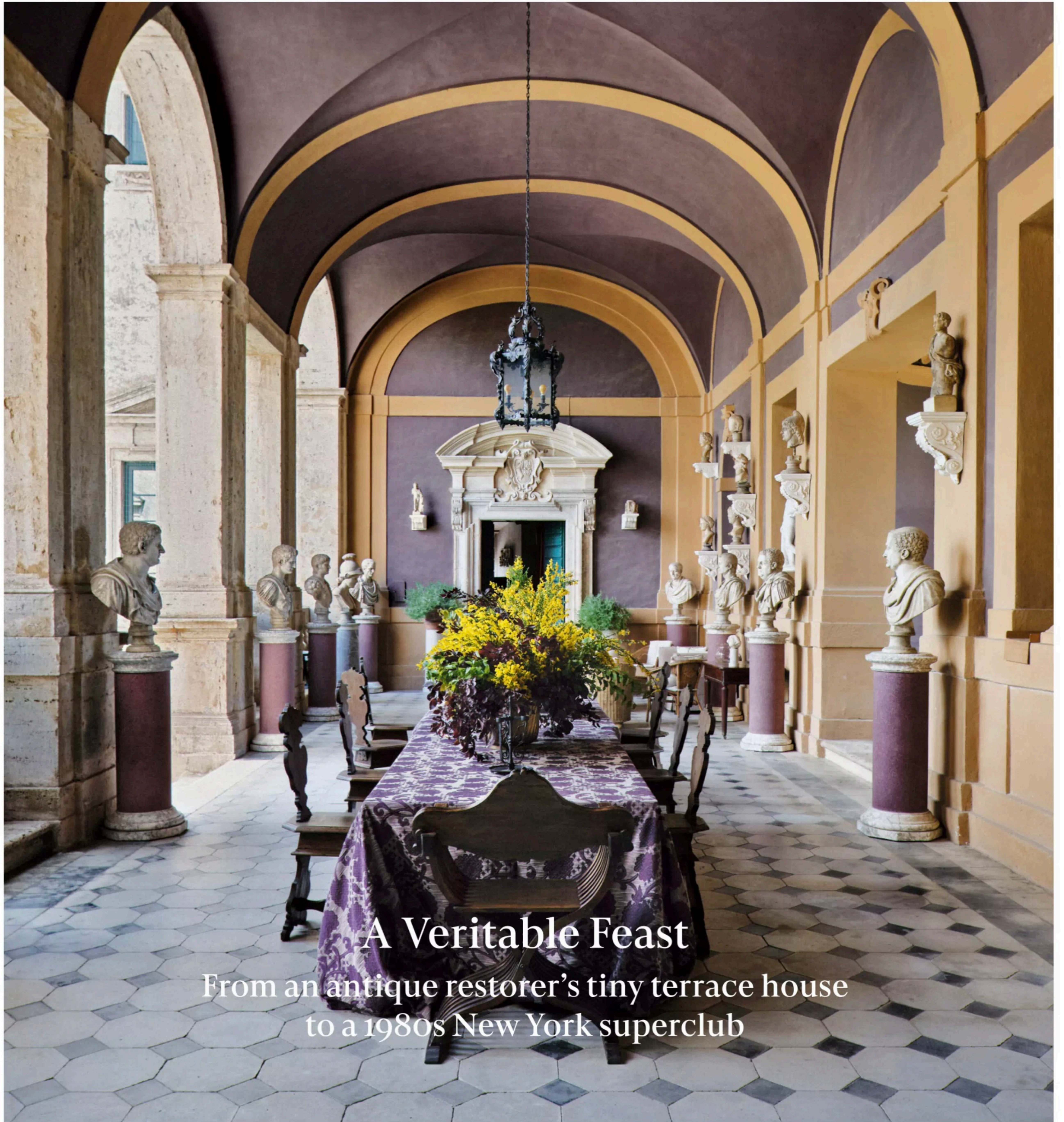


THE WORLD OF INTERIORS

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A Veritable Feast

From an antique restorer's tiny terrace house
to a 1980s New York superclub



Magic Carpets

Every picture tells a story. But without human figures, their backgrounds contain potentially infinite narratives. This, at least, is what Hector Coombs, rug designer and co-founder of Shame Studios, noticed when he surveyed the three designs from



his latest collection. While each piece was distinctive, he felt something about their 'elegiac and ethereal' atmosphere might connect them – the feeling, possibly, of a yarn waiting to be spun. To do so, he collaborated with writer Avery von Ringle; together, she and Coombs came up with a series of fairy tales. Perhaps, he muses, there's a kinship between the anonymous craftsmanship of rugs and of folk stories – reflective of the shared culture from which they come. In any event, these are rugs that allow for artistic scene-setting in everyday life: once you have pictures with the figures taken out, you're free to become the characters – be it among the turrets of a Giottoesque cityscape, or treading amid the buds of a Botticelli-style flower carpet. Shown above: 'Vicchio', £4,155. Visit shamestudios.com DL

Flaw and Order

The columns of the Classical age have inspired a yearning for perfection since the days of Plato. But such purity can be exhausting. Moreover, products made with these exacting principles can take on a hard-edged rigidity often at odds with our natural instincts. An equally ancient antidote can be found in Japanese aesthetics. *Wabi-sabi* is about the beauty of imperfection: a crinkled leaf, the warp of a textile, handmade-ness. De Le Cuona drew on the philosophy – in particular, Jun'ichirō Tanizaki's 1933 essay *In Praise of Shadows* – when developing its latest fabric collection. Take 'Mangrove', for example (shown left; £270 per m), with its natural modulated shades of brown and beige, its ground completely unbleached and undyed. It proves that what

is transient, incomplete and flawed can also be beautiful. Visit delecuona.com DL

Pointe of Reference

Classical dance is famed for its technical rigour and rhythmic demands. When Royal Ballet Company principal dancer Bruce Sansom, who performed with Darcey Bussell in her heyday, retired four years ago and was looking for a new creative outlet, he found basket weaving drew on these ingrained skills. As the willow wove its way round its supports in repeated loops, Sansom could feel his awareness of spatial geometry being reignited: 'It all made perfect sense to me.' Now he's selling some of his pieces at a pop-up at Pentreath & Hall, one of London's shrewdest stockists. While most of the works are made of Somerset's more refined, commercially grown willow, the maker has also been experimenting with plants picked locally in the Scottish Borders where he lives. Creating something that springs from his environs and his natural skill set will serve, one hopes, to raise the barre. Shown: large shopper, £120. Visit thewillowman.co.uk DL





Clockwise from bottom left: ivory 'Duomo Lampas', by Fondazione Arte della Seta Lisio, £816, Turnell & Gigon; topped with key in 'Rossini 10961-75', £157, Nobilis. Umbria 'Olimpia', by Patrick Gallagher Tessuti, £205, Turnell & Gigon. 'Brockham F3803-03', £200, Colefax & Fowler. Dove 'Greystoke', £186, De Le Cuona