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建築之戰 香港 VS 新加坡

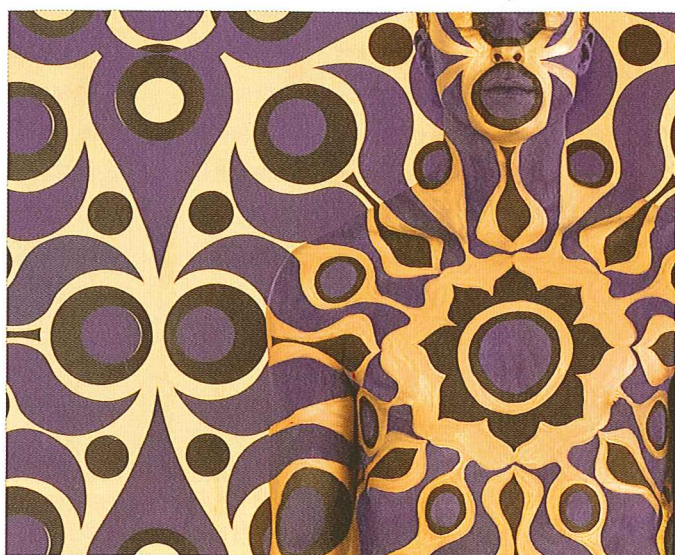
March 2009 HK \$35



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# FLORENCE BROADHURST: QUEEN OF WALLPAPER

THE LIFE AND WORKS OF AN AUSTRALIAN DESIGN ICON WHOSE CREATIONS WERE AS VIBRANT, ENERGETIC AND AHEAD OF THEIR TIME AS SHE WAS  
澳洲設計大師的作品和她的人生也精彩無比，即使到了今天也依然發放著璀璨光芒 BY TAMSIN BRADSHAW



ABOVE LEFT AND RIGHT: Florence 'Bobby' Broadhurst, Shanghai, 1926. Collection: Powerhouse Museum, Sydney, Australia; Emma Hack, *Wallpaper Solar*, 2008, C-Type photographic print, image 90cm x 90cm (Ed.10). Emma Hack is represented by Art Images Gallery

上圖左至右：Florence 'Bobby' Broadhurst，1926年攝於上海。系列：Powerhouse Museum · 澳洲悉尼；Emma Hack · *Wallpaper Solar* · 2008 · C-Type攝影打印 · 90 x 90厘米(Ed.10) · Emma Hack的作品由Art Images Gallery代理

**E**nigmatic, fiery, adventurous: these are a mere handful of the words used to describe Florence Broadhurst, the Australian artist and designer whose vibrant creations are experiencing a significant revival.

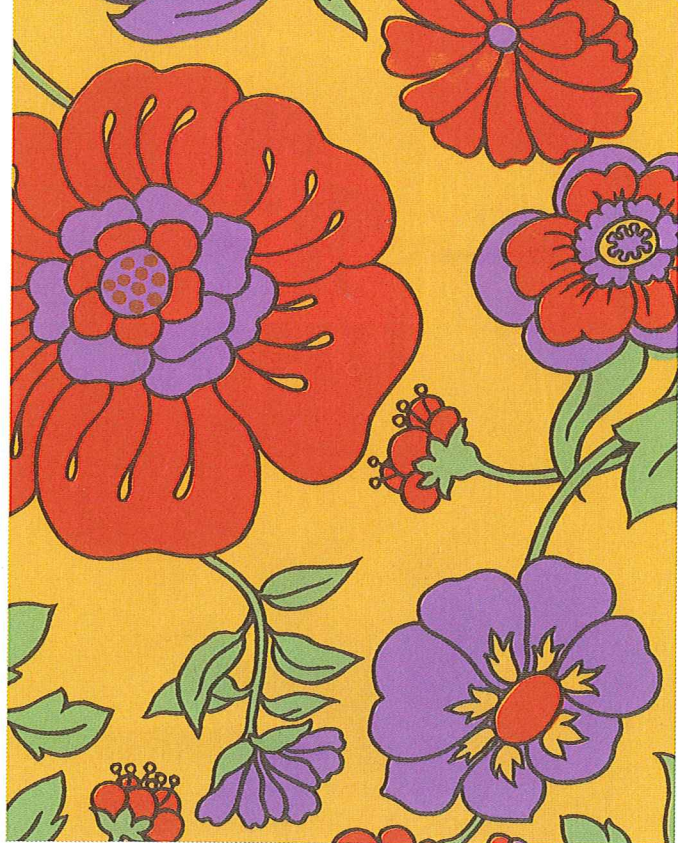
Broadhurst established the wallpaper business that she is now known for in 1959 in Sydney. By the mid-70s, her designs graced the walls and armchairs of Australian artists and high society. She also had a roaring trade going internationally, exporting to North America, Peru, the Middle East, China and Paris. But this was not even close to the start of her adventure.

Florence Maud Broadhurst was born in a country town in Queensland in 1899. From an early age she yearned for

**神** 秘、熱情、富冒險精神，這些都是最適合用來形容澳洲藝術家兼設計師Florence Broadhurst的形容詞，她的作品最近又再成為全球的潮流之選，令每位喜愛設計元素的人士深深著迷。

Broadhurst於1959年在悉尼建立她的牆紙事業：到了70年代中期，她的設計更廣受澳洲多位藝術家和上流人士的喜愛，由牆壁到扶手椅均採用她的創作。Broadhurst的作品不單在當地暢銷，更遠銷至海外，包括北美、秘魯、中東、中國和巴黎，成為國際知名的設計師。她的生活充滿了各種精彩的歷程，而她的一生更是一個傳奇。

Florence Maud Broadhurst於1899年在昆士蘭一個城鎮出生，自小便渴望能到更大更繁華的地方發展。她甚具唱歌天份，在1922年12月時就憑著這份才華來到東南亞、印度和中國，並取藝名為Miss Bobby Broadhurst，是一個以音樂喜劇為主要發展方



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# Broadhurst evidently made

IT HER BUSINESS TO BE

MYSTERIOUS. THE DESIGNER ONCE WROTE ON A SCRAP OF PAPER, "LIFE IS LIKE A GAME OF BRIDGE – ONLY A DUMMY PUTS ALL HIS CARDS ON THE TABLE." 設計師刻意把她的事業保持一份神秘感，並曾在紙上寫著：「人生就像橋牌遊戲——只有笨蛋才會把自己所有牌都攤開在桌上。」

something bigger than this rural existence. A strong singer, her abilities took her to South-East Asia, India and China in December 1922. Here, she reinvented herself as Miss Bobby Broadhurst, lead vocalist for a musical comedy sextet called the Globe Trotters. She stopped off in Shanghai, opening an academy of arts in 1926. In October 1927, she made her way to London in a new guise: as wife of Percy Kann and as Madame Pellier, dress designer and consultant to the elite of Mayfair.

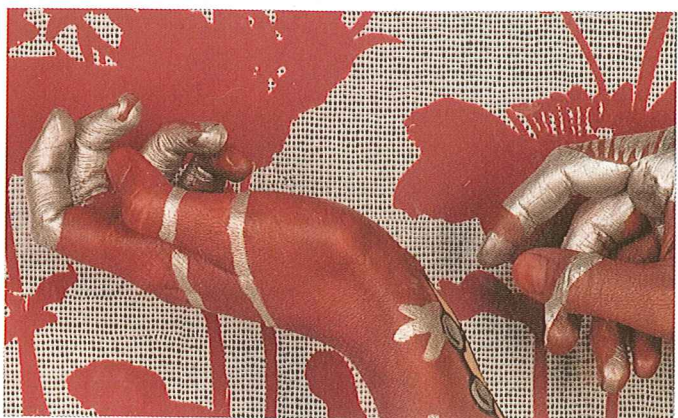
After World War II, Broadhurst returned to Sydney with her second husband, Leonard Lloyd Lewis, fast becoming a regular on the local social scene. The press thought she was English; an assumption she cultivated. And this was certainly not the first time she had willingly fictionalised her identity. Says Helen Lennie, sales and marketing director for Signature Prints, the wallpaper, textile and art firm that owns Broadhurst's library, "She reinvented herself, and that includes visually."

向的六重唱團隊Globe Trotters的要員。她後來定居於上海，於1926年開設了一間藝術學院；到了1927年10月，她又以另一個身份飛到倫敦：Percy Kann的妻子，並改名Madame Pellier，同時是倫敦上流社會的衣飾設計師及顧問。

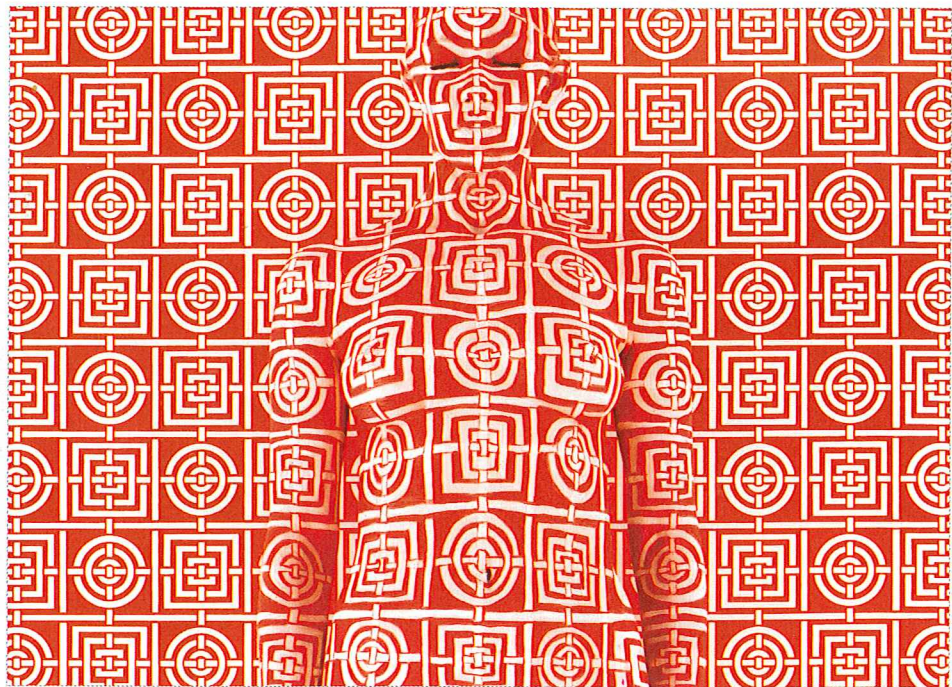
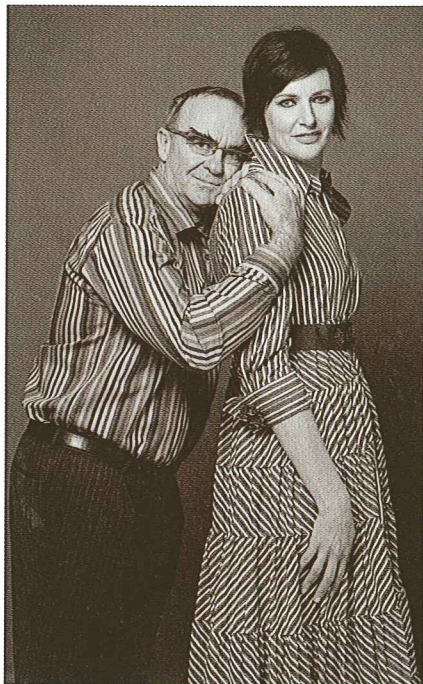
第二次世界大戰之後，Broadhurst與第二任丈夫Leonard Lloyd Lewis回到悉尼，並大受社會關注。當地的報章認為她是英國人，

CLOCKWISE FROM TOP LEFT: Japanese Bamboo creates a funky look in Hardwick Turnbull House, Bellevue Hill, Sydney. Interiors by Greg Natale design; Floral Trail, a design from the Signature Prints/Florence Broadhurst archives. Available on request; Emma Hack, Wallpaper Gloves, 2008, C-Type photographic print, image 50cm x 50cm (Ed.10), using the Floral 300 design; the striking Arabian Nights print

順時針方向，左上圖起：在悉尼Bellevue Hill的Hardwick Turnbull House大屋內，可見日式竹子的設計締造出有趣的視覺效果；這款Floral Trail是來自Signature Prints/Florence Broadhurst的作品庫；Emma Hack·Wallpaper Gloves·2008·C-Type攝影打印，影像50 x 50厘米(Ed.10)，利用Floral 300款式製造；矚目的Arabian Nights圖案



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CLOCKWISE FROM TOP LEFT: David and Helen Lennie, co-owners of Signature Prints; Emma Hack, Wallpaper Circles and Squares, 2008, C - Type photographic print, image 90cm x 90cm (Ed.10); Broadhurst's striking Kabuki print, woven into a runner by Cadrys

順時針方向，左上圖起：David和Helen Lennie · Signature Prints的創立人；Emma Hack · Wallpaper Circles and Squares · 2008 · C - Type攝影打印，影像90 x 90厘米(Ed.10)；Broadhurst創作的Kabuki圖案十分奪目，用於Cadrys公司的桌旗設計

Broadhurst evidently made it her business to be mysterious. According to journalist Helen O'Neill in her book *Florence Broadhurst: Her Secret & Extraordinary Lives*, the designer once wrote on a scrap of paper, "Life is like a game of bridge - only a dummy puts all his cards on the table."

In Sydney, the empress of wallpaper was well known for her shock of red hair and her charisma. "She had that kind of presence," says Lennie. Jacques Cadry - founder of longtime Australian carpet specialist Cadrys, which has just launched a collection of Broadhurst rugs in collaboration with Signature Prints - clearly thought so, too. "To dad," says Robert Cadry, Jacques' son and a successor in the business, "she was quite an important character - someone to look up to ... She would stop by on her way to the studio and they would talk for hours."

Speaking of what Broadhurst must have been like, Lennie

其實這是由她打造出來的一種假想。這已不是她首次改變自己的身份：擁有Broadhurst作品銷售權的牆紙、紡織及藝術公司Signature Prints的市場營銷總監Helen Lennie也表示：「她會改造自己，包括自己的形象。」Broadhurst刻意把她的事業保持一份神秘感：新聞記者Helen O'Neill在她的著作*Florence Broadhurst: Her Secret & Extraordinary Lives*中，記載了Broadhurst曾在一張紙上這樣寫道：「人生就像橋牌遊戲——只有笨蛋才會把自己所有牌都攤開在桌上。」

在悉尼，這位牆紙女王最令人印象深刻的是她的一頭紅髮和個人魅力。「她就是擁有這種風采。」Lennie說道。歷史悠久的澳洲地毯公司Cadrys最近跟Signature Prints合作推出Broadhurst的地毯系列，其創立人Jacques Cadry也十分認同Broadhurst的風采；他的兒子兼公司繼承人Robert Cadry表示：「對於爸爸來說，她是個重要的人物，非常值得別人尊敬……如果她在前往工作室的路上遇到爸爸，他們會停下來聊天，一聊可聊上數個小時。」



# notables

# 50



CLOCKWISE FROM TOP LEFT: Japanese Floral in tangerine makes for an arresting rug; Emma Hack, *Wallpaper Kabuki Feline*, 2008, C-Type photographic print, image 90cm x 90cm (Ed.10); fabrics created using Broadhurst's designs work well in almost every colour of the rainbow; the designer took a Castilian turn with her Spanish Plate print

順時針方向，左上圖起：地毯用上日式花卉圖案，感覺舒適；Emma Hack · *Wallpaper Kabuki Feline* · 2008 · C - Type攝影打印，影像90 x 90厘米(Ed.10)；Broadhurst設計的圖案用於布藝中，無論配上什麼色調也能散發美感；設計師在其西班牙Plate圖案中加入卡斯提爾的風格

muses, "I think she was a bit of a handful. I say that with the utmost respect. And she was probably quite fiery. She called a spade a spade." She was also, adds Lennie, "really generous with people. She nurtured young designers coming out of school. That requires a huge amount of energy."

Just as in life Broadhurst was vibrant, intense and flamboyant, even in death she made an impact. She was murdered in her Paddington studio in 1977 at the age of 78, a mystery that remains unsolved and little discussed in the industry.

From here, her creations faded from view. "In the '80s, Florence had gone out of fashion," says Lennie. Her husband

當談及Broadhurst喜歡什麼時，Lennie沉思一會後說：「我覺得她有點難捉摸，不過我是以非常尊敬的心來說的。她也是個熱情的人，她會稱一把鏟做鏟，而且她對人很寬厚，很照顧剛畢業的年輕設計師，這是很費心力的。」

Broadhurst在生時是個發光發亮的傳奇人物，而過世時也引起社會極度關注。1977年，當時78歲的她在其Paddington的工作室內被謀殺身亡，事件的真相至今仍是個謎，而業界仍不時有人提及這件案件。

此後，其作品的受歡迎程度亦逐漸下滑。「在80年代，Florence的設計已算不上是潮流之選。」Lennie解說道。Lennie的丈夫David Lennie是Signature Prints的創立人，在1989年





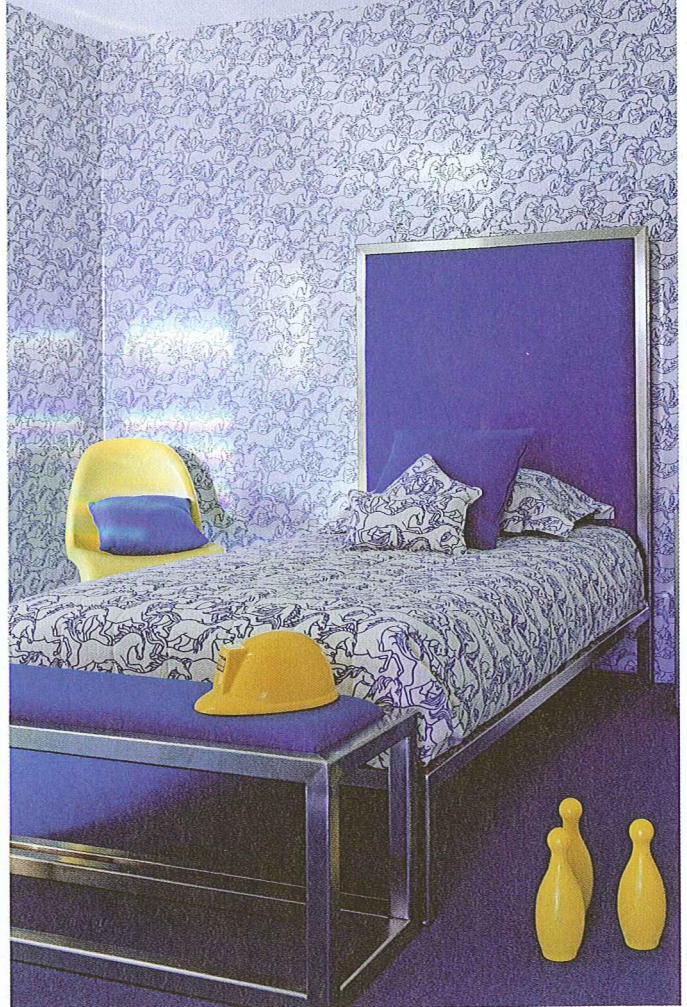
and the founder of Signature Prints, David Lennie, bought Broadhurst's library of designs in 1989, but struggled to find investors. "If I had a dollar for every time early on that someone said 'he's mad, throw the library in the skip,' I'd be very wealthy," says his wife ruefully. "It could so easily have ended up in a rubbish tip... but he never once doubted it was worth preserving for future generations."

Luckily for the world, the Lennies managed to save what proved to be a considerable body of works. "When we looked at her archives," Cadry exclaims, "we were really astounded. There are over 500 designs." And only 70 of these have so far been released to the public. For the rug collection, Cadry and his team picked some of the better-known "iconic designs," along with some long-hidden motifs that had been gathering dust in the archives. The results, launched late in 2008, are a huge success. "An Arab sheikh horse breeder has just asked for a custom-made Horses Stampede rug on a huge scale," he adds.

Custom-made designs are something that Broadhurst was known for, and it is a service that both Signature Prints and Cadrys continue to offer. "She called it personalisation. She would go to a client's home and look at their furniture and antiques," tailor-making colours and patterns based on what she saw, explains Cadry.

Indeed, this versatility is a major strength of Broadhurst's creations. "When you change colours consistently, the designs still work - which is not to be said of all designers," Lennie opines. The sheer variety of designs on offer is staggering, too - the library offers everything from the "very oversized, large florals and geometrics to the absolutely intricate," she exclaims.

"She used a lot of hatching to soften the designs," adds Lennie, "and I love the fact that in her original book she layered." And, just like Broadhurst herself, "Sometimes it was chaos, but most of the time it was brilliant."



ABOVE LEFT AND RIGHT: The dainty Floral 300 looks vivacious as a rich, lipstick red rug; the Horses Stampede design creates a fun feel in Kohout House, Cremorne, Sydney. Interiors by Greg Natale Design

上圖左至右：Floral 300圖案用於鮮紅色的地毯中，充滿生氣；Horses Stampede設計為悉尼Cremorne的Kohout House大屋加添有趣的格調，裝潢由Greg Natale Design負責設計

引入Broadhurst的作品集，但卻找不到投資者。「那時有人說過：『他真笨，把那些作品都丟掉吧！』，如果那時我有錢投資的話，我早就發達了。」Lennie說：「其實在那個時候真的很容易令人放棄這些作品……但他從沒有懷疑過自己的決定，深信這些設計值得收藏。」

他們的決定在時間的印證下證明了是正確而明智的，並且為全球保存了這些優秀的設計。Cadry解釋說：「當我們看著她的作品集，真的覺得很驚艷。她的作品庫中大約有500多款設計。」而到現時為止，只有約70款已推出市場。在地毯系列方面，Cadry和他的團隊精挑細選數款最具特色的「招牌款式」，以及一些被塵封多時、從未曝光的圖案；系列於2008年尾正式推出，結果當然是銷情理想，非常成功。「有一位飼養馬匹的阿拉伯酋長剛剛才下訂單，要訂製一張特大的Horses Stampede地毯。」他補充說。

訂造設計是Broadhurst的拿手好戲，而Signature Prints和Cadrys也有提供這項服務。「她稱這種服務為個人化，她會親身前往客人的居所，留意屋內的傢具和古董。」Cadry解釋道，她亦會因應她對客人及其居所的觀察而決定設計的色調和圖案。

這種靈活多變的創作才華就是Broadhurst設計事業的一大強項。「即使不停轉換色彩，那款設計依然能散發迷人美感——這並不是每位設計師也能做到的。」Lennie指出。此外，設計的種類選擇更是數之不盡——「由特大的花卉圖案、幾何圖案到極精細的圖案也齊備。」她讚歎地說。

「她利用很多細線條來緩和設計。」Lennie補充說：「我很喜歡她在書中所陳述的事情。」而且其設計就正如Broadhurst本身的特点一樣：「有時看似有點混亂，但大部份時候都發放著奪目和迷人的魅力。」❖