

DESIGN & DECORATING

Hang 'Em High

Vertical statement chandeliers don't merely illuminate art. Hung from the ceiling to as low as the floor, they *are* the art



JEFF HOIT (INTERIOR)

BEAM ME DOWN In a converted Charleston, S.C., carriage house, a long Workstead Lodge Pendant eliminates the need for a bedside table lamp.

KATHRYN O'SHEA-EVANS

THOUGH IT'S somewhat hackneyed, the adage that one can never be too rich or too thin certainly applies to the latest "it" chandeliers, which are both exceedingly lanky and fashioned of opulent materials. Many are meant to hang from ceiling to floor and—in the manner of certain nosy socialite dinner guests—are migrating far beyond the dining room, making themselves comfortable in any part of the house.

Take the new Kingdom Column Chandelier, created by Karl Zahn, design director of Lindsey Adelman Studio in New York. The vertical strand of glass teardrops represents a radical departure from Ms. Adelman's influential Branching Bubble chandeliers—treelike systems of rods and blown-glass globes so popular they've inspired scads of knockoffs.

"Kingdom Column is still in our comfort zone of metal and glass, but Karl took it in such a different direction," said Ms. Adelman. The column can be shortened for use over a dining table, but Ms. Adelman added that the studio "has been doing a lot of proposals these days for long, skinny chandeliers."

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"The idea was to make a fixture that was really long, customizable and could be really extreme," said Mr. Zahn, who noted that the design was inspired by a succulent plant called burro's tail, whose plump orzo-like leaves spring from trailing stems. "Architecture can be stark, and statement chandeliers help make the cubes we live in feel alive."

Compared with the wide-armed glitz of Versailles-style chandeliers, these vertical options serve as visual exclamation points in a room, their powers of illumination almost besides the point. "People perceive

these not just as fixtures but as part of their overall art and design collections," said David Alhadeff, founder of The Future Perfect, which sells fixtures by Ms. Adelman as well as ones by London-based designer Michael Anastassiades.

In April at Salone del Mobile in Milan, Mr. Anastassiades launched Mobile Chandelier 11, an almost 6-foot fixture inspired by artist Joan Miró that suggests two full moons tethered to curlicues of whisker-thin black wires. "Michael's silhouettes are all about restraint, but this has more whimsy to it than previous iterations," said Mr. Alhadeff.

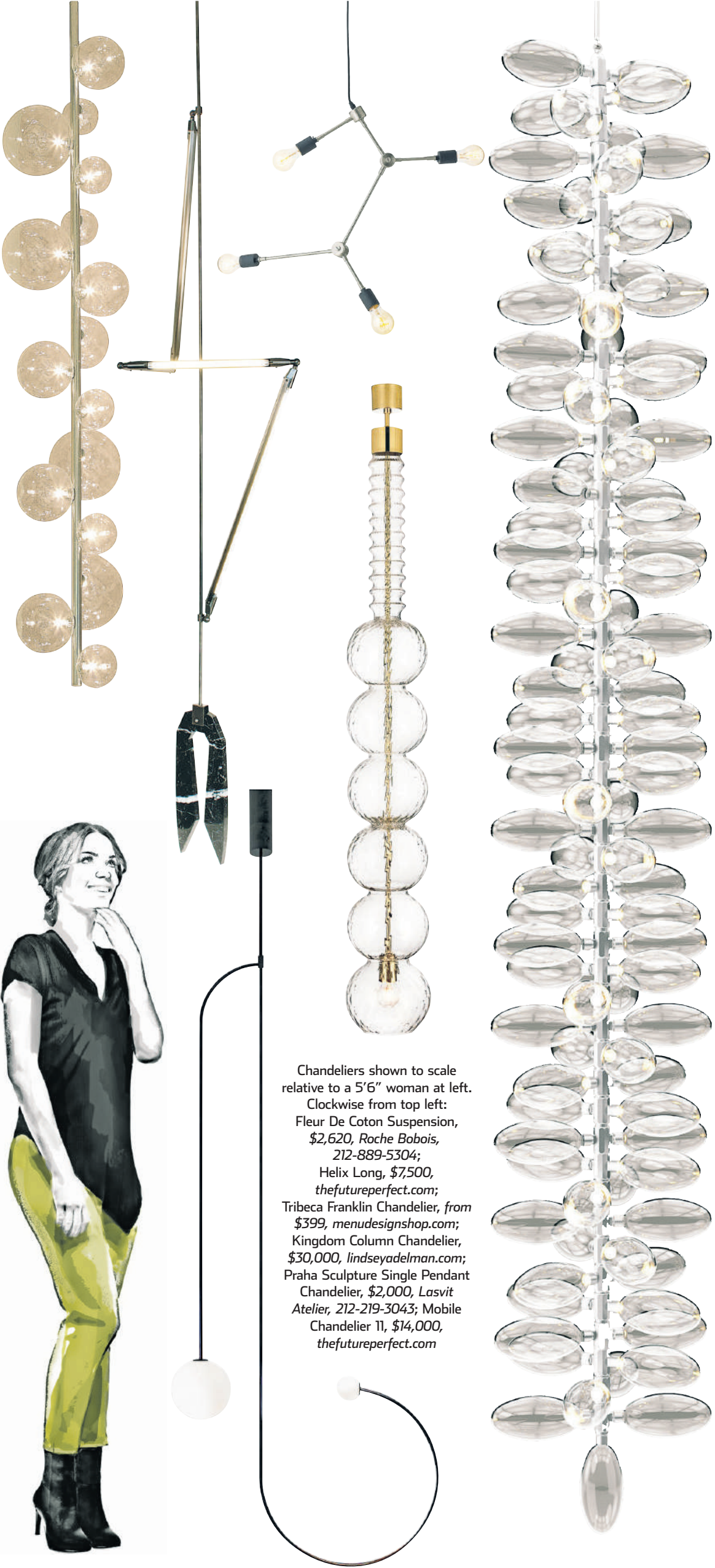
Attenuated chandeliers function variously. "If you have a room with a 9-foot ceiling, you could droop a long, skinny chandelier in the corner, and then it replaces a floor light," said Ms. Adelman, who also noted an increase in requests for lights that plunge almost interminably down a stairwell past multiple floors. Both placements have historical precedent. "In the 19th century, chandeliers weren't hung over only the dining room table—they were in hallways, or in the middle of salons," said Judith Gura, a design historian and member of the New York School of Interior Design faculty.

"A lot of people are using these as bedside lighting, instead of a table lamp or sconce," said Robert Highsmith, who designed Workstead's turned-oak Lodge Pendant, available up to 4 feet long, or longer as a custom order. "It frees up all this space around the bed."

Ms. Adelman also likes these daring dangles over a coffee table: "If it's a fixture you can see through or past, it's beautiful to start it really high and let the light element cascade down so it's hovering above the tabletop." Mr. Alhadeff has even seen versions strung alongside the mirror in a powder room.

You'll want to use LED bulbs so you don't have to teeter on a ladder to replace them every few months. "They now have LED filaments that look like old-fashioned incandescents, whether you want a chandelier that blends in as ambient lighting or a sculptural focal point," said Michael Murphy, interior design and trends producer at Lamps Plus.

Investing in a showstopper might just buoy your mood. Said Ms. Adelman: "For me, light really does embody a sense of hope and optimism beyond the product."



Chandeliers shown to scale relative to a 5'6" woman at left. Clockwise from top left: Fleur De Coton Suspension, \$2,620, Roche Bobois, 212-889-5304; Helix Long, \$7,500, thefutureperfect.com; Tribeca Franklin Chandelier, from \$399, menudesignshop.com; Kingdom Column Chandelier, \$30,000, lindseyadelman.com; Praha Sculpture Single Pendant Chandelier, \$2,000, Lasvit Atelier, 212-219-3043; Mobile Chandelier 11, \$14,000, thefutureperfect.com

STEPHEN KENT JOHNSON FOR THE WALL STREET JOURNAL (ARRANGEMENT); ART RESOURCE (INSPIRATION)

FLOWER SCHOOL



THE INSPIRATION

Crenulated cockscomb mimics the pattern in the tabletop, and slumping Amaranthus 'Love Lies Bleeding' evokes the desperate attitude of the figure in Edvard Munch's 'Melancholy, Laura' (1899).

Vessel, designer's own



THE ARRANGEMENT

FLOWERS THAT GLOWER

Floral designer **Lindsey Taylor** captures Edvard Munch's angst

IN LIGHT OF approaching All Hallows Eve, I decided to use this month's arrangement to channel the fear and spooky angst conveyed by the paintings of Edvard Munch (1863-1944).

The Norwegian expressionist, an exhibit of whose work opens at New York's Met Breuer on Nov. 15, doggedly captured anxiety, most notably in "The Scream" (1893). The woman in this 1899 painting, "Melancholy, Laura," who seems almost frozen in terror, has turned her back to the world.

I imagined a floral arrangement both tense and collapsed, like a person overwrought to the point of weariness. The heavy, rounded ceramic vessel captures the figure's

hunched posture, its small opening encouraging flowers to spill despondently over the rim.

The dark drama of fall annuals nods to Munch's palette. The quirky cockscomb matches the pattern and color of the table. Eerie, weepy Amaranthus 'Love Lies Bleeding' apes the sitter's attitude, especially her hands. To me, dark chocolate cosmos suggest the hollowness of her eyes, while small spiky balls of gomphrena embody the pricks of discomfort Munch's work provokes. Finally, the last of the buttery yellow cosmos in the garden pick up on the warmly sunlit interior wall, perhaps suggesting a hint of optimism, if only Laura could turn around and enjoy it.