

INTERIOR DESIGN[®]

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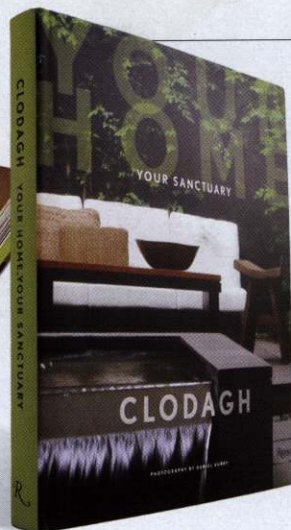


Clodagh: Your Home, Your Sanctuary

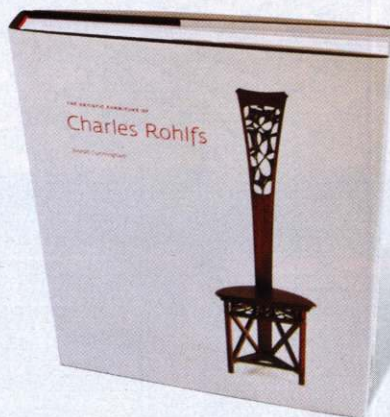
by **Clodagh with Heather Ramsdell**
New York: Rizzoli New York, \$50
224 pages, 225 color illustrations

One-named, multit talented Clodagh was initially a successful fashion designer in her native Ireland. Then, after some years in Spain, she transformed herself into a singular force of interior design in the U.S. In 1987, this magazine published her first important commercial interior, the New York office of the American Can Company; she became a member of the Hall of Fame in 1997; and our September 2008 issue celebrated her 25 years in the business. She is at heart a spare modernist, but it is a highly personal kind of modernism, personal both to her and to her clients and overlaid with touches of Zen, a serious concern for ecology, and a virtuoso hand with textures.

Clodagh's first book, *Total Design*, came out in 2001. Hundreds of commissions later, a sec-



ond book is welcome and overdue. This one is organized not on the usual project-by-project basis but broken into an investigation of elements, beginning with types of rooms followed by considerations of color, sound, and wellness. There is a glossary of terms that relate to Clodagh's particular concerns—*aromatherapy* and *chromatherapy*, for example—and a section listing recommended manufacturers. The fine photography is by Clodagh's husband, Daniel Aubry, and perhaps the most beautiful pages are simply juxtapositions of atmospheric images, some of them interior details and some details from nature: grass, tree trunks, water, pebbles, even a wild hare. More than any of the practical advice in the text, these visual collages tell us about Clodagh's sensibility.



The Artistic Furniture of Charles Rohlf's

by **Joseph Cunningham**
New Haven: Yale University Press, \$65
304 pages, 337 illustrations (321 color)

This book accompanies an exhibition that opens in June at the Milwaukee Art Museum, then travels around the U.S. Although less well known than his near-contemporaries Gustav Stickley, whose furniture remains in production, and Elbert Hubbard, of the Roycrofters, Charles Rohlf's was one of

the most innovative furniture designers and makers at the turn of the last century. His style has been characterized as mission, art nouveau, aesthetic movement, and arts and crafts—all labels that were pertinent, all labels that he rejected: He preferred Artistic Furniture. One can also consider him, as the book's introduction claims, a "precursor of the American studio furniture movement" and perhaps even an early pioneer of modernism, similar to Joseph Hoffmann, Charles Rennie Mackintosh, and William Morris. Like their styles, his was completely his own.

The introduction could hardly be more loving or lavish. It's followed by a wealth of color and information, and each chapter opens with full-page details of the extraordinary wood carving that was so basic to Rohlf's designs. An appendix shows more than 70 sales-catalog pages issued by his Buffalo studio and later acquired by New York's Metropolitan Museum of Art. (They offer chairs, tables, buffets, dressers, chests, beds, umbrella stands, dishes, trinket boxes, picture frames, and candleholders, lots of candleholders.) Altogether, this is a remarkably vivid portrait of a unique talent flourishing at one of those extraordinarily adventurous periods of transition, an idealistic time when there was a belief that design and art could transform society.