



PHOTOGRAPHS: RODNEY WEIDLAND

Pretty bedroom overlooking an intriguing inner-city mix of industrial corrugated iron rooftops and tress. Old carved elmwood Chinese bed is draped with mosquito net from Mozzie Nets, Mosman, NSW and made up with fine embroidered linen bought in Hong Kong. Print screen on the wall was painted to order by a famous Thai artist.







collection of antiques garnered  
ing six years in Asia would  
such an authentic Australia  
nial setting but the combination  
been nothing but felicitous.

Polished slate or creamy berber  
carpet, exposed sandstock br  
walls and timber panelling through-  
out the house provide neutral  
and textures against which  
elaborately curved Asian an  
glow. Lovely treasures are a  
on every surface. "Living in  
had a major effect on my t  
explains the owner. "It was  
developed a real appreciatio  
small, as well as detail." "I  
an executive in an interna-  
advertising agency she had  
g in Bngkok for two  
in Tokyo for three and  
rther year in Hong Kong.  
ed a choice of a further post-  
the UK or Australia, she  
ped for Sydney, not too far

from her hometown of Adelaide  
and close enough to Asia for fre-  
quent trips back to see friends,  
beautiful bed linen in Hong Kong  
and add to her collection of  
teas and dried seaweed in Tokyo.

She began collecting Asian -  
ques during her time oversea  
particularly proud of her richly  
carved, ornate dinning table. It  
from Shanghai-these were carved  
created from a 200-year-old "sign"  
when a member of the family  
reached 70, and were placed e  
the house as encouragement for  
good spirits to look after the  
able citizen when death came.  
"I found it propped against the  
wall of warehouse in Hong Kong.  
The Chinese were amazed when I  
suggested adding four legs and a  
glass top to make it into a table,  
although they approved of the  
result. In fact, many Chinese  
friends made a pilgrimage to my

rtment to see it. They had  
of these old 'signs' but never  
one before.

"I bought several pieces at  
rticular warehouse, owned by a  
family which had a licence to go  
into People's Republic and col-  
antiques. When i knew another  
shipment was coming in I would  
get there early-sometimes 2am  
-in order to beat the dealers."  
the sitting room is dominated by  
old teak Thai bed that now acts  
he coffee table. It was won in a  
raffle run as an annual promotion  
ny an antique shop in Bangkok;  
tets were handed out to custom-  
s. The owner in fact bought one  
ristmast present in the shop and  
reived just one ticket. She asked  
fumber 013 ("because my birth-  
y s the13th) and the gods smiled  
iy on her. "It is the only thing I  
hve won in a raffle!" she says  
exultantly.



Left: Interplay of textures from East and Weat in a corner of the dinning room-  
photograph of Japanese actor, sandstock bricks and micro-slim venetians.  
Above: Charming corner of the deck, with potted plants and aold cane chair.



# FLAT BAROQUE

When she established her gallery in Sydney's art-filled Paddington, Judy Casey decided to move into the small and very dull flat above. Within a few weeks she had it looking twice its size and very pretty.

The basics were to paint it white and install a white carpet- there were no structural alternations- then Judy added her charming bits and pieces.

Above: Richly hued naive painting by keith rout glows in the tiny enterece to the sitting room.

Right: A circular glass seems to float in the kitchen/dinning area, seats an amazing number. Judy serves from the kitchen bench. A wall of mirror adds the extra dimension.



**M**oving from a five-bedroom house to a one-bedroom flat sounds daunting,

but Judy Casey tackled it with the same enthusiasm she brings to everything in her non-stop life.

Now she surveys its inner connected living and dining room with the kitchen tucked along one wall, bathroom and small bedroom and says with satisfaction, it's like living on a yacht - it's small and everything is in its place.

Casey (as she's usually called) does live on a yacht for some months at a time, rocking gently in the waters off Perth - but no yacht ever looked like this (mind you, knowing Casey flair, we should give her time). Instead it is filled with light and colour and an air of spaciousness that belies its dimensions. Mirrors on several walls reflect images into infinity. "In a tiny space, mirrors are the most effective way to enlarge a room," says Casey.

Right: The sitting room with one wall of mirror. Beautiful flowers are from Rava and Skinner, Paddington, NSW.





NEWTON



The flat was dark and dismal when she took it over—grey carpet, grey walls, black kitchen cupboards. Casey went to work. It took her two weeks to paint it all white and put down a white carpet. The kitchen was given new white benchtops and she installed a circular sink to gain bench space. In went the mirrors, out went the harsh overhead lights and in went lamps for candles. There were no structural alterations.

"When I moved in, my life changed," Casey admits. She divvied up her antiques among her five children, now young adults, except for a judiciously selected piece or two. "I'd always been a hoarder and now I just throw things out. Even cloths. I think we all clutter ourselves too much. It is very easy."

proved ideal and looks airy. Turn the lights off at night, light the candles and nobody notices the kitchen alongside.

"It's enforced cleaning up, too," Casey says. "It takes the plates straight from the table to the dishwasher." She chose a Miele dishwasher "because it's so quiet you can actually run it when you are having dinner."

Just as she simplified her life, she simplified her entertaining in keeping with a minuscule kitchen. "I do very simple meals. Garlic and cheese bread that I can make ahead and put in the oven to crisp. Then a large seafood platter Thai-style with spinach salad, and I put the rice on everyone's plate. This is followed by mangoes."

place," she says. "I have a wonderful carpet cleaner who zooms in once every couple of months or so. I ring him up and say 'I've got a pro-hart carpet here that needs you'."

After half an hour in Casey's flat you've been charmed into thinking it's a mansion. The furniture is comfortable, out-of-scale bouquets of flowers are everywhere. And of course there are the paintings that Judy Casey loves collecting and that started her on the art gallery.

Sadly the gallery, known for its exhibitions of promising new painters, is no more. We photographed the flat the day before Casey went off to live in Western Australia.

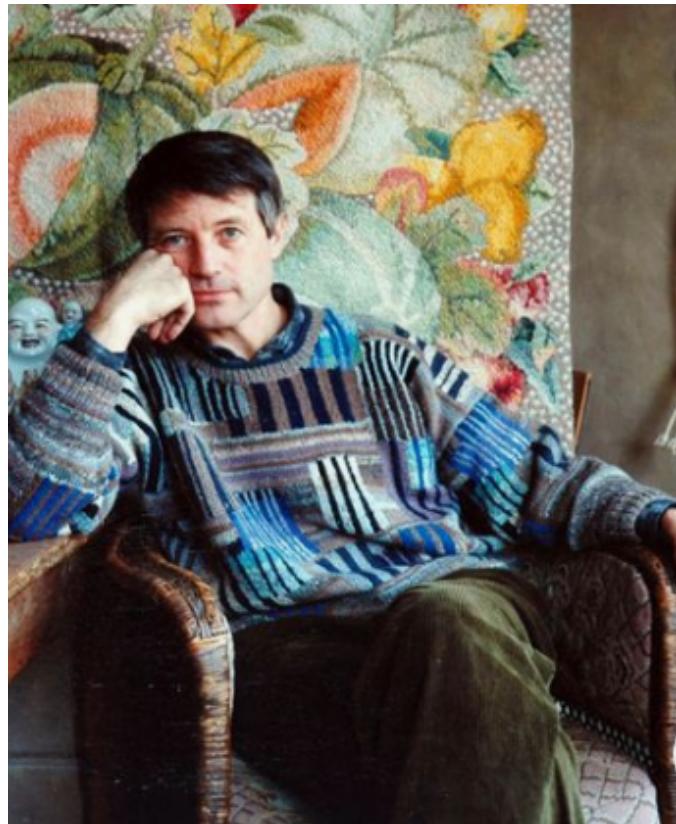
Above and right: Two views of minute bedroom, with storage carefully planned to fill to the brim built around the

window. It is easy to see that Judy Casey adores hats.



# THE GLORIOUS WORLD OF KAFFE FASSET

Imaginative designer explains his daring colour theories to Melisande Clarke.



PHOTOGRAPHS: STEVE LOVI



**I**t is not surprising that Kaffe Fassett, the man who turned knitting and needlepoint into an art form in the early 70s, has a keen eye for colour. His family was considered extremely colourful by the yokels of Big Sur, California, where he grew up. "They thought, we were totally around the twist," he confesses.

The Fassett family lived in a log cabin with no electricity and their

mother, who had a penchant for wearing one green and one blue shoe, fuelled the chain with dreams of taking to the road as the to be the Fassett Famil Circus.

They never did become circus performers, but their home incorporated all the fun of the fair.

"There were delicious things everywhere," Fassett recalls. "I remember wonderful carpets and cushions and a beautiful piece of fab-

ric with elephants on it, stitched with tiny mirrors, that my mother would throw around the base of the Christmas tree."

Fassett says his mother had a life-time love affair with beautiful things; and Fassett inherited her passion for all things decorative. He fashioned it into a career quite by chance.

In the mid'60s , fresh out of art school and eamng a living as a portrait painter, Fassett set off on a three

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## INTERVIEW

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Crab apple and pear cushions are part of Kaffe Fassett's suite of four fruit designs.



month tour of England and wound up staying for 25 years. A childhood fascination with all things English blossomed in London, but it wasn't until he went to Scotland with fashion designer Bill Gibb that he found his career catalyst.

Fasset was inspired by the multi-coloured yams he discovered in Scotland and although he considered them to be self-contained works of art, he hankered to take them one

step further. For years he had worked with flat colour on canvas to create texture. When he saws these beautiful, subtly coloured threads, he realised they were the perfect medium to explore three-dimensional of the colour.

Fasset promptly exchanged his paint brushes for knitting needles. His first creation, a striped jumper, incorporated 20 different coloured yams and much sweat and tears.

Although he didn't know it at the time, that jumper was bought to give home knitting a much needed shot in the arm, the reverberations of which are still felt in fashion circles today.

and again it was his use of colour that ignited the imagination of a public suddenly thirsty for all things bright and beautiful.

The early '80s and his knitting and needlepoint philosophy published in

## KAFFE FASSETT PLUM CUSHION

Make your own needlepoint plum cushion following the scale design below. The chart is 107 stitches wide by 107 stitches high. If your canvas is white, it is good idea to tint it first. Even the slightest gap in the yarn will allow the white to glare through if it contrasts too sharply with the yarns. Use watered-down acrylic paint and brush it over the canvas.

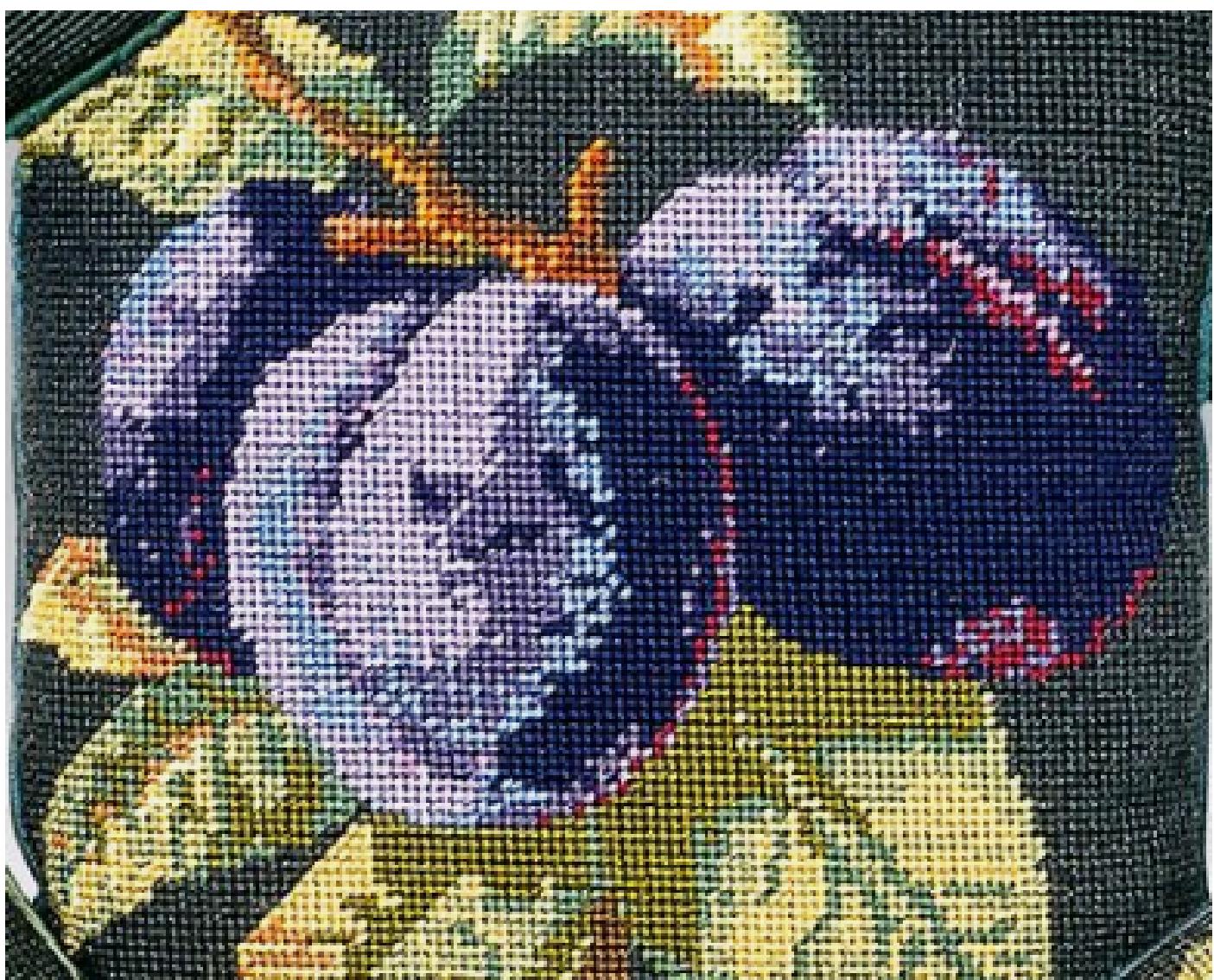
When working from a chart, mark

the outline of the needlepoint with a waterproof pen on the canvas. Count the canvas threads to determine the size-one intersection of canvas for each chart square, across both the length and width of the design. Allow at least 5cm extra outside the outline. Trace the final outline onto a piece of paper and set this template aside for blocking.

Before beginning the needlepoint,

the edges of the canvas can be turned under and hemmed, or tape can be folded over the edges to prevent fraying. Make sure there is at least 5 cm extra canvas all around the needle point. Materials needed are listed on the following page.

plums and cherries complete the set of four cushions. Below: chart for plum cushion.





## INTERVIEW

two beautiful glossy columns, Glorious Knitting and Glorious Needlepoint (Century). Some four years later, the latter still refuses to be toppled from the bestseller list. Fassett says there was a time in the 70s when he was thinking one-off pieces in a London garret, that he couldn't imagine how he would ever survive.

"But that was when we lived on a diet of rice and made shirts out of old bedspreads we bought at Portobello market," he adds nostalgically.

Although his days of substituting on brown rice are long gone, Fassett admits he clung to his hippie heritage for years, content to live in a house with cracked and stained walls.

"I've only just decorated my home—I was like the tailor who doesn't own a suit," Fassett says.

And if he had bought a new suit, it would have been grey. For one with such a colourful career, Fassett is a surprisingly monochromatic gent.

responding to the situation, "he says. To understand the point, he throws one of the multi-coloured knits over the back of the chair in his pink-toned hotel room.

"See how well the colours in the sweater work with this room?" he asks, indicating the peaches, grey and browns of the wool. "That gives me a hint that

it might

be nice to pick some of those colours and work them into cushions or a bedspread," he explains. It's hard to imagine wanting to use a jumper to decorate anything but the inside of the bedroom closet, but according to Fassett that's just the beginning. Responding to the room and the object in it's decorating rule number one, as far as Fassett is concerned,

colour along with richness of tone," says Fassett.

"I love creating fabrics which have hundreds of colours in them—and yet are so suitable that when you first look at it you think there are only four colours."

"But it is not the colour of the carpet and the walls that give a room character," says Fassett. The smallest element can change the focus of the space.

"I've just painted my kitchen an extraordinary orangey red, which we dampened down to an antique richness with brown paint and cloths—and a dish of persimmons or apples in that room looks stunningly gorgeous," he enthuses. For Fassett food is an obvious accessory in the kitchen and colourful.

### MATERIAL FOR PLUM CUSHION

#### You will need:

7-mesh double-thread of interlocked canvas 48cm square  
70cm of 90cm backing fabric and matching thread  
1.5m of piping cord

approximately 38cm square.

Work the embroidery in tent stitch using two strands of tapestry wool together.

	106 (41m/45yd)
	745 (15m/16yd)
	453 (6.5m/7yd)
	251 (20m/22yd)
	421 (8m/9yd)
	767 (18m/20yd)
	578 (8m/67yd)
	105 (11m/12yd)