



THIS PAGE: CAROLYN QUARTERMAINE'S STUDIO ON THE TOP FLOOR OF HER HOUSE IN THE SOUTH OF FRANCE. HANGING ABOVE THE DESK IS 'GIANT NOUVEAU FLOWER' FABRIC IN TURQUOISE BLUE ON WHITE LINEN. THE CHAIR IS ONE OF A SET OF LOUIS XV-STYLE CHAIRS FROM THE 1920S, COVERED IN A HAND-PRINTED AND PAINTED ABSTRACT TOILE DE JOUY DESIGN. THE SIDE TABLE IS FROM BARBADOS. OPPOSITE PAGE: ON THE MEZZANINE LEVEL OF THE FOUR STOREY LOFT-STYLE HOUSE HANGS 'FAT SCROLL' FABRIC IN FLUORESCENT PINK ON WHITE COTTON. UNDERNEATH ARE PIECES OF HAND-PAINTED FABRICS. THE BENCH IS 18TH CENTURY FRENCH. COVERING THE FLOOR IS 'GIANT LACE PANEL' COTTON FABRIC IN FLUORESCENT PINK. "MY HOMES ARE, IN EFFECT, LARGE STUDIOS - MISE EN SCÈNES, INSTALLATIONS THAT CONSTANTLY CHANGE," QUARTERMAINE SAYS. "I PIN THINGS, I PLAY WITH OBJECTS, COLOURS, FLOWERS AND PAINT." DETAILS, LAST PAGES.

fine print

Artist and visionary Carolyn Quartermaine's home and studio in France is a dreamy, romantic scape for her latest Modern Lace and Fresh fabric collections.



PHOTOGRAPHER: MARTIN MORRELL
PRODUCER: CAROLYN QUARTERMAINE

“I love the total *freshness*
of the blues”



QUARTERMAINE'S NEWEST FABRIC RANGES, MODERN LACE AND FRESH, PICTURED IN THESE PAGES, ARE AVAILABLE THROUGH THE ARTIST'S STUDIO IN LONDON. **LEFT:** THE FIRST FLOOR, LOOKING INTO THE MAIN BEDROOM AND THROUGH QUARTERMAINE'S 'GIANT LACE PANEL' ON SILK ORGANZA. THE BED IS COVERED WITH A BLUE SILK VELVET PRINTED WITH 'FRENCH ABSTRACT' PATTERN IN WHITE (FROM HER PREVIOUS FLOWERS COLLECTION), WITH A PALE YELLOW ANTIQUE SILK VELVET CUSHION. THE BEDSIDE TABLES ARE ANTIQUE CAST IRON AND THE 1970S TOPS CAME FROM A BAR IN SAINT-TROPEZ. ("I'M NOW MAKING THEM," SHE SAYS.) 19TH CENTURY CHANDELIERS DANGLE ON EACH SIDE OF THE BED, HUNG FROM SILK RIBBONS. **ABOVE:** THE HANGING PANEL ON THE LEFT IS 'FRENCH ABSTRACT' PRINTED IN GLITTER ON WHITE LINEN. ON THE RIGHT IS 'GIANT LACE PANEL' ON LINEN IN TURQUOISE BLUE. THE METAL STOOL IS FRENCH AND THE PILLOW IS LINEN, HAND-PRINTED IN A BLUE/LILAC TOILE. "I LOVE THE TOTAL FRESHNESS OF THE BLUES. THEY ARE CALM AND BEAUTIFUL TO LIVE WITH," SAYS THE ARTIST.

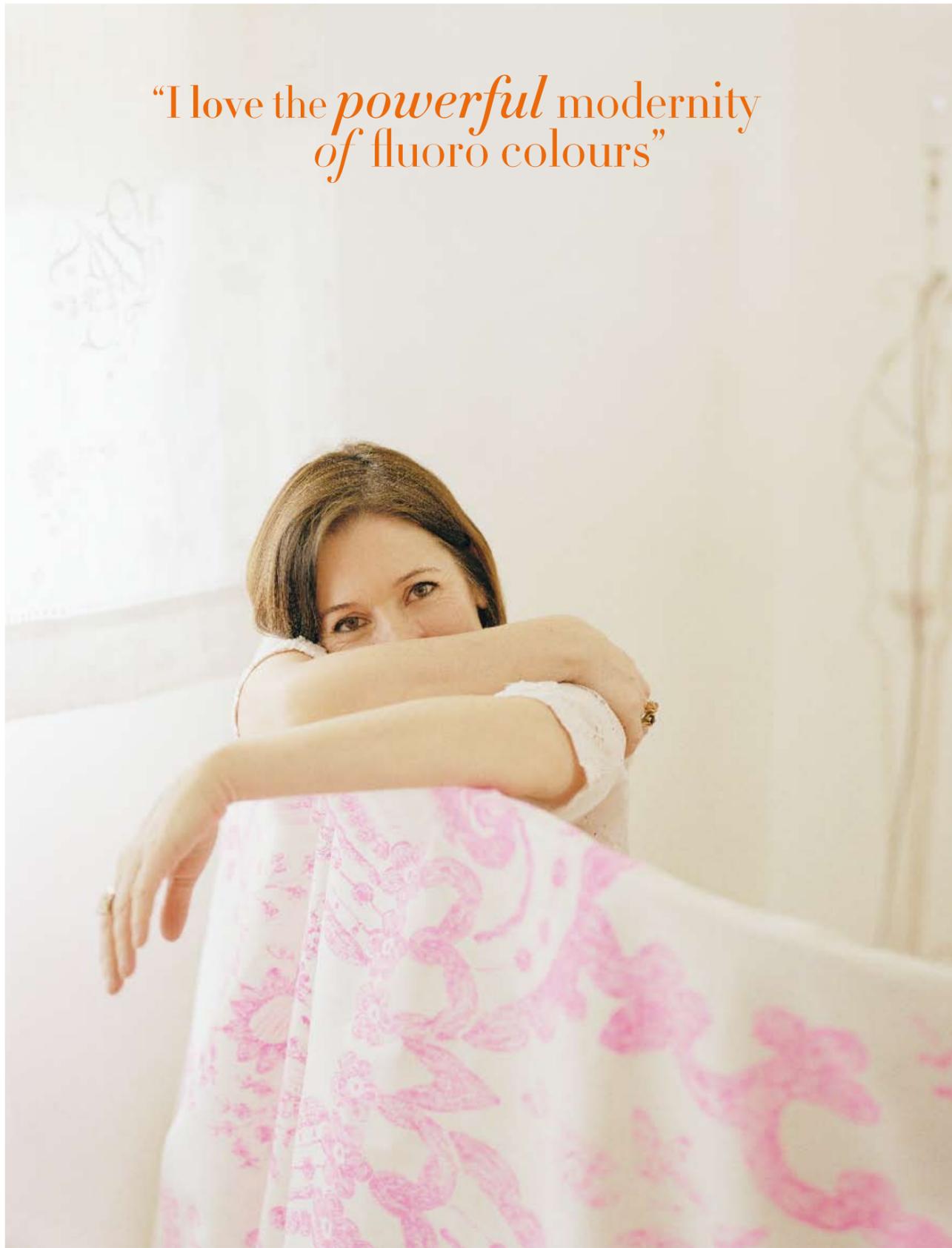


THE GROUND FLOOR ENTRANCE OF THE HOME, WITH AN OFF-WHITE CEMENT FLOOR EMPHASISING THE BRIGHT AND AIRY FEEL OF THE SPACE. AN ANTIQUE METAL 1940S CHAIR IS PLACED IN SILHOUETTE BEHIND A 'GIANT LACE PANEL' PRINTED IN RED ON WHITE SILK ORGANZA. THE WINDOWS ARE FRAMED WITH WHITE LINEN CURTAINS. OPPOSITE PAGE: IN THE STUDIO IS A HAND-PAINTED SILVER LEAF CHAIR, MADE FOR AN EXHIBITION AT THE MUSÉE DE LA TOILE DE JOUY IN VERSAILLES. "I AM A PAINTER," SAYS QUARTERMAINE. "THE FABRICS ARE DISTILLATIONS - THEY ARE THE TIDIER, PURIFIED VERSIONS OF THE MARKS I MAKE IN PAINTINGS AND COLLAGES."

"I am a painter," says Quartermaine, "the fabrics are distillations of the marks I make"



“I love the *powerful* modernity
of fluoro colours”



QUARTERMAINE LEANS AGAINST 'GIANT LACE PANEL' IN FLUORESCENT PINK. **OPPOSITE PAGE:** A HOT PINK SERVING TRAY, A GIFT FROM MOURAD MAZOUZ, THE OWNER OF LONDON'S SKETCH RESTAURANT WHERE THE DESIGNER CONTRIBUTED TO THE DECORATION, SITS ON A KNOLL TABLE IN THE HOME'S ENTRANCE AREA. THE CHANDELIER IS 19TH CENTURY ITALIAN. THE CHAIR IN THE BACKGROUND IS LOUIS XVI-STYLE COVERED IN 'FAT SCROLL' FABRIC IN FLUORESCENT PINK. "I LOVE THE POWERFUL MODERNITY OF THE FLUORO COLOURS THROWN IN TO THE MIX OF ANTIQUE AND THE OFF-WHITE CEMENT FLOOR," SHE SAYS. "IT'S ALMOST SLIGHTLY MATISSE-LIKE, AND IT'S AMAZING HOW SOMETHING PEOPLE FIND A LITTLE SCARY – FLUORO COLOUR – SITS SO EASILY AND HAPPILY WITH 18TH-CENTURY PIECES."

“I work slowly, trying lots of hand printing and painting before I’m happy”



LEFT: THE LIVING ROOM IS ONE AREA OF THE EXPANSIVE, OPEN GROUND-FLOOR SPACE. A GLASS VASE OF FRESH FLOWERS SITS ON A 1950S METAL AND MARBLE TABLE, NEXT TO A CHAIR FROM A SET OF 1920S LOUIS XV-STYLE SEATS. QUARTERMAINE'S LARGE PAINTINGS ON ANTIQUE LINEN, *FLOWER GARDEN BLUE* AND *FLOWER GARDEN ROSE*, ARE PROPPED AGAINST THE WALLS, REACHING ALMOST TO THE CEILING. THE 1970S SOFA IS STREWED WITH CUSHIONS COVERED WITH 'FRENCH ABSTRACT' IN GLITTER ON GOLD SILK. THE PIECE OF FABRIC FOLDED ON THE SOFA IS 'FRENCH ABSTRACT' WHITE ON MERCURY GREY SILK TAFFETA. **ABOVE:** THE HAND-PAINTED TILES ON THE 1940S TABLE ARE PART OF A COLLECTION QUARTERMAINE CREATED FOR ITALIAN CERAMICS COMPANY ALTAECO. A COLLECTION OF 19TH-CENTURY BOTTLES ARE USED FOR TABLETOP DECORATION. THE 1960S CANE CHAIRS ARE FRENCH. "THE COLLECTION HAS TAKEN A FEW YEARS TO PUT TOGETHER AS I ALWAYS WORK SLOWLY, TRYING LOTS OF HAND PRINTING AND PAINTING BEFORE I'M HAPPY," QUARTERMAINE SAYS. "THE LACE WAS BUILT UP FROM A LOT OF 19TH-CENTURY ELEMENTS. 'FAT SCROLL' IS A DESIGN I CREATED YEARS AGO, BUT IT FELT RIGHT TO BRING IT INTO THIS MIX AND IN FLUORO COLOURS." DETAILS, LAST PAGES.