens are the Perfume Crop Fields, the River Walk and The Lost Orchard.

Visitors can enjoy delicious meals with a fragrant twist at The Scented Botanist Bistro-Café. Many of the ingredients are produced on the estate or locally sourced.

You can also browse the perfume & gift shop, and discover more about fragrance



by joining a tour, perfume blending workshop or one of a wide range of scent-related experiences. Private parties and groups welcome.



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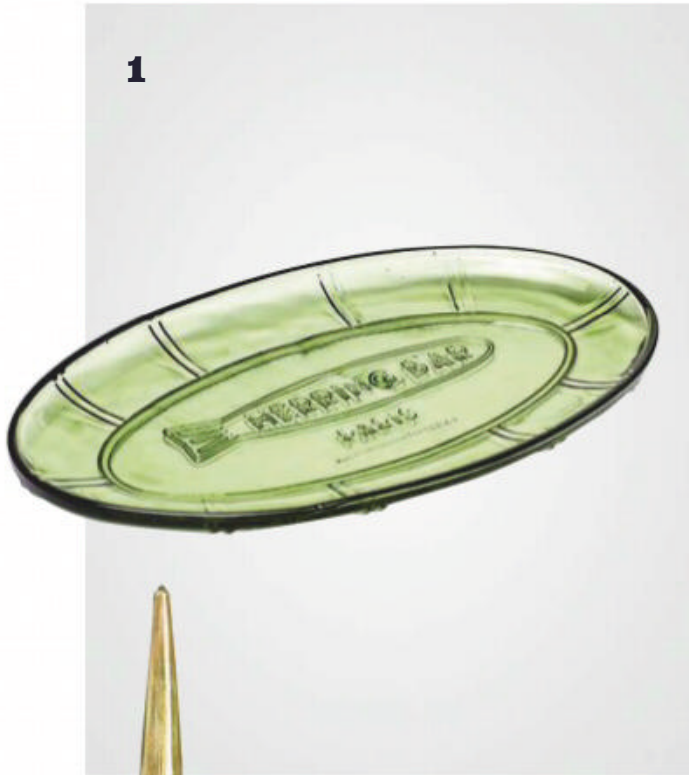
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Trendsetting Antiques

Pretty in Pastel

Choose glassware that's pale and interesting

Coloured glass has been around for centuries – from ancient Roman artefacts to the elaborate stained glass in churches and cathedrals. But it wasn't until the 19th century that opalescent glass was first manufactured – a fine example being this Bohemian enamelled and gilt green glass decanter (£3,200 from Mayfair Gallery). Vases and drinking glasses of today are often modelled on vintage designs, such as this lemonade set (£125, from Ceraudo), which could grace any dining table.



1) Herring Bar Green glass oval platter, £28, Trouva. **2)** Pink glass plant mister, £9, Sass & Belle. **3)** Retro Palm Leaf glass pendant light, £85, Cult Furniture. **4)** Juno Mint Green medium vase, £30, Dartington Crystal. **5)** Pivoines vase, €950, Lalique. **6)** Lina Orange ribbed glass decanter, £28, Oliver Bonas.



'These stones will be transformed into pieces of furniture or artworks that will be treasured for generations to come.'



Heirlooms in the Making

PAINTING IN STONE

Traditionally trained, Thomas Greenaway draws on his time in Italy to piece together pietra dura, creating artworks that will be treasured for a lifetime, and longer

WORDS KATY LAYTON
PHOTOGRAPHS JESSE WILD

Early morning in the gentle hills of Tuscany: Thomas, pickaxe in hand, methodically digs into the earth to uncover a wealth of marble and semi-precious stones.

These will be transformed into pieces of furniture or artworks that will be treasured for generations to come. This is where every shard of Thomas's pietra dura begins.

Thomas brings home his geological finds to rural Northamptonshire, where he creates his 'paintings in stone' in his converted Edwardian outbuilding. But his journey to becoming a master craftsman began in Scotland, at the renowned Chippendale International School of Furniture. It was here that he discovered his love of marquetry work. Thomas worked hard to master this ornate craft, but little did he

know how this would stand him in good stead for a calling he was yet to discover.

Flourishing in Florence

It was while he was studying art history in Italy that Thomas fell in love with marquetry in stone. Pietra dura has an expansive history and dates back as far as the Ancient Romans. However, it wasn't until the 16th century that this art form blossomed in the Italian cultural epicentre, Florence. It's no wonder that this is where Thomas was introduced to, and later mastered, the intricate craft of pietra dura. 'I had four wonderful years in Italy learning the art form in a family workshop,' he tells us.

During a trip to the Opificio delle Pietre Dure museum, Thomas's fascination with this exquisite craft was sown. 'It houses some magnificent mosaics that I felt could be mistaken for paintings,' he ►

Thomas Greenaway in his Northamptonshire workshop, filing a piece of stone ready to be placed in the pietra dura puzzle of a flower.



CLOCKWISE FROM LEFT Detailed paper templates are precisely cut out using a scalpel and placed on an area of stone or marble; Thomas loves to depict nature and wildlife in his pieces, as they work beautifully with colourful hard stone; the artist uses a 16th-century style bow saw to carefully carve the specific shapes from stone.



‘This saw is what they have used since the 16th century – it’s a very traditional method.’

says. Thomas was amazed that he seemed to be the only one drawn to this mesmerising collection. ‘Everyone was piling into the Accademia and, literally just a street away, there’s this other museum that’s very quiet and hidden away – it’s an incredible place.’

After his life-changing experience in Italy, an inspired Thomas returned to the UK to establish his own pietra dura business. He is now a highly skilled specialist and one of the very few craftsmen in the UK to have been traditionally trained in the age-old Italian technique. As a testament to his skill, Thomas was asked to

create a pietra dura coat of arms for Richard III’s tomb.

Patience is a virtue

Each intricate mosaic has a wealth of time poured into it. The stone blocks that have been collected over the years are thoughtfully selected for their colour and texture. Once the stones have been removed from the Tuscan soil, Thomas cracks into them himself. ‘It is a 50-50 chance of what you’re going to get – whether it is a good or horrible piece,’ says Thomas. ‘It is extremely exciting when you do discover the colour and texture within the material.’ Each defined piece is cut using a chestnut bow saw. ‘This saw is what they have used since the 16th century,’ says Thomas. It’s these traditional touches that make you marvel at his work,

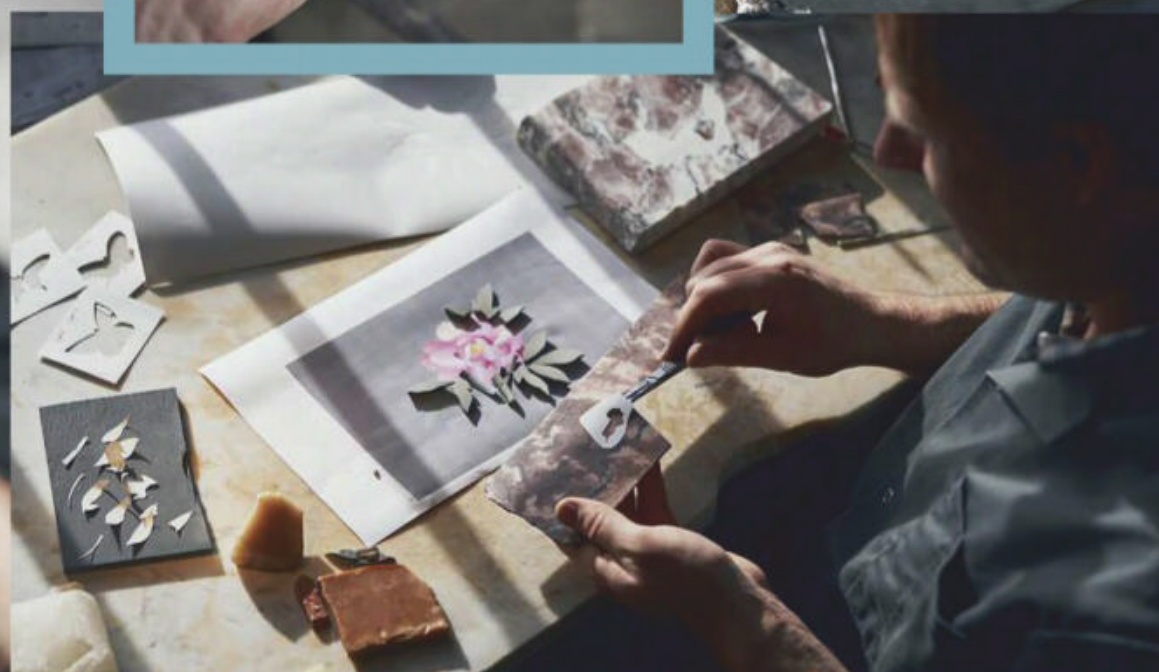
even more than you did before. Now comes the time to piece everything together. ‘It’s like painting by numbers – a very complex puzzle.’

The products vary incredibly in regard to how long they take to complete. Factors include the detail of the design and the choice of stone or marble. It can take as little as two weeks for a panel or several months for a table. ‘The Koi carp [right] was one of my favourite pieces that I have created, and I was sad to sell it – the design incorporated a very rare jasper that I have not been able to source again.’

Alongside original artworks, Thomas takes great care and pride in his restoration work. ‘The most important thing is doing the background research,’ he says. ‘From my training in Florence, it is really important to use the



CLOCKWISE FROM LEFT Using water and a traditional bow saw, the template is precisely cut out of 2-5mm thick stone slices; Thomas heads to the hills of Tuscany to dig for an array of stones to add to his vast collection; a paper template is placed on a piece of stone, ready to be cut out.



ANTIQUES OF THE FUTURE

Fellow Art Workers' Guild member Andrew Tanser on why Thomas's works have enduring appeal

Thomas is a member of organisations such as The Art Workers' Guild and he has expressed how supportive they are of his work. 'Without a doubt, Thomas is a unique modern master – using traditional methods to the very highest of standards,' says Andrew. 'When I first saw his work, it took me back to initially seeing the Taj Mahal. The design flair, balance and rhythm in the choice of colour and material; the joy and life in the work; and the exquisite execution, set Thomas's pieces apart. I have never come across anyone else like him and this quality and craftsmanship will always be sought after.'



LEFT
Thomas's favourite Koi carp wall panel.

traditional methods that they would have used at the time.' Thomas explains that, when people look at his work, he wants them to appreciate it for what it is, and the beauty of the stones, as opposed to the effort that has gone into preserving the exquisite pieces.

A calming influence

As with any creative process, external inspirations are key, and there have been numerous artists throughout the years who have been an influence on Thomas's complex work. Many of these artisans he happened to come across during his time in Italy. However, there is one contemporary designer who stands out and really sparked an interest – Richard Blow. 'He created very modern designs that revitalised pietra dura in the 20th century, when

old Victorian mosaic designs were becoming increasingly unfashionable,' Thomas explains.

As well as continuing to focus on his original works and meticulous restorations, Thomas likes to look ahead and to consider how he can inspire the future wave of craftspeople. 'I would love to set up courses to teach the next generation of mosaicists; to pass on what I have gained over the years. It's incredibly rewarding to work with other people.'

For now, though, he wishes to continue to produce beautiful pieces – the latest project being a Tudor rose he has crafted for the lobby of the Palace of Westminster. 📧

You can see more of Thomas's breathtaking designs at greenawaymosaics.com

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TOPS ON TOP

Cindy Crawford on New Silestone Eternal Noir



On Top

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STYLE *for a Song*

*The regional auction house can offer amazing value for money, without sacrificing on style. Discover how many bargains auction-newcomer **Sophie Hannam** bagged for £1,000 when we sent her to Clevedon Salerooms...*

STYLING **JAINE BEVAN** PHOTOGRAPHS **PHILIP SOWELS & JESSE WILD**



Lot 497: Early 20th-century chairs
(est £30-£50)



Confession time: I've never bought at an auction before. So, when my editor, Mel, suggested that visiting a regional auction house may be the best way to showcase the value it can offer, I jumped at the chance. Along with Mel, our art director and a photographer, we headed to Clevedon Salerooms, armed with a heavily highlighted catalogue, my maximum bids for each lot (having added on the buyer's premium of 22 per cent), and £1,000 of the magazine's money...

The room was chilly, but the mood was cheery – it was a few weeks before Christmas, and there was tinsel on the podium, the aroma of mulled wine in the air, and a jolly buzz from the dealers and members of the public who were meandering among the lots. As Clevedon director and auctioneer Marc Burridge says: 'A sale here is social – people can meet, chat, have a coffee and a bacon roll.' There certainly were plenty of regulars and, at that point, I felt a touch insecure and out of place. I seized my paddle and told myself that this feeling of trepidation was silly – I was just buying furniture!

A solid start

Brown furniture offers excellent value at auction at the moment, ▶

When the auctioneer called 'Lot 497' – three good Edwardian chairs with slightly tatty upholstery – I readied my paddle.

From drab to fab!

Meet the expert who transformed our chairs

Leigh-Anne Treadwell from Bristol Upholstery Collective brought our beautiful Edwardian chairs into the next chapter of their lives. 'Old chairs have spirit,' she muses. 'But more than that, antique and vintage furniture is well made, with strong frames that can

withstand the restoration process time and time again. These three were very worthy and the fabric, delicious!'

So how much should we expect to pay to reupholster a dining chair? 'Prices range depending on the work needed but, on average, pin cushion top seats cost £95-£150 each.'

RIGHT
Wall painted in Climbing Rose, from **£13.50**, Bauwerk Colour. **Chairs**, **£30** for three, Clevedon Salerooms. Morris & Co Strawberry Thief **velvet** in Crimson/Slate, Mulberry/Slate and Indigo/Thyme, **£120** per metre, Style Library. **Upholstery**, Bristol Upholstery Collective. Cabbageware **plates**, **£10** each, Trilogie Antiques. Antiqued Red Shalimar **rug**, **£1,795**, OKA.

This handsome harlequin set of chairs was an amazing steal in the salesroom – just £30 for all three! Once freshened up with new upholstery in a classic Morris & Co print, these stylish seats look ready for many more years of enjoyment.





Lot 634: Oak bureau
(est £25-£35)



Lot 502:
Middle Eastern rug
(est £50-£70)

The online bids felt irritating – even if I wasn't bidding, I still wanted it to go to someone in the room!

with dining chairs in particular being affected by a drop in popularity. Baffling, but good for us. When the auctioneer called 'Lot 497' – three good Edwardian chairs with slightly tatty upholstery – I readied my paddle. *Antiques Roadshow* expert Lisa Lloyd later told me that, reupholstered, the 'retail value would be around £150-£200 for the three chairs'. The hammer fell in my favour at just £30. It was my first-ever bid and I was a little jittery – but with a win under my belt, the nerves began to cede to excitement.

Lots 502, 503 and 505 were all quality Middle Eastern wool rugs – we would have been happy with any one of them. Heart pounding, I jumped in with the second bid, and the fourth, and the sixth – the winning one was mine at £65 – £5 under my ceiling. Even if I had spent more, Lisa believes it would have been good value. 'It would retail for around £150,' she explained, before adding a word of warning, 'Be careful, rugs can often be a touch smelly and beware of moth damage!' These are things that I hadn't known to check for, and I was relieved that my rug was not afflicted.

Bewildering pace

The next lot on the cards was a late George III mahogany chest of drawers, which sadly you won't see on these pages. It sold to an online bidder for £180 – £30 over my maximum. It took me a while to wrap my head around what was happening when there were bidders coming through online. The auction moved so fast at times that, at first, it was hard to tell whether the highest offer was 'in the room' or an 'internet bid' as the

auctioneer would say. At the time, these online bids felt irritating – even if I wasn't bidding, I still wanted it to go to someone in the room! But I do see the advantages of bidding remotely: 'It saves you on travel and you can cover more than one auction in one day,' explains Marc.

The disappointment stung, but we needed to focus now on our back-up plan. The magazine photoshoot image we'd planned

RIGHT

Wall painted in Toy Soldier Claypaint, **£43** for 2.5l, *Earthborn Paints*.

Watercolour by Richard Dighton, **£295**, Marc Kitchen-Smith. **Bureau**, **£55**, *Clevedon Salerooms*.

Antique sea fan **coral**, **£125**, *Brownrigg*.

Paperweights, **£22** each, *Rachel's & Michael's Antiques*. Phrenology **head**, **£40**, *Ark Angel*.

Brass **candlesticks**, **£18**, *Focus on the Past*.

Books, *stylist's own*.

Plant pot, **£4.99**, *John Lewis & Partners*.

Stoneware **ink pot & feather**, **£3**, *find similar at Etsy*. French **brass hand paper clip**, **£75**;

1840s gold **spectacles** on chain, **£75**, both *Ark Angel*.

Red 706 with chrome dial **telephone** 1961, **£125**, *Antique GPO Phones*.

Blue Parker Duofold Senior **pen** 1928, **£400**; red Parker Duofold

Maxima **pen** 1958, **£225**, both *Vintage and Modern Pens*.

Books, **£20** for the three, *Ark Angel*.

Costellini velvet **ottoman** in Rioja, **£235**, *O.K.A.*

Rug, **£65**, *Clevedon Salerooms*.



Our fall-front bureau was an easy auction win, and it's a practical piece for the modern home. Store important letters in it, or sit at it to write cards and emails, then just close the lid to tidy it all away at the end of the day. The warm colours in our bargain rug set the wood off beautifully.



Lot 825: Brass etagere
(est £50-£80)



needed a chest, or a table, or something like that... enter lot 586, a beautiful old oak coffer (p57). With this one, I was battling commissioned bids (a maximum offer left with the auctioneer by someone who was unable to attend the auction on the day). Every time I raised my paddle, it felt like the auctioneer was batting my offer away, as he had a higher figure 'on the books'. But, eventually, I upstaged the absentee bidder, winning the coffer for £140.

Curb my enthusiasm

The lots were moving at pace, and it was soon time for lot 605 – a beautiful gilt girandole (p57). I found myself up against an online bidder once more. My rival bid £50; I bid £55; rival, £60 – with my adrenalin pumping, I was somehow oblivious to the fact that we were fast coming up to my maximum bid of £70 – me, £65; rival £70; me, £75! I'd bid over my ceiling, but I hadn't realised. Thankfully, the gavel went down at £75 – I'd won. But as soon as Mel said, 'You've gone over, but it's fine,' I was mortified. I was only reassured because we'd already saved plenty on the budget elsewhere, so such a minor overspend didn't matter.

After a short interlude spent rebuking myself for breaking the number one rule, it was time to bid on my favourite item of the day – lot 634, a modest oak bureau (p53). A regulation flurry of bidding ensued and I snapped it up for £55 (happily well within budget!). 'That's an absolute bargain,' proclaims Lisa, who laments that bureaux generally don't fetch a great deal at auction: ▶

After a short interlude spent rebuking myself for breaking the number one rule, it was time to bid on my favourite item of the day...

RIGHT
Wall painted in Climbing Rose, from **£13.50**, Bauwerk Colour. 1970s Iranian **wall hanging** (styled as a rug), **£2,650**, Lorfords. **Brass etagere or trolley**, **£45**, Clevedon Salerooms. Observer **books**, **£4** each, Malvern Flea & Collectors Fair. **White pot** with pink plant, **£4.99**, Homesense. **Potted succulent**, stylist's own. Blue **decanter**, **£38**, Rachel's & Michael's Antiques. **Crane sculptures**, find similar at Mustard Vintage. Pink potted **plant**, **£7.99**, Homesense. **Wooden antelope**, find similar at Etsy. **Plant pots** and **watering can**, stylist's own. Green parrot hand-coloured **engraving**, **£360**, Lorfords.

This etagere – snapped up for just £45 – makes a unique display stand for your treasures, from ornaments, lamps and sculptures to pictures and objets d’art.





Lot 586: Oak coffer
(est £80-£120)



Lot 605: Cast gilt
girandole
(est £25-£35)

‘even nice Georgian ones can be bought at auction for as little as £100.’

Three strikes

After a break for a glass of mulled wine the next three lots I bid on were not to be. We missed out on: a pair of Czech glass vases that went for £35; a glass dome with plinth, which fetched £45; and a collection of Victorian candlesticks, £65. Had I made some calculations, I might have realised I was well under budget, and that I could have adjusted my maximum spends on all of these lots.

It was pitch black outside when the auctioneer called lot 825 – a brass etagere or trolley (p55). I had been anticipating a tussle all day for this one. Drinks carts like this are highly popular, and we’d set a high maximum accordingly: £150. But, remarkably, the auctioneer called ‘Sold!’ at £45 – £5 under its low estimate. I bunched my hand into a fist and pulled it towards me. Yes!

It was time to settle up – our six lots came to just £518.24, including buyer’s premium and VAT. After we’d loaded our bounty into the van, I realised what a roller coaster the day had been. I’d gone from a nervous bidder to an overeager one, with states of frustration and euphoria too. But, after it all, it’s safe to say that I am quite the auction convert. And how much did we save by shopping at a regional auction? Lisa Lloyd gives our total haul that day a retail value of up to £1,200. Whatever our losses, we certainly made up for them. 🇬🇧

Lessons learned

Four things I found out as a first-time bidder

- 1. You have to know how much you want to spend** before bidding starts, and be strict. I learned first-hand that you can get carried away with the competition of the sale!
- 2. The sale preview is essential.** You can properly gauge the quality of the items you’re interested in and we found some amazing pieces that I had flicked past in the catalogue.
- 3. The buyer’s premium and VAT make a huge difference** to the final price you pay.
- 4. If it’s winter, bring a coat!** The room was on the cool side, and as I spent so much time sitting still waiting for my lots, I was pretty chilly.

RIGHT

Wall painted in Emperor’s Silk, **£41.95** for 2.5l, Annie Sloan. The Moroccan upholstered **headboard**, **£1,095**, Lorforde. **Bedding set**, **£39.50**, Marks and Spencer. Velvet **cushion** in Garnet, **£20**, John Lewis & Partners. Antique French Provençal **quilt**, **£160**, Rebecca’s Aix Home. **Girandole**, **£75**, Clevedon Salerooms. **Coffer**, **£140**, Clevedon Salerooms. Viner & Co London fusee **clock**, **£1,850**, Kembery Antique Clocks. **Books** and **tea cup**, stylist’s own. Framed **illuminated page**, **£150**; Italian art nouveau painted terracotta **bust** by Richard Aurili, **£550**, both Lorforde. **Plant pot**, stylist’s own. **Rug**, **£65**, Clevedon Salerooms.

INSPIRATION Auction Finds

Dark wooden furniture – such as our hard-won coffer – looks stunning when offset against boldly decorated walls. To finish, team with ornate patterns and a decorative girandole (also an auction find) for an exotic look.



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Porcelain cup and saucer, painted in enamels and gilt, made by Sèvres porcelain factory, France, ca. 1759, bequeathed by D. M. Currie.
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LIVING WITH ANTIQUES

Take INSPIRATION from this month's STYLISH homes, discover the JOY of Fornasetti (p101) and the enduring BEAUTY of marble (p117)



Medieval meets modern in Roberta and Zefa's splendid Wealden hall house, which is filled with an eclectic mix of antique and contemporary furniture. To see more, turn to **page 76**.





PAPER TRAIL

Having outgrown their cosy farmhouse, Lina and Karim Behm decided to switch rustic country style for city life, filling their home with characterful wallpapers and elegant antiques

FEATURE STINA LODÉN/HOUSE OF PICTURES PHOTOGRAPHS SOFI SYKFONT/HOUSE OF PICTURES



THIS PAGE The flame-fronted cabinet in the dining room is 1930s Förenade Möbler and came from a flea market; the dining table is set with candlesticks, coasters and plates from Korgcenter, which is an interiors shop, owned by a friend. **LEFT** The early 20th-century dining table and chairs were bought at a house clearance and the rug came from a local auction. Lina felt the room was large enough to hold the bold wallpaper, Dancing Crane, by Emma von Brömssen.



CLOCKWISE FROM TOP Lina is a fan of make do and mend, preferring to restore items rather than throwing them out and buying new. The vintage radio came from an antiques shop and has been reconditioned. The wooden box – now used for storage – was a grocer’s measuring scoop; the candlesticks and tray came from various local flea markets; Lina and Karim with their daughter, Unni-Lee.

Four years ago, having finished both her doctorate in medical science, and the protracted renovation of their farmhouse home, Lina Behm was ready for change and felt it was time to close that chapter of her life.

‘I was starting a new job teaching at the university of Kristianstad, and I wanted to move on,’ she explains, adding that she also longed for a new style. ‘Our house in the country was ‘shabby chic’, with exposed beams, whitewashed walls and filled with hand-painted, distressed furniture.’

However, when Lina found Villa Sacketorp, a large, turn-of-the-century house in a nearby town, her husband, Karim was hesitant. Having been in charge of the farmhouse renovation, he felt attached to the place, and was reluctant to move. ‘Although the new house was only a few kilometres away, it stood for something completely different,’ says Lina. ‘The first time I saw it I fell in love with the large double doors that are a feature of three of the rooms on the ground floor, and the high ceilings, which are so

The Owners

Lina and Karim Behm live here with their children, Vincent (13), Siri (11) and Unni-Lee (7). The family have hens and bees. Lina is a researcher/teacher at Lund University, Karim is a child-carer working with disabled children.

The Property

The house was built in 1912 in Höör, southern Sweden. Having been thoroughly renovated by the couple, the house has a roomy, country-style kitchen, a living room and four bedrooms.





Although the kitchen had been installed in the 1980s, the solid wood units were in excellent condition. Rather than ripping them out, Lina and Karim decided to bring them up to date with a fresh coat of paint. They also added an island that not only gives them more workspace but acts as a room divider, separating the kitchen from the dining area.



CLOCKWISE FROM ABOVE With its large windows and doors leading to the kitchen/dining room and two of the bedrooms, the sitting room is the heart of the house. The wallpaper is William Morris's Willow Bough; despite its modest appearance, Villa Sacketorp is in fact much larger than it seems; the glass-fronted cabinet belonged to Lina's grandmother and is home to favourite ornaments.



different from the low ceilings we had in our old house.’ Eventually, Lina won Karim over and they took the plunge.

Aesthetically very different from their previous house, it took Lina and Karim some time to make the spacious villa feel like home. ‘It was quite chaotic here at first,’ Lina recalls. ‘The rooms were huge and our hand-painted furniture didn’t work at all. These rooms call for pieces that really own the space.’ Through trial and error, Lina and Karim found that, for small-scale pieces to work, they needed to be in dark colours. ‘We bought lots of furniture online,’ she says. ‘Always going for the biggest things we could find. We made a lot of mistakes.’

Fortunately, most of these ‘mistakes’ were vintage or antique items that were easily sold on. In the end, Lina decided that Villa Sacketorp’s generous rooms called for wallpaper and pattern. ‘You could say the house set the style,’ she says.

The floral wallpapers are one of the first things you notice when you enter Lina and Karim’s home: subdued shades in the bedrooms and a more colourful and exuberant mix in the communal spaces. ‘We started with our bedroom, where I wanted a design my grandmother had that I’ve always loved,’ says Lina. ‘When we first put it up I thought it was pretty daring, but now I look at it, and sometimes ►



The attractive drop-leaf desk was left at the house by the previous owners and prompted Lina to think about trying dark wood furniture. The dancing figure is German, c1930, and is one of several dotted around the couple’s home. The sewing box came from a local antiques shop.

HOMES Swedish Elegance

CLOCKWISE

FROM RIGHT The parquet floor in the master bedroom flows into the sitting room and is a feature of the entire ground floor. The bedside table came from Lina's grandmother, who also inspired the choice of wallpaper; Unni-Lee's bedroom (viewed through the doorway) is at the other end of the sitting room from her parents' bedroom. The house was built in 1912 and the fireplace is a later addition; the blue wallpaper in Vincent's bedroom is a remake of an old Swedish design, originally from the baroque-style Bjärka-Säby Castle, and made by Boråstapeter.



wonder why I chose such a bland wallpaper!' But, having come from their whitewashed farmhouse, it was a big step to use patterns, she laughs.

William Morris is a favourite, and his classic Willow Bough fills the large sitting room at the centre of the house. At the dining end of the open-plan kitchen-diner, Dancing Crane by Emma von Brömssen covers the walls and provides a striking contrast to the simplicity of the kitchen, which was already fitted – they simply revamped it with a coat of paint and zoned the room with the addition of a breakfast bar.

'I like to mix things up,' says Lina. 'I try to find old Swedish pieces from the early 1900s and combine them with modern objects, but I don't care much about designers and brands – it's more about how I feel about things and whether I find them beautiful or not.' Despite the difficulties of scale and style, many pieces from their old house eventually found their place in the new one, adding character and charm to what Lina describes as their more 'grown-up' home. The house is exactly what Lina felt the family needed, she says, with one caveat: 'With our lives being what they are now, we hardly have time to be at home,' she laughs. 'Sometimes I miss the old life!'





The beautiful fall-front cabinet in Unni-Lee's bedroom came from Blocket, the Swedish equivalent of Gumtree. The Moroccan rug came from an online auction site. The room is painted sage green, which complements the William Morris Willow Bough wallpaper that frames the view from the sitting room.



FROM LEFT This lovely 19th-century Dutch walnut and marquetry fall-front secretaire sold for £550 at Lyon & Turnbull; fall-front desk on view at the National Trust's Wordsworth House in Cumbria.



Focus on

FALL-FRONT SECRETAIRES

*Inspired by the fall-front desks in Lina and Karim's home, **Theodora Burrell** from Lyon & Turnbull traces the history of this elegant yet practical design*

The fall-front secretaire or desk has as many names as it does forms. Often called a 'secretary' in America, it can also simply be a 'writing cabinet', and the French term '*secrétaire à abattant*', translating as a 'drop-leaf desk', is regularly used by antiques dealers and auction rooms. All describe an upright cabinet with drawers or doors in the base, below a flap-down writing platform disguising pigeon holes and small drawers for hiding treasures.

The fall-front secretaire has its origins in the desk, or bureau, and is derived from the Renaissance writing cabinet. The fall-front style was originally realised as a cabinet placed on an open stand or table. Those which incorporated a chest or drawers to the base became fashionable during the 18th century, being in production from around 1675 in England.

During the 19th century, the secretaire came to the forefront of middle-class interiors, especially within European countries where the Biedermeier style developed. The secretaire epitomised the period, being economical in space, perfectly suited to intellectual activities and with numerous drawers for collectors' items, documents or diaries. The decoration was pared back, to focus on the natural beauty of the wood grain.

In neighbouring countries, other variations followed the styles and tastes of their given locations and periods. Examples in the Louis XV style were shapely cabinets, often topped by marble, incorporating fashionable woods, like amaranth and kingwood, and sometimes with painted Vernis Martin panels. Dutch secretaires tended to employ ornate

floral marquetry or oval inlaid reserves, while French Empire or Directoire examples favoured more masculine shapes, plain mahogany veneers and simple gilt bronze mounts. In Britain, 18th-century secretaires, or escritaires, followed the trends of these given periods too, with delicate inlaid borders or moulded detail being favoured over lavish decoration.

Variations on the style were also adopted by 20th-century designers, and examples span the turn of the century to the 1960s and 70s. Charles Rennie Mackintosh designed a pale-painted fall-front desk on a blocked stand, with pigeon holes to the interior for Hous'hill in Glasgow.

The plethora of styles is of great advantage to the buyer, and secretaires can be purchased from antiques dealers and auction houses around the



This beautiful walnut-veneered fall-front secretaire can be seen at Cotehele, which is owned by the National Trust.



LEFT A late 19th-century French kingwood marquetry and Vernis Martin secretaire, sold for £460, Lyon & Turnbull.



ABOVE The fall-front desk in Lina's daughter's bedroom.

RIGHT 18th-century William & Mary walnut and marquetry escritoire, sold for £1,700, Lyon & Turnbull.



PRICE GUIDE

There is a fall-front desk to suit all tastes and budgets

Georgian and Regency fall-front secretaires sell for around £1,000-£2,000 at auction. In general, 18th-century examples make more than 19th-century ones. Traditional, continental examples from the 1800s can be purchased for as little as £300 upwards at auction.

For pieces by the top makers, such as Thomas Chippendale, the sky's the limit, with examples selling for six-figure sums and above. For something more affordable, seek out French designer René Prou's art deco secretaires, which offer a stylish alternative to classic antique designs, and can be purchased at auction from around £800 upwards. Mid-century fall-front desks can be bought for £500-£900 plus.

For a contemporary take on the secretaire, featuring traditional woods and brasses, American designer Thomas O'Brien's 'Hallings Secretary' is available at Century Furniture for \$7,198.

world. With prices for antique furniture being modest, 19th-century secretaires can be bought for as little as a few hundred pounds. Size, condition, style, maker and age all play a part in desirability and cost, but local experts can source the right piece for you.

The continued popularity of the fall-front desk is due in part to its clever use of space and its versatility. Although letter writing is no longer fashionable, contemporary examples prove the secretaire still has a place in current design.

Nowadays, both old and new models can be used in almost any room. With good storage in the base, a fold-away surface that is perfect for a laptop, and miniature drawers in which to house jewellery and accessories, the secretaire still lends itself to 21st-century living. ■



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ART

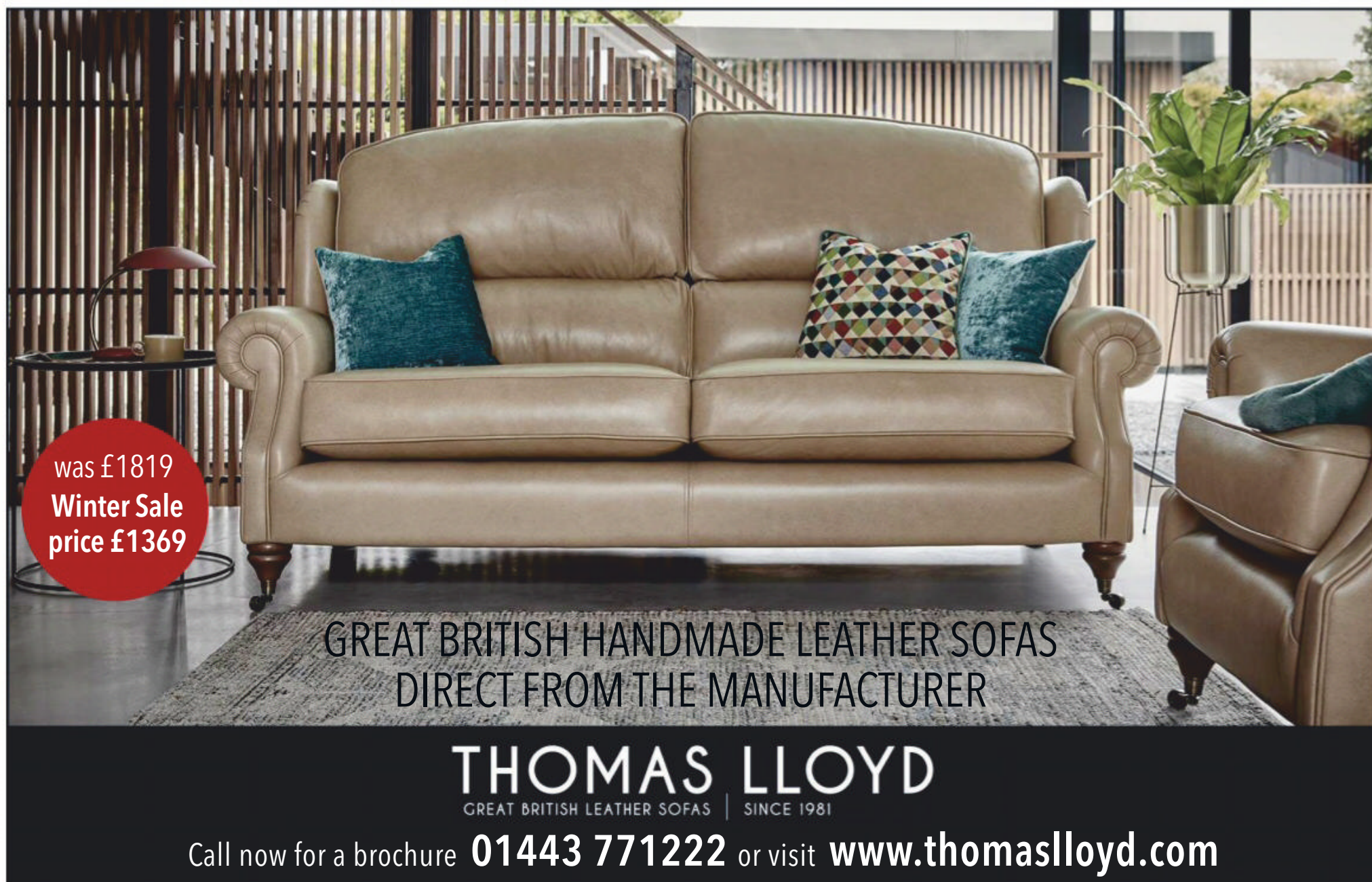
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The
edit

SOFAS

A stylish settee is a key part of any sitting room, so take time to consider your options. Start with our selection of the season's most elegant designs

EDITED BY CHARLOTTE PACKER



The Walpole sofa in Coromandel Rose is part of Sofa Workshop's collaboration with the V&A, available in three sizes, from **£2,759**, Sofa Workshop.



For classic elegance nothing beats a Chesterfield-style sofa...

CLOCKWISE FROM TOP LEFT Make a statement with the generous proportions of the Dixie sofa in Bumblebee Clever Velvet, four sizes available, from **£1,945**, *Loaf*; its mid-century lines and buttoned back make the Prague sofa the perfect choice for contemporary schemes, two sizes available, from **£299**, *Dunelm*; with brass studs, a buttoned back and turned feet, the Coniston Midi ticks all the boxes, from **£1,577**, *Tetrad*; Scandinavian simplicity meets traditional styling in the Henry Grande, five sizes available, from **£1,190**, *Arlo & Jacob*.



Expert tip

Michelle Hase

Textiles Technologist, Next

'Pale fabrics are popular, but people worry about protecting them. Choose a treated fabric that will repel most liquids – our Boucle Weave and Tweedy Blend are NEXTGUARD protected. Blot spillages quickly and, if you use a stain remover, test a swatch first; these are under the seat cushion on all Next sofas.'

Gosford sofa in Tweedy Blend Oyster, four sizes available, from **£1,150**, Next.



With its simple tapered legs and beautiful proportions, this new design from Beaumont & Fletcher is a future classic. Edgar sofa in Capri Emerald Silk Velvet, **£11,165**, Beaumont & Fletcher.



Expert tip

Jana Durisova

*Company Director,
Beaumont & Fletcher*

'Silk velvet is synonymous with luxury, valued in the interiors industry for its lustre and ability to age gracefully. To extend its life, we recommend vacuuming several times a year on a low setting with a fine mesh over the nozzle. Always work carefully in the direction of the nap.'





BUYING *Guide*

Lisa Mehydene, *Founder of online interiors destination edit58*

Size matters: While you don't want a massive sofa in a tiny space, you do want a sofa that's roomy enough to relax on. So measure up to ensure the fit is right for both the space and how you live.

When it comes to shape, think about the look you're going for, the design of the room, and how you use a sofa. Do you lie out on it or do you want support? Will it fit the whole family? It's important to understand how you will use the sofa and match the design aspects to this.

Price and construction: Sofas are normally filled with foam, fibre or feathers, or a combination of these. While I love feather-filled sofa cushions, they do require regular plumping! The frame of the sofa is really important, so go for the best you can afford.

A solid hardwood frame such as beech will last longer than a frame made of pine or metal. Although cheaper, these frames can be a false economy as they'll need replacing in a few years.

Placing your sofa: The space will dictate where to put the sofa. We have a sofa with two armchairs in our living room. I like the way the space is broken up by the chairs alongside the sofa. I've noticed that guests often gravitate towards the chairs – I suppose they feel they are encroaching on 'our' space less by sitting there! However, if room allowed, I would happily have two sofas facing each other, with a coffee table or ottoman in between, as this creates a cosy set-up that encourages conversation.

I am not a fan of pushing sofas up against the walls, I like them to 'breathe'. Putting your sofa centrally, if space allows, creates a lovely feel in a room. Sometimes, you can use a sofa to create zones in a room: a seating area and a dining area, for example.

Be bold with colour: I love strong shades for sofas – our sofa is a lime green velvet. On paper, that sounds brave and difficult to work with but, in reality, it provides

the room with a wonderful injection of colour that's actually much easier to work with than you might imagine. It genuinely acts as a neutral (honest!), and provides a great base from which the cushions and homewares in the room can 'pop'.

Much like bold colours, patterned fabrics can also pull a space together. Patterns and colours don't need to match, so you can have fun adding different yet complementary designs into the space through soft furnishings and wallpaper.

Consider the fit: Once you've decided on your fabric, the next thing to think about is whether to opt for fitted covers or removable slip covers. The latter are great in family homes as they are easier to keep clean. But I'd say that stain protection is essential on all sofa fabrics. We added this at the time of buying our sofa and it has meant that a bottle of red wine spilt over the seat simply washed straight off. A lifesaver!



For a contemporary take on tradition, try the Bella Chaise in Rippon Natural, which combines pretty country style with modern comfort, from **£1,499**, Sofology.



Traces through **TIME**

*Medieval timbers, mid-century modernism
and an intriguing mix of vintage finds
combine to create a relaxed family home*

FEATURE **SARA EMSLIE** PHOTOGRAPHS **RACHEL WHITING**

The living room is situated in what originally would have been the main hall. The huge fireplace was made in the 17th century, when the upper floor was created. The wood panelling was a slightly later addition. Zefa collects mid-century furniture, such as this Eames Lounge chair, c1956, which looks completely at home in its medieval surroundings.



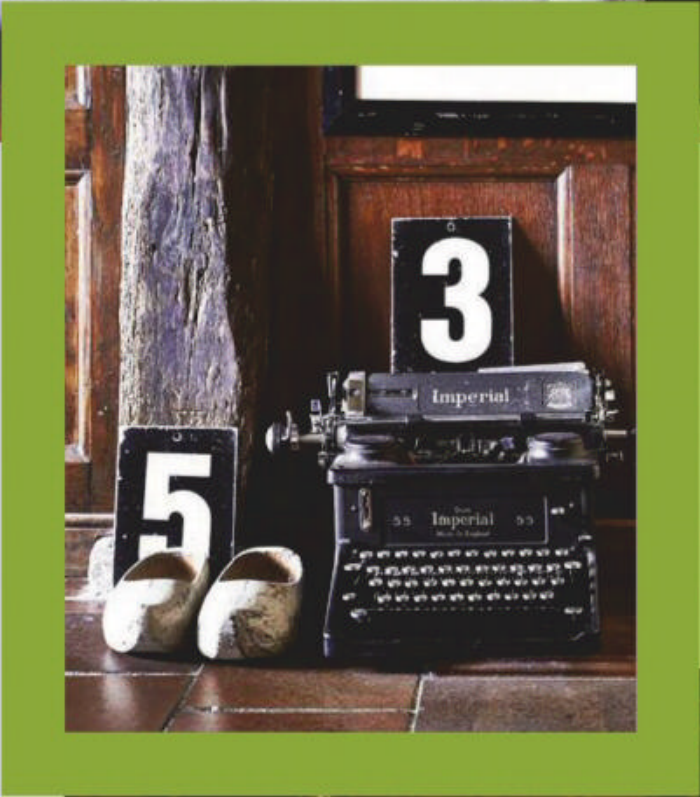
The Owners

Roberta Ashley (pictured) sources and sells rustic and vintage pieces through her online store (huntthepearl.com or @hunt_the_pearl on Instagram) and Zefa Mongan is an interior architect. They live here with their son, Rudi (2).

The Property

A restored Wealden hall house, built c1475, in rural Kent. The house has three bedrooms, two bathrooms, a large open-plan living/dining area, kitchen and study.





CLOCKWISE FROM TOP The structural beams show where the hall would once have been partitioned. The sofa is from Loaf, the French armoire came from Three Angels in Hove; vintage French manuscripts and newspapers sit on the high, wooden mantelpiece; Roberta bought the typewriter at Sunbury Antiques Market.

A

s Roberta Ashley opens the ancient front door of her timber-framed home in rural Kent, it's immediately

clear the house has stood the test of time: dark beams criss-cross the low ceilings and the wonky walls are a mixture of wood panelling and whitewashed lime. 'It was built before Henry VIII was even born,' says Roberta, adding that the gloriously solid front door is as old as the house and has been welcoming visitors for five centuries.

Built in 1475, the building is a fine example of a Wealden hall house. 'It's a type of architecture unique to the Weald and most common in Kent and East Sussex,' explains Roberta, who shares her home with her partner, Zefa Mongan, and their son, Rudi. The property was most likely built for a local yeoman, who would have owned and cultivated his own farmland.

Originally, the house would have consisted of a large hall, open to the

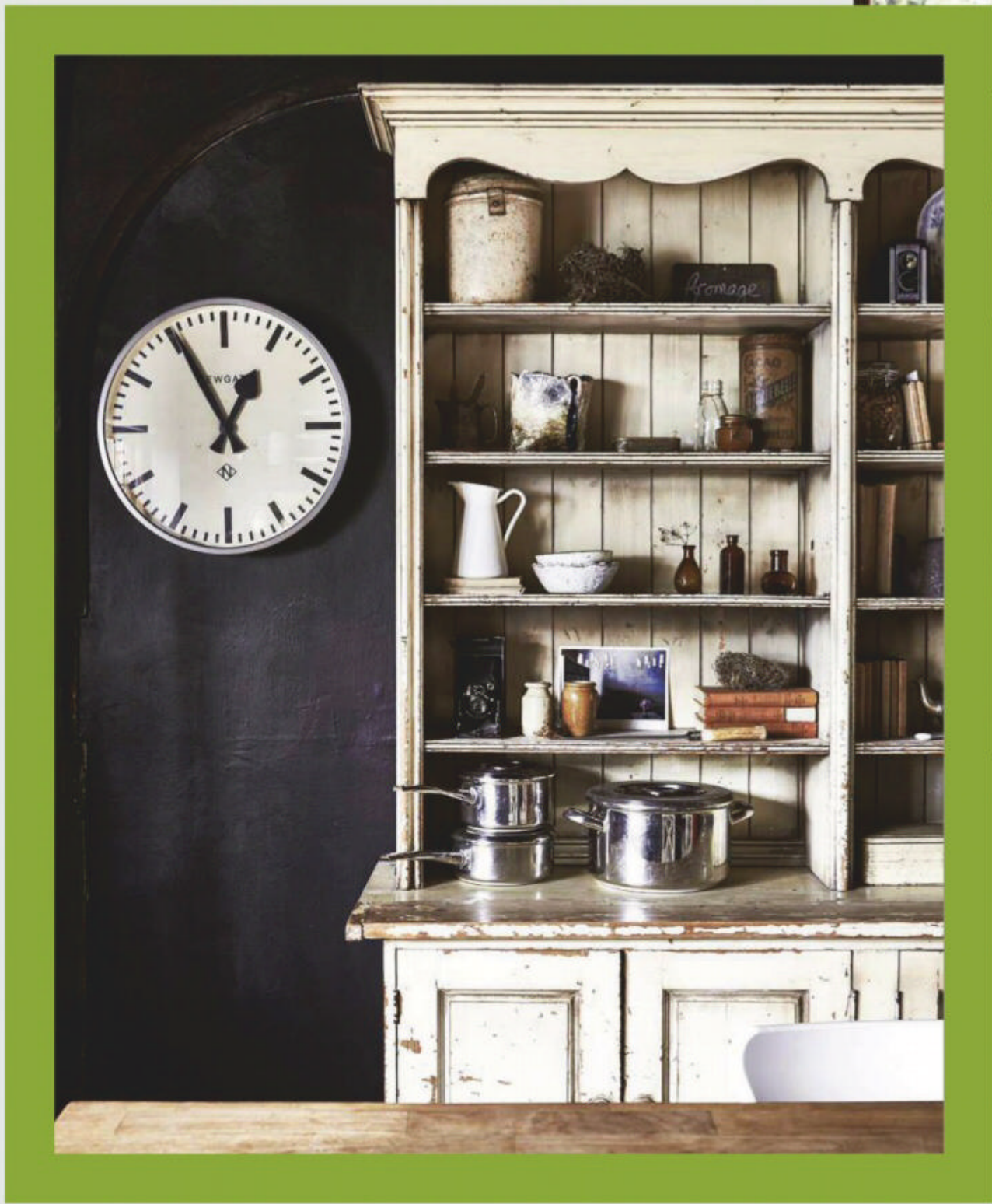


A dining room featuring a large, rustic wooden table with a thick top and turned legs. The table is surrounded by a mix of chairs: some are dark wood with simple backs, and others are white plastic Eames-style chairs with metal bases. A large, ornate mirror with a gold-colored frame is mounted on the wall behind the table. A vase of white flowers sits on the table. The room has a high ceiling with exposed wooden beams and a floor made of large, dark brown tiles. A window with a grid pattern is visible on the left side of the room.

Zefa's preference for mid-century design and Roberta's love of vintage come together in the dining room where Eames DSR Eiffel chairs are teamed with 1920s metal school seats. The gilt mirror is French, c1800, and the farmhouse table is early 1900s – both came from local antiques shops.



ABOVE FROM LEFT Zefa built and installed the island to create more storage space and to make the kitchen more of a sociable, family space; a vintage hat tin, bought at Kempton antiques market, makes a charming bread bin.
BELOW The utilitarian station clock provides a striking contrast to the vintage dresser that Roberta found on eBay. Both look good against the matt black walls.



roof, with a hearth in the middle around which the household could eat and socialise. ‘Modern’ improvements happened in the 1600s, when a ceiling and staircase were added to create a separate upstairs, and the central hearth was moved and rebuilt as an inglenook fireplace. At some point, the thatched roof was replaced with Kent peg tiles and interior panelling was added in the living and dining area. Despite these interventions, the house retains much of its architectural



‘We wanted something unusual and distinctive that we could make our own,’ says Roberta. ‘Although we weren’t looking in this part of Kent initially, the house popped up in an online search.’

integrity and it’s easy to see why Roberta and Zefa were so keen to call it home. ‘Zefa is an interior architect and I love interiors and antiques, and studied history at university – I’m fascinated by how people used to live.’

Keen to start a family, the couple decided to leave London for a more relaxed lifestyle with a greater sense of community. ‘We wanted something unusual and distinctive that we could make our own,’ says Roberta. ‘Although we weren’t looking in this

part of Kent initially, the house popped up in an online search and we fell in love with it straightaway.’

Installing gas central heating is the only real modification the couple have made and, because the building has Grade II*-listed status, this meant applying for and satisfying planning regulations. ‘When we moved in, the heating was provided by an Aga and three woodburners,’ laughs Roberta. ‘We had lots of snow that winter and it was hard work keeping the house ►

The kitchen is on the site of the medieval pantry, a room in which food was both stored and prepared. The brick arch behind the Aga is all that remains of the old bread oven. When the couple moved in, the kitchen units were cream with a white splashback – combined with the dark terracotta quarry tiles and bright red Aga, Roberta felt there were too many colours. She opted to paint everything, including the walls, a unifying black, which serves to tie everything together visually.



The ceiling in the main bedroom is open to the top of the roof space. The Eames RAR rocking chair is one of Zefa's favourite pieces. **RIGHT** The couple installed tongue and groove in the bathroom and used a length of reclaimed oak to make a ledge along the bath.



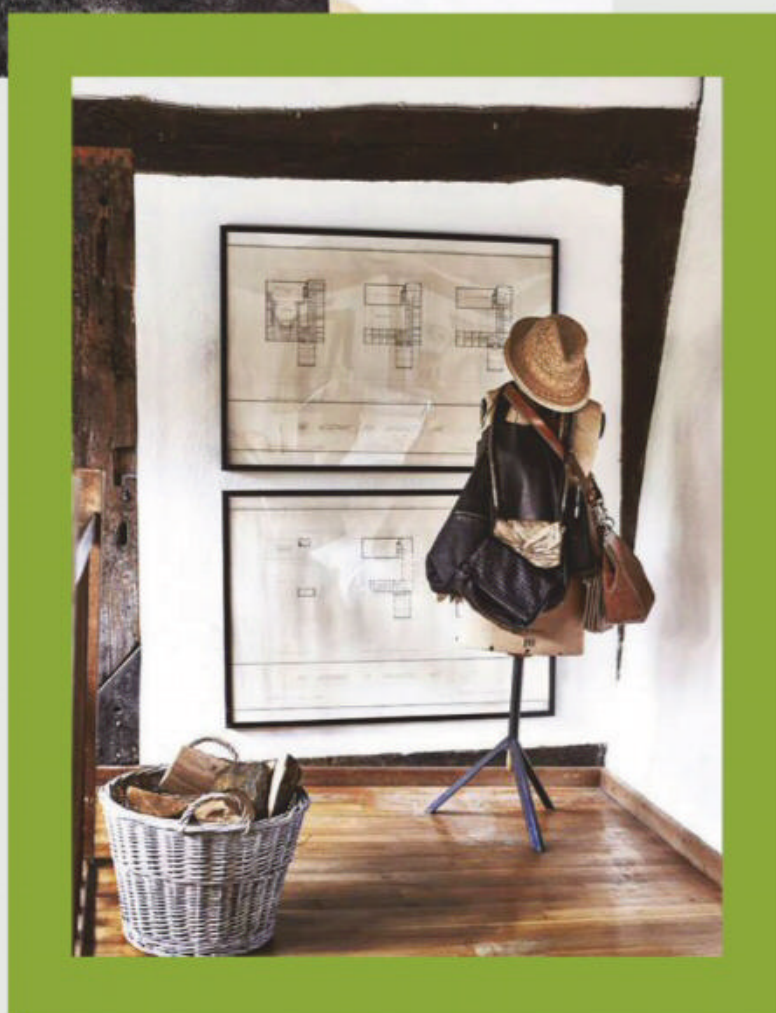
warm. It gave us a sense of what it would have been like in the Middle Ages!' Then it was simply a matter of refreshing the decor throughout the house. Roberta chose fresh white walls upstairs and a dark, muted palette for the ground floor to complement the imposing beams and wood panelling, giving the house a sophisticated feel that suits their eclectic mix of antique and vintage pieces. 'Zefa is more of a

modernist and loves the mid-century era onwards, hence the Eames chair and so on,' Roberta says, while she favours antiques and flea-market style.

Her keen eye for vintage treasure is evident throughout the house, and Roberta has now turned her love of the old and unusual into a successful online emporium, Hunt The Pearl, which specialises in sourcing and selling rustic and vintage homewares. Providing a backdrop of wobbly walls, rustic beams and leaded windows, the house is as much a star of the online show as the vintage pieces on sale. But while Roberta is happy to post these off to clients across the globe, it's clear from the little curated collections around the house that some are deemed far too special to make their way out of the centuries-old wooden front door just yet. 🍷



ABOVE In contrast to the ground floor, the rooms upstairs are bright and airy. The walls in Rudi's bedroom are hung with framed animal portraits. **RIGHT** On the upstairs landing, a vintage draper's dummy, which the couple bought at a local auction, acts as a coat and hatstand. The framed architectural drawings came from Ardingly antiques fair.





Patches of the original wattle and daub remain around the house, most notably in the couple's bedroom, which sits in the upper part of what was once the main hall. The freshly whitewashed walls provide a wonderful contrast to the dark beams. Roberta has grouped paintings, prints and photographs so that they appear to be framed by the beams. The Artemide Tolomeo desk lamp is a modern design classic that Zefa snapped up when an office was being refurbished.

LEFT TO RIGHT A pair of reclaimed pitch pine doors with ornate ironwork £400, English Salvage; National Trust properties, such as 15th-century Alfriston Clergy House in East Sussex and Norbury Manor in Derbyshire, offer a wealth of inspiring domestic architectural details. **BELOW RIGHT** The ancient handle on Roberta and Zefa's 15th-century front door.



Focus on

THE FRONT DOOR

Inspired by Roberta and Zefa's medieval home, Janet Gleeson considers the history of the entrance

As a means of providing security from both intrusion and the weather, as well as saying something about the inhabitants of a house and the fashions and technology of the time, the front door has always held centre stage.

The Tudor entrance, known as a four-centred door, is characterised by a distinctive flat-topped arch, and made from unpainted oak in a plank construction – like Roberta and Zefa's door – and sometimes the heads of nails were used to provide decoration.

By the early 18th century, styles had moved on. 'The front door was usually one of tall proportions, made in panelled construction, featuring six or more square and rectangular sections arranged in two vertical rows,' says Rupert Woods of English Salvage. On grand houses these might be embellished with drop handles, scrolled knockers, decorative hinges and intricate rim locks made in iron or brass. As the 18th century progressed, the fashion for fanlights meant doors tended to become shorter. Typically painted black or dark green, in grander houses these were made from oak, while deal (pine) was used in less

wealthy homes. The Regency fascination with antiquity is reflected in doors of the late 18th and early 19th centuries, when rich reed mouldings were used to form geometric panels. By this time, door furniture included closing knobs, push plates, knockers and doorknobs, replacing the drop handles of the earlier decades.

The building boom of the Victorian era means that plenty of the old doors you are likely to find today date from this time or later. The affluent used the entrance to their homes to show off their success – the more components the better. Colourful stained glass added decoration as well as light to hallways, while the comfort-conscious fitted the backs of some doors with curtain rails to insulate draughty hallways. Letter openings appeared after 1840, following the advent of the Penny Post. Initially, these were small and vertically positioned in the door. Meanwhile, the Arts and Crafts period of the late 19th century looked back to medieval designs with plank-constructed doors, often featuring elaborate iron hinges and latches rather than doorknobs or handles.





Doors became ever more varied in the 20th century. With modernist architecture came flush doors, and new combinations of metal, glass and wood were used to create doors inset with novel details such as glass panels, porthole windows or decorative geometric patterns.

‘It’s important to think about style. A good front door will enhance the outward appearance of a house and the wrong one can let it down badly, but people don’t need to be too worried about it,’ says Rupert. ‘Plenty of Georgian houses have 19th-century additions. The style and size are what matter. Old doors were not made to standard sizes and, although you can add bits and cut bits off, it’s easier not to have to do so.’

Rarity and quality underpin the value of a door and size also matters: for a large example or those made in oak, expect to pay £500 or more, but smaller panelled doors made from soft wood usually cost around £150. ‘Doors made from 1900 onwards are usually machine-made from Douglas fir whereas, on earlier 19th-century panelled doors, the moulding is floating and often very decorative, which enhances the door,’ says Rupert.

If you can’t source an original door in the style that fits your home, a replica can be custom-made by Timber Windows, which also stocks a selection of heritage designs in its conservation range. In addition, the company is able to source appropriate ironmongery and glazing. ■



ABOVE An arched door, £550, and a Georgian six-panel door, £250, both English Salvage.

BELOW The Westonbirt is one of a number of heritage designs available at Timber Windows.



© National Trust Images/John Miller; © National Trust Images/Robert Morris; Rachel Whiting

Antique iron rim lock latch with brass knob and key, £100, Real Original; sphinx door knocker, £99, Home Alchemy; late Victorian cast-iron letter plate, £80, Lasso

A GUIDE TO IRONMONGERY

Take a look at other doors in your street to determine the appropriate ironmongery for your home



From the medieval period, a box containing a lock and latch, known as a **rim lock**, was mounted on the surface of the door. Often highly ornate, these are not the most secure, and today should be used in conjunction with other locks.

Early 18th-century door knockers were often plain and made from cast iron painted black. Elaborate knockers took hold in the late 18th century: **lion’s heads, urns, sphinxes and dolphins** cast in brass or bronze featured on fashionable front doors.



Pre-1840 doors did not have **letter plates** – these were introduced after the advent of the Penny Post.

Door knockers declined in popularity from the early 20th century, when the electric doorbell became the norm. Mass-produced reproduction **brass ironmongery** is often lacquered, so it won’t soften with age. Heritage companies use traditional techniques and can supply ironmongery in a range of finishes – try denleigh.co.uk or heritageironmongers.co.uk.





SALESROOM FOCUS

Following the trends

Whether you've never been to an auction, or you're something of a regular, 2020 is set to be a great year to make a bid or cash in that attic find. Caroline Wheater asks a selection of specialists for their view on what's hot now

With hundreds of sales happening around the country every month, auction houses offer every conceivable antique and vintage item. From early Worcester porcelain and Bristol Blue decanters, to Scottish silver bullet teapots and Victorian Paisley shawls, there's huge variety to choose from among the panoply of home furnishings, pictures, textiles, decorative arts, and jewellery and watches up for auction. There are prices to suit every pocket too, at a weekly local sale you might pick up a silver trinket for £20 or £40, while at a quarterly 'Fine' sale, held at a leading regional salesroom, high-quality antiques will go for thousands of pounds. Then there's the drama of the bidding, online or in person, to enjoy. Last year, with the Brexit cloud hanging over us, the housing market slowed a little, meaning that people bought fewer things to furnish and decorate their homes. But this year, as things settle down, confidence is set to return and the auction market remains buoyant. 'While there's been a slowdown in the sale of traditional furnishings, collectors always collect,' says founding Director of Lyon & Turnbull, John Mackie. 'Because of the internet, it's a global market too, and people are buying back their heritage, from Italian maiolica to Chinese ceramics to British art pottery.'

Please note, all sold figures listed are hammer prices without buyer's premium



FURNITURE

Ben Brown

Head of Furniture Department, Dreweatts, Berkshire

With four Fine Furniture and six Interiors auctions every year, Dreweatts reports that good-quality English furniture from the 18th and early 19th centuries is selling well. Ben Brown says, 'Classic English furniture in original condition is performing noticeably better than continental equivalents. Especially if the item remains fit for the purpose it was originally designed for, such as chests of drawers, occasional chairs, and tables.'

Early 18th-century walnut furniture is very attractive to buyers, providing a piece has its original surface, patina,

colour and timber elements intact, while original metalware adds even more value.'

You can buy a late 18th or early 19th-century chest of drawers in good original condition for £400, but sought-after pieces can easily reach £10,000. This is a similar story for other types of furniture.

For 2020, Ben predicts that buyers will look afresh at 17th-century English furniture for the greater variety of woods available, such as mulberry, burr elm and hand-cut oyster veneers of laburnum, olive and kingwood.

4



Where to buy...

BRITISH FURNITURE

AT AUCTION

For high-quality pieces, browse the quarterly 'Fine' sales, rather than run-of-the-mill weekly interiors sales. For special pieces, keep an eye on Lyon & Turnbull, Dreweatts and Bonhams Knightsbridge.

SHOPS & DEALERS

For great choice, check out centres such as Petworth Antiques Market in Sussex (petworthantiquesmarket.com), The Hangars at Tetbury (lorfordsantiques.com) and the Blanchard Collective in Wiltshire (blanchardcollective.com). The thrice-yearly Battersea Decorative Antiques & Textiles Fair hosts many dealers offering furniture from the 18th century onwards (decorativefair.com).

2



1



3



1 A pair of Regency mahogany bergère library armchairs, by Gillows of Lancaster, c1815-20, made **£6,500** (est £5,000-£8,000) **2** A walnut chest of drawers with original handles, c1735, sold for **£10,000** (est £10,000-£15,000) **3** A Regency rosewood library table, attributed to Gillows of Lancaster, c1815, sold for **£7,000** (est £2,500-£4,000). All at Dreweatts. **4** 17th-century oak six-plank coffer, sold for **£120** (est £100-£200), Mallams.



BRITISH ART POTTERY

John Mackie

Director, Lyon & Turnbull, Edinburgh

The auction house's quarterly Decorative Arts: Design from 1860 sales garner bidders from Europe, Australia and America, as well as many British devotees. 'British decorative arts from the late 19th and early 20th centuries are collected globally, and collectors can go in at any level, from £100 up to £50,000,' says John. 'The ceramics of this era have such charm and, being handmade, are imperfectly beautiful, which is a lovely contrast to our mass-produced interior furnishings and decoration.' The period was a time when designers and potters allowed their imaginations to fly, creating one-off and/

or moderate-sized editions of vases, tiles, tableware, umbrella stands and the like. Sought-after names today include Christopher Dresser at Linthorpe Pottery – Lyon & Turnbull sold a rare sake bottle for £21,250 last autumn – the Martin Brothers, famous for their Wally Birds; William De Morgan; and Pilkington's Lustreware, which can fetch up to five figures. 'These pieces can be wildly colourful – they bring joy to the owners.' This year he's tipping pieces for increased popularity by the Leeds pottery Burmantofts, especially its grotesque animal tableware.



Where to buy...

BRITISH ART POTTERY

AT AUCTION

Look for sales entitled Art & Design from 1860; Art Pottery or British Ceramics. Highlights include Lyon & Turnbull's quarterly Decorative Arts: Design from 1860 sale, Woolley & Wallis's Arts & Crafts sale in June and British Art Pottery sale in November, and Toovey's Art Pottery sale.

SHOPS & DEALERS

Dealers AD Antiques (adantiques.com) and Morgan Strickland Decorative Arts (morganstricklandantiques.com) offer British art pottery, as does The Design Gallery in Westerham, Kent (designgallery.co.uk). Art & Antiques for Everyone fair at the Birmingham NEC, 2nd-5th April (antiquesforeveryone.co.uk) is another happy hunting ground.



1 A sake bottle by Christopher Dresser for the Linthorpe Pottery, c1880, sold for **£21,250** (est £400-£600) **2** An Iznik vase by William De Morgan, c1890, sold for **£2,375** (est £1,000-£1,500) **3** Two toad grotesque spoon warmers, c1890, by Burmantofts sold for **£625** (est £300-£500). All at Lyon & Turnbull.

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1 *Foxglove* by Cedric Morris, dated 1932, sold for **£160,000** (est £30,000-£50,000)
2 *Portrait of the Sea* by Maggi Hambling, exhibited at The Serpentine Gallery in 1987, sold for **£5,400** (est £400-£600)
3 *Poppy* by Mary Fedden RA, dated 1990, sold for **£2,200** (est £600-£800). All at *Sworders*.



MODERN BRITISH ART

Jane Oakley

Paintings Specialist, Sworders, Essex

According to Sworders' busy paintings department, buyers of modern British art are looking for dynamically painted pictures that are fresh to the market. 'The paintings of Cedric Morris, with his bright colour palette and energetic brushwork, fit perfectly,' says Jane Oakley, 'and last year we achieved a world record for a Morris painting, *Foxglove*, which sold to art dealer Philip Mould for £160,000.' Temptingly, his smaller works, later paintings of the 1970s and landscapes can still be bought for £10,000 upwards.

The popular artist Mary Fedden also had a great year, with an oil painting

from the Barbara Holliday Collection making £31,000 (est £5,000-£7,000), yet smaller works can still be bought in the high hundreds or low thousands of pounds.

Jane's tip for 2020 is Maggi Hambling, an alumnus of the East Anglian School of Painting and Drawing at Benton End, where Cedric Morris taught. 'Her waves and sea subjects are sought after and nearly every picture I've seen come up last year achieved double its low estimate. Again, as with Morris, we see strong impasto in her works and real energy that is uplifting to the viewer,' says Jane.

Where to buy...

MODERN BRITISH ART AT AUCTION

Browse 'Modern British and 20th Century Art' sales, and 'Prints & Multiples' sales. Ones to watch include Sworders, Bonhams, Chiswick Auctions, Tennants, Woolley & Wallis, and Lyon & Turnbull.

SHOPS & DEALERS

The main galleries selling collectable modern British art are in St James's, London, including Osborne Samuel (osbornesamuel.com), the Portland Gallery (portlandgallery.com) and Harry Moore-Gwyn Fine Art (mooregwynfineart.co.uk). The London Art Fair (londonartfair.co.uk) in January caters for collectors at all levels, as does the Art & Antiques Fair at Olympia in June and November (olympia-antiques.com).



SILVER

Rupert Slingsby

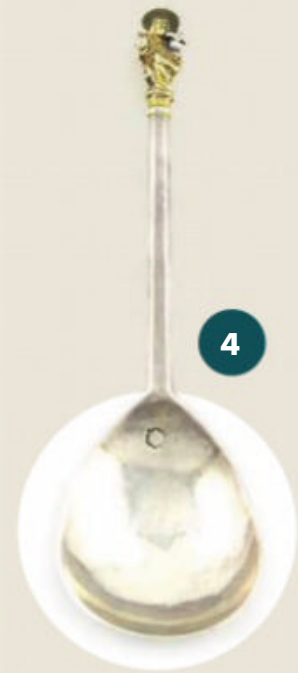
Associate Director and Silver Specialist, Woolley & Wallis, Wiltshire

The silver market is adapting to younger buyers looking for things to fit into a decorative scheme rather than collecting because of an academic interest, explains Rupert Slingsby. 'While older collectors tend to hunt the rare and the early pieces, younger collectors are looking for more modern designs and statement items.'

Woolley & Wallis kicked off 2019 with a good private collection of antique silver pencils, the KB Collection, which, like wine labels, vesta cases and snuff boxes, were popular with bidders because they are small and easy to display. They're very affordable too, from £100 upwards.

'Statement pieces can be of any age,' continues Rupert. 'For example, we sold a Scottish parcel-gilt silver model of a galleon from 1912 for £22,000 in October (est £4,000-£6,000). It had previously retailed at Harrods in the 1970s and was bought by John Entwistle of The Who.'

There are signs that early silver – pre-1700 – is picking up too. 'Even single spoons can fetch around £10,000 if they are rare and early enough,' explains Rupert. At the more affordable end of the silver collecting market, his top tip for this year is caddy spoons – they are small, infinite in their design, and beautifully domestic.



4

Where to buy...

ANTIQUE SILVER

AT AUCTION

Look out for specialist sales of 'Silver and Objects of Vertu' and silver categories within quarterly 'Fine' sales. With good locations, Halls, Lawrences, Mallams and Woolley & Wallis offer a great range. Notable house contents sales can also yield interesting things.

SHOPS & DEALERS

The London Silver Vaults beneath Chancery Lane house over 30 specialist silver shops, offering pieces from the early 1600s to the present day (silvertreasureslondon.com). For more sources, search for particular pieces at lapada.org, which represents dealers from all over the country.



1 The Mambury Set of 10 apostle spoons by Daniel Cary, London, 1607, made **£48,000** (est £40,000-£60,000) **2** An Arts & Crafts silver caddy spoon by AE Jones, 1915, sold for **£280** (est £200-£250) **3** A rare American novelty silver pencil by Tiffany & Co, modelled as the Metropolitan Life Tower, sold for **£2,200** (est £1,000-£1,500) **4** A James I silver apostle spoon, 1607, made **£9,500** (est £4,000-£6,000). All at Woolley & Wallis.



WATCHES & JEWELLERY

Steven Yambo

Senior Specialist, Fellows, West Midlands

Fellows saw Rolex and Omega 'tool' watches from the 1950s and 60s sell well last year, making anything from £6,000 to £16,000. 'These watches have iconic designs that make them instantly recognisable and people love the look of them,' says Steven Yambo. 'They aren't rare, but buyers want examples that are as close as possible to their original state. Later interventions, such as a new dial, hands or bezels, will reduce the desirability and price of a watch. In fact, collectors will pay a premium if a watch shows age-related wear, such as faded bezels on a Rolex GMT or a

discoloured dial, especially if it's gone brown or 'tropical' as collectors refer to it.' Steven predicts Omega Seamaster watches – the more affordable version of the 'tool' watch from the 1960s and 70s – will gain popularity this year.

In the field of jewellery, post-war pieces continue to do well, from big-name Andrew Grima to Kutchinsky. 'Kutchinsky dates back to 1893, but its mid-century designs are sought after for the fine craftsmanship and creative use of diamonds, gemstones and textured metal,' adds Lindsay Beardmore, Fellows' Jewellery Catalogue Manager.

Where to buy...

VINTAGE JEWELLERY & WATCHES AT AUCTION

Browse sales entitled 'Silver & Jewellery', 'Fine Jewellery & Watches', 'Antique Jewellery'. Highlights include the regular Fine Jewellery and The Watch sales at Fellows, Lawrences' quarterly Silver & Jewellery sales and Cheffins' seasonal Jewellery, Silver & Watches sale.

SHOPS & DEALERS

Look at antique selections at your local jeweller's shop. Well-regarded dealers include Sandy Stanley, who specialises in 1970s British jewellery (sandystanleyjewellery.co.uk), and Thomas Glover, which offers jewellery dating from 1780 to 1960, plus vintage watches (thomas-glover.com). For vintage watches, seek out Timewise Vintage Watches (timewisevintagewatches.com).

1 Gentleman's stainless steel Rolex Oyster Perpetual GMT-Master bracelet watch made **£16,000** (est £7,500-£10,000) **2** Gentleman's stainless steel Omega Speedmaster 'Ed White' chronograph wrist watch made **£6,800** (est £6,500-£8,500) **3** Gentleman's stainless steel Omega Seamaster bracelet watch made **£600** (est £80-£120) **4** A 1970s 18-carat gold coral, onyx and diamond pendant on chain by Kutchinsky sold for **£3,200** (est £2,800-£3,800). All at *Fellows*.



A 1960s 18-carat gold bombe dress ring by Kutchinsky made **£1,300** (est £800-£1,200).



The dining table in the light-filled living room came from an antiques dealer in Sweden. The green chairs were a lucky find at Anna-Stiina, an antiques store in Tampere. The colour echoes the paint on the industrial lamps that hang overhead.

RIGHT Where she can, Varpu chooses vintage pieces over modern ones, such as the old soda siphon and the bottle used as a vase.



A light TOUCH

A sensitive approach to the decoration of a turn-of-the-century apartment in Tampere, Finland, has allowed past and present aesthetics to co-exist

FEATURE CHARLOTTE PACKER
PHOTOGRAPHS KRISTA KELTANEN/LIVING INSIDE



CLOCKWISE FROM ABOVE

Varpu in the living room, with its little balcony, which enjoys a view over the city; the generous hallway with its double doors and tiled floor was one of many features that attracted the couple to the apartment; the breakfast table in the kitchen.



The Owners

Varpu Valkeinen, an entrepreneur in the wellbeing sector, and her husband Timo, an account director, live here with their son, Samuel (19) and their cat, Milli.

The House

An apartment in the centre of Tampere, Finland's third largest city. Built in 1905, the flat radiates from a large entrance hall and comprises two bedrooms, a large living room with a dining area, a kitchen and a bathroom with a sauna.

Overlooking a secluded courtyard, and accessed via a flight of stone steps, Varpu's Finnish apartment has an air of peace and tranquility that belies its location. 'It couldn't be more central,' says Varpu. 'We're right beside Tampere Cathedral and just behind Stockmann [Finland's answer to John Lewis].' Yet in many ways the flat feels as peaceful as the rural cottage she and her husband Timo exchanged for the convenience of cycling to work and shopping on foot. The couple saw the apartment online and were intrigued by the hallway with its glazed doors and smart black and white tiles. But it took a visit to the property for them to appreciate the sense of light and space created by the unusually high ceilings and large windows. 'I felt the soul of the place immediately,' says Varpu. She was ►



A kitchen interior featuring white upper cabinets, a wooden countertop, and a wicker chair with a floral patterned cushion. The floor is covered in a black and white checkered tile. A wooden shelving unit holds various kitchen items, including a blender, a mixer, and a lamp. A window on the right side of the image shows a view of the outdoors.

'I felt the soul of the place immediately,' says Varpu, delighted to discover that, alongside some original details, there were some interesting additions...

The kitchen was installed in the 1960s and Varpu felt it needed nothing more than a fresh coat of paint to keep it going. The counter-top shelves, wicker chair and quilt were all flea-market finds.



CLOCKWISE FROM TOP LEFT One of the previous owners was an artist and she decorated the glass panels in the hall doors; Varpu says she has a weakness for interiors magazines, which are stored neatly for future reference; the large bookcase was fitted by the previous owners and Varpu considers it to be part of the main fabric of the apartment.

delighted to discover that, alongside some of the original features, there were also lots of interesting additions, such as a tiny sauna to the side of the bathroom – ‘We love our saunas in Finland!’ – and an impressive bookcase that had been salvaged from an office refurbishment by the previous owners. ‘It’s part of the fabric of the apartment now,’ she says.

The kitchen had been installed at some point in the 1960s and the geometric design on the glass panels around the door was hand-painted by an artist who used to live there. With so many lovely details, they decided there was very little they wanted to change. ‘We felt at home here straightaway,’ says Varpu, adding that they simply updated the decor as and when it felt right, refreshing the paint in the bathroom and adding some ►

With so many lovely details, they decided there was very little they wanted to change.



In the living room, the piano was bought locally and chosen for its beautiful tone. 'I love collecting vintage educational posters such as this one, which is the lifecycle of the potato,' says Varpu.





CLOCKWISE FROM TOP RIGHT The pale green shade that Varpu chose for the bathroom was a colour she had been wanting to use for some time. It has a slightly vintage look that suits the tongue and groove walls; in the master bedroom, where space is a little tight, Varpu painted a headboard onto the wall behind the compact divan. It was also a clever solution to her failure to find a nice old brass bed; Varpu sometimes works from home, and uses this little desk in their bedroom. She made the circular crochet rug.



Varpu is drawn to pieces that bear the marks of the past and is a regular at the city's flea markets.

new fixtures and fittings. 'Our home has evolved with all the bargains we have found over the years,' Varpu says. 'I buy antiques that call to me, things I love at first sight.' When she can't find what she's looking for, Varpu gets creative. Having searched in vain for an old brass bed, she painted the silhouette of what she wanted directly onto the bedroom wall – a witty and charming touch, in keeping with the decorative patterns on the glass-paned double doors, which were painted by one of the previous owners.

Varpu is drawn to pieces that bear the marks of the past and is a regular at the city's flea markets and antiques shops. Almost all their furniture is second-hand or antique. 'I love rusty, worn out and chipped things,' she says, explaining that she likes to think about the other families who have used their chairs and gathered around their table before them. 'I like to think about the stories behind our house and the things we have bought.'



LEFT Wall chart of the pea plant, **£165**, *Otto's Antiques*. **ABOVE** Green Soviet factory industrial light, **£175**, *Mayfly Vintage*; Opaline shade, **£270** for a pair, *Agapanthus Interiors*.



Checker tile, **£60** per sq m, *Topps Tiles*.



Eco Chic paint in Cricket, **£18.86** per 750ml, *Earthborn Paints*. **ABOVE** Six-cup espresso maker, **£16**, *John Lewis & Partners*; vintage French soda syphon, **£55**, *Bring It On Home at The Hoarde*.

Get the Look

SIMPLE VINTAGE

Recreate Varpu's welcoming, homely vibes with patinated furniture and soft shades



White country kitchen table, **£126**, *Vinterior*.

LEFT Alocasia bambino arrow plant, **£14.99**, *Hortology*.



ABOVE Troy vintage Persian Kordy runner, **£1,400**, *Lilla Rugs*. **RIGHT** Ranarp floor lamp, **£50**, *Ikea*. **BELOW** Bluebell chaise armchair in Chartreuse chenille, **£1,150**, *Sofa.com*.

HOMES & ANTIQUES

**April
Issue**

On sale
Wednesday
1st April

*Artisan antiques: handcrafted pieces with real history + Step inside collectors' homes + Meet the 'Prince of Chintz' + Create your perfect country kitchen + How the Delft tile became an icon + Fairs, fleas & auctions **PLUS** The Guide to Eco-conscious Decorating*

Design Icon

THE FORNASETTI SOLE CHAIR

Many subjects inspired the Italian designer Piero Fornasetti, from butterflies to buildings, musical instruments to harlequins. One of his recurring themes was the sun, and nowhere was this employed to greater effect than on his iconic Sole chair. The curvaceous piece, decorated with an anthropomorphised sun, was dreamt up in the early 1950s and still excites Fornasetti fans to this day

FEATURE ROSANNA MORRIS PHOTOGRAPHS DAVE CAUDERY



LET THE SUN SHINE

Celestial themes featured heavily in Piero Fornasetti's work and the sun occupied a privileged position in his repertoire of natural forms. In the early 1940s, he designed a series of almanacs for the

architect Gio Ponti, who encouraged the then-young artist to experiment with his artworks on furniture. This led to Fornasetti's ergonomic, curved chair, an ideal platform for his imaginative patterns. He used a variety of motifs, but by far the most enduring was a sun (*sole*).

'It's a wonderful design,' says antiques dealer Holly Johnson. 'Fornasetti had a great sense of colour. The yellow is warm and orangey and brings emotions out in people.' The Sole chair perfectly represents Fornasetti's ability to take classical art and turn it into something timeless. His depiction of the sun has echoes of the Greek god Helios wearing his radiate crown.

'The face is used on many different pieces,' says Holly. 'It is one full of character. I've been a dealer in Fornasetti for 20 years and this is definitely a favourite. It has those typical elements of his work – the fabulous classical design made so contemporary.'

The sun chair was produced in black and white as well as yellow mottled with ochre, and approximately 50 were made between the 1950s and 1980s. Since then it has been reissued by Fornasetti's son, Barnaba.



Piero Fornasetti
lithographically printed Sole
chair, Italy c1950, £12,000,
Holly Johnson Antiques.

Behind the Name

THE FORMING OF FORNASETTI

Piero Fornasetti was born in Milan in 1913 and, from an early age, he started to draw. Much to his accountant father's displeasure, he yearned to be an artist and enrolled at Milan's Brera Academy in 1930 to study drawing. He was expelled for insubordination in 1932 and instead taught himself lithography and etching. He spent days reading magazines and books on arts and science, and enrolled in night classes at Castello Sforzesco in Milan.

In 1933 he exhibited his first artwork at the University of Milan and produced a series of printed silk scarves that caught the eye of architect and designer Gio Ponti. The two men collaborated on various projects and combined Ponti's signature

TOP RIGHT The rich Fornasetti Malachite wallpaper from Cole & Son sets off the Sole chair beautifully.

RIGHT Fornasetti Bohemian glass pattern ice bucket c1960, £2,250, 3 Details; Piero Fornasetti surrounded by his Tema e Variazioni plates.

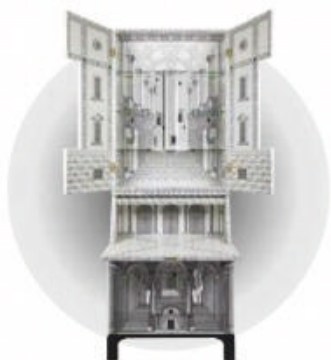


Fornasetti Capitello contemporary production chair, £2,250, Themes & Variations.



Timeline

The evolution of Fornasetti



1951

The Architettura trumeau is one of Fornasetti's most famous pieces. He collaborated with Gio Ponti on the original prototype.



1952

Fornasetti began his Tema e Variazioni series. He reimagined opera singer Lina Cavalieri's face countless times in various guises.



1950s

Fornasetti began making screens in the late 1940s. The screen Città di Carte (City of Cards) is one of his most famous.



1989

Barnaba's teapot: in the book, *Fornasetti*, Philippe Starck describes it as 'an open door through which one is immediately sucked.'



2003

The Zebra cabinet stands for what Barnaba terms 'reinventions' – new objects he's designed using themes from the archive.

Fornasetti's whimsical designs – many based on trompe l'oeil effects – turn a potentially formal dining area into a playful and witty space.



angular forms with Fornasetti's witty and whimsical motifs.

Fornasetti's success reached its peak in the 1950s and, during this period, the artist created his Themes & Variations series, a collection of plates featuring his muse, the *fin de siècle* opera singer Lina Cavalieri, whose face he spotted in a magazine. He started painting her in 1952 and never stopped, creating a series of more than 350 pieces.

By the 1980s, popularity for Fornasetti's bold patterns had waned and the company was struggling financially, but Liliane Fawcett helped to revive the brand when she opened her Notting Hill gallery in 1984, named Themes & Variations. Fornasetti died in 1988, having produced thousands of designs. His son, Barnaba, continues the atelier today, with limited-edition pieces and a range of home accessories using archive designs.

Fornasetti's brilliant mind has inspired numerous designers over the decades, from Philippe Starck to Sue Timney.

RIGHT Barboncino metal umbrella stand, Italy c1960, £5,000, Holly Johnson Antiques.



Buying advice Fornasetti Sole chair

When buying a Fornasetti Sole chair, Holly Johnson says buyers must be careful they know which period they are buying, as the age of the chair hugely affects the price. 'For instance, you could pay about £18,000 for a 1950s example and £5,000 for one made in the 1980s,' she says. 'The early ones are very hard to get hold of. Only an experienced Fornasetti dealer will be able to age the chair properly, as none of Piero's works were marked with a date in his lifetime. A

good dealer has a way of knowing what the date of a piece is.'

After taking on the business in 1988, Piero's son Barnaba began to put dates on works produced by the atelier. A new sun chair issued by Fornasetti today will be about £3,500 and will be signed, numbered and dated. As with all old chairs, do check the piece is sturdy and in good condition, advises Holly. Since these



are exceptionally high-quality items, it's unlikely they will need repairs, but they are still designed to be used. Prices are still going up steadily for Fornasetti works as people become more familiar with the designs. 'They are real collectors' items,' Holly adds. 'Even new pieces are a good investment as the atelier limits how many are made. The price tends to escalate rather than drop.'



1 Original Tema e Variazioni Fornasetti plate c1980, **£550**, Brownrigg. **2** Sole milk jug, **£225**, Amara. **3** Sardine silk reversible cushion, **£179**, Amara. **4** Piero Fornasetti magazine rack c1950, **£3,800**, 3 Details. **5** Quattro Stagioni chair c1950, **£5,500**, Holly Johnson Antiques. **6** Piero Fornasetti Tea Centre Exhibition poster 1950s, **£100**, Themes & Variations. **7** Cannoni Fornasetti umbrella stand 1950s, **£2,100**, Moioli Gallery.



Shop the Look

Old & new
Fornasetti for
your home



Windows on *the past*

*Furnished with beautiful antiques,
amassed over many years,
a sympathetic and light-filled
extension has brought a
200-year-old cottage
into the 21st century*

STYLING WILMA CUSTERS/
FEATURES & MORE
FEATURE GERALDINE NESBITT
PHOTOGRAPHS IVAR JANSSEN





Expansive windows dominate two walls in the spacious living room and offer spectacular views across the surrounding countryside. The antiques are a mix of pieces the couple have inherited or collected over the years. The curved-back chair is an Orkney – a Scottish version of the traditional wingback.



CLOCKWISE FROM ABOVE

Gill and Dave outside their home; the larchwood exterior on the new extension blends into the landscape; a group of three small tables makes a charming alternative to one large coffee table in the living room. They can be moved easily, as required.



The Owners

Dave and Gill Scott live here with Sula their dog.

The Property

A 19th-century cottage with two barn-style extensions in Easter Ross, northern Scotland. The house is all on one level with a large living area comprising a kitchen, sitting room and hall. There are also three bedrooms, a study, utility room and three bathrooms.

W

hen Gill and Dave Scott handed over the running of the family farm to their son, they also gave him the keys to

the farmhouse that had been their home throughout their married life. It was time to downsize, they decided. But rather than seizing the move as an opportunity to slow down and relax, Dave and Gill embarked on the ambitious renovation of a 19th-century stone cottage, one of several scattered across their farmland. In the past the cottage had been rented out to tenants, but by the time Dave and Gill started work, it had been standing empty for years and was in need of updating.

From the outset, the couple had a very clear idea about what they wanted to create: a home with character and authenticity, alongside all the modern conveniences, with rooms that took full advantage of the surrounding landscape and wonderful light. ►

The blue checked wingback chair is from ANTA. The sofa is one the couple have had for years and decided to reupholster once whey moved. They inherited the Chinese bowl from Dave's mother and the other pieces were picked up at antiques shops and fairs.



A photograph of a rustic dining room. In the foreground, a wooden dining table is surrounded by Windsor chairs. On the table are a teapot, cups, and a small vase of flowers. Behind the table is a kitchen island with blue cabinets and a wooden countertop. The island has a woven basket and some kitchen items on it. The room has a high, vaulted ceiling with exposed wooden beams. Three pendant lights hang from the ceiling. Large windows on the right side of the room offer a view of a green landscape. A blue door frame is visible on the left side of the image.

The high, vaulted ceiling adds to the wonderful sense of space and light in the kitchen, which is situated in the extension. A mixed set of Windsor chairs surrounds the refectory-style dining table. **RIGHT** Gill chose white cabinets along the walls to provide a contrast to the central island, which is painted in Farrow & Ball's Stiffkey Blue, to match the windows and doors.



ABOVE Part of Gill's collection of ANTA plates. **BELOW** The little brass jug came from a local flea market and the earthenware bread bin came from an antiques shop in England. Gill's mother was an artist, and her paintbrushes are stored in a porcelain jug that Dave bought her.

'The windows are the frames and the views are the landscape paintings that change with the seasons.'

They were also determined to remain true to the spirit of the old cottage, while allowing no pretence about the extension being anything other than a modern addition. Gill and Dave were also keen that the two parts of their home should blend with each other as well as the landscape.

The whole project took a year and a half, and the couple continued to live at the farmhouse until it was finished, which allowed them to fully consider their decisions. A relief to Gill, she says, 'I need to take my time.' And the slow and steady approach has paid off. Not only does the extension act as a foil to the traditional whitewashed cottage, but its large windows draw the surrounding landscape into the home. 'They are the picture frames and the views are landscape paintings that change with the seasons,' says Gill, ▶



HOMES Stylish Country

who kept the decor simple to allow both the spectacular views and their lovely antiques to take centre stage.

What little colour there is in the house was determined by the fact that Treecraft Woodwork, who supplied the windows, delivered them ready-painted in an inky blue tone. The colour proved to be the perfect foil for the rich reds of their antique rugs and the blues and greys of the ANTA fabrics that Gill had already chosen. When it came to the walls, Gill opted for a subtle off-white, Farrow & Ball's Cabbage White, throughout the house, in both the old cottage and the new extension. It reads as the palest grey in some lights, and the lightest green in others.

Gill and Dave's antique furniture, accumulated over almost four decades at the old farmhouse, was well-loved and a source of joy, so they were determined to keep as much as they could. Gill's parents were keen collectors of antiques and she acquired her appreciation of good furniture from them. 'We're also very good at accepting pieces that are offered to us,' ▶



CLOCKWISE FROM ABOVE The drawers beside the bed came from Gill's mother, who had a passion for antiques. Dave's mother bought the small box with brass inlay at auction many years ago, and the blue and white china also came from her; the en suite bathroom features tiles from Fired Earth and a vintage-style basin; the corridor leads from the bedrooms to the living room. The wainscot is painted Farrow & Ball's Stiffkey Blue and the wall above is hung with family photographs.





The master bedroom enjoys wonderful views across their land. The bed linen is all from The White Company and the blankets are from ANTA.



CLOCKWISE FROM LEFT The vibrant green and turquoise curtains give the decor in the guest bedroom a lift and the fringed edging matches the blanket; the chair is a reupholstered auction buy and the rug is one of a number that feature throughout the house; the long footrest at the end of the bed was embroidered by Dave's mother.



Fortunately, everything works perfectly with the character of both the old and new parts of their home.

she laughs. 'Our house is filled with pieces that have been in the family for several generations.' Their collection includes several interesting chairs, most notably a lovely example of an Orkney with its distinctive woven back – the women's version includes a box for stowing knitting. Everywhere there are pretty chests and tables, as well as lots of charming blue and white china.

Fortunately, everything works perfectly with the character of both the old and new parts of their home. Even so, when the opportunity arises, the couple still enjoy adding to their collections at flea markets and auctions. And Gill loves the fact that not only is her new home on the family farm, but it is also filled with pieces that carry memories from both sides of the family. 





George III mahogany chest of drawers, sold for **£200**, Dawsons.



Early 19th-century elm cutlers stool, sold for **£460**, Wilkinson's Auctioneers.



Get the Look

STYLISH COUNTRY

Gill and Dave's home is packed with antiques – auction finds like these will help you to instil a similar spirit



RIGHT Irish School oil on canvas in gilt frame, sold for **€1,000**, Adam's.

BELOW Welsh blanket with sky blue and white geometric repeating medallions, sold for **£130**, Trevanion & Dean.



LEFT Group of late 18th-century English porcelain, sold for **£140**, Bellmans.

BELOW British Antarctic expedition binoculars, sold for **£875**, Christie's.



LEFT Late 19th-century stained pine Orkney chair, sold for **£300**, Tennants Auctioneers.



A Melayir Feraghan rug, sold for **£242**, Bonhams.



ABOVE Late George III mahogany sofa table, sold for **£600**, Lyon & Turnbull. **LEFT** Victorian button upholstered armchair, sold for **£45**, Mallams.



EST / 1989

MANDARIN STONE

Natural Stone, Porcelain & Decorative Tiles



Hendre Blanc Porcelain

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PRIMROSE HILL • WEYBRIDGE • WILMSLOW • TUNBRIDGE WELLS *now open* • FULHAM ROAD *opening March 2020*



Material Matters: **MARBLE**

Dig below the surface and you will find that there is a lot more to marble than pale sculptures and opulent bathrooms. One of the most versatile and varied of all materials, marble is as popular as ever

WORDS KATE MACDOUGALL ILLUSTRATIONS BECKI CLARK

Nothing quite exudes a feeling of luxury and splendour like marble. A symbol of wealth and even ostentation to many, images of grand, sweeping staircases, imposing fireplaces and palatial bathroom suites in the shiny rippled stone might come to mind when you picture marble in the home. But it can, in fact, be used in the most simple and delicate of ways. A

garden statue, a bowl, lamp or coffee table – marble is not only elegant and timeless, it is an incredibly adaptable material, both durable and natural, and can be blended seamlessly into a period or more modern setting.

First used in basic statuary and ornamentation in Mesopotamia some 5,000 years ago, marble came to the ►

A marble fireplace is one of the timeless ingredients of a stately sitting room. Here, the styling shows how marble can work in both a traditional and contemporary setting.

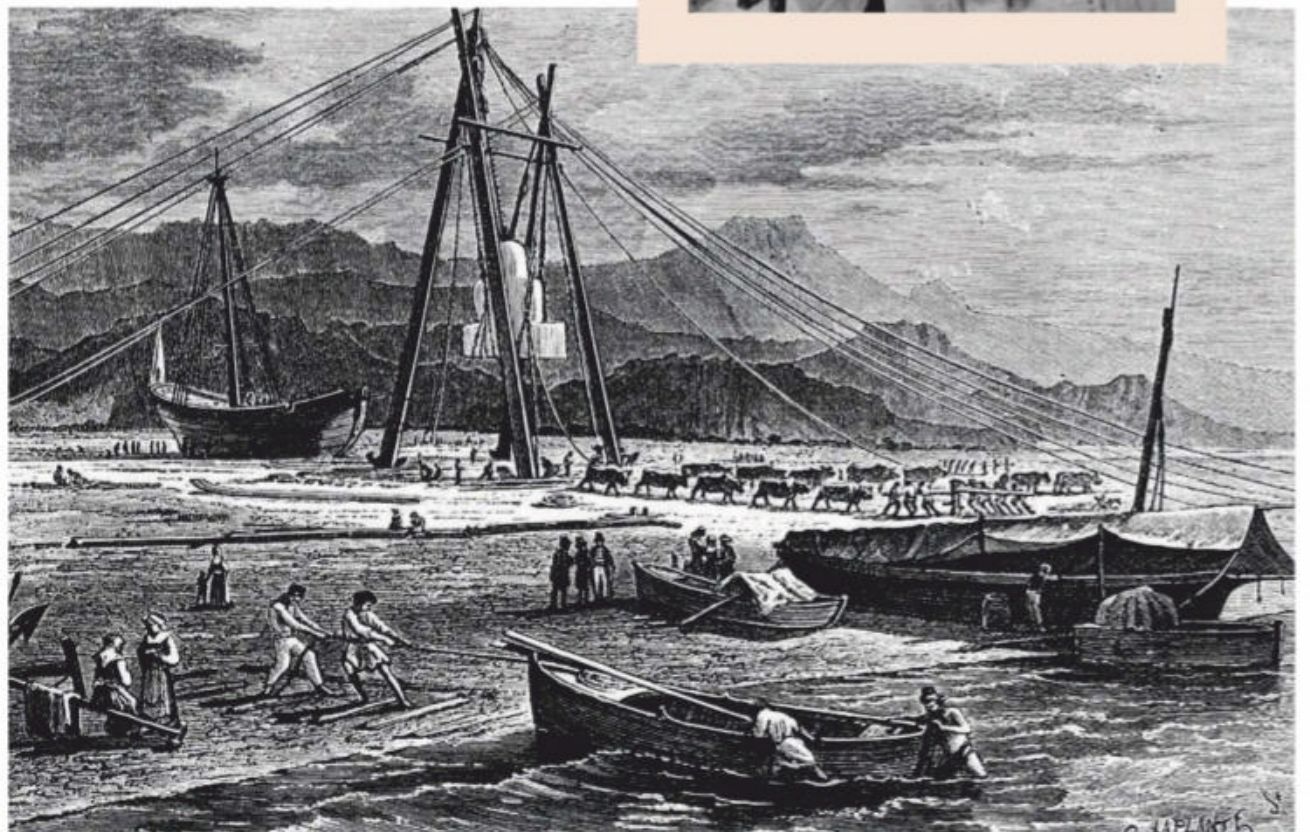


fore in ancient Greece and Rome, where it became the favoured medium for sculptors and architects alike, due to its solidity, hardness and the ease with which it could be carved and then painted. By the start of the classical Greek period, masonry tools, such as chisels and small drills, had been developed to the point where subtlety and expression of form could be employed. In the hands of the most skilled artists, marble was found to be the material that could bring the human figure to life.

For the sculptors of antiquity, the human body was divine – an idealised, perfectly proportioned form – and marble was the material that allowed them to breathe life into their work, releasing the figure from the stone, as Michelangelo famously declared. ‘Marble

yields to the chisel without crumbling,’ says sculpture and garden ornament dealer Alex Puddy from Architectural Heritage. ‘It allows a sharp edge and a soft curve in one form.’ By the time of the Renaissance sculptors, such as Michelangelo and Donatello, ▶

RIGHT Marble maven Auguste Rodin (1840-1917) in his Paris studio, now the Musée Rodin. **BELOW** Cut-marble blocks are transported on ships from Italy, depicted in *The Mediterranean Illustrated*, London, 1880.



A carved white marble figure of a flower girl c1870 signed ‘Monti’ on the base, £POA, Butchoff Antiques.

Key Designs Historic creations in marble



ELGIN MARBLES

This famous frieze dates from c500BC and was made in Pentelic marble by Phidias. The sculptures were taken from the Parthenon in Athens in 1803.



APOLLO & DAPHNE

Bernini was able to imbue an unprecedented sense of movement, dimension and emotion in this life-sized work of 1622.



BUST OF PEACE

Neoclassical sculptor Antonio Canova was known for his exquisite refinement. The 1814 work *Bust of Peace* sold in 2018 at Sotheby’s for well over £5m.



THE KISS

After an apprenticeship with Rodin, Brancusi reinvented sculpture for the 20th century. He inspired artists from Picasso to Barbara Hepworth.



1. Gilt metal-topped specimen column with cuts of white, speckled grey and rouge marble, **est £200-£300**, for sale 10th March at *Dreweatts*.
2. 19th-century Siena marble models of the Temple of Vespasian and Temple of Castor and Pollux, **est £5,000-£8,000**, for sale 10th March at *Dreweatts*.
3. Early 19th-century carved marble bust, **£1,275**, *Lorforde*.
4. French baluster vase with rich patterns of cipollino, **est £1,500-£2,000** for a pair, for sale 19th February at *Dreweatts*.
5. Louis XVI Carrara marble relief in a giltwood frame, **£10,870**, *1st Dibs*.



and then the baroque greats like Bernini, marble was being chiselled sharply and softly into the most strikingly lifelike and dynamic pieces of art.

Marble's continued popularity throughout history, as both building and sculpting material, is testament to its superiority and adaptability, despite the high cost. 'I think marble is such a unique material because it showcases the wonders of the natural world,' says European sculpture specialist Charlotte Schelling of auction house *Dreweatts*.

Marble is essentially limestone rock, metamorphosed in the Earth's crust by pressure and heat to create its solid, compact form. The huge variety of colours and 'veins' in some marbles are formed from a diverse array of minerals in the ground. The more unusual and vibrant marble was traditionally used for inlay work or specimen tables, while the purer, whiter forms were used for sculpting. There are marble quarries in many locations across the world including the United States, Russia and India, but the most notable and prolific quarries lie in Europe, particularly in Italy and Greece.

The original Greek translation of marble is 'shining stone', something pure and white. This is reflected in the type of marble that was used in Europe, most notably the Pentelic and Parian quarries in Greece and



LEFT Students at work in a marble sculpting class in Carrara, Italy, c1985.

THE FUTURE OF MARBLE

This stone is set to remain as covetable today as it was in Phidias's time

Thanks to the enormous diversity in the supply of marble, the large number of quarries around the world and the continued interest in using the material for sculpture, architecture and domestic decor, marble will continue to be as popular as it has been for centuries. 'Many interesting new stones are being quarried across the globe, including Africa, the Middle East and China, so I expect that sculptors will be looking to exploit the vibrant colours of these marbles in the future,' says Charlotte Schelling.

One such sculptor, Emily Young, who was described by the *Financial Times* as 'Britain's greatest living stone sculptor', works with marble in a way that celebrates its natural origins and imperfections. Faces are carved into huge blocks while the remaining stone is left raw, rugged and exposed, almost the complete antithesis to the way sculptors worked in the past.

Although Alex Puddy believes marble will primarily be seen as 'a classic material for sculptors', he sites Turner prize-winning Rachel Whiteread as one to watch in the future, while British designer Lee Broom is using marble in lighting, candlesticks and even glassware. His Tube light, a modern twist on the fluorescent strip, is created from a single block of thinned-out Carrara marble and finished with brass fittings at the ends. Lee likes the luxurious, 'nouveau riche' feeling of marble, but then turns it on its head to create something utterly unique and contemporary.

Product designer Lee Broom is using marble in exciting ways to create desirable pieces for the home, such as this stylish Tube light, £3,695, made from a single block of Carrara marble. Each is unique, thanks to the variations in the veining.



'It's possible to acquire a good marble work below £1,000.'

the Carrara quarry in the mountains of northern Italy. Carrara marble, a translucent greyish white, is perhaps the most iconic of all, used in some of the world's most recognisable art and architecture – Michelangelo's *David*, Rodin's *Andromède*, the Pantheon in Rome, London's Marble Arch and, more recently, the interior of the Freedom Tower in New York.

The Carrara quarries produce over four million tonnes of marble every year, for artworks, bathrooms and

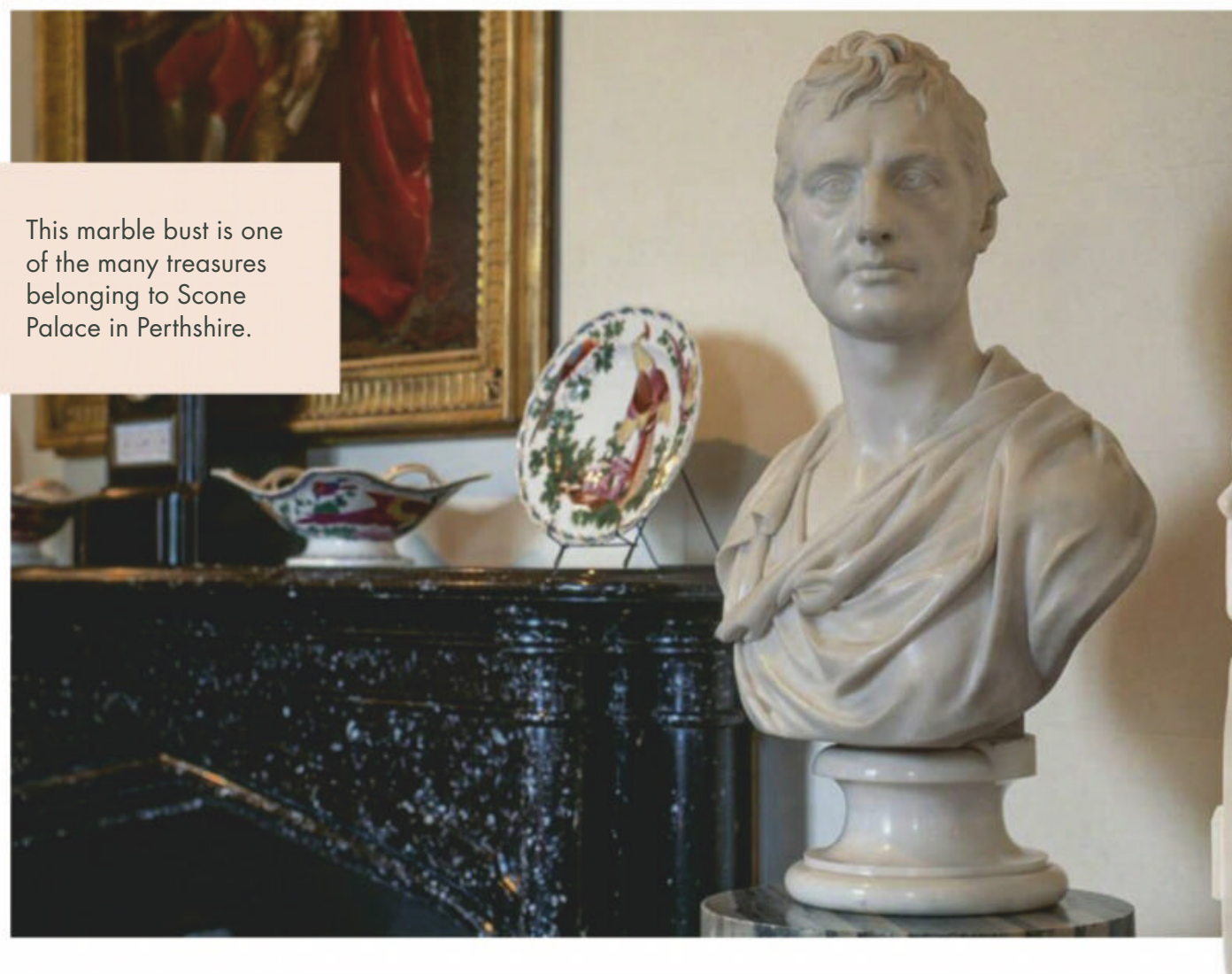
kitchen worktops the world over. At the other end of the market, smaller collectables are also doing well. 'The volume of sculptures in the classical style produced in the 19th century was vast,' says Charlotte. 'It's possible to acquire a good work below £1,000.'

Size and age are key, with smaller, later items being more affordable and accessible than older, life-sized pieces. A marble-inlaid table, for example, could be found at auction for under £1,000, while specimen tables are around £2,000-£3,000, but can fetch considerably more. Bowls, vases or lamps can be snapped up from a local dealer for as little as £100-£200.

Turn the page for essential expert advice on collecting marble busts ►

This marble bust is one of the many treasures belonging to Scone Palace in Perthshire.

This French 19th-century white Carrara marble bust of Demosthenes is for sale on 1st Dibs for £9,995.



COLLECTING MARBLE BUSTS

A marble bust will not only be a wonderful talking point, but will also allow you to own a small piece of portraiture history

Whatever direction an artist ends up going in with their work, the human form and portraiture will always be the basis of their training. In sculpture, perfecting the dimension, proportion and expression of the face was key to whether or not the artist would ultimately be successful, and commissions were won or lost on the artist's ability to create a realistic representation of the subject.

Comprising the head, shoulders and chest, the bust was a Greek invention, adopted with prolificacy by the Romans, and was used to document and commemorate an individual – human or divine. Busts are perhaps one of the most interesting marble items to collect, thanks to the wide variety of subjects and, as the collectors and

commissioners of the past liked to do, can be chosen and displayed according to the buyer's tastes in philosophy, religion or even politics.

Aesthetics also play a part and, when considering a bust, it's important to visualise where it might sit in your home. A cleaner, sharper model with a classical leaning will always lend a completely different feel to a room than something more rustic and unrefined.

RIGHT This weathered bust of Diana (est £1,000-£1,500) features in Dreweatts' Fine Sale, 31st March.

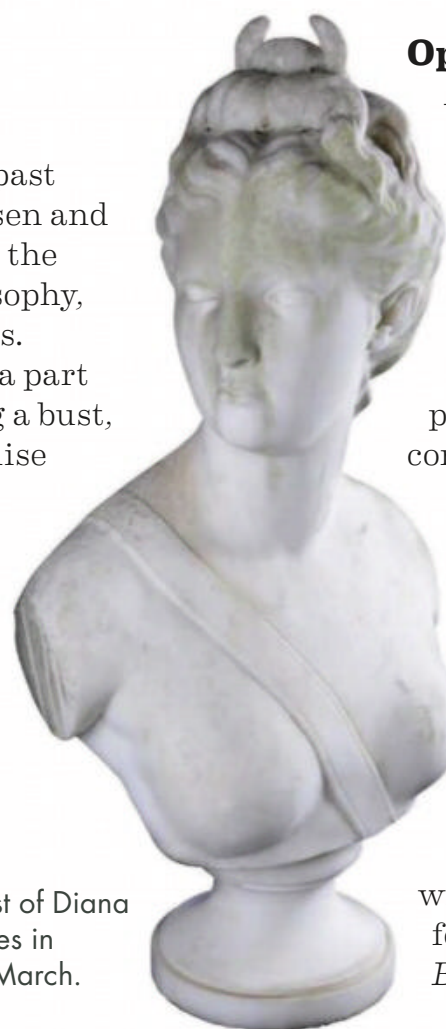
With older examples being much more expensive and rarer to find, a good place to start is the 19th century. The Victorians were particularly keen on immortalising themselves and their icons in marble. Around 1840, there was a shift away from the traditional use of classical clothing to contemporary dress.

Opt for the unusual

Art deco busts are also worth investigating and as the 1920s are currently enjoying a resurgence in interest, they make a good investment. With their stylised, modernist look, they would fit particularly well into a contemporary home.

Interestingly, subject matter also plays a part in valuation, as well as being one of the first things that may draw you to the piece.

Common subjects (major deities, imperial rulers) command a lower price due to their ubiquity, whereas an unusual sitter, for example the intriguing *Bust of a Black Boy* (c1705) by



‘Condition is the most important consideration.’

Joannes Claudius de Cock, in the V&A’s collection, will attract a far higher price. It’s also a good idea to keep a look out for any signatures that may give you further provenance. Names or dates are often chiselled into the base or the back of a bust and these will always increase value.

Alex Puddy cites quality, provenance and condition as the three things to keep in mind when buying a bust. ‘Condition is probably

BELOW Bust of a blind Homer, 100-200AD, on display during ‘Troy: Myth and Reality’ at the British Museum until 8th March 2020.

the most important consideration, as old marble in particular needs to be correctly looked after.’

Professional marble restorer Imogen Paine

advises against buying a bust that has either been decapitated or has had the nose broken off in the past. ‘Chips and bits here and there don’t matter, and dirtiness can be sorted out, but a major breakage will instantly devalue it.’ Seek out a skilled restorer to clean the bust if necessary, as only when the marble has been returned to its natural state will you be able to fully appreciate the beauty of this material. ■



Where to buy

ANTHONY OUTRED

74 Pimlico Road, London, SW1W 8LS. 020 7730 7948; outred.co.uk

ARCHITECTURAL HERITAGE

Taddington Manor, Taddington, Nr Cutsdean, Gloucestershire, GL54 5RY. 01386 584414; architectural-heritage.co.uk

FINCH & CO

Suite No 744, 2 Old Brompton Road, London, SW7 3DQ. 020 7689 7500; finch-and-co.co.uk

LORFORDS

30 Long Street, Tetbury, Gloucestershire, GL8 8AQ. 01666 505111; lorfordsantiques.com

TOMASSO BROTHERS

Bardon Hall, Weetwood Lane, Leeds, West Yorkshire, LS16 8HJ. 0113 275 5545; tomassobrothers.co.uk

TOP One of a pair of marble busts of Apollo, £7,437, Lorfords.



Where to visit

BRITISH MUSEUM

Great Russell Street, Bloomsbury, London, WC1B 3DG. 020 7323 8000; britishmuseum.org

PETWORTH HOUSE AND PARK

Petworth, West Sussex, GU28 9LR. 01798 342207; nationaltrust.org.uk

THE SCULPTURE PARK

Jumps Road, Churt, Farnham, Surrey, GU10 2LH. 01428 605453; thesculpturepark.com

Ask an Expert

Have you always wondered about a vase that's been in the family for decades, or perhaps you're keen to know more about your latest flea-market find? Our experts are on hand to make sense of your treasures

Off to the opera

I have a pair of opera glasses that belonged to my late father. I know nothing about them, or where they have come from, but I have always admired them. I would like to know anything at all about them, and perhaps if they are worth anything.
Rosemary Machin, via email

These opera glasses c1900s are made from mother of pearl and have a chrome-plated body. The mother of pearl indicates that they would have been used in the evening at the theatre and would have come in a velvet or leather case. Examples such as this could have been made in Paris or London by a company such as Negretti & Zambra. Sometimes the maker's name is marked around the eye pieces.

Although they look lovely, at auction they are worth £50-£100 – about a third of the retail cost. However, any provenance, including images of a relative using them, could add value. **TF**



ABOVE Rosemary is keen to know the worth of her father's opera glasses.
TOP Sketch by Henry Mayo Bateman.



THIS MONTH'S EXPERTS



Thomas Forrester
Special Auction Services



Richard Kay
Lawrences

Notes on an illustration

I found this – what I believe to be an original sketch by Henry Mayo Bateman – among my late father's belongings. It measures 31cm x 24.5cm and is mounted on board, with some discolouration and water damage around the edges. Could this be the James Ferguson who Bateman worked with on a number of publications? I would love to know if it is desirable to collectors and what it might be worth at auction.

Christine Edwards, via email

First, the good news. Yes, this is James 'Fergy' Ferguson, who wrote *The Table in a Roar*, or,

If You've Heard it, Try to Stop Me, illustrated by Bateman and George Belcher. This image was used as the frontispiece for the Methuen & Co edition, published in 1933.

Secondly, the bad news. The photographs are clear enough for me to be quite certain that this is not the original Bateman drawing but merely a print, possibly lifted from the book itself, and then coloured by hand to resemble a true watercolour. Sadly, its auction value is very slight: under £15. If you are fond of it, why not frame it to obscure the staining and hang it in a dark corner (your friends may then believe it to be the original and, to misquote Ferguson himself, if you hear that, don't try to stop them...) **RK**

HAVE YOUR ANTIQUES VALUED

What's it worth?

- 1 Photograph it:** position your item against a plain, light background.
- 2 Tell us as much as you can** about the item, such as when and how you came by it.
- 3 Email us at** homesandantiques@immediate.co.uk making sure you attach your high-quality image, or use our postal address, page 4.

H&A
AGONY AUNT

The Antiques Guru



Teak peak

I recently bought this antique sideboard for £50. It brings some much needed character to my modern home, but the teak top is quite badly scratched and marked. Is there a way I can improve its appearance?

Olivia Lott, Tunbridge Wells

The cloudy marks have probably been caused by water damage that has permeated the French polished surface. Liberon (liberon.co.uk) makes a range of user-friendly products that will help you deal with them. Gently rub the marks and small scratches with very fine wire wool and a wood-cleaning solvent or methylated spirit. Deeper scratches can be filled with a coloured shellac filler stick. When the surface is dry,

apply French polish in a thin coat using a cotton pad or brush. Leave each coat to dry before applying the next and avoid putting hot cups and vases on top in future. Alternatively, you could paint the sideboard and change the handles to give it a completely different look.



Water damage can be improved with the right materials.

Decorative Delft

Do you have any ideas about my recent buy? It has damage to the lid and handles. Do you think it would be possible to repair it?

Emma Whale, via email

The marks on the base of this elaborate vase show that it was

made by the German Franz Anton Mehlem factory under the famous trade name Royal Bonn, which was used from c1890-1920. The factory produced large numbers of high-quality, decorative table and sanitary wares, as well as clock cases. It was bought by its arch-rival, Villeroy & Boch, in 1921 and closed 10 years later. The pattern is called Delft, a design typical of the factory and inspired by 17th and 18th-century Dutch Delft. I can't see any damage on the photos you have sent in – if there are small chips or cracks, these can certainly be restored, although repairs would not add significantly to the vase's value.



Emma's vase was made by Franz Anton Mehlem in Germany.



Janet wants your questions!

Send your restoration riddles and furniture flaws to Janet for an informative and considered solution to your woes.

And don't forget to send photos, if relevant. Email AskJanet@immediate.co.uk, or use the postal address, page 4.

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Star Sales

Caroline Wheater has scoured auction houses the length and breadth of the country and found six key pieces that could grace any home



1. An Elegant Fowl

Estimate £400-£600 Sold £1,100

Blue-and-white ceramics made in Delft in the Netherlands took Britain by storm in the 17th century. In colour and pattern the pottery resembled expensive Chinese export porcelain, but was a much more affordable tin-glazed earthenware. Dutch delftwares inspired an array of home-grown versions made principally in London, Bristol and Liverpool.

Known as English delftware, this is a strong collecting field and, because so many have been broken over the years, pieces cause a stir when they come up for sale. This Bristol delft plate features a peacock and is part of the 'farmyard' series of designs (look out for cockerels too) – a term coined when the Bristol Museum & Art Gallery's prized collection of English delftware was catalogued in the 1980s. Dating

to c1730, the 22cm-diameter polychromatic plate was in relatively good condition for 300 years old, and sold at Sworders for more than double its low estimate. 'The plate had a naïve and rustic charm and the combination of the brightly coloured plumage set against a sponged background made it appealing to collectors,' says James Pickup, head of Sworders' Fine Interiors sales. **01279 817778; sworders.co.uk**

2



3



4



2. Manor Born

Estimate £800-£1,200

Sold £1,174

The noble Knyvett family can be traced back to 1040 and had close ties with the Howard (Dukes of Norfolk) and Boleyn families. Charles Knyvett (1710-1782) was born and lived in Fundenhall, Norfolk, where he married Jane Jordan, with whom he had three children. This portrait miniature of him, sold at Fellows, was designed as a pendant. Perhaps Jane or one of their children wore it around their neck? We can only speculate, but it's certainly an intriguing puzzle.

0121 212 2131; fellows.co.uk

3. No Frills

Estimate £300-£600

Sold £280

If anything shows what good value furniture is at auction, this is it – a Biedermeier secretaire made from satin birch that sold at Cheffins. Biedermeier furniture was made in central Europe from the early to the mid 19th century, using local woods such as birch, ash, cherry and walnut, rather than mahogany. Designs were elegant yet functional, in contrast to ornate Empire-style pieces. Turn to page 68 to find out more about secretaires.

**01223 213343;
cheffins.co.uk/fineart**

4. Catch of the Day

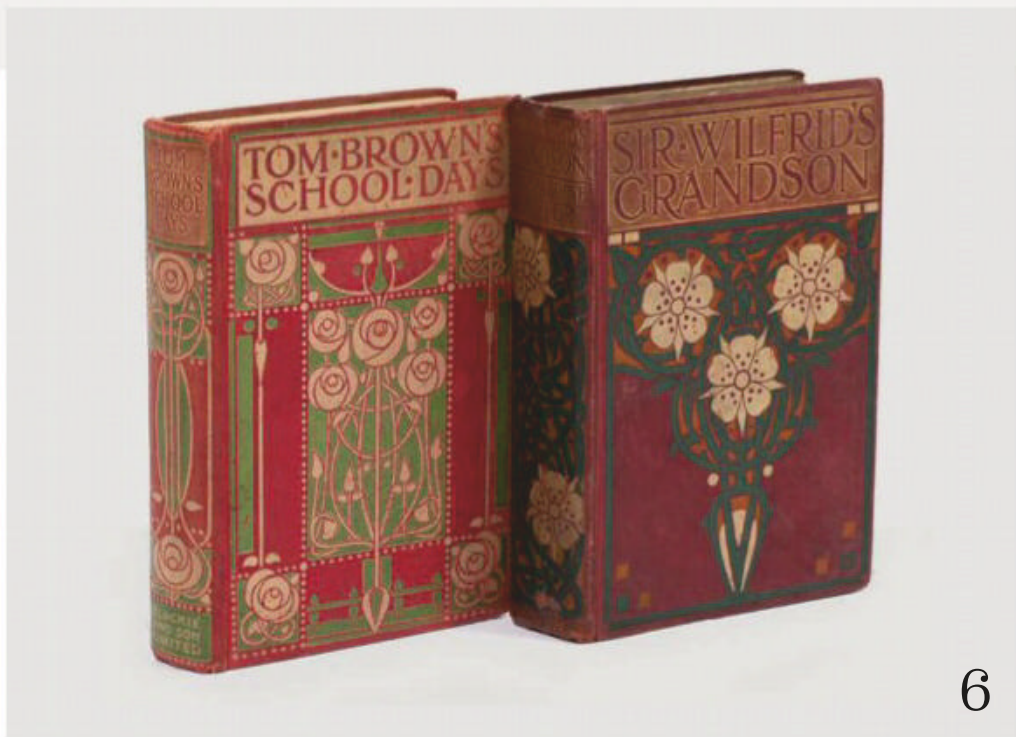
Estimate £150-£250

Sold £160

Tinned sardines were once considered a dining delicacy – truly. And as the Victorians were masters of invention, they created decorative sardine dishes to serve them in. This pretty example, with three crossed sardines forming the lid handle, was designed by George Jones, who produced some of the most collectable majolica pottery in the second half of the 19th century. It sold at Woolley & Wallis, along with a majolica fish tureen resembling a boat.

**01722 424500;
woolleyandwallis.co.uk**

5



6

5. Golden Claws

Estimate £200-£300

Sold £550

The Victorians were great fans of novelty items, from scent bottles in the shape of birds' eggs to pencils emulating buildings. So, this unusual brass lobster inkwell is not out of place for the late 19th or early 20th-century period, when it was made. Beautifully lifelike, the 31cm long lobster's back opens to reveal inkwells. It has provenance too, coming from the estate of the late 5th Earl of Lovelace. Quirky objects abound in Lyon & Turnbull's regular Five Centuries sales.

0131 557 8844; lyonandturnbull.com

6. What's the Story?

Estimate £40-£80

Sold £30

Old books are lovely things, and these two – *Tom Brown's School Days* by Thomas Hughes, and *Sir Wilfrid's Grandson* by Geraldine Mockler – sold as a parcel lot at Mallams. Both covers are attributed to the prolific book designer Talwin Morris, art director at the Glasgow publisher Blackie & Son from 1893. An associate of Charles Rennie Mackintosh, Morris included Glasgow Style motifs in his designs. The Glasgow School of Art has a fine archive of his work.

01865 241358; mallams.co.uk

GUESS THE HAMMER PRICE!

How well do you know the market? Try your hand at gauging the sale prices of these lots. (Answers on p135)



SWEET TWEET

Tiles are so collectable, not taking up too much space but always telling a story. This Dutch Delft example, c1640-60, is daintily hand-painted.

Estimate £120-£180



LITTLE CHARMER

From the age of servitude trots this silver pig table bell, 1909, sold by Asprey. Pushing the snout or the tail activates a chime to alert a servant.

Estimate £2,000-£3,000



INSIDE CHINA

This set of 12 19th-century Chinese paintings on rice paper (10 in an album, two framed) shows a Mandarin man and his family going about daily life.

Estimate £600-£800

AUCTION HOUSE NOTICEBOARD

Don't miss these exciting sales taking place at auction houses around the country



MIDLANDS

1. Midland Furniture Auctions



Midland Furniture Auctions holds one of the UK's biggest weekly furniture auctions every Wednesday in the heart of the country. Packed to the brim with the latest ranges and types of furniture, bidders can expect a fantastic choice and great prices. Conveniently located off the M1 (J28) near Alferton, Derbyshire. For further information visit the website or call to contact Dean Carpenter or Liz Darrington-Mosley.

10 Grange Close, Clover Nook Industrial Park, Alferton, Derbyshire, DE55 4QT

midlandfurnitureauctions.co.uk

01773 832555

NORTH EAST

2. Tennants Auctioneers



**Spring Fine Art Sale
Fine Jewellery, Watches & Silver Sale
Saturday 21 March, 10am**

The Spring Fine Art Sale features nearly 400 lots of fine art, furniture, ceramics, clocks, rugs and works of art, and includes a particularly strong section of Asian Art. Taking place on the same day is Tennants Fine Jewellery, Watches and Silver Sale, featuring period and modern jewellery, antique silver, and collectable vintage and modern designer watches.

The Auction Centre, Leyburn, North Yorkshire, DL8 5SG

tennants.co.uk

01306 740382

3. McTear's



As proud holders of the Britain's Best Auction House Award, McTear's has become one of the UK's best-known independent auction houses. The company's auction calendar is brought together by over 10 specialist departments covering Scottish, international and contemporary pictures, watches, jewellery, whisky, wine, Asian art, silver, ceramics, furniture, clocks, instruments and militaria. The auctions are promoted on national television and press, and every single lot offered at McTear's will be available to bid live online, providing a truly global audience for selling and buying. McTear's is also a proud pioneer of timed bidding auctions in association with the-saleroom.com and ATG Media, the world's leading online bidding platform. These timed auctions are different from traditional auctions in that no auctioneer calls the sale; rather bidding is done solely online from across the globe.

mctears.co.uk

01418 102880

SCOTLAND

Fairs & Auctions

Whether you wish to splash out on a mid-century studio vase or an Old Master, **Rosanna Morris** picks out key auctions near you in March



**Auction
Special**

AUCTIONS IN MARCH

North & Scotland

6th The Antiques & Interiors Auction, McTear's, Meiklewood Gate, 31 Meiklewood Road, Glasgow, G51 4GB. 0141 810 2880; mctears.co.uk

10th Jewellery, Watches and Silver, Lyon & Turnbull, 33 Broughton Place, Edinburgh, EH1 3RR. 0131 557 8844; lyonandturnbull.com

10th Antiquarian & Collectable Books, Maps, Affordable Art, Capes Dunn, 40 Station Road, Heaton Mersey, Stockport, SK4 3QT. 0161 432 1911; capesdunn.com

11th Asian & Islamic Works of Art, Lyon & Turnbull, 33 Broughton Place, Edinburgh, EH1 3RR. 0131 557 8844; lyonandturnbull.com

13th One Day Sale of Studio Ceramics and Modern Design, Adam Partridge Auctioneers & Valuers, The Cheshire Saleroom, Withyfold Drive,

Macclesfield, Cheshire, SK10 2BD. 01625 431788; adampartridge.co.uk

13th & 27th Antiques & Interiors, Tennants, The Auction Centre, Harmby Road, Leyburn, North Yorkshire, DL8 5SG. 01969 623780; tennants.co.uk

18th Books, Maps & Ephemera, Tennants, The Auction Centre, Harmby Road, Leyburn, North Yorkshire, DL8 5SG. 01969 623780; tennants.co.uk

18th Asian Art, Bonhams, 22 Queen Street, Edinburgh, EH2 1JX. 0131 225 2266; bonhams.com

19th Furniture and Design for Home and Garden, Morphets, 6 Albert St, Harrogate, North Yorkshire, HG1 1JL. 01423 530030; morphets.co.uk

19th The Stamps & Coins Auction, Anderson & Garland, Anderson House, Crispin Court, Newbiggin Lane, Westerhope, Newcastle upon Tyne, NE5 1BF. 0191 430 3000; andersonandgarland.com

20th-21st Two-Day Fine Art & Antiques Auction, Great Western Auctions, 1291 Dumbarton Road,

Whiteinch, Glasgow, G14 9UY. 0141 954 1500; greatwesternauctions.com

21st Spring Fine Art Sale, Tennants, The Auction Centre, Harmby Road, Leyburn, North Yorkshire, DL8 5SG. 01969 623780; tennants.co.uk

21st Jewellery, Watches & Silver, Tennants, The Auction Centre, Harmby Road, Leyburn, North Yorkshire, DL8 5SG. 01969 623780; tennants.co.uk

26th The Fan Collection, Tennants, The Auction Centre, Harmby Road, Leyburn, North Yorkshire, DL8 5SG. 01969 623780; tennants.co.uk

West & Wales

4th General Sale, Lawrences, The Linen Yard, South Street, Crewkerne, Somerset, TA18 8AB. 01460 73041; lawrences.co.uk

7th Fine Art, Antiques and Collectors Items, Chilcotts, The Silver Street Saleroom, Silver Street, Honiton, Devon, EX14 1QN. 01404 47783; chilcottsauctioneers.co.uk

13th Vintage & Antiques, Roger Jones & Co, 17 Llandough Trading Estate, Penarth, Cardiff, CF11 8RR. 02920 708125; rogersjones.co.uk

14th Fine Art Antiques and Collectable Items Sale, Henry Aldridge & Son, Unit 1 Bath Road Business Centre, Bath Road, Devizes, Wiltshire, SN10 1XA. 01380 729199; henryaldridge.co.uk

18th Antiques & Collectables, Peter Francis, Towyside Salerooms, Old Station Road, Carmarthen, SA31 1JN. 01267 233456; peterfrancis.co.uk

19th Books, Maps and Prints Auction, Bearnes Hampton & Littlewood, St Edmund's Court, Okehampton Street, Exeter, Devon, EX4 1DU. 01392 413100; bhandl.co.uk

21st The Welsh Sale, Roger Jones & Co, 17 Llandough Trading Estate, ►



TALKING SHOP

Charles Miller

We chat to the auctioneer about his eponymous independent auction house, which specialises in maritime models, artefacts and collectables

What is your background?

I grew up in Sandwich on the Kent coast and studied history at university. I spent my summer holidays working on cross-channel ferries from Dover and Folkestone. Interestingly, my ancestors were shipbuilders in the 18th century. I started at Christie's as a porter, and worked my way up to become head of the maritime and transport department.

When and why did you open your own auction house?

After 12 years at Christie's I decided to open my own auction house specialising in maritime antiques. I held my first sale in July 2008. We now hold two high-quality catalogue auctions a year, selling around 300 lots. We prepare our sales at our premises on Imperial Road in Fulham, photographing and researching the objects, and then hold our sale at Olympia Auctions in Kensington. We have people bidding in the room as well as on the phones and online.

What sort of items do you sell?

Our objects are complex and diverse, from yachting trophies to *Titanic* deckchairs. One of the joys of the maritime subject is that it is a very broad church. We handle ship models – prisoner

of war work, builder's models or fine scale copies by enthusiasts – artefacts from ships, articles from officers in the Napoleonic Wars, and anything that has come from a ship, such as figureheads or bells, as well as maritime paintings. We can sell furniture from a ship if it is important enough. We also sell lots of scientific instruments that cover optics, measuring and pressure. I'm very fussy and I will turn lots down if I don't think they're good enough quality or I'm not happy I can prove their provenance.

What is the most interesting item you have sold?

One extraordinary object was Captain Dudley's sextant from the yacht *Mignonette*, which was shipwrecked in 1884. It was found in an antiques shop in Adelaide in 1973 and then brought to us in 2015. It is associated with the last case of cannibalism at sea. It sold for £5,500.

What is the most expensive item you have sold?

That would be the Union flag from HMS *Spartiate* that was at the Battle of Trafalgar in 1805. It sold for £320,000.

Charles Miller's next sale is on 28th April. 020 7806 5530; charlesmillerltd.com

Penarth, Cardiff, CF11 8RR.

02920 708125; rogersjones.co.uk

24th Antique & Decoratives Sale,

Potburys, Temple Street, Sidmouth, Devon, EX10 9BN. 01395 517300;

potburysauctions.co.uk

Central

5th Modern Living, Mallams

Auctioneers, Grosvenor Galleries, 26 Grosvenor Street, Cheltenham, GL52 2SG. 01242 235712; mallams.co.uk

7th Decades of Design, Fieldings, Mill Race Lane, Stourbridge, DY8 1JN.

01384 444140; fieldingsauctioneers.co.uk

10th-12th Three Day Home & Interior Sale, Richard Winterton,

The Lichfield Auction Centre, Wood End Lane, Fradley Park, Lichfield, Staffordshire, WS13 8NF. 01543

251081; richardwinterton.co.uk

11th Antique & Interiors,

Cuttlestones, Penkridge Auction Rooms, Pinfold Lane, Penkridge, Staffordshire, ST19 5AP. 01785 714905;

cuttlestones.co.uk

12th Fine Jewellery, Fellows,

19 Augusta Street, Birmingham, B18 6JA. 0121 212 2131; fellows.co.uk

14th Fine Art & Antique Auction,

Trevanion & Dean Auctioneers & Valuers, The Joyce Building, Station Road, Whitchurch, Shropshire, SY13 1RE.

01948 800202; trevanionanddean.com

16th The House & Garden Sale,

Mallams Auctioneers, Dunmore Court, Wootton Road, Abingdon, OX13 6BH.

01235 462840; mallams.co.uk

17th-18th Fine Art, Antiques &

Ceramics, Chorley's, Prinknash Abbey Park, near Cranham, Gloucestershire, GL4 8EU. 01452 344499; chorleys.com

18th The Spring Auction, Halls,

Bowmen Way, Battlefield, Shrewsbury, Shropshire, SY4 3DR. 01743 450700;

fineart.hallsgb.com

24th Vintage Fashion, Textiles & 20th Century Art and Design,

The Cotswold Auction Company, Chapel Walk Saleroom, Cheltenham, GL50 3DS.

01242 256363; cotswoldauction.co.uk

31st Fine Furniture, Sculpture, Carpets, Ceramics and Works

of Art, Dreweatts, Donnington Priory, Newbury, Berkshire, RG14 2JE.

01635 553553; dreweatts.com

31st Silver, Fine Jewellery,

Watches & 'Made in' ►



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(Adjacent to the Newark Air Museum &

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Drove Lane, Newark **NOTTINGHAMSHIRE** NG24 2NY

One & Two Day Antiques Fairs



Monday 30 March

Saturday 4 & Sunday 5 July

Monday 8am - 9.30am £10, 9.30am onwards £5

Saturday 8.30am - 9.30am £10, 9.30am - 5pm £5

Sunday 10am - 4pm £5

Newbury Showground, Newbury **BERKSHIRE** RG18 9QZ

LARGEST Fair in the UK



Thurs 2 & Fri 3 April

Thurs 4 & Fri 5 June

Thursday 9am - 6pm £20 (Thursday ticket allows entry on Friday) Friday 8am - 4pm £5

Newark & **NOTTINGHAMSHIRE** Showground, Newark NG24 2NY

Fri & Sat Festival of Antiques



Friday 10 &

Saturday 11 April

Friday 7am - 10am £15, 10am - 4.30pm £7.50

Saturday 9am - 4.30pm £5

East of England Showground **PETERBOROUGH** PE2 6HE

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Tues 21 & Weds 22 April

Tues 23 & Weds 24 June

Tuesday 9am - 5pm £20 (Tuesday ticket allows entry on Wednesday) Wednesday 8am - 4pm £5

1hr South of London • 12 miles from Gatwick • 40mins from Brighton
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Saturday 13 June

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allows admission on Saturday) Saturday 9am - 5pm £5

Royal Bath & West Showground, Shepton Mallet **SOMERSET** BA4 6QN



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AUCTION OF THE MONTH

25th, Fine Portrait Miniatures Including The Comerford Collection, Chiswick Auctions

Hot on the heels of last year's blockbuster miniatures exhibition at the National Portrait Gallery, which has kickstarted a revival in the art form, comes an entire auction dedicated to the subject. On 25th March, Chiswick Auctions will sell 160 portrait miniatures in its first sale focusing purely on these tiny and intimate images.

Suzanne Zack, head of sale and specialist in portrait miniatures at Chiswick, has specialised in the field for over 20 years and has introduced miniatures sales to the auction house since joining three years ago. She is thrilled this dedicated sale includes The Comerford Collection. 'John and Pauline Comerford began collecting in the 1970s,' she says. 'They descended from the Irish miniaturist John Comerford (c1770-1832), which sparked their fascination in the field. They started with works by some of the leading Irish miniaturists of the late 18th and early 19th centuries and, as their collection grew, they were able to show the evolution of miniature painting in Britain, Ireland and the continent from the late 16th to the 19th centuries. The family now wants to pass the collection on to the next generation of enthusiasts.'

The sale showcases 121 pieces from The Comerford Collection and features the work of some of the greatest

exponents of the art form, including Christian Friedrich Zincke, Jean André Rouquet, Nathaniel Hone and Richard Cosway. It also includes important works sourced from other private collections.

One of the highlights is a rare portrait miniature of the Pre-Raphaelite painter William Holman Hunt by Edward Robert Hughes, which was commissioned by Hunt's wife after his death. 'It is so beautiful and has such an exquisite setting in its original Arts and Crafts frame, set with topaz, rubies and diamonds. I've never seen anything quite like it,' says Suzanne. 'This sale has some fantastic examples of portrait miniatures. It's been a wonderful opportunity for me to handle them.'

Portrait miniatures vary in size from just under one inch high to about three inches. 'They were traditionally designed to be worn as locket or bracelets or hung like a pocket watch,' Suzanne adds. 'This image of a loved one would have been held close to a person – much like a photo on a phone today.'

Estimates range from £150 to £10,000-£15,000. Suzanne will be giving a talk on the history of portrait miniatures at the South Kensington branch of Chiswick Auctions on 11th March.

020 8992 4442; chiswickauctions.co.uk

1. William Holman Hunt by Edward Robert Hughes (est £8,000-£12,000) 2. Young lady by Christian Friedrich Zincke (est £1,000-£1,500) 3. Portrait by Horace Hone, 1786, (est £1,200-£1,800) 4. Officer by Jeremiah Meyer, c1765, (est £2,500-£3,500)

Derbyshire' Auction, Hansons, Heage Lane, Etwall, Derbyshire, DE65 6LS. 01283 733988; hansonsauctioneers.co.uk

East

10th-12th Specialist Collectors' Sale, Reeman Dansie, 8 Wyncolls Road, Severalls Business Park, Colchester, CO4 9HU. 01206 754754; reemandansie.com

10th-11th Fine Interiors – Two Day Sale, Sworders, Cambridge Road, Stansted Mountfitchet, Essex, CM24 8GE. 01279 817778; sworders.co.uk

12th Toy, Transport & Automobilia Sale, Golding Young & Mawer, The Bourne Auction Rooms, Spalding Road, Bourne, Lincolnshire, PE10 9LE. 01778 422686; goldingyoung.com

14th The Vintage Auction:

Mid 20th Century Homewares, Furniture and Fashion, Durrants Auction Rooms, The Old School House, Peddars Lane, Beccles, Suffolk, NR34 9UE. 01502 713490; durrantsauctions.com

26th The Interiors Sale, Cheffins Fine Art, Clifton House, 1&2 Clifton Road, Cambridge, Cambridgeshire, CB1 7EA. 01223 213343; cheffins.co.uk

27th Antiques & Interiors, TW Gaze, Roydon Road, Diss, Norfolk, IP22 4LN. 01379 650306; twgaze.co.uk

South

7th Antique Sale, Bentley's Fine Art Auctioneers, The Old Granary, Waterloo Road, Cranbrook, Kent, TN17 3JQ. 01580 715857; bentleysfineartauctioneers.co.uk

10th Spring Fine Sale, Gorrings's, 15 North Street, Lewes, East Sussex, BN7 2PE. 01273 472503; gorringes.co.uk

10th Toys for the Collector Auction, Special Auction Services, Plenty Close, off Hambridge Road, Newbury, RG14 5RL. 01635 580595; specialauctionservices.com

11th Knightsbridge Jewels, Bonhams, Montpelier Street, Knightsbridge, London, SW7 1HH. 020 7393 3900; bonhams.com

11th Fine Books, Atlases, Manuscripts & Historical Photographs, Bonhams, Montpelier Street, Knightsbridge, London, SW7

1HH. 020 7393 3900; bonhams.com

12th Post-War & Contemporary Art, Bonhams, 101 New Bond Street, London, W1S 1SR. 020 7447 7447; bonhams.com

17th Made in Britain, Sotheby's, 34-35 New Bond Street, London, W1A 2AA. 020 7293 5000; sothebys.com

18th Clarice Cliff, Art Deco & Design, Woolley & Wallis, 51-61 Castle Street, Salisbury, SP1 3SU. 01722 424500; woolleyandwallis.co.uk

18th Prints & Multiples, Christie's, 8 King Street, St James's, London, SW1Y 6QT. 020 7839 9060; christies.com

18th 44 Fitzwilliam Square: Works from the Estate of the Late Patrick Kelly, Sotheby's, 34-35 New Bond Street, London, W1A 2AA. 020 7293 5000; sothebys.com

18th Home & Interiors, Bonhams, Montpelier St, Knightsbridge, London, SW7 1HH. 020 7393 3900; bonhams.com

18th Modern & Contemporary African Art, Bonhams, 101 New Bond Street, London, W1S 1SR. 020 7447 7447; bonhams.com

18th Islamic & Oriental Auction, John Nicholson's, Longfield, Midhurst Road, Fernhurst, Haslemere, Surrey, GU27 3HA. 01428 653727; johnnicholson.com

19th Art & Design Post 1880, Duke's, Brewery Square, Dorchester, Dorset, DT1 1GA. 01305 265080; dukes-auctions.com

24th Garden and Natural History Live Auction, Summers Place Auctions, The Walled Garden, Stane Street, Billingshurst, West Sussex, RH14 9AB. 01403 331331; summersplaceauctions.com

24th Fine Jewels, Sotheby's, 34-35 New Bond Street, London, W1A 2AA. 020 7293 5000; sothebys.com

25th Fine Portrait Miniatures Including The Comerford Collection, Chiswick Auctions, 1 Colville Road, London, W3 8BL. 020 8992 4442; chiswickauctions.co.uk

25th Modern & Contemporary African Art, Sotheby's, 34-35 New Bond Street, London, W1A 2AA. 020 7293 5000; sothebys.com

25th-26th Fine Art, Asian Art, Antiques, Interiors & Collectables, Andrew Smith & Son, Winchester Auction Rooms, Manor Farm, Itchen Stoke, Alresford, Hampshire, SO24 0QT.

01962 735988; andrewsmithandson.com
28th The Saturday Sale, Bellmans, Newpound, Wisborough Green, West Sussex, RH14 0AZ. 01403 700858; bellmans.co.uk

31st The Orientalist Sale, Sotheby's, 34-35 New Bond Street, London, W1A 2AA. 020 7293 5000; sothebys.com

FAIRS IN EARLY APRIL

2nd-5th Art & Antiques for Everyone Spring Fair, Hall 12, The NEC, Birmingham, B40 1NT. 11am-6pm (closes 5pm Sunday). £16 (£12 advance). antiquesforeveryone.co.uk

5th The Big Southend Vintage & Retro Fair, Southend Leisure & Tennis Centre, Garon Park, Eastern Avenue, Southend-on-Sea, SS2 4FA. 10.30am-4pm. £3. 07519 276507; haddonevents.co.uk

5th Lingfield Antiques, Collectables and Vintage Fair, Lingfield Park Racecourse, Racecourse Road, Lingfield, Surrey, RH7 6PQ. 9.30am-3.30pm. £3.50 (£5 before 10.30am). 01293 690777; lovetofairs.com

5th The Antiques Quarter Flea Market, Abbeydale Picture House, 387 Abbeydale Road, Sheffield, S7 1FS. 10am-3pm. £1. sheffieldantiquesquarter.co.uk

5th Liberty Green Antiques & Collectables Fair, Beaufort Park Hotel, Mold, Flintshire, CH7 6RQ. 9am-3.30pm. £1. 07572 109520; libertygreenantiques.co.uk

5th Birmingham's Vintage Furniture Flea, The Custard Factory, Gibb Street, Birmingham, B9 4AA. 10.30am-4.30pm. £2.50 (£3.50 before 11.30am). judysvintagefair.co.uk

5th The Yorkshire Flea, Skipton Auction Mart, Gargrave Road, Skipton, North Yorkshire, BD23 1UD. 9am-4pm. £3. 01274 588505; antiquesfairs.com

7th Sandown Antiques Market, Sandown Park Racecourse, Portsmouth Road, Esher, Surrey, KT10 9AJ. 7am-1pm. Free. 01932 230946; sunburyantiques.com

7th Epsom Racecourse Antiques & Collectables Fair, Epsom Racecourse, Epsom Down, Epsom, Surrey, KT18 5LQ. 9am-3pm. £3.

FAIR OF THE MONTH

Peterborough Festival of Antiques

Easter weekend (10th-11th April) brings us the spring instalment of Peterborough Festival of Antiques, one of the biggest such events in the country. A medley of antiques and collectables will be spread out on 2,000 stalls across four buildings, marquees and several acres of outdoor pitches. Held twice a year, the fair is popular for its variety of items covering every era, style and budget.

The East of England Showground, Peterborough, Cambridgeshire, PE2 6HE. Opening times vary. £7.50 Friday (£15 before 10am), £5 Saturday. 01636 702326; iacf.co.uk

01584 873634; continuityfairs.co.uk

10th-11th Antique, Salvage & Decorative Fair, Royal Cornwall Showground, Wadebridge, PL27 7JE. 7am-5pm Fri, 9am-4.30pm Sat. £5 (£10 before 9am Fri, £4 Sat). 01208 368182; antiquefairs Cornwall.co.uk

11th Carmarthen Vintage, Antique & Makers Market, St Peter's Hall, Nott Square, Carmarthen, SA31 1PG. 10am-4.30pm. £1. 01269 826522

12th Antiques & Collectors Fair, Sarratt Village Hall, The Green, Sarratt, Hertfordshire, WD3 6AS. 9am-4pm. £1. 07887 648255; marcellfairs.co.uk

12th The Giant Shepton Flea Market, Royal Bath & West Showground, Shepton Mallet, Somerset, BA4 6QN. 9.30am-4pm. £4.50. 01278 784912; sheptonflea.com

13th Malvern Flea & Collectors Fair, Three Counties Showground, Malvern, Worcestershire, WR13 6NW. 7.30am-3.30pm. £5. 01636 676531; b2bevents.info

13th Antiques and Vintage Fair, New College Durham, Framwellgate Moor, Durham, DH1 5ES. 10am-4pm. £2. 01434 672495; ccevents.net

For more auctions and fairs listings for all of April, don't miss the April issue of Homes & Antiques, on sale 1st April.

TRAVEL

HOTEL COUTURE

*We all know the holy grail of blending antiques with mod-cons at home, but hoteliers are getting savvy to this too. **Sophie Hannam** books a stay at five eclectic places whose interiors are on point*

The cosy Club Room at Artist Residence London, which you can hire out for a special celebration with friends. **RIGHT** Admire kooky artworks as you sip a 'Peter Rabbit' in the bar of Artist Residence London.

ARTIST RESIDENCE, *Brighton, Bristol, London, Cornwall & Oxfordshire*

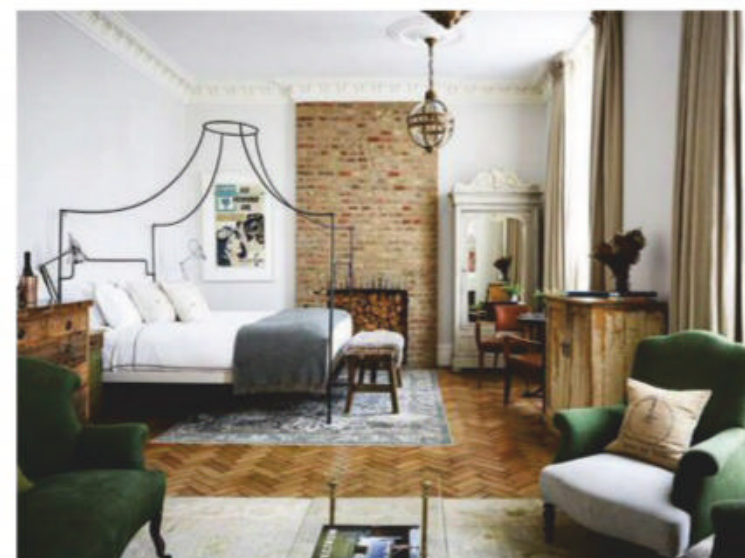
Having already created a small dynasty of cosy boutique hotels (Brighton, London, Oxfordshire and Penzance) the latest location on the Artist Residence hit list is Bristol, with a brand new artisan escape due to open later on this year. The walls in every AR property are a talking point, and brand founders Justin and Charlotte Salisbury begin each project by collaborating with their favourite local and national artists, to create unique artworks for each space. They're equally drawn to period properties, so create interiors that are sensitive to the building's history, while still feeling welcoming and homely.

After 'accidentally stumbling into hospitality', the pair do things a little differently from larger hotel chains, and each venue is filled with unexpected surprises, whether that's vintage headboards, antique signage, antler chandeliers, reclaimed flooring or quirky industrial furniture.

While prices vary from place to place, small rooms start from around £90 a night. We particularly love the decor in AR Brighton, the first acquisition and Justin's erstwhile family B&B. Now extending across two Regency townhouses, the 24-bedroom space echoes the town's creative, bohemian nature, with each room having large, expressive paintings, and furniture that spans the eras. Downstairs is chic too, with a buzzing restaurant and a trendy cocktail bar. artistresidence.co.uk



CLOCKWISE FROM TOP Dine in style at The Set in Brighton; sweet dreams in the Grand Suite in London; the smart exterior of The Cambridge Street Kitchen, AR London's cafe in Pimlico.



'Antiques provide a unique character to our spaces. The pieces we tend to go for are rough and ready, rather than polished artefacts.'



The Owners

JUSTIN & CHARLOTTE SALISBURY

on buying one-off antiques with personality

'Antiques provide a unique character to our spaces. The pieces we tend to go for are the ones that are rough and ready, rather than polished artefacts. We go to Lots Road Auctions and salvage yards to source a lot of antiques for the hotels. Don't underestimate eBay – some of our best finds have come from that online auction giant!

'We like to buy at auction because you never know what you're going to find – there's always an element of surprise. It's important to keep check on

your emotions and think practically when bidding, as it's easy to get caught up in the sentimental aspect of buying furniture. Our home has turned into a store room for the hotels, as we've let our excitement run away with us.

'The best things we ever bought at auction were the stunning globe pendants from Lots Road, which are now in the Grand Suite in the London hotel [pictured above]. We would love to have them in our own home, if only our ceilings weren't so low...'



Jamie McGregor Smith



THE RECTORY HOTEL, *Wiltshire*

Nestled in the heart of the Cotswolds in Crudwell, not far from Malmesbury, this former rectory to All Saints' Church is classic to its core. The 15 spacious bedrooms in the main house (which previously housed the rector's family of 14 children) are a study in soothing simplicity. As is the luxurious on-site cottage – with a further three

bedrooms and self-catering facilities, it's the ideal escape for families, plus, it's right next to the inviting outdoor pool.

Each of the rooms in the main house is different, painted in soothing shades of sage and cream. Furnished with traditional George

III furniture and contemporary artworks, they're quite the space to unwind. And that's not to mention the sweeping views through sash windows towards the town or countryside, or the ultra-swish en suite bathrooms, all of which offer deliciously botanical Bramley bath products. Prices start from £120 per night.

Bedrooms aside, it's the atmosphere of this hotel that's really special – the breakfast set up in the elegant glasshouse sees scrubbed farmhouse tables piled high with wicker baskets of croissants, fruit and freshly squeezed orange juice, all the while offering breathtaking views towards the neatly pruned garden. For dinner, take your pick of hearty classics such as cod with potted shrimp butter and loin of fallow deer – delicious. therectoryhotel.com

CLOCKWISE FROM TOP LEFT The eminently relaxing dining lounge; tuck into classic fare in the glasshouse; soothing tones of sage greet you in one of The Rectory's larger rooms.



The Designer

NATASHA HIDVÉGI on creating comfortable, layered spaces with antiques bought solely at auction, as she's done at The Rectory

'The brief for The Rectory Hotel was to make it look like a home that had been lived in over generations and has been added to. Alex [Payne, the owner] wanted it to feel like guests were staying with friends' parents in the country, where their home is a mixture of eras and styles: some old pieces inherited from their grandparents, blended with modern art and furniture.

'Antiques were key to this project. I wanted to use a lot of George III brown furniture, which I think is lovely when combined with other pieces. I used some big, old sideboards that were bought at auction, plus lots of framed antique maps, mixed in with other classic designs and modern beds, as it's a hotel. The antiques were all found at auction, mostly from online bidding platforms such as

the-saleroom.com. I also used eBay to source pieces such as the vintage rattan furniture used in the bedrooms.

'I rarely have the time to go to an auction in person, so I do most of my bidding online or place an absentee bid. It's sometimes easier to get a better deal at an auction house, and leaving a bid in advance also makes me more disciplined!'



'We wanted The Rose to feel like an extension of our own home... Without antiques it would feel standard and boring.'

CLOCKWISE FROM TOP Room Five is the largest of The Rose's offerings and includes a cosy reading corner for two; Room Four comes with a super-king bed and freestanding roll-top bath; Room One is spacious and decadent.

THE ROSE, Kent

The tiny coastal town of Deal in Kent is about as up-and-coming as you get for trendy seaside mini breaks. The seafront is peppered with artisan cafes, independent vintage shops, quirky art galleries and now The Rose: a former posh Victorian hotel, turned drinkers' pub, turned design B&B that's proving hugely popular among London trendsetters. The eight individually designed bedrooms each bring character and charm to the 200-year-old building, now furnished with luxe velvet textiles, statement Farrow & Ball wallpaper, key pieces of antique brown furniture and bold bathroom suites featuring retro avocado sinks and roll-top baths in hues of yellow or pink. Rooms are available from £100 per night, and a personal favourite of ours is Room Three – painted duck-egg blue with a floral painted antique desk, the space is cool and inviting, with an enormous upholstered headboard and a stylish en suite clad in minty green tiles.

However, it's not just the luxurious bedrooms that deserve shouting about. Downstairs, The Rose boasts a beautiful restaurant-cum-cocktail-bar



(crab apple brandy sour anyone?). Dishing up traditional food with an artisan twist, expect dishes to arrive on the table in serve-yourself vintage family crockery, so you can sit back on the velour banquette and soak up the atmosphere. theroseddeal.com



The Owner

ALEX BAGNER on creating playful interiors with antiques at their core

'We wanted The Rose to feel like an extension of our own home. [Alex co-owns the hotel with her husband, Chris]. I think that it's personal, fun and considered.

'Antiques are everything! Without them the place would feel standard and boring. I sourced pieces from Criterion Auctioneers in Islington. It's close to where I live, so I could actually go and see the pieces before bidding and, if I won the item, take it home there and then. It was all so refreshing compared to bidding online.

'The hand-painted dressing table in Room Three was the first piece I bought for the hotel. It set the tone for finding items that had character and a story to them. There was a set of velvet 60s dining chairs from Heal's that slipped away from me on eBay. I still think about them...'





THE TALBOT MALTON, *North Yorkshire*

You may be familiar with Georgie and Sam Pearman from the famed Lucky Onion group of hotels and restaurants, including The Wheatsheaf Inn, Northleach, and Cheltenham's No. 131. With some of Britain's most desirable boltholes already under their belts, and keen for new challenges, Georgie and Sam left the Lucky Onion in 2017, and set to work renovating The Talbot (part of their new hotel group Country Creatures), a 17th-century coaching inn in the foodie hotspot of Malton, North Yorkshire. Close to the Moors, and half an hour away from York, there's plenty to explore in the local area.

The Talbot foundations date back to Roman times, while the cellars are replete with ancient windows, archways and mysterious blocked off alleys. It's these historical roots that Georgie and Sam drew upon when designing the interiors, which are filled with traditional, rustic antiques. The restaurant is painted in rich, inky hues with mismatched tables and chairs, while the bar sports a quirky selection of antique taxidermy across the back wall. The 26 bedrooms take on a slightly different vibe – painted old furniture in shades of pink and green meet chintzy four-poster beds and sisal flooring – an Instagrammer's delight. Prices start from £112 per night. talbotmalton.co.uk

CLOCKWISE FROM ABOVE Hire the Feasting Room for your own private party; one of the Family Room bathrooms; a sweet spot in the Snug; a characterful Cosy Room.



'Antiques and vintage pieces have a story to tell and have often been passed down through generations.'



The Owner

GEORGIE PEARMAN

on choosing antiques for their beauty rather than function

'We've always worked with historic buildings [Georgie co-owns hotel group Country Creatures with her husband, Sam] so we have continually tried to retain the character of the properties. Antiques and vintage pieces have a story to tell and have often been passed down through generations. Every piece I buy, I love. I'm not very good at functional – I buy pieces purely because they are beautiful.

'We have bought lots of antiques from auction houses such as Christie's, where my sister used to work. Now, I tend to buy at local auctions so I can see the pieces first. I usually go to Moore Allen or Stroud Auctions. I'm terrible at buying at auction – I'm sure I always overpay! But I think if you love the piece, then just buy it. I always look out for lovely brown furniture. Victorian antiques are great quality.'

WOLVERTON PARK, *Norfolk*

A palatial, Grecian gem in the north Norfolk countryside, Wolterton Hall was built by Horatio Walpole – the brother of Britain's first Prime Minister, Sir Robert Walpole – in 1727. The Hall quickly became a fashionable escape for Horatio's friends and family – including his nephew, the writer Horace Walpole, who designed and built gothic triumph Strawberry Hill.

The estate was bought in 2016 by design duo Peter Sheppard and Keith Day who, with their shared passion for period properties and antiques, sought to restore the estate to its former glory so that guests could enjoy the blissful buildings and grounds. Visitors currently have the choice of four unique spaces – The East Wing of Wolterton Hall (from £2,589 for a three-night stay) houses 14 guests in seven bedrooms. With sweeping views out towards the lake, this part of the main house is decorated in traditional Regency style with antique furniture, rugs and Old Master paintings. For a more contemporary stay, the 18th-century Steward's House (from £515 for three nights) is a comfortable, relaxed space that sleeps six, and is filled with antiques. There's also the elegant Garden House (from £550 for three nights) that sleeps six and offers unrivalled views of the walled garden. Lastly, couples can choose The Treasury – a cosy nook that once housed Lord Walpole's accounts and cash (from £376 for three nights).



FROM ABOVE The sumptuous Regency sitting room in The East Wing, which sleeps 14; The Steward's House is a comfortable cottage with its own courtyard.



The Owners

PETER SHEPPARD & KEITH DAY

on the enduring pleasure auction finds bring

'We would describe the aesthetic as atmospheric, cool and designed. We have been sympathetic to the 18th-century period with Regency furniture, while ensuring our properties are comfortable and cosy.

'We sourced antiques from Sotheby's, Christie's, Dreweatts and Cheffins. We prefer to buy pieces from auction because a knowledgeable auctioneer will describe items accurately. We also love the excitement of knowing that someone else is prepared to pay the same amount that you are.

'We have two wonderful daybeds from Powderham Castle that we actually bought by mistake! We were quite shocked when they arrived at the Hall, but we have subsequently discovered that their value is far higher than what we paid, and they look wonderful in the Saloon.

'Our tip is: never get into a bidding war – be prepared to walk away. But, if you really want something and can afford it, go for it. At the end of the day, the item will give you so much pleasure.'

OUR GUIDE TO

ANTIQUES SHOPPING

Head off to one of these antiques centres or fairs around the UK and enter the world of fascinating antiques and collectables, from vintage kitchenalia to antique jewellery.

Sunbury Antiques

LONDON, TWICKENHAM



Attracting over 700 inside and outside stallholders, appealing not only to those in the antiques trade, but also to collectors, prop buyers and interior designers. Established since 1979, it has gradually evolved into the largest and longest-running twice-monthly market in the country and the team is immensely proud to now be recognised as one of Europe's premier antiques markets. *Second and last Tuesday of every month, Tues 10th Mar, Tues 31st Mar, Tues 14th Apr, Tues 28th Apr (6.30am–2pm).* Kempton Park Racecourse, TW16 5AQ. Free admission and parking

sunburyantiques.com

01932 230946

Alexandra Palace – Antiques, Vintage & Collectors Fair

LONDON, ALEXANDRA PALACE



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iacf.co.uk

01636 702326

The Old Flight House

SOUTH EAST, OXFORDSHIRE



The Old Flight House is a refreshingly different antiques centre. It has a fantastic range, from quality traditional antiques to vintage and retro items and stunning painted furniture, all set out in beautiful light and spacious surroundings. A licensed cafe serves good coffee and freshly prepared lunches with a lovely outside terrace for sunny days. *Open Monday to Saturday 10am–5pm, Sunday 11am–5pm. Northampton Road, Weston on the Green, Oxfordshire, OX25 3TJ*

theoldflighthouse.co.uk

01869 343441

Sandown Antiques

SOUTH EAST, SURREY



Imagine your favourite vintage store and Parisian flea market all rolled into one – then add those secret off-the-beaten track furniture shops of your dreams. With a plethora of eye catching gems at every turn you'll be sure to get your creative juices flowing. Held at South West London's prestigious Sandown Park Racecourse. *With free admission and parking to all buyers. Tues 7th Apr (7am–1pm), Sun 31st May, Sun 19th July (10am–3pm).* Sandown Park Racecourse, Esher, KT10 9AJ. We offer free valuations and appraisals at each event

sunburyantiques.com

01932 230946

Newbury – One-Day & Two-Day Antiques & Collectors Fair

SOUTH EAST, BERKSHIRE



Just off Junction 13 of the M4, and with acres of parking, this antiques fair location has to be one of the country's most accessible by car. With stalls inside and out, tree-lined walkways and beautiful countryside surroundings, this fair caters for both the professional and casual collector, featuring every kind of item from elegant glassware to furniture and rustic garden goods.

One-Day: Monday 30th March, Two-Day: Saturday-Sunday 4th–5th July.

Newbury Showground, Newbury, Berkshire, RG18 9QZ

iacf.co.uk

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Ardingly – International Antiques & Collectors Fair

SOUTH EAST, SUSSEX



A fantastic midweek fair bursting with choice. From rustic garden goods and homewares to traditional antique furniture and vintage textiles. Not to be missed, this is truly an international event.

Tuesday 21st–Wednesday 22nd April, Tuesday 23rd–Wednesday 24th June, Tuesday 21st–Wednesday 22nd July.

South of England Showground, Ardingly, West Sussex, RH17 6TL

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EAST ENGLAND, PETERBOROUGH

Peterborough – Festival of Antiques



iacf.co.uk

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This incredibly popular Friday and Saturday Fair is a genuine must-visit event for all antique and vintage enthusiasts. Held twice a year and hosted within four permanent buildings and several acres of outdoor pitches at the East of England Showground, the 'Festival of Antiques' has something for everyone – from antique and vintage items to fine art and period reclamation. *Friday 10th–Saturday 11th April, Friday 2nd–Saturday 3rd October. East of England Showground, Oundle Rd, Alwalton, Peterborough, PE2 6XE*

EAST ANGLIA, MARLESFORD

Marlesford Mill Antiques Centre



@ marlesfordmill

01728 748076

Home to a fabulously eclectic mix of antiques, collectables and decorative wares, Marlesford Mill has two floors of constantly changing stock. A great one-stop shop for furnishing a home with affordable style and individuality, it has glass, mirrors, furniture, costume jewellery, clothes, vinyl, kitchenalia and garden furniture. On the main A12 route from London to Norfolk. *Open seven days a week, 10am–5pm. Main Road (A12), Marlesford, IP13 0AG*

SOUTH WEST, DORSET

Dairy House Antiques



dairyhouseantiques.com

01747 853317

Dairy House Antiques offers an eclectic mix of items to buy. Featuring 30+ dealers, the vast array of stock, including furniture, silver, jewellery, mirrors, lighting, soft furnishings and gardenalia, changes regularly. Open seven days a week, close to the A303 and A350 on the Dorset/Wiltshire border. Free parking. *Vintage Textile Fairs this year: 7th March and 10th October. Monday–Saturday 10am–5pm, Sunday 11am–4pm. Station Road, Semley, Shaftesbury, Dorset, SP7 9AN*

MIDLANDS, LINCOLNSHIRE

Hemswell Antiques Centre



hemswell-antiques.com

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MIDLANDS, STAFFORDSHIRE

Runway Monday at Newark – Antiques & Collectors Fair



iacf.co.uk

01636 702326

Held between the larger fairs at Newark, the Runway is an excellent opportunity to top-up on all things antique and vintage. *Monday 16th March, Monday 27th April, Monday 18th May, Monday 29th June. The Runway, adjacent to Newark Air Museum, Newark and Nottinghamshire Showground, Newark, Nottinghamshire NG24 2NY*

MIDLANDS, NOTTINGHAMSHIRE

Newark – International Antiques & Collectors Fair



iacf.co.uk

01636 702326

Experience the ultimate of antiques events with a trip to Newark. An unrivalled product choice – with stalls covering 84 acres! For all your antique and vintage desires, it really is 'The Big One'! *Thursday 2nd–Friday 3rd April, Thursday 4th–Friday 5th June, Thursday 13th–Friday 14th August. Newark and Nottinghamshire Showground, Newark, Nottinghamshire, NG24 2NY*

WEST MIDLANDS

B2B Events



b2bevents.info

01636 676531

B2B Events run the very best in antiques and collectors fairs, vintage, flea and retro fairs. *Easter Monday: 13th April – Malvern Flea & Collectors Fair. Three Counties Showground, Malvern, Worcs, WR13 6NW. The largest flea fair in the UK with hundreds of exhibitors selling an eclectic mix of secondhand items. Admission 7.30am–3.30pm – £5pp*

WALES, CARMARTHENSHIRE

The National Botanic Garden of Wales Antiques Fair and Vintage Market



brita.rogers@outlook.com

07790 293367

The National Botanic Garden of Wales Antiques Fair and Vintage Market takes place on the 25th and 26th of April 2020 with a spectacular array of antiques, vintage, retro and decorative art. Including Welsh pottery, art and textiles and a range of Welsh tapestry blankets. *Llanarthney, Carmarthenshire, SA32 8HN. The fair opens 10am–4.30pm. Admission is now half price (which includes admission to both the garden and the fair). Dogs are now welcome*



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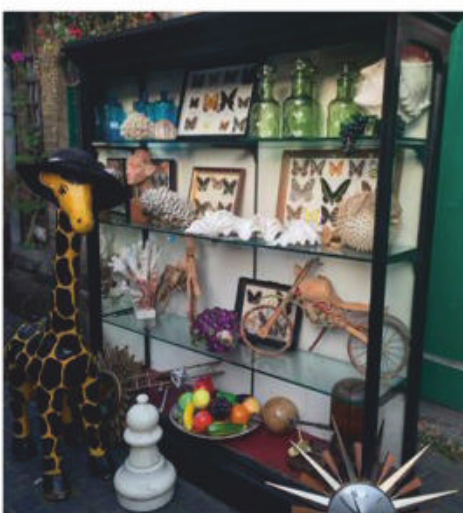


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01485 600 250 | conghamhallhotel.co.uk



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01159 881 900 | hartsnottingham.co.uk



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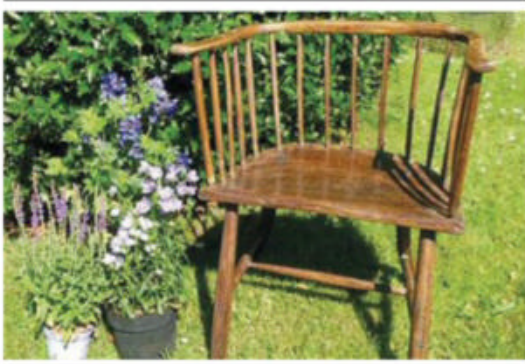
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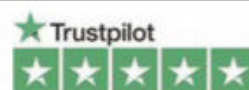
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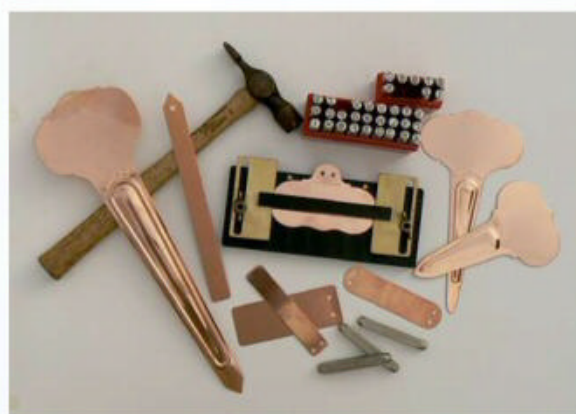
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Each month, we'll show you a room from a house of significance and ask you to work out either what the house is, or who lived there. There's a prize up for grabs, so see if you can solve the riddle...

(Answer printed in the May 2020 issue)

Musical beginnings

Imagine frying a Spam fritter or two in this perfectly preserved **slice of 1950s Liverpool life!** This unassuming yet neat and tidy house is where one of the Fab Four lived with his doting Aunt Mimi from the age of five to 23. He sometimes **practised his guitar** on the front porch. He also co-wrote *Please Please Me*, among other famous songs. To explore the rooms of this modest home, as a *Day Tripper* you'll need to buy a ***Ticket to Ride*** a bus tour.



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Whose kitchen was this?

A. Paul McCartney **B.** John Lennon
C. Ringo Starr

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homesandantiques.com/competitions

ENTER BY POST

Send your answer, name and phone number to:
Homes & Antiques, Issue 331, Room with a Clue
comp, PO Box 501, Leicester, LE94 0AA

Closing date: 7th April 2020 at 11.59pm*

Emma Bridgewater
FEELS LIKE HOME

*Entrants must be UK residents, including the Channel Islands, aged 18 years or older. For full T&Cs turn to page 153.
Answer to February's Room with a Clue: C. Dove

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