

ELLE DECOR





A painting by Shehzad Dawood hangs above the fireplace in the family room, the carved chair is African, a custom-made ottoman is studded with buttons from a vintage military coat, and the 1950s light fixture is from Brazil; the leather-and-chrome chairs were found at a Paris flea market, the curtains are of a Pierre Frey linen, and the kilim is from Lizzo. See Resources.

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Fashion editor Kim Hersov revives a derelict row house
using treasures from her past and a splash of rock-and-roll spirit

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OPPOSITE PAGE: Kim Hersov with her son Aidan in their London home, which was designed by Hubert Zandberg. THIS PAGE: In the living room, a pair of chairs found at an antiques fair in London flank the original mantel. The mirror is by Christian Audigier. The coffee table, which came from Hersov's previous home, was painted red, and an English club chair sits beside it. A 1950s floor lamp found in Rio de Janeiro stands next to it. The artwork is by J. J. and Taylor Designs. The rug is Moroccan, and the artwork includes a piece by Dieter Hugo, Diana Bauer, Dinos Dreyer, and Polly Morgan. See Resources.



"This was a new start," says Kim Hersov of the London home she moved into a couple of years ago with her two sons from a previous marriage, her new partner, artist Barry Reigate, his teenage daughter, and the young son they had together. But "new" for Hersov is a far cry from the radical shift in decor that often accompanies dramatic life changes. Rather than jettisoning the past and everything associated with it, Hersov filled the house with memory-laden belongings, yet still managed to create a setting that feels completely fresh.

It helped that Hersov, editor-at-large for *Harper's Bazaar* UK, worked with interior designer Hubert Zandberg, who is also a dear friend (he is the godfather of her and Reigate's child). They share a passion for flea-market shopping and eclectic finds. "Hubert can second-guess me," says Hersov. They had worked together on her previous home, which she describes as "proper," and he calls "quite sophisticated, grown-up, and very grand."

Hersov says of that earlier phase in her life, "A little bit of it was playing house. Like a lot of my friends, I got married really young—and you do the things you think you're supposed to do. Then you grow into yourself."

So when it came to designing the new place, Zandberg wanted to reflect the fact that Hersov has become "a bit of a rock chick," as he puts it. "She's still very elegant, but her style has developed." So he situated beloved old pieces in unexpected settings, creating eccentric juxtapositions. A mismatched collection of silver candlesticks is now clustered on a table in the dining area, which lies in a part of the house that has a raw,

Photograph by Mat Collishaw, a
 berg-designed sofa upholstered in
 mier + Rohde cotton, and a candelabra
 rsov's partner, Barry Reigate, in the
 room. **FACING PAGE, FROM TOP:** The
 re's table and chairs are from Brussels.
 he sconces are by Davey Lighting. A
 ture by Reigate is displayed above a
 ograph by Pieter Hugo in the hallway.
 he staircase's original banister was
 ured black. See Resources.





A light fixture from a French factory hangs above the stainless steel island in the kitchen, and the barstools were found at a Paris flea market. Zandberg designed the console and the sconces, which are made from metal bins. **FACING PAGE, CLOCKWISE FROM LEFT:** Artworks by Reigate, a framed African headdress, and a 19th-century painting in the conservatory; the pillows are covered in African block-print fabrics, and the floors are polished concrete. In the dining area, a Soane table base is topped with Portoro marble, the candlesticks belonged to Hersov's grandmother, and the leather chairs are Spanish; the painting is by Reigate, and the Italian chandelier is from the 1960s. The Astiguesville sideboard in the family room holds a Dutch flower container, and the print is by Peter Dalg. See Resources.



industrial feeling. A pair of chinoiserie demilune tables became bathroom vanities. And a hand-painted screen is now displayed in a sitting room filled with Reigate's edgy, Pop Art drawings. "That was a lovely screen, and we wanted to reuse it," says Zandberg. "In Kim's previous house, it just blended into the whole rest of the grand aesthetic perfection. But here, it gets a voice. It starts to become witty, it starts to become exotic. It gets a new personality."

For Hersov, repurposing things from her past was also an act of familial respect. Her grandmother, a San Francisco socialite and grande dame, had a strong influence on Hersov's life and taste. Her new house is filled with objects, including silver candlesticks, that were gifts from this venerable lady. And the shells and coral that appear throughout Hersov's rooms are an echo of her grandparents' beach house, which had a hallway lined with shells.

The African textiles, furnishings, and objects that are layered throughout the rooms reflect another piece of Hersov's backstory. Her older sons' father is South African, as is Zandberg, whom she met a decade ago in Cape Town.

But history also exerted a more problematic influence over the design process. The structure, built in the mid-19th century, is Grade-II Listed, which means it has historic significance, and any changes or alterations must be approved by a planning board. When Hersov acquired the house, it was derelict and had no electricity. Yet despite the fact that it had to be completely gutted, she was on a tight leash when it came to the design of any new structural elements. "Part of the prerequisite of a listed building is that you have to put things back," says Hersov with a sigh. "Even though they had been stripped out, we had to then make sure the original plaster moldings and ceilings were restored or replaced. And I





A tub with Lefroy Brooks fittings in the master bath; the towel stand is custom made, and the mantel is original to the house. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** A pair of Brazilian chairs from the 1960s and an antique French screen in a sitting room; the drawings are by Reigate. In the master bath, demilune tables are fitted with Kohler sinks and Lefroy Brooks fixtures, the sconces are by Porta Romana, and the walls are painted in Farrow & Ball's Mahogany. An industrial table and a '50s French stool in the boys' room; the stars are flea-market finds, and the trunks are from Hubert Zandberg Interiors. The shower room is sheathed in horn tiles, and the floor is teak. See Resources.





couldn't do a double-door entrance into the living room or change the placement of the staircase because the board wanted me to keep it the way they thought the original would have been." The only part that is completely new is the double-height conservatory at the back of the house; and the ground-floor kitchen and dining room were opened up to create a more expansive space.

Simply getting planning approval took a whole year, during which Reigate used the house as a painting studio, in part to keep out squatters, who have a habit of laying claim to London's uninhabited buildings. And while the finished rooms hardly feel like they belong to a contemporary art gallery, they nonetheless house an extensive collection of significant works, including a photograph by Mat Collishaw, a painting by Alastair Mackinven, photographs by Pieter Hugo, and numerous works by Reigate. "A lot of our friends are artists, so the art is quite personal," says Hersov.

The eclectic collection adds a new layer to Hersov's personal history, and feels completely at home among the assortment of objects that fills the rooms. "I don't think art should be put on a pedestal," explains Zandberg. "I'm a little bit slapdash about it. If the room is sincere, and the art is good, it will work. It's like people—if they're true to themselves, when they meet, it works."

It's equally true of old friends and new. In interior design, as in life, it's wonderful when they all get along. ■



In the master bedroom, a Louis XVI-style bench upholstered in a Pierre Frey fabric sits at the foot of the custom-made four-poster; the bamboo chairs were found at a Paris flea market, and the desks came from a Madrid jewelry store; the screens are by Nomika D'Albanolia; the walls are covered in silk; and the rug is from Lizzo. **FACING PAGE:** The Louis XVI-style chair is upholstered in a Jim Thompson fabric; the floor lamp is by Eileen Gray; and the curtains are of a de Le Cuona silk; the cabinetry is custom-made. See Resources.