

VOGUE

BRITISH

JUNE
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\$7.99
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THE ALEXA FACTOR

Building
a fashion
house

ESCAPE TO GOA

With Mario
Testino

BEAUTY AND THE BEACH

HOLIDAY STYLE

WHERE TO TRAVEL
WHAT TO WEAR

SUMMER CHIC EDIT

From city to
poolside

THE GO- EVERYWHERE DRESS

GOOD VIBRATIONS

How to free
your mind



LUY BERTAND-WIEBR; RAJOUS-CUT PINK WHITE AND IRREGULAR CERULEAN BLUE BY PETER SAVILLE. COURTESY PAUL STOLPER GALLERY; GIL SCHAFFER, FROM A PLACE TO CALL HOME: TRADITION, STYLE, AND REPORT IN THE NEW AMERICAN HOUSE (RIZZOLI); ERIC PIASOR; ELIZABETH EASTON & JARED BARK



MATILDA GOAD

CREATIVE CONSULTANT

I source 19th-century botanical prints from all over the world, although the majority are originally from French and Swedish textbooks. The species range from narcissus and honeysuckle to nettles. I even managed to discover a four-leaf clover once. Each one goes into a heavy acrylic frame that I have specially made (*left*). The sleek, modern frames contrast beautifully with the antique paper.



MELANIE CLORE

GALLERIST

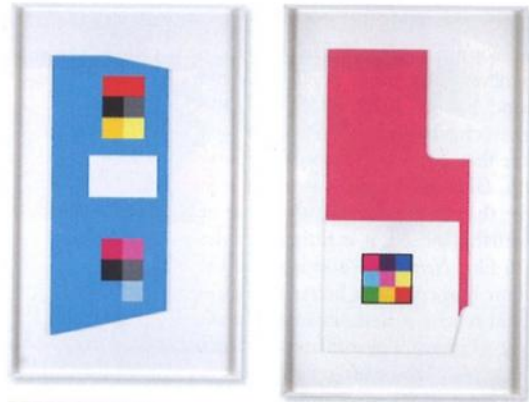
For me, it's important for works to be able to breathe; one doesn't want a frame to overwhelm the work within it. One of the highlights of my career at Sotheby's was selling the Degas pastel *Danseuse au Repos*. It came in the artist's original frame (above) which, to my amazement, was painted white – so unusual in its simplicity for a work from this period of the 19th century. All ornament was stripped away.



RITA KONIG

INTERIOR DECORATOR

I have quite a hotchpotch attitude to framing. I once matched some copies of prints by the photographer Karl Blossfeldt with Tramp Art frames, which were pieces of art in and of themselves (*above*). And, most recently, I took inspiration from the different coloured mounts and simple frames in Ingrid Bergman's living room in the 1958 comedy *Indiscreet* when framing some children's drawings.



PETER SAVILLE

ART DIRECTOR

I work primarily with Darbyshire framers, who deal brilliantly with objects that were never meant to hang on a wall. For exhibitions, I have had to frame record covers that I designed for Joy Division and New Order. Of course, a sleeve is meant to be turned over and looked at from all angles, so we created a standalone frame with the record cover held between two panes of glass with a minimal metal frame. More recently, I did a series called *Metallanguage* which included blown-up, irregularly shaped fragments of packaging, which I "floated" in an all-white frame and mount (*above*).

"I've bought a lot of odd framed works and embraced the whole as I would a vintage dress, patched and imperfect"



LAURA BAILEY

WRITER AND MODEL

I don't have rules when it comes to framing. I've framed oils in quirky gilt from the Lacy Gallery in Notting Hill (*below*), but I've also bought a lot of odd framed works – junk or otherwise –

from market stalls and embraced the whole in the same way that I would a vintage dress, patched and imperfect. The greatest piece I have ever framed is an embroidered blanket by Tracey Emin, which hangs in my living room, with help from the White Cube Gallery and Tracey herself.