

ELLE DECORATION

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STYLE
MAGAZINE
FOR YOUR
HOME

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THE NEW ELEGANCE

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THE HOT COLOURS AND NEW SEASON
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GREEN & PLEASANT

From sea greens to swathes of oak, natural colours and textures bring calm to hectic family life in this London home, inspired by its charming English country garden

Words KERRY FISCHE
/FRANK FEATURES
Photography LUKE WHITE





UTILITY CHIC 'From the outset I wanted to create a kitchen reminiscent of a dairy. It has a tactile oak kitchen counter, raw steel larder doors, waxed oak cabinetry and glazed green Mexican tiles.' The kitchen was designed by Hubert Zandberg Interiors, and the wall tiles are from Milagros. Industrial lamps from Andrew Nebbett Antiques provide task lighting above the counter. The bar stools are from London's Columbia Road market and the kitchen taps are from The Water Monopoly. **Stockist details on p245**

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he home of British fashion editor Deborah Brett and her film director husband Tom Edmunds is warm, welcoming and effortlessly glamorous – much like Deborah herself, who is a senior contributing editor at *Red* magazine and online title *Wardrobe Icons*, as well as a founding member of The Fashion Trust, a mentoring scheme for new British design talent.

The couple share their home with their three children – Phineas (eight), Hermione (six) and Otilie (three) – and Beckett the cat. 'Tom and I lived in the house quite happily for ten years before we became a family,' Deborah says. 'But once the children came along we needed more of an open-plan flow. We wanted a fuss-free, homely space where we could entertain, but also one where the kids could jump on the sofas, build cushion forts and play table tennis tournaments without inflicting too much damage.' The plan to reorder the ground floor became a major project, and the couple has since extended the old basement level to the full footprint of the house and excavated a second basement level. 'We now have a flat for our nanny, a guest toilet, a utility room, a gym and games room, as well as the most wonderful bar and wood-panelled cinema.'

London-based South African interior designer Hubert Zandberg was commissioned to bring their ideas for the décor to life. 'We've long loved his irreverent, energetic and highly textural aesthetic,' Deborah says. The vibrant greens used throughout were inspired by a fern-print fabric designed by fashion duo Clements Ribeiro. 'They are dear friends of mine, and so they kindly agreed to print some extra fabric for us to upholster the armchair and footstool in the living room,' Deborah says. This, together with the Fermoie cotton that Deborah wanted to use as curtains in the living areas, sets the tone. Hubert's own signature style is betrayed in the mix of pieces taken from disparate design eras and genres: a 1960s Italian bamboo chair sits beside industrial shelving filled with Belgian, British and Moroccan ceramics. 'There's a slight retro feel to the space, but it's held together by the predominance of natural materials,' he says.


FAMILY TIME An aged oak herringbone floor by Walking on Wood flows throughout the open-plan living area. The armchair and footstool are upholstered in fern fabric by Clements Ribeiro. The shelving was sourced from Clignancourt flea market, Paris, while the high-backed bamboo chair was unearthed at a market in Belgium. At the window hangs a length of pale green 'Barmillion' fabric by Fermoie. The green Moroccan vases on the shelving unit were picked up at Habibi Interiors. **Stockist details on p245 ►**

Hubert created different 'experiences' within each of the rooms of the house, to reflect their function, but they are all underpinned by the palette of green and blue. The colour experience starts in the hallway, which is defined by soft French blue wallpaper and woodwork, and becomes more intense in the kitchen-living space, where the predominant tone is forest green. The dining room is an

'I'm obsessed with green and loved the idea of using colour to link the different spaces, and to bring in the magnificent view of the garden'

airy pause before the dark drama of the décor in the cinema and gym on the lower basement levels. 'We accentuated the darkness by creating a sense of old-world charm – one of descending "below stairs" in a grand mansion.' To this end, you'll find vintage wooden bars in the gym, a wall of three-dimensional rosewood panelling in the cinema, and a glass-backed cocktail bar. It all works wonderfully and allows for a sense of privacy without compromising the family-friendly feel. hzinteriors.com





'Hubert's décor has made our house intimate and homely. It's enhanced the way that we live. This is a place where we shut the door and escape'

EASY ENTERTAINING

The galvanised zinc dining table from Andrew Nebbett Antiques is overlooked by a large industrial-style ceiling light from Clignancourt market in Paris. The fabric used for the blind is 'York Stripe' by Fermoie, and the scatter cushions are a mix of Fermoie's 'Contrast Piped' linen; 'Mekong' fabric by Studio Four NYC; and Paolo Moschino's 'Twig Fence' (available in the UK from Nicholas Haslam). Stockist details on p245 ►

‘We wanted a fuss-free space where we could entertain, but also one where the kids could jump on the sofas and build cushion forts’

STAR ROLE

‘We viewed the basement like a film set, a place where we could create a glorious, magical place.’ An entire wall of the cinema is clad in rosewood panelling that was inspired by Brazilian Modernism. ‘The ceiling wallpaper resembles carved Modernist plasterwork – of course it’s not, but when you are in the room it’s extremely convincing,’ says Hubert. In fact it is covered in a three-dimensional ‘Geo’ wallpaper by Ella Doran, which creates a carved plaster effect. **Stockist details on p245 ►**



THE PALETTE

The paints and patterns in this home's main living space are inspired by a single fern-print fabric. Here's everything you need to know to get the look



Detail Chair and footstool covered in 'Fern Print' by Clements Ribeiro
Guest bathroom The multi-coloured wall tiles are by Fired Earth and the wall lights are by Habibi Interiors **Stockist details on p245**

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1 Jfran' tiles, £450 per square metre, Habibi Interiors (habibi-interiors.com)

2 Special Green' brick tiles, 70p each, Milagros (milagros.co.uk) 3 Mogador fabric in 'Agave', £130 per metre, Lelievre (lelievre.eu) 4 Barmillion' fabric in 'L-057', £96 per metre, Fermoie (fermoie.com) 5 'Paris Cabaret' tiles in Opal and Sage, £792 per square metre, Fired Earth (firedearth.com)

6 Fern Print' fabric, £78 per metre, Clements Ribeiro (clementsribeiro.com) 7 Fame' fabric, £123 per metre, Lizzo (lizzo.net) 8 'Mekong Stripe' fabric in Emerald, £243 per metre, Studio Four NYC (studiofournyc.com)

9 Windsor' fabric, £158 per metre, Lizzo (lizzo.net) 10 Oak flooring, from £222 per square metre, Walking on Wood (walkingonwood.co.uk) 11 'New York State of Mind' paint, £19.50 for 0.94 litres, Benjamin Moore (benjaminmoorepaint.com) 12 'Dix Blue' paint, £43.50 for 2.5 litres, Farrow & Ball (farrow-ball.com)



'We accentuated the darkness by creating a sense of old-world charm – one of descending "below stairs" in a grand mansion'

CLASSIC CHARM

The décor in the gym has old-school appeal and offers an experience rather than a purely functional room. Where possible, the designer used wood and leather, and sourced vintage sporting equipment from a Brussels flea market (1st Dibs has various pieces). The oak mirrors, weight racks and wooden gym bars were custom-designed by Hubert Zandberg Interiors, and are offset to perfection by the petrol blue wall colour, a custom-mixed shade. Stockist details on p245

'GOLDEN TONES ADD A PING TO MY HOME. THEY ARE THE JEWELLERY THAT DRESSES EACH ROOM'

Flashes of brass and gold bring order and opulence to the Berlin home of collector and interior designer Hubert Zandberg

The Berlin apartment of London-based interior architect Hubert Zandberg is an eye-catching space. He is a maximalist at heart (see his Holland Park project on p146), and his view on design is simple: 'The most beautiful brushstroke is the one that comes from instinct.' He is a compulsive collector, and his two-bedroom apartment in the creative neighbourhood of Mitte is a veritable curiosity cabinet of the exotic and elegant, all underpinned by luxurious touches of brass and gold.

'I have always seen myself as more of a collector than a designer,' says Hubert, whose genius lies in an irreverent style that mixes anything from Modernist design to macabre taxidermy and religious iconography. His collections are so extensive that they fill more than one property (he also has homes in London and Paris), but he continues to add to his treasure trove because new finds create a dialogue with existing pieces. Consequently, his Berlin home brims with South African artworks and cowhides, German lighting and influences from Brazilian architects such as Sérgio Rodrigues and Joaquim Tenreiro. 'It may seem devil-may-care to mix such disparate elements. But it works,' he says. Here, Hubert tells us why he has used metallic accents to create focal points in each room, and how they tie his scheme together. hzinteriors.com

Words KERRY N FISCHER / FRANK FEATURES
Photography SIMON UPTON



MAKE AN ENTRANCE

Set the tone for your scheme in the hallway. Here, a cloakroom door clad in raffia introduces the golden hue that underpins the look of this home. 'I sourced the raffia from Madwa, a company that is based in Cape Town but manufactures its designs in Madagascar,' says Hubert. The hallway also features a Jean Prouvé bench (available from 1st Dibs) and an artwork by German artist Dirk Stewen. The 1920s industrial light fitting is a vintage find from a French market. **Stockist details on p245 >**



GO FOR GLAMOUR

Think 'luxe' when designing a kitchen – the cabinetry should be as beautiful as the rest of the furniture in your home, especially in an open-plan space. In Hubert's apartment, elegant touches elevate the simple kitchen design. 'I carved a cubist pattern into the wood of the upper cabinets, which were then covered in gold leaf. The addition brings warmth into the space and references the tribal traditions of African adornment: from brass rings and armbands to the detailing on tribal masks,' he says. A marble-topped table further enhances the opulent feel.

DESIGN DETAILS

GILDED TREASURES

We tell you how to add luxury to your home using gold leaf

The material Gold leaf is made of pieces of gold that have been hammered into a thin foil (silver and other metals are also available). It can be bought as transfer sheets within a book or on a roll. Pure gold can be very expensive, especially if you are applying it to large areas, but artificial gold is more affordable and, as it tends to be sold in thicker sheets, can be easier to apply.

The preparation Lightly sand the surface that you want to gild. Use a gilders primer as an undercoat – it's important that the surface is non-porous – in a colour that will act as an undertone for the leaf. Red will create warmth beneath gold, while grey or blue will complement the cooler tones of silver leaf.

The application The adhesive used to apply the gold leaf to a surface is called size. It will dry to a tacky consistency within a few hours and, importantly, will stay that way long enough for you to apply the delicate leaf. If you are using transfer leaf, take a sheet out of the booklet and place it face down onto the 'sized' area. Gently rub the backing paper to release the gold onto the surface. As you continue gilding, overlap each leaf by about two millimetres. Loose leaf is trickier to handle and requires practice to apply – use a gilders knife to lift each leaf and blow on it to encourage it to lay flat.

The trade trick If you are gilding a small area, cut each leaf into small mosaic squares. Dab some Vaseline on to your hand to lift each square and apply with a cotton bud.

The finish Leave the gold leaf for a few hours before brushing lightly with a soft gilders brush to produce a burnished finish. 22-carat leaf does not oxidise and, therefore, does not need to be sealed, but a lower quality or artificial foil should be sealed with an acrylic topcoat to prevent tarnishing (try Gold Leaf Supplies). ➤

'I have always seen myself more as a collector than a designer. It may seem devil-may-care to mix such disparate elements in my home. But it works'



LAYER LIGHTING

Mix vintage and contemporary brass lighting, hung at different heights to create drama. 'I chose classic designs with counterweight mechanisms that allowed me to alter their height. Table and floor lamps would have been obtrusive in certain areas and the wiring tricky to manage, but pendant lights become sculptures in their own right and echo the brass pieces elsewhere,' Hubert says. The vintage light that zigzags across the ceiling from the dining area is the 'Double Posa' by Florian Schulz (try 1st Dibs). Lukas Peet's contemporary 'Rudi Loop' light for Roll & Hill hangs above the dining table. The leather 'Fardos' sofa is by Brazilian Ricardo Fasanella (try 1st Dibs). Much of the other furniture is by fellow Brazilian designer Sérgio Rodrigues. **Stockist details on p245 >**

Hubert's Berlin home is a curiosity cabinet of the exotic and elegant, all underpinned by luxurious touches of brass and gold



CONSIDER DETAILS

'Brass and golden finishes give each room a ping. They are the jewellery of the house,' says Hubert. 'It's all to do with the glint they create in the eye – the same as you get from the flicker of a candle or the reflection in a mirror. It brings a room to life.' The jewel in this dark, dramatic library is a brass wall sculpture by Curtis Jeré, which is teamed with a 1970s French coffee table and a sculpture by Brazilian artist Barrão. The sofa and rug are designs by Hubert Zandberg Interiors. **ED**



ADD SOME POLISH

A glint of brass lifts collections of wood and ceramics and can be used to pick out the golden tones in fabrics and upholstery. 'At first I introduced metallics instinctively, but then it became deliberate as it allowed me to layer the space without everything descending into chaos,' says Hubert. Here, the gold tones within the upholstery of this 1960s sofa complement the brass 'Onos 55' pendant light by Florian Schulz above. The picture on the rear wall is by Puerto Rican artist Gamaliel Rodriguez. ➤

'At first I introduced metallic touches instinctively, but then it became deliberate as it allowed me to layer the space without everything descending into chaos'

