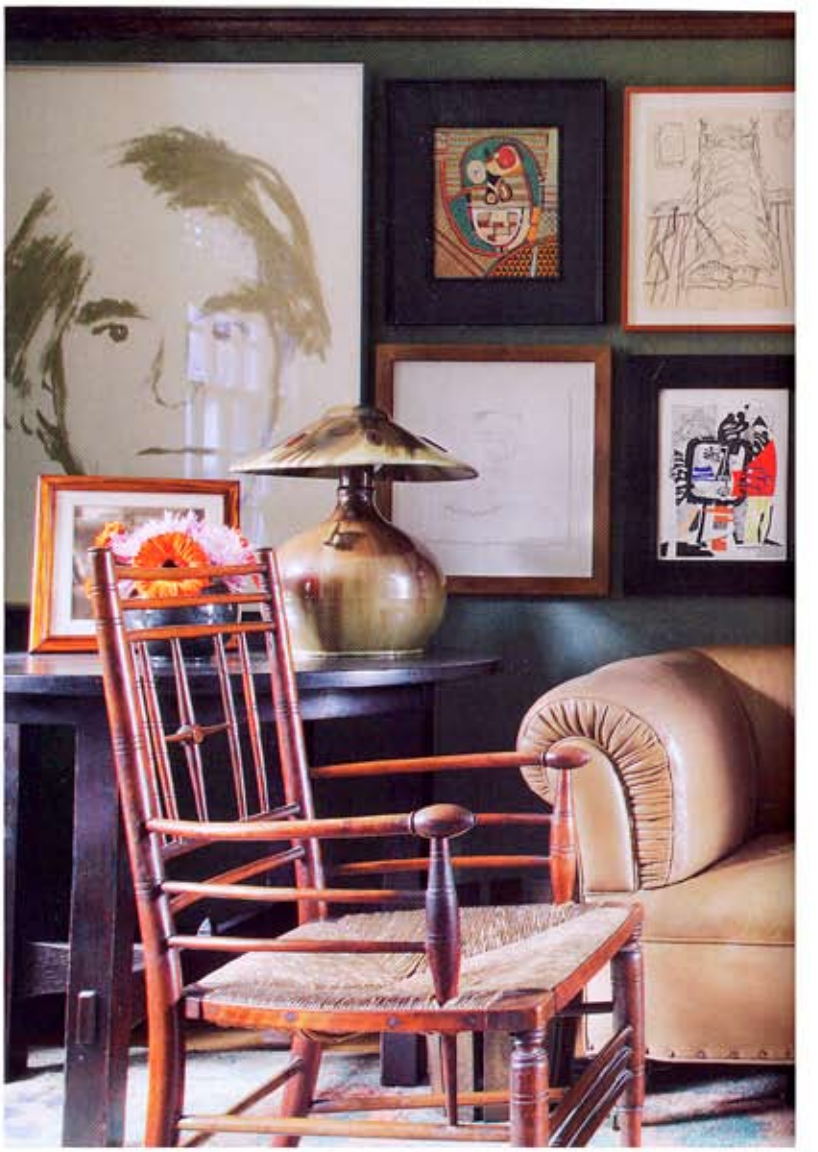
FEBRUARY 2010 USA $8.99 CAN $9.95

THE WORLD OF INTERIORS







ABOVE, FROM LEFT: IN A CORNER OF THE LIBRARY, A BLACK-AND-WHITE DONALD BAECHLER PAINTING STANDS AS A CONTEMPORARY COUNTERPOINT TO GUSTAV STICKLEY CHAIRS, A TIFFANY LAMP AND A WILLIAM DE MORGAN CERAMIC PLATTER; ON THE WALL, BEHIND A RARE FULPER 'VASEKRAFT' LAMP, HANG SEVERAL SELF-PORTRAITS BY ARTISTS INCLUDING ANDY WARHOL, CHUCK CLOSE, ROBERT MAPPLETHORPE AND FRANCIS PICABIA; CURTAINS OF WILLIAM MORRIS FABRIC HANG IN THE LIBRARY, BETWEEN A WILLIAM DE MORGAN CHARGER ON THE WALL AND A SIDE TABLE BY GEORGE NAKASHIMA





MISSION STATEMENT

AN OFFSHOOT OF THE AMERICAN ARTS AND CRAFTS MOVEMENT, MISSION FURNITURE HASN'T ALWAYS BEEN IN VOGUE. BUT CHEAP AND PLENTIFUL IN THE 1970s, IT FILLED ANDY WARHOL'S FACTORY, AS WELL AS THE HOMES OF PEOPLE IN HIS CIRCLE. THE STYLE'S CALCULATED SIMPLICITY IS SHOWCASED IN THE MANHATTAN APARTMENT OF ARCHITECT ALAN WANZENBERG AND THE LATE DECORATOR JED JOHNSON. KEVIN GUYER SIGNS UP TO THEIR VISION. PHOTOGRAPHY: DON FREEMAN





THIS PAGE, LEFT AND RIGHT: BENEATH THE NORTH-FACING STUDIO WINDOW, STICKLEY WICKER CHAIRS FLANK A STEEL-AND-LEATHER TABLE DESIGNED BY ALAN. ON IT IS A CHARLES SUMNER GREENE LAMP. OPPOSITE: A LARGE FRANCESCO CLEMENTE PAINTING, *MOON*, HANGS AGAINST A WALL PAINTED FROM LE CORBUSIER'S COLOUR CHART. THE SOFA, DESIGNED BY ALAN, AND A PAIR OF NAKASHIMA 'GREENROCK' STOOLS ARE COVERED IN FABRIC BY CHAPAS TEXTILES. TO THE RIGHT OF THE SOFA IS A STANDING LAMP ADAPTED BY JED AND ALAN FROM AN ADDISON MIZNER CANDELABRUM





THE LIVING ROOM'S GEORGE W. MAHER MANTELPIECE SURROUNDS TILE WORK BY LOUIS MILLET. ON ITS TOP IS A COLLECTION OF POTTERY AND BRONZES BY GRUEBY, DIRK VAN ERP, CAMILLE VIROT AND TECO. THE PAINTING ABOVE IS BY CONTEMPORARY ARTIST WALTON FORD. A PAIR OF GUSTAV STICKLEY WALL SCONCES FRAMES THIS ENSEMBLE, WHILE THEY IN TURN ARE FLANKED BY A WARHOL CANVAS AND *HARPY*, A SCULPTURE BY GUIDETTE CARBONELL. AMONG ALAN'S SELF-DESIGNED CLUB CHAIRS ARE A BRONZE SIDE TABLE BY PHILIP AND KELVIN LAVERNE AND A STANDING LAMP BY CARBONELL.





ABOVE LEFT: THE MASTER BEDROOM'S HEADBOARD WAS DESIGNED BY GEORGE NAKASHIMA, WHILE THE BED COVER, MADE FROM ANTIQUE LINEN AND HEMP, IS ONE OF ALAN'S DESIGNS. ABOVE RIGHT: A STICKLEY SIDEBOARD IN THE DINING ROOM HOLDS A COLLECTION OF VESSELS – (FROM LEFT) A WOODEN PITCHER BY ALEXANDRE NOLL, A CAMILLE VIRO VASE, A STONEWARE PITCHER BY EDMOND LACHENAL, A GEORGE JOUP COVERED POT AND A CERAMIC PITCHER BY PIERRE SZEKELY AND ANDRE BORDERIE. HANGING ABOVE THEM, ECHOING THEIR COLOURS, IS *MAGIC HORN*, 1942, BY STEVE WHEELER

ARCHITECT ALAN WANZENBERG lives on one of New York City's most remarkable streets. Located on Manhattan's Upper West side, it's home to a group of eight Gothic Revival artist's studio buildings that, when taken together, represent one of the most stylistically homogeneous and unsullied groupings of early 20th-century residential buildings in Manhattan. It's here that Alan and his partner, the late decorator Jed Johnson, lived together from 1980 until Jed's untimely death in 1996. 'Twenty-eight years ago, Jed and I moved in with nothing. The place had only a single occupant before us, so everything was original.' This original state that Alan speaks of consisted of lots of oak: panelled walls, heavy doors and a staircase, along with a tiled entrance-way floor that made the space an architectural Eden for Jed's Arts and Crafts revival treatment. 'I learned from Jed about the tension that's created by juxtaposition,' Alan tells me.

The building is part of a block that has been given status as West 67th Street Artists' Colony Historic District by the National Register of Historic Places. Andrew Scott Dolkart wrote in his original designation report for the register: 'The artists attracted to this street and to the artists' colony were not, in general, the struggling avant-garde painters of the type then settling in Greenwich Village and other inexpensive areas, but were successful men and women, many of whom were quite conservative in their work and many of whom were patronised by the elite.' A short list of some of the famous denizens from the block include Norman Rockwell, Stuart Davis, Isadora Duncan, Noël Coward, Ellsworth Kelly, George Balanchine and the silent-film star Zasu Pitts.



With its warehouses, empty lots and stables, West 67th at the turn of the 20th century functioned as a service street for the low-rise town houses lining West 68th. The site was perfect for erecting double-height studios that cleared the three-storey town houses behind them and provided the uninterrupted, evenly lit north-facing spaces so desirable for artists.

This apartment's duplex layout, which was originally designed to accommodate artists' need to live, work and exhibit their work, functions rather brilliantly as a modern home. The original double-height studio area, illuminated by shadowless light, makes an amazing living and entertaining space. Two levels of satellite rooms radiate off the southern side and are connected by a staircase that flanks the west side. At the top of the stairs is a landing/mezzanine that functions as a crow's-nest office. The downstairs consists of a library, formal dining room, kitchen and powder room. The upstairs with its open mezzanine hallways that overlook the studio space lead to two bedrooms and a glorious master bathroom, decorated with tiles inspired by Pewabic glazes.

When Alan and Jed moved in, the apartment had a kitchen of sorts. 'It was more like a pantry – a utility sink, nothing was integrated.' They lived with it for a year before installing a proper kitchen. Two years ago Alan remodelled it with vibrant blue tiles commissioned by Heath Ceramics, a small firm in Sausalito, California, that was founded in the 1940s by artisan Edith Heath. A magnificent George W. Maher Prairie School mantelpiece with tile surround by Louis Millet was installed to replace the nondescript original. It creates a splendid focal point in the living room. Alan has added chairs of his own design as well as a spectacular Noguchi coffee table. After Jed's death many Warhol paintings, which Alan told me were 'more like a dowry than a collection', including a spectacular Mao canvas, were sold off to pay the estate taxes. But paintings by Alan and Jed's artist friends such as Francesco Clemente and George Condo still adorn the walls.

From 1968 to 1980 Jed lived with Andy Warhol and was often referred to as his boyfriend. It's also been said that Andy's town house was Jed's very first design project. 'Andy and Jed's relationship served them both well,' declares Alan. Jed and Alan's friend Pat Hackett, the co-author and editor of so many of Warhol's books, including *The Andy Warhol Diaries*, told me: 'In the 1980s, the dream of anyone giving a party in New York was to be able to say that Andy was coming, but ironically, the one place you could be sure never to find him was at Jed and Alan's. One of Andy's best friends, Stuart Pivar, lived right across the hall from Jed and Alan. Andy was at Stuart's at least once a week. Mick, Richard Gere and Bianca could be over at Jed and Alan's and there was Andy, across the hall, 50 feet away.'

The beginnings of the resurging interest in American Arts and Crafts and the movement's so-called Mission furniture can in part be traced back to Warhol's Factory on Union Square, which in the early 1970s was filled with Mission furniture. The Factory's film director, Paul Morrissey, an early collector of Stickley and Rookwood pottery, was mainly responsible for this. 'In the early 1970s Mission-style furniture was cheap and plentiful,' says Alan. 'It was like finding a goldmine that was untapped, unknown. It made a strong statement; its scale and simplicity worked well in modern spaces.' Other early collectors include such disparate personalities as Robert Mapplethorpe, Richard Gere and Barbra Streisand, whose 1905 Stickley sideboard was sold at Christie's in 1997 for nearly $600,000. Brad Pitt is the most recent high-profile Arts and Crafts collector.

One wonders what is the enduring appeal of work from the Arts and Crafts movement. Alan feels that the current revival 'taps into nostalgia more than the movement's truth; the period has been vulgarised and spun off by marketers. The original furniture has a straightforwardness, but it also has a strong implied morality; the best pieces will be as important as Federal and Shaker some day' ■

Alan Wanzenberg Architects, 333 West 52nd St, New York, NY 10019 (001 212 489 7980; alanwanzenberg.com)

ABOVE: THE 1920s TUB IN THE MASTER BATHROOM IS A PARIS FLEA MARKET FIND, AND THE MEYER SNIFFEN SINK, FROM URBAN ARCHEOLOGY, WAS THE FIRST THING ALAN AND JED BOUGHT FOR THE APARTMENT. OPPOSITE: A WATERCOLOUR BY WALTON FORD HANGS ON THE WALL, WHICH TAKES ITS GREY-GREEN COLOUR FROM THE FLOOR TILES, THEMSELVES BASED ON PEWABIC COLOURS. THEY WERE PRODUCED IN PENNSYLVANIA BY PEACE VALLEY TILE

