

100 of the world's most important and influential interiors, by some of the greatest talents of the 20th and 21st centuries

The Iconic Interior

1900 to the Present

Dominic Bradbury • Photographs by Richard Powers

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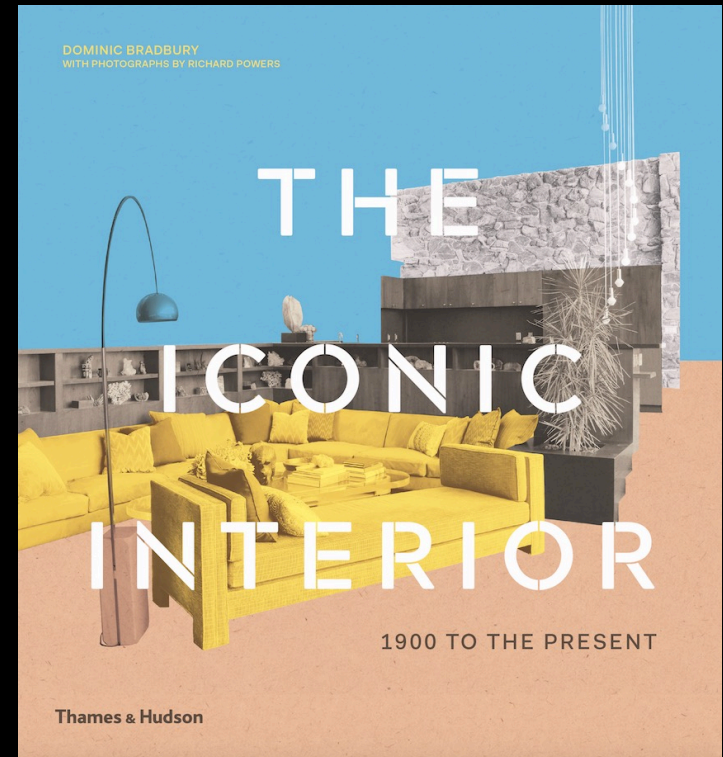
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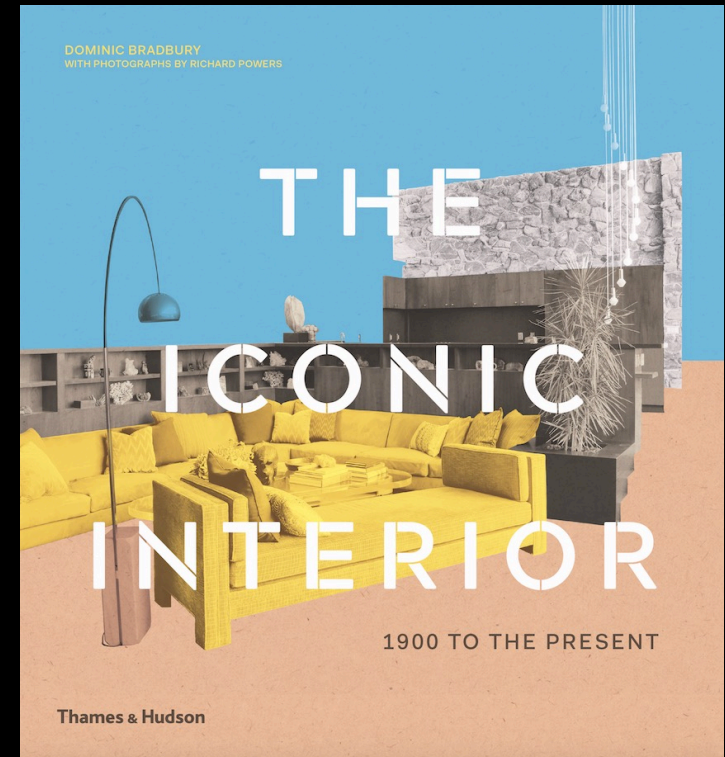
Book



Praise for *The Iconic Interior* (978 0 500 516331)

'The Iconic Interior really does live up to its billing ... these homes are bona fide standard bearers for the styles they represent, whether it's Oscar Niemeyer cresting a wave of West Coast Modernism, Marcel Waders launching himself into Futurism with his Mallorcan casa, or Coco Chanel tooting the horn from Art Deco in her Paris apartment'
World of Interiors

'Compelling ... no serious interiors enthusiast should be without it'
Sunday Telegraph



Key Sales Points

- This compact edition features three new interiors from leading innovators Commune Design, Morocco-based tile designers Samuel and Caitlin Dowe-Sandes, and Dimore Studio's London house interior for the owners of fashion design studio Dsquared2
- Eminent design talents are included from across the worlds of fashion, architecture, furniture and interior design, including Coco Chanel, David Adjaye, Axel Vervoordt, Karim Rashid and many other famous names
- Covers a great variety of styles: Art Nouveau, Modernist, Minimalist, Neo-traditional and more – something to appeal to everyone
- Truly international scope: it features interiors from the UK, US, Australia, Brazil, Finland, France, Austria, Germany, Thailand, Italy, The Netherlands, Turkey and Sweden

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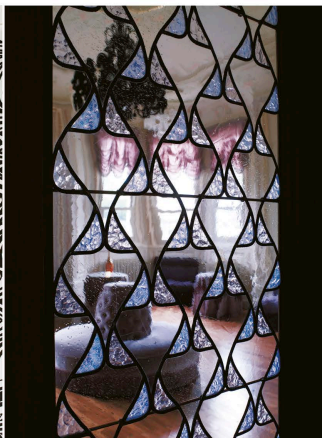
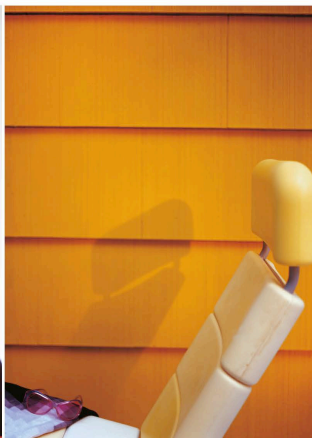
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1926 • JEAN-MICHEL FRANK 1895–1941
Maison Noailles • Paris, France

The work of Jean-Michel Frank is characterized by a number of elements that combine within a sophisticated, easily recognizable signature. There is a formal purity and clean geometry to his furniture and interiors, which is lifted beyond austerity by highly luxurious and unusual materials and a high level of craftsmanship.

Part of Frank's reputation rested on his own designs, but he also collaborated with some of the most gifted and inventive craftsmen and artists of his age, including Alberto and Diego Giacometti. The Frank style suggests a love of neutral, organic colours, although the designer also liked to experiment with a more daring colour palette on occasion.

Throughout the late 1920s and 1930s, Frank established himself as one of the most influential designers in Europe, held in high esteem in America, where he famously worked for Nelson Rockefeller. Other clients included perfumier Jean-Pierre Guerlain, the Italian fashion designer Elsa Schiaparelli and the Vicomte and Vicomtesse de Noailles. In the world of French high society, few couples were as bohemian or controversial as the Noailles. They asked Frank to redesign the interiors of the family mansion, and he created a sequence of rooms including two sitting rooms and a smoking room featuring parchment walls, wooden panels inlaid with straw marquetry, woven grey silks and club chairs in white leather. The building is now owned by Baccarat.

1942 • WILLIAM HAINES 1900–1973
Howard Residence • Los Angeles, USA

Billy Haines enjoyed a successful career as a film star before moving into interior design in the early 1930s. Like Tony Duquette (see page 96), Haines was at home in the glamorous world of 1930s and 1940s Hollywood, with many stars whom he knew through his screen work becoming clients.

Much of Haines's early work was influenced by neoclassicism and a love of European antiques. But in the years after the war, his interiors and furniture came to be characterized as "Hollywood glamour", mixing mid-century modern pieces with antiques and touches of Far Eastern design such as chinoiserie panels, and more flamboyant elements including statement chandeliers.

In the early 1940s, Haines was asked to design a home for Hollywood actress and photographer Jean Howard and her husband, Charles Feldman, that would provide comfort and a space for entertaining. The sitting room featured a generous L-shaped sofa, which took up a good section of the room, and a choice of other seating areas. The designer also made use of bold colours, using a rich emerald green for the living room walls, while mirrored panels around the fireplace helped to create an impression of greater space. Haines's work is still in circulation today in the form of his furniture collection, with many of the pieces dating back to the 1950s.



1930 • EDWIN LUTYENS 1869–1944
Castle Drogo • Drewsteignton, Devon, UK

Even the architect, it seems, had reservations about the idea of building a full-scale castle in the English countryside in the 20th century, but for Edwin Lutyens this unique commission became an enticing challenge.

Showing an appreciation and deep understanding of both Arts and Crafts thinking and neoclassicism, Lutyens's work represented an individual fusion of ideas that could be expressed in a number of ways, within the idiom of the English country house or the grand colonial ambition of New Delhi. At Castle Drogo, medievalism was spliced with modernity to great effect, and the gardens were designed by Lutyens's long-term collaborator, Gertrude Jekyll.

Castle Drogo was commissioned by Julius Drewe, the founder of the Home & Colonial Stores, who had made a vast fortune at an early age. Following a tenuous ancestral link to the village of Drewsteignton, Drewe bought some land in the area and asked Lutyens to design a castle. Work began in 1910 but Castle Drogo was not completed for another twenty years, as spiralling costs meant that elements had to be reduced.

Part of the glory of the interiors lies in the rich quality of light, introduced by vast windows; and dramatic open elements contrast with more intimate wood-paneled rooms. The large kitchen features a striking circular lantern skylight looking down on a round table to Lutyens's own design. Drogo is now owned by the National Trust.



DUNCAN GRANT & VANESSA BELL

Charleston • Firle, East Sussex, UK, 1916

It was Virginia Woolf who first discovered this farmhouse at Charleston, not far from the small, picturesque village of Firle in Sussex. In 1916, she encouraged her sister, the painter Vanessa Bell, to rent the house, describing it to her as 'delightful'.

'It has a charming garden, with a pond, and fruit trees, and vegetables, all now rather run wild, but you could make it lovely,' Woolf told her. 'The house is very nice, with large rooms, and one room with big windows fit for a studio. At present it is used apparently as a weekend place, by a couple who keep innumerable animals, and most of the rooms are used by animals only...'¹

Bell and her companion, fellow painter Duncan Grant, were looking for an escape from London as World War I raged on. Grant was a conscientious objector and could only avoid prison by working the land as a farm labourer, so Charleston offered the perfect solution for him. This was tolerated by Bell's husband, Clive (the Bells had an open marriage), and Grant's lover, David Garnett.

The relationships of the Bloomsbury set were notoriously unconventional and so too, in its own way, was Charleston, which

became a country outpost for the group, with Virginia Woolf and her husband just four miles away in their own country home. Bell and Grant took Charleston on a lease, which was later renewed, and set about transforming the farmhouse, parts of which date back to the Elizabethan period, with 18th-century additions.

'It's most lovely, very solid and simple,' Bell wrote to Roger Fry, founder of the Omega Workshops, 'with flat walls in that lovely mixture of brick and flint that they use about here, and perfectly flat little windows in the walls and wonderful tiled roofs...'²

As well as being close companions, who went on to have a daughter together to add to Vanessa's children with Clive Bell, Grant and Bell worked together as muralists and designers, contributing designs for ceramics, textiles and painted furniture to Omega. At Charleston, their imagination and talents had free rein, as the painters began to apply themselves not just to the walls of their new country home, but to kitchen cupboards, log boxes and fire surrounds, door panels and the timber boxing around the bath tubs, while their own paintings, and those of friends, graced the walls.

The purpose of particular rooms may have evolved over the years according to the changing needs of the household, but the beauty of the interiors remained constant. The room known as Clive Bell's study initially served as a sitting room, with door panels by Duncan Grant and the panelling around the window by Vanessa. The dining room features a bold geometric print by Duncan Grant in yellow, grey and black applied directly to the old wallpaper.

The Garden Room was painted a few years later, with a stencilled paisley pattern on the walls by Grant and Bell, lifted by white flowers that were added freehand. The kneeling figures painted above the fireplace are by Grant and seem to have initially supported a mirror between them. When the mirror was accidentally cracked by the heat of an oil lamp, it was replaced by a mural of a flower basket.

In 1925, Bell and Grant added a new painting studio to the house, which they shared for many years until Vanessa finally converted one of the attic rooms into a private studio. The studio, again, became a canvas in itself with murals above the fireplace and painted furniture, although this time the walls were given a simpler, more restrained treatment to provide a backdrop to the paintings.

Throughout, one is struck by the exuberant bohemian beauty of these crafted spaces, lifted further by Grant and Bell's pictures, textiles and ceramics. Now restored and open to visitors, Charleston continues to inspire a distinctly English approach to farmhouse-style interiors. Bell and Grant's work captured the attention of designers such as Laura Ashley (see page 21) and influenced the work of paint effect specialists such as Jocasta Innes. The house continues to fascinate a wide and international audience.

¹ Quoted in Quentin Bell & Virginia Nicholson, *Charleston: A Bloomsbury House & Garden*, 1997.
² *Ibid.*

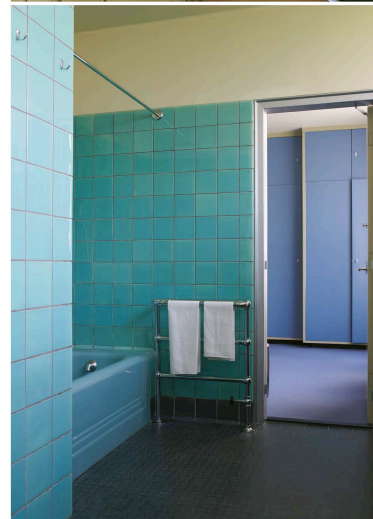






The kitchen (opposite) is warm as well as functional, characterized by its red floor tiles, radiators, dining chairs and geometric curtains by Metz & Co., designed by Elise Dio-Bourgeois. It was fitted with one of ten telephones installed throughout the house. The servants would have eaten their meals at the small table in the alcove at the far end of the room.

Different rooms are marked by a colour-led approach. The dining room (above left) includes a yellow carpet, blue curtains and touches of red all put together by Bart van der Leek. Shades of green and aquamarine blue define the dressing room (above right) and the luxurious bathroom (below left), while the master bedroom (below right) includes yellow and golden tones in the curving back wall behind the bed. The bedroom also featured an inbuilt radio and bell for calling servants.





Throughout the house, walls and surfaces are picked out with flamboyant wallpaper and vivid colours, lending interest to the interiors without becoming overwhelming. The dining room (above) features a wall in a Designers Guild 'Darbar Hall' paper, and green Charles Eames chairs are placed around a Saarinen dining table.



In the bedroom and powder room, splashes of pattern also bring the spaces to life. The fireplace buttress in the bedroom (above) is picked out in a bespoke wallpaper from Rodnik. The sculpted fire bowl is complemented by white Buddhas from Tann Rokka.

CAITLIN & SAMUEL DOWE-SANDES

Gueliz Townhouse • Marrakech, Morocco, 2015

American designers Caitlin and Samuel Dowe-Sandes have a long standing passion for colour and pattern. It feeds into their designs for their own collections of characterful cement tiles, made in Marrakech, and also to the canvas of their own family home in Gueliz – the 'new town' to one side of the city, originally laid out by the French in the Twenties. The house is a hymn to colour, forming a sophisticated laboratory where the Dowe-Sandes can experiment with Popham Design tiles and indulge their passions and preferences.

'We do seem to have a real preference for blues,' says Caitlin Dowe-Sandes. 'Perhaps it comes from being from coastal Maine and now finding ourselves living in the desert of Marrakech. But we did also incorporate some greys into the house, which we can chalk up to the elegant influence of the French, plus some hot bursts of saffron yellow and turquoise, because – in the end – we are Americans abroad and we just love colour.'

This is the family's third home in Marrakech. After moving from California to Morocco in 2006 they originally settled in the medina, within the walls of the oldest part of the city, and updated a traditional dar or townhouse. But after their daughter Georgina was born they began to find the medina challenging, given that it was a good ten minutes walk through the narrow streets and alleys just to get to their car. So the Dowe-Sandes made the move to Gueliz, settling initially in a modest bungalow. But as Gigi grew older, the family decided that they needed more space and moved across to this two-storey townhouse, with a walled garden, near the Marché des Fleurs.

'Gueliz is being rezoned for five or six storey buildings so single family houses like this are becoming a rarity,' Samuel Dowe-Sandes says. 'The house is built of local stone and you can date the houses here judging by what they are made of. When we started work on the house there

was a little window at the back of the sitting room that we wanted to open up but it soon turned into quite an excavation. We ended up ripping out these boulders of rock.'

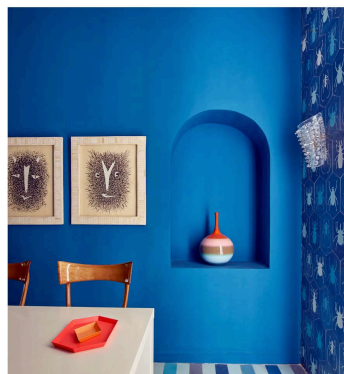
As well as enlarging the windows, the couple opened up the sitting room by removing the partial partitions that subdivided the space, while also connecting through to the central entrance hallway alongside. A vibrant pattern of Popham floor tiles unites this part of the house, with a duck egg blue on the walls of the sitting room and a grey stripe for the hall and stairway. The Dowe-Sandes then layered the living space with a curated collection of art, flea market finds, mid-century pieces and contemporary touches.

'We do have quite a few mid-century designs but we are quite against being married to one particular period of design,' says Samuel Dowe-Sandes. 'To us, that's rather boring, so we like mixing things up. If anything drives our choices, then it's appreciating an eclectic mix of things from different periods and styles and bringing them together in a way that works.'

The separate dining room features a palette of deeper blues, with a wall of scarab tiles punctuated by French doors leading out to the back garden. The kitchen was also updated, while upstairs the couple reclaimed a balcony to create a new shower room for the guest suite. The palette of greys and blues continues through the family bedrooms, with room enough in the master for a lounge area or reading room arranged around the tiled fireplace.

Outside, the Dowe-Sandes added a plunge pool in the garden, which is a particular delight during hot summer months in the 'red city'. A spacious private garden in was one of the chief temptations for the whole family.

'The easy way of living here was a big attraction for us,' says Caitlin. 'We can walk to our daughter's school in five minutes but also to the shops and restaurants.



To have the garden is a big treat, but we also love the central staircase and the big volumes of the rooms and the high ceilings. That was another big draw for us.'

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