

BRITISH INTERIOR DESIGN EXHIBITION **CHELSEA, LONDON**

MAY / JUNE 1989

Visual by William Pounds

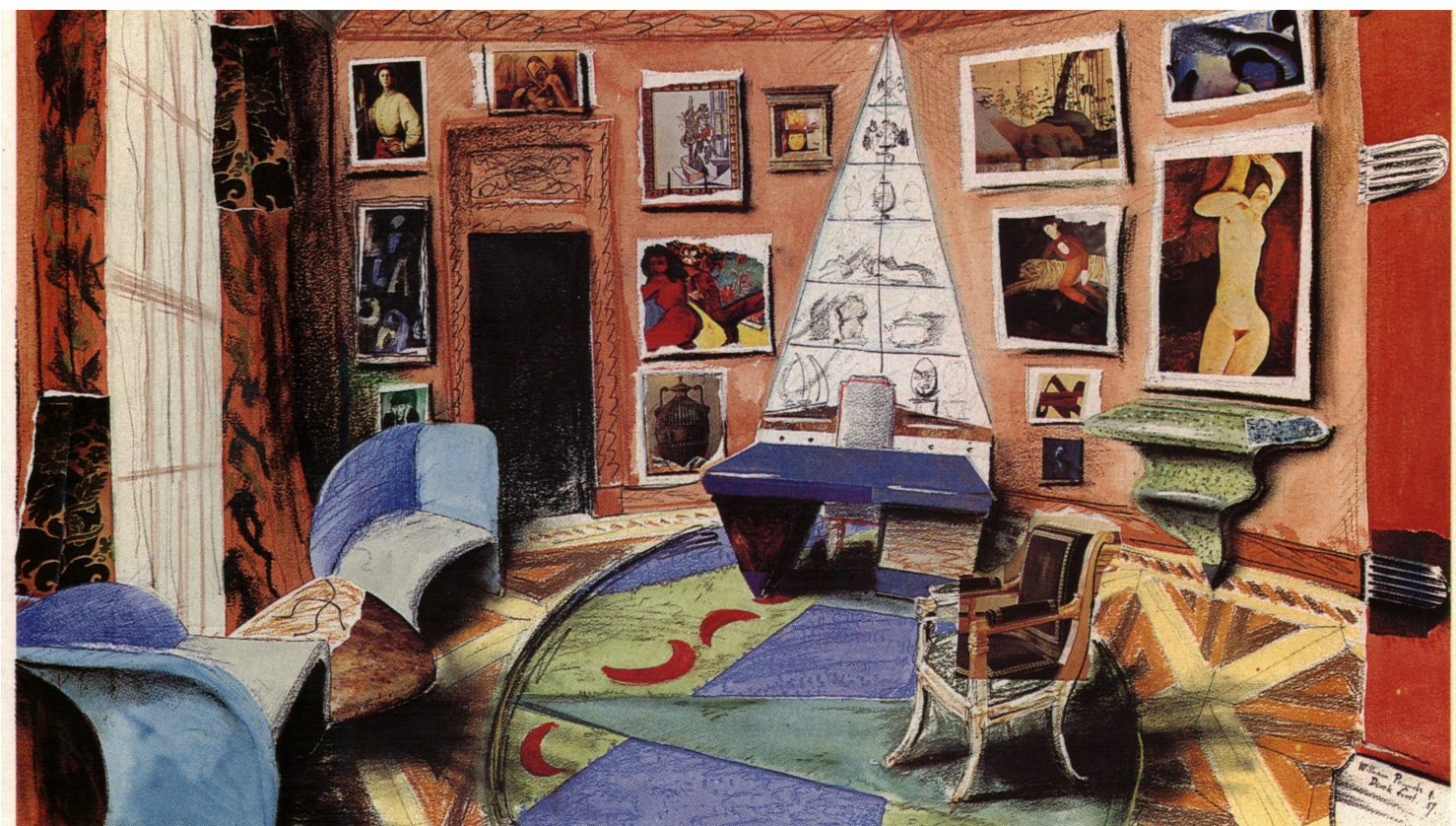


*Derek Frost,
a newcomer to the
British Interior Design
Exhibition, has
prepared a highly
individual writing-
room for a collector.*

Designer rooms

Now in its third year and well-established on the interior design calendar, the British Interior Design Exhibition promises to delight visitors with a wide range of creative rooms from top designers such as Joanna Wood, Derek Frost, Nicholas Haslam and Anthony Paine. Gardens will take a central theme, too, with a courtyard by David Hicks, a potting shed by Martin Robinson and an internal garden by Miriam Cobrin. The exhibition runs from May 24 to June 17 at Chelsea Old Town Hall, SW3. Look out for full coverage of the show in the June issue of *House & Garden*.

..... ‘a highly individual writing room for a collector’.



DESIGN EXHIBITION OFFER

There is no excuse for missing this year's British Interior Design Exhibition—*Journal* readers who take along this page will be entitled to a discounted entrance fee of £5 (normally £7). This annual gathering of some of the best-known interior decorators in the business has become a firm date for all design enthusiasts. Twenty-eight exhibitors, each with their own room-set, will be taking part, including Derek Frost whose sketch for a study (above) gives a taste of what's in store. At Chelsea Old Town Hall, King's Road, London SW3 from 24th May to 17th June.

XVI

Derek Frost Associates are a Design Team with a contemporary approach. They undertake both Commercial and Residential Interior Design projects worldwide and also work in Product Design - particularly furniture.

The room designed by Derek Frost Associates for this exhibition is described as a 'Writing Room for a Collector'. This collector, the supposed client, is an informed and travelled person with interests in a wide range of subjects: someone with assured,

adventurous ideas and individual taste: a courageous patron, happy to make a strong statement.

Derek Frost has purposefully kept his company small to allow him to remain very close to the actual design process and to ensure maximum direct contact with his clients. This ensures truly 'coutured' results for each individual job.

Portfolios showing examples of completed projects and magazine editorials are available for inspection at the designer's studio.



RIGHT: DETAIL OF A DINING ROOM, REGENTS PARK
BELOW: VISUAL FOR THE 'WRITING ROOM FOR A COLLECTOR', BRITISH INTERIOR DESIGN EXHIBITION 1990



SUPPLIERS

ARCHITECTURAL
JOINERS &
CONTRACTORS
Tomlin & Tomlin Ltd.

ELECTRICAL
CONTRACTORS
T F Connolly

PLASTER WORK
Probity Plastering Co.

CUSTOM PARQUET
FLOOR
Parquet & General
Flooring

DECORATION
Jeremy Weeks

SPECIALIST
PAINTWORK
Harry Lendrum

FABRICS
Lelievre

CURTAINS
Deanswood Contract
Furnishings Ltd.

CUSTOM RUG
Roger Oates Design
Associates

MARBLE
Konrad Stewart Ltd.

LIGHTING
MANUFACTURERS
Lee Environmental
Lighting

AUDIO INSTALLATION
Inside
Connections Ltd.

GILDERS
Suzanna Millar &
Lucinda Thomas

PROTECTION
Fibre Seal (UK) Ltd.

MORETON YARD, MORETON TERRACE MEWS NORTH, LONDON SW1V 2NT. TELEPHONE: 071-828 6270 FACSIMILE: 071 976 5059
CONTACT: DEREK FROST



US Architectural Digest Magazine

THE BRITISH INTERIOR DESIGN EXHIBITION

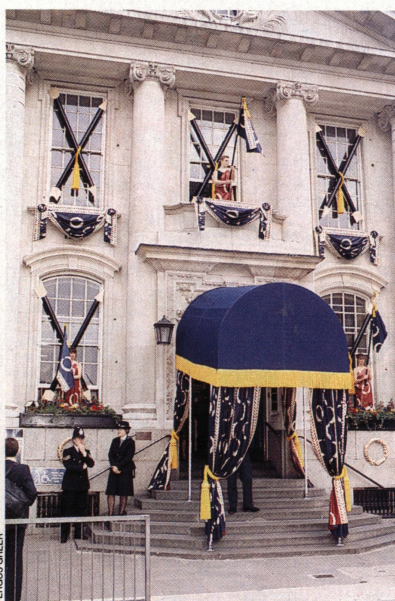
Annual Flourish of Talent at The Chelsea Old Town Hall

By Elizabeth Lambert

IT WASN'T LONG AGO that most people would have been able to list only two British interior designers—Colefax & Fowler for chintz and traditional, David Hicks for something more modern—"and of course that frightfully nice woman around the corner who runs up draperies and covers."

There were other designers, of course, all busy doing up stately homes and P & O ocean liners, but the public either didn't know about them or was terrified of them. That left the ladies around the corner pretty much in charge of the sitting rooms of England.

Things are rather different now, and a good deal of the credit for that is due to The British Interior Design Exhibition at The Chelsea Old Town



Hall in London. Each of the three annual exhibitions has proved that British interior design has come of age.

The exhibitions also prove that British design follows the great British tradition of flourishing individualism. Designers do their own thing and do it well. Anyone who expects room after room of the English countryside look is in for a surprise.

Christophe Gollut, who created a sumptuous room of nineteenth-century European comforts last spring, says, "There isn't one room looking vaguely like another. There isn't any

LEFT: The British Interior Design Exhibition, which is held each spring at The Chelsea Old Town Hall in London, is a showcase for the work of 25 of England's top designers. The exhibition was begun by Fleur Rossdale in 1982.



ABOVE: "I designed it as a writing room for a collector," says Derek Frost of his antique- and art-filled space, "for someone who is courageous, strong, with assured ideas and individual taste."

RIGHT: A decorative frieze depicting Athena, Apollo and the nine muses ornaments the Neoclassical Rotunda Bookroom, which was created by Anthony Paine and constructed by Panton Morris.



continued on page 52

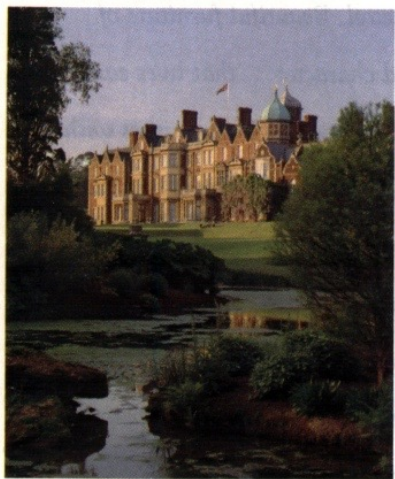
Nicholas Haslam solved another modern problem with a Baroque-style pedestal for stashing stereo equipment; modern designers—Nick Allen, Derek Frost and Charles Rutherford—proved that the historic British craftsmanship can serve twentieth-century purposes; and Joanna Trading and Melissa Wyndham made traditional rooms better with new fabrics based on old documents.

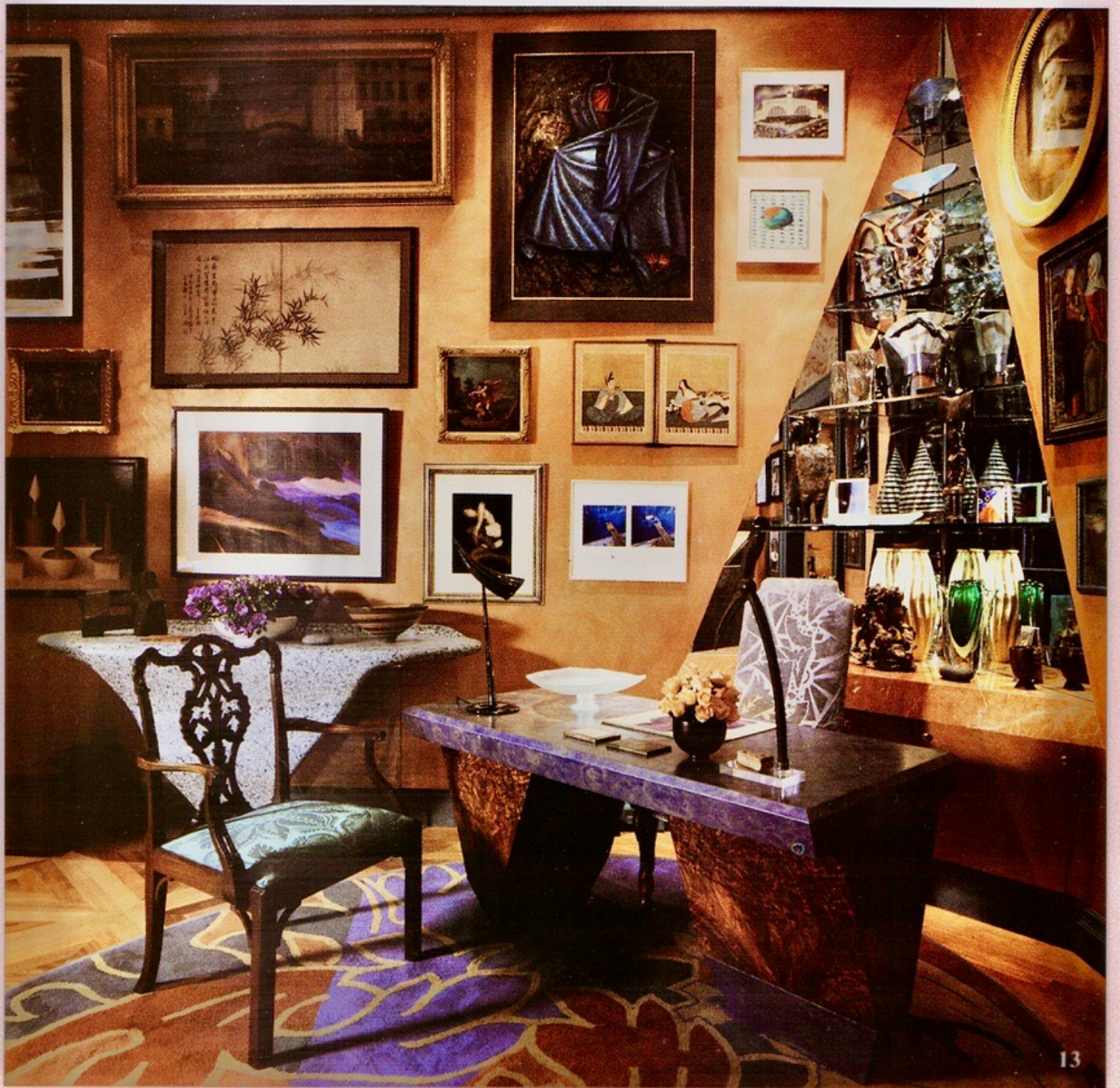
British specialties are supremely comfortable upholstery, properly made draperies, very good craftsmen and subtle tricks for dealing with the soft vagaries of English light. Design is an international business, and visitors from around the world use the British designers they see at the exhibition. Last year brought the first Russian, a man who wanted help with his new house outside Paris.

Last spring, everybody admired Anthony Paine's Rotunda Bookroom, in the tradition of Robert Adam or Sir John Soane, who also designed architecture and furnishings as a whole. In return, he admired Derek Frost's Room for a Collector because it was "so original, an adventurous mix of modern furniture and art from all periods."

..... Derek Frost's Room for a Collector 'so original, an adventurous mix of modern furniture and art from all periods'.

ARCHITECTURAL DIGEST





Quite the best yet

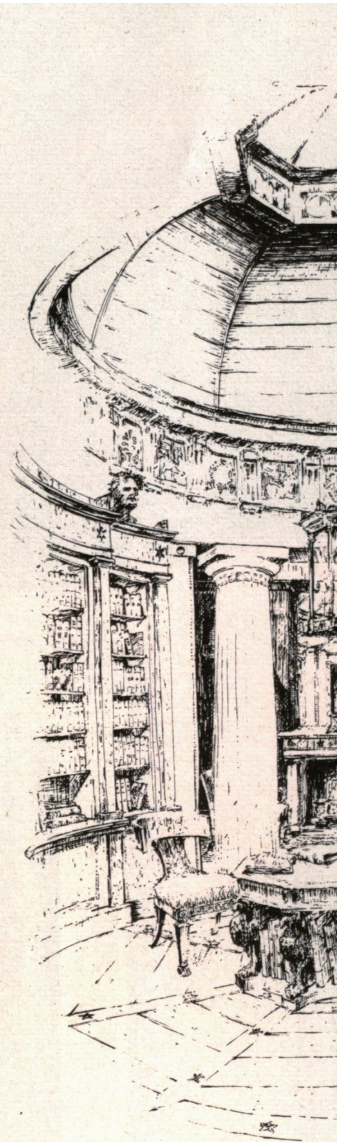
Exhibitions do not always live up to expectations, but the third British Interior Design Exhibition, held last June in Chelsea Old Town Hall, was better than ever. Julia Kent records some highlights

‘What will be the next “look” in interior decoration?’ is a question everyone in the design world loves to discuss but hates to answer. The reason for their hesitancy is simple. In the 1990s, with so many international influences being exercised in all areas of design, and with so many sources on which to draw, no single look, or direction, can be forecast with confidence.

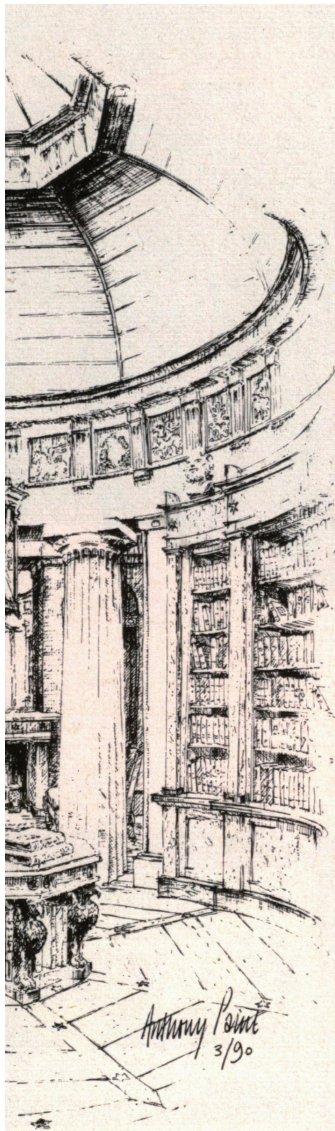
The third British Interior Design Exhibition, organized by the ever-zestful Fleur Rossdale, illustrated the point very eloquently. If any of the 20,000 or so visitors to the exhibition were hoping to find the definitive design direction, they must have been disappointed. But, if they were open-minded and responsive to originality and variety, they certainly had a rewarding and stimulating experience. From that colourful melting-pot of ideas, they will have picked up some of the subtle threads and changes of design emphasis which, inevitably, will infiltrate their own homes in the coming decade.

There was less chintz this year than in the two previous exhibitions, though many of the rooms conveyed a sense of historical *luxe* and nostalgia, using deep colours and rich textures. Monika Apponyi’s cossetting red sitting-room (page 128) and Christophe Gollut’s umbrous blue sitting-room (page 129) were evocative interpretations of traditional interiors, but the finishes and fabrics were unusual – and used in an unusual manner. Flashes of gold leaf shone through the paint finish on the walls of the red room, and inexpensive clothing damask from Africa was stretched across the ceiling of the blue room.

In any exhibition devoted to interior decoration, it is refreshing to see a balance between established design, with which we can all associate, and futuristic ideas which provoke thought and evolution. This show had a good measure of avant-garde inspiration, including Charles Rutherford’s ‘Life Space’ (below, right) which used new lighting techniques in a room



*Classical design comes from
by Anthony*



circle: a rotunda library
by Paine.

that was inventive without being alienating.

But perhaps the most interesting – and, ultimately, the most influential – rooms in the exhibition were those which combined old and new elements. Their well-disciplined complexity and eclecticism, often incorporating specially-commissioned modern furniture, may well become a general trend – possibly *the* general trend – in interior decoration. Derek Frost's room for a collector (page 131) juxtaposed furniture and art of different periods and styles, brought together with authority and vigour. In another demonstration of old-meets-new, Nicholas Glover's dining-hall (page 130) had chairs covered in traditional *toile de Jouy* placed in front of a shimmering, curved wall of steel. Christopher Nevile's room (page 130) was essentially classical but the esoteric objects and some of the applied detail were unpredictably, and successfully, of today, while the study (opposite), designed by Stephen Ryan of David Hicks International, showed classical features alongside the newest design technology in a sophisticated, highly tailored setting.

When visitors to the British Interior Design Exhibition were asked to choose the room they liked best, most balked. They simply could not make up their minds – a testimony, perhaps, to the extremely high standards of all the designs. Of those brave souls who did give an answer, the largest number chose Monika Apponyi's room. Also high on the list of favourite rooms were the hotel lounge by Broosk (page 129), the blue bedroom by Joanna Wood (page 129), the library by Anthony Paine (left) and the Hicks' study – to

which, incidentally, *House & Garden* gave an award for 'The Best Room' at the exhibition. Many of the rooms which featured in the show are reproduced in this article, so you have a second chance to make up your mind on which you like best and which will exert the greatest influence on your own taste. Difficult to decide – but enjoyable to ponder □

..... 'Derek Frost's room for a collector juxtaposed furniture and art of different periods and styles, brought together with authority and vigour.'

UK House & Gardens Magazine



Inspired and confident

Designed for a collector with assured, informed taste, this writing-room by Derek Frost Associates is an inspired amalgam



of different periods and styles, all of which coalesce happily within the strong colour-scheme. There is no sense of jarring between the individualistic shapes of the modern furniture (all designed by Derek Frost, seen above); nor between the old and contemporary paintings; nor between the Oriental and Western cultures. Unlike many corners of rooms which are 'dead' spaces, the corner behind the desk is mirrored in the shape of an obelisk and gives added emphasis to the objects displayed on the glass shelves. The desk is asymmetrical, as are the low table in front of the window and the pair of upholstered chairs. Symmetry and asymmetry enjoy equal status.



Hong Kong Design Magazine

