

# INSIDES

*Interiors with a modern edge*  
*Creative spaces with personality-plus*

*Sea change*  
*David Reyne's*  
*laidback life*

100+ WELL-PRICED PIECES  
where cost, quality and  
great design come together

*Summer fresh*  
*new furniture in*  
*courageous colour*

PAPERBACK HERO  
Sculptor Nicholas Jones's  
unique way with words

**PLUS: A TROPICAL GARDEN IN SYDNEY & AN EXPAT'S LIFE IN FRANCE**

\$7.95 ~~US~~ MAR/APR 10 NZ \$7.90 ~~US~~



9 312966 131003

02



(Clockwise, from far left) Sebastian Wrong; Established & Sons 'Buggs' light, from Living Edge, 1300 132 154, [www.livingedge.com.au](http://www.livingedge.com.au); 'Spun' floor light, from Euroluce, (02) 9380 6222, [www.euroluce.com.au](http://www.euroluce.com.au); Established & Sons 'Heidi' stools; 'Wrongwoods' chest of drawers (with Richard Woods); 'Font' clock, all from Living Edge, as before.

## Sebastian Wrong

*One of the founders of Britain's Established & Sons is also the creator of some remarkable and distinctive pieces. He has his eye firmly fixed on the future*

Sebastian Wrong is best known as the designer of the 'Spun' light for Flos, which was released in 2003 and won a Red Dot award in 2004. He is also the co-founder and design development director of British design company Established & Sons. He was recently in Australia to launch the collection with its Australian distributor, Living Edge.

**Q: How did Established & Sons get started?** The four founders were myself, Mark Holmes, Alasdair Willis and Tamara Caspersz. The first collection we showed was in April 2005 in Milan. Tamara, Mark and I studied Fine Art in 1990 in Norwich, England, while Tamara and I did sculpture, and Mark did painting. Later, Mark did a postgraduate at the Slade, in London, and Alasdair was on the course with him doing painting. None of the founders of E&S did design!

**Q: What inspired the 'Spun' light that launched your career?** I had a small company called Reform [1995-2003], which did bespoke fabrications for architects, antique dealers and so forth. A job came in to reproduce a Victorian candelabra made from three small brass bugles. I came across a horn-maker in the east of England, and he made every type of horn imaginable – the shapes were fantastic. I saw all these pure, seductive, voluptuous forms in his workshop and thought, "That would be interesting".

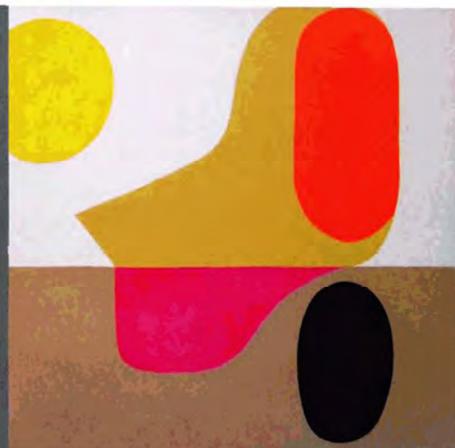
**Q: How do you feel about the copies?** In England there was a legal case last year [which Flos won] with copies that were coming from China. From a distance, they

look pretty similar but, up close, they are terrible. I believe the same ones surfaced in Australia. It's annoying but inevitable when you hit a certain threshold of success.

**Q: One of the early standout E&S pieces was the 'Font' clock – what was the inspiration?** Basically, how there is an association of certain fonts to a time in history. I think it's very interesting that type can do that. I wanted to use 20th-century fonts and I worked closely with two graphic designers; one is German, the other is Austrian. They were passionate, Germanic; it's in their blood! We trawled through many, many fonts until we came up with the 12 that were picked.

**Q: Can you tell us about the 'Buggs' light you launched at Milan last year?** The idea was to take the archetypal sphere – the Bauhaus opal sphere – and corrupt that by blowing a relief, a face, a character into this pure form and doing it in a particular way that is humorous but also slightly sinister. It is possibly the most fine-art-influenced piece I have done. It's a very sculptural piece and crosses that boundary between concepts and objects and art and design.

**Q: What new areas are Established & Sons working on?** We are keen to get into the contract market, which we haven't had any presence in before. Often, E&S is considered quite statement-like, with just a few pieces put into an interior and nothing in volume. We have to consider a way to slightly change some of it so it's utilitarian, still looks good, but where it's not going to dominate.



Two of the works from Stephen's upcoming exhibition include, *After Glow* (above) and *I'm Only Dancing 2* (below).



## Stephen Ormandy

*Successfully straddling the divide between the business of art and the art of business...*

Stephen Ormandy met his wife Louise Olsen and Liane Rossler at art school back in the 1980s and, around that same time, the trio started creating fabric and jewellery to sell at Sydney's Paddington Markets. The creative collaboration soon became Dinosaur Designs and it is now one of Australia's success stories. That part of Stephen's creative past and present is fairly well-known. But perhaps less public is his prolific solo art career, which he says helps "nourish" his commercial design activities.

"I have always been driven by the brush," says Stephen of his urge to paint. "I have no choice; since I can remember, I have been passionate about art." His latest works, featuring in an exhibition called 'In the Moment' at Tim Olsen Gallery, in Sydney, reveal his signature passion for colour and exuberant forms. The collection celebrates life and the play between tone and shape.

The name, says Stephen, came from the feeling he gets when creating. "I am in a state of meditation ... and the image flows out. When I am painting, the focus is all about the work – the head is clear."

With such focus, it's hard to imagine how Stephen can seamlessly switch between each of his two disciplines, but it's a transition he says is quite fluid. "The task changes but the aesthetic remains the same," he explains. "So it's not switching that's hard – the struggle lies in satisfying myself that what I am doing is working."

'In the Moment' will be at Tim Olsen Gallery from February 9-28, [www.timolsengallery.com.au](http://www.timolsengallery.com.au).