

PEOPLE ARE TALKING ABOUT DESIGN

DRAWING BOARD

A TRIO OF DESIGNERS LOOKS TO THE PAST TO CREATE SOMETHING NEW.

Three young female designers who have found their callings in old-world decorative arts are catching the design world by surprise. Mosaicist

Sara Baldwin, wood engraver **Zoé Ouvrier**, and wallpaper designer **Deborah Bowness** may draw inspiration from traditional schools and sources, but stylish ingenuity makes their work a far cry from your grandmother's stuffy antiques.

SARA BALDWIN

Mosaic designer Sara Baldwin grew up in Virginia watching the waters of the Chesapeake Bay. As a master's student at the University of Pennsylvania, Baldwin was studying to be a painter, but, disenchanted with the "intellectual interaction" she was having with her work, she changed course soon after coming across a collection of third-century Roman mosaics at the Metropolitan Museum of Art. Steeping herself in the traditional methods through a 1970s book on mosaic manufacturing, she began assembling tile on her kitchen table—hand-nipping porcelain and arranging the tesserae piece by piece. "There was no one to



PERFECT FIT
SARA BALDWIN
IN A STELLA
McCARTNEY
BLAZER. RIGHT:
HER AURELIA
(TOP) AND
JACQUELINE
MOSAICS.

teach me, so I taught myself," she says. Her Virginia-based company, New Ravenna Mosaics, which she founded in 1991, now has 115 employees, many of them trained by Baldwin. And while she still executes classical motifs, it's her brilliant translations of unexpected sources like ikat, suzani, houndstooth, and Kuba cloth that really shine. The work avoids the pixelated look of many mosaic manufacturers that have arisen in Baldwin's wake partly because, while others streamline by shaping their stone

uniformly, New Ravenna continues to shape each piece individually. Baldwin's latest collection, which launches next month, experiments with pattern and rhythm using mostly all-white stones. And to think it all began with her asking herself, "Why isn't anyone making these beautiful things anymore?"



ZOÉ OUVRIER

When Chinese artist Yin Xin noticed École des Beaux-Arts graduate Zoé Ouvrier's shadowy drawings, he suggested she experiment with engraving wood. "Yin Xin really gave me the keys to understanding and creating chiaroscuro," *design* >752



SCREEN SAVER
PARISIAN ZOÉ
OUVRIER (LEFT)
HAND-ENGRAVES
ONTO PLYWOOD
PANELS. HER
GINGKO DESIGN
IS SHOWN HERE.

BALDWIN: MARLENE MARINO. SITTINGS EDITOR: DELPHINE DANHIER. HAIR: OWEN GOULD. MAKEUP: JUNKO KIOKA. SHOT ON LOCATION AT URBAN ARCHAEOLOGY. MOSAICS: COURTESY OF NEW RAVENNA MOSAICS. OUVRIER: FRANCK JUERY. SCREEN: COURTESY OF IAN SCIGLIUZZI. DETAILS: SEE IN THIS ISSUE.

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BRIGHT IDEA
DEBORAH BOWNESS
FEATURES TROMPE
L'OEIL OBJECTS IN SUCH
WALLPAPERS AS GLASS
TABLEWARE (RIGHT).



other mediums, from lithography to fresco design to painting. On September 18, Ouvrier, who is represented by Gallery Fumi, will debut a new screen, *Paula*, as part of an exhibition titled “Modern Makers” at England’s Chatsworth House—a first for the estate museum, which has never before featured contemporary applied arts.

DEBORAH BOWNESS

Trompe l’oeil wallpaper designer Deborah Bowness finds fodder in Surrealist artists like Magritte and in Dadaism. “It just gets into my brain and does something to me,” the York native explains. “As clichéd as it may sound,

when I saw Duchamp’s urinal, I realized you could look at an everyday object and see it as something entirely different.” But it wasn’t until she was a student at Leeds College of Art and saw the hand-painted chinoiserie wallpapers at Temple Newsam that Bowness found her platform. Wallpaper has long been an ideal canvas for proffering a sense of place, and Bowness’s work can be seen as a contemporary response to the nineteenth-century French designers Zuber and Dufour et Cie. While their panoramic, hand-blocked panels depict remote lands and local pastoral scenes alike, Bowness, mixing her own paint colors, focuses on everyday three-dimensional objects—decanter-filled cupboards, tonal bookshelves, architectural elements. For her latest project, she’s taking her work to the streets; after having won an arts-council grant for the 2012 Brighton Festival, Bowness has been installing wallpaper panels on city walls, shuttered stores, and drab urban corners throughout the U.K. Like all of these decorative artists’ work, the “Paper Trail,” as she has dubbed the project, “has taken on a life of its own.” —MIEKE TEN HAVE *pata* >756

Ouvrier says of her technique, which has its origins in the thirteenth century (she lists Albrecht Dürer as an influence). Her intricately wrought, large-scale panels of interlaced tree branches that seem to sway in the wind are

carved from the most modest of woods—plywood—juxtaposing stock material with a mastery of skill. “Engraving, especially on wood, evolves all the time,” says Ouvrier, whose style also fluctuates according to her interest in

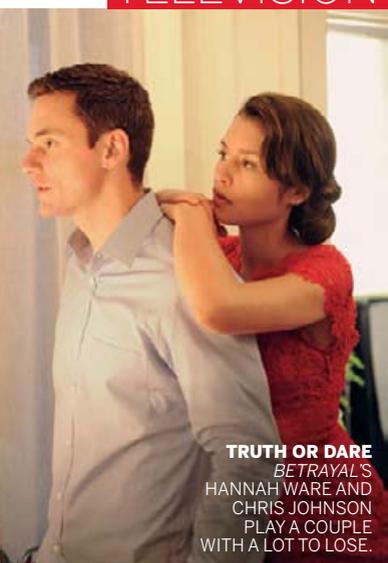
TELEVISION

TWO TO TANGO

Ever since Bruce Willis teased Cybill Shepherd into huge ratings on *Moonlighting*, television has loved pairing independent women with troublesome men. The networks are at it again in two of the fall’s most addictive new shows. NBC’s *The Blacklist* is a brisk global thriller that plays like the love child of *Homeland* and *The Silence of the Lambs*. James Spader stars as Raymond Reddington, a onetime military officer who, after decades of international crime, surrenders and agrees to help the government catch terrorists. There’s only one condition: He must work with feisty rookie profiler Liz Keen (Megan Boone), whose secrets he somehow knows better than she does. The show has you

rooting for Boone’s likable Liz, but the best reason to watch is Spader, whose Reddington flexes the amusing arrogance that is this actor’s version of killer abs.

The stakes are more personal in *Betrayal*, a surprisingly grown-up potboiler with one of those pulpy one-word titles, like *Revenge* and *Scandal*, so beloved by ABC. Hannah Ware (sister of singer Jessie) is terrific as Sara, a nice but unhappily married Chicago photographer who’s drawn into an affair with Jack (Stuart Townsend), the in-house lawyer for his wife’s rich, sinister family. As if infidelity weren’t tricky enough, her ambitious prosecutor husband (Chris Johnson) takes on a murder case—against her new lover. While it’s the promise of giddy plot twists that gives *Betrayal* its fizz, its strength is Ware, who grounds the show in real emotion.—J.P.



TRUTH OR DARE
BETRAYAL’S
HANNAH WARE AND
CHRIS JOHNSON
PLAY A COUPLE
WITH A LOT TO LOSE.