

An anonymous cyanotype of the city hall in Worcester, Massachusetts.

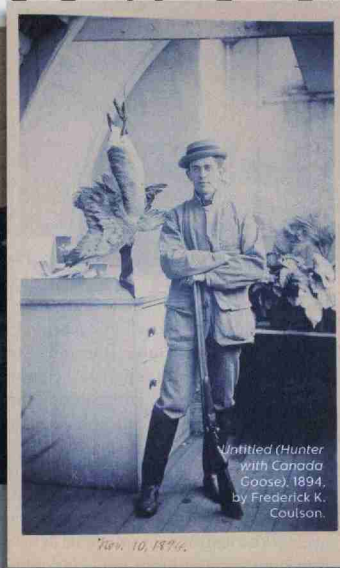
# WHAT'S NEXT

## TRUE BLUE

*The richly tinted cyanotype, an early form of photography that still intrigues artists today, gets its due in a new museum show*

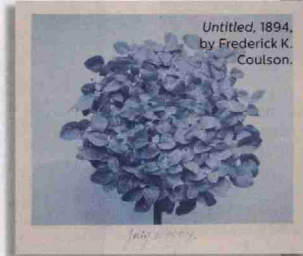
In 1842, the English astronomer Sir John Herschel experimented with chemicals, paper, and water and came up with an inventive way to copy his notes—the resulting photographic image was tinted rich shades of blue. A half-century later, photographers adopted the cyanotype method, which was portable and required little equipment to bring evocative color to landscapes, still lifes, and portraits. “Cyanotypes: Photography’s Blue Period,” a new exhibition at the [Worcester Art Museum](#) in Massachusetts, collects more than 80 of these tinted treasures, from a silhouette of a honey locust leaf and seedpod by Anna Atkins, a friend of Herschel’s who used the form to create a catalog of British plants and ferns, to a five-foot-tall photogram of unwound cassette tape by Christian Marclay, one of a handful of contemporary artists who have embraced the antique technology. But the heart of the show is a recently discovered trove of cyanotypes by Frederick K. Coulson, the son of the gardener for the museum’s founder. Working in the 1890s, Coulson trained his eclectic eye around Victorian Worcester, capturing lush interiors, highly detailed close-ups of botanicals, and portraits of quirky characters, such as a woman defiantly smoking in a garden and a hunter proudly posing with a Canada goose (January 16–April 19; [worchesterart.org](#)).

PRODUCED BY PETER TERZIAN



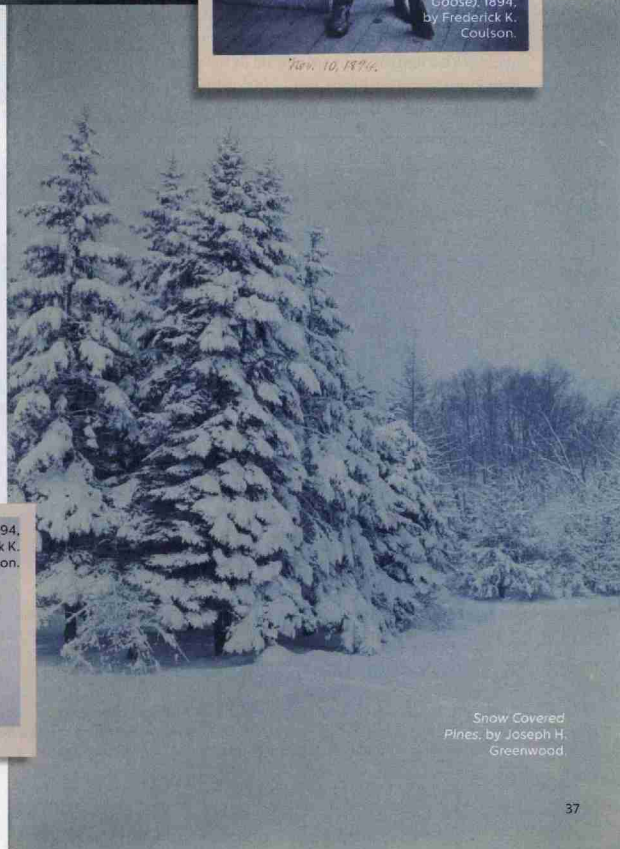
Untitled (Hunter with Canada Goose), 1894, by Frederick K. Coulson.

Jan. 10, 1894.

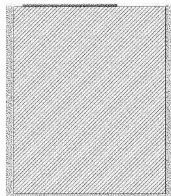


Untitled, 1894, by Frederick K. Coulson.

Jan. 10, 1894.



Snow Covered Pines, by Joseph H. Greenwood.



37

## WHAT'S NEXT

Edsel Ford's  
Model 40 Special  
Speedster, 1934.

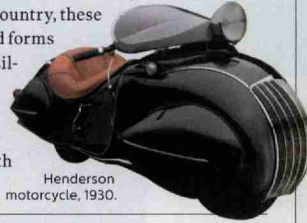


Talbot-Lago  
Teardrop  
Coupe, 1938.



## DRIVE TIME

Transportation may not seem particularly luxurious in these days of congested highways and road rage, but in the late 1920s and '30s, automakers strove to produce sleek and futuristic models, transforming functional metal machines into exquisite pieces of art. This winter, Houston's Museum of Fine Arts is displaying 14 cars and three motorcycles as part of "Sculpted in Steel," an exhibition highlighting the advances made in automotive design throughout the Art Deco period. Gathered from public and private collections around the country, these models reflect the aerodynamic and streamlined forms that were so prevalent during that time, from a silver Talbot-Lago Teardrop Coupe with striking red fenders to a custom black Henderson motorcycle with a lustrous chrome grille to the ultra-rare Stout Scarab, a proto-minivan equipped with a table (February 21–May 30; [mfah.org](http://mfah.org)).



Henderson  
motorcycle, 1930.



### ROMAN CONQUEST

Achille Salvagni, the ELLE DECOR A-List designer, lives in Rome and partly trained in Scandinavia, so it's no surprise that his interiors for both homes and yachts seamlessly blend the classical with the contemporary. Now Salvagni is showcasing his sumptuous furnishings and lighting, which combine clean lines, fanciful forms,

and luxurious materials, in his own shop in London's tony Mayfair neighborhood—his first retail outpost outside of Italy. The collection features such inventive designs as the six-arm Spider chandelier and the Antinoo oak-and-bronze cabinet, above. Limited-edition pieces are also available ([achillesalvagni.com](http://achillesalvagni.com)).

### HELL-RAISER

Hieronymus Bosch was a pious, hardworking painter with a wild and weird imagination. Living in the Dutch town of 's-Hertogenbosch, he rendered angels and devils, saints and sinners in phantasmagorical arrays. To mark the 500th anniversary of his death, nearly all of his panels and drawings will return from museums around the globe to the town's Noordbrabants Museum for a landmark exhibition—part of a yearlong celebration that includes Bosch-inspired dance and theater performances (February 13–May 8; [hnbm.nl](http://hnbm.nl)).



Death and the  
Miser, c. 1485–90

SCULPTED IN STEEL: MUSEUM OF FINE ARTS, HOUSTON; SALVAGNI: PHILIPPE KILOT; BOSCH: NATIONAL GALLERY OF ART



# WHAT'S NEXT

## NARRATIVE ARC

Kassel, Germany, is a significant stop on the contemporary art fair circuit—the industrial city is home to one of the largest, Documenta, held every five years. But its medieval castle and stately palaces point to a more storied history. In the early 19th century, the town librarians, Wilhelm and Jacob Grimm, published their now-famous versions of such ancient folktales as “Snow White,” “Cinderella,” and “Hansel and Gretel.” The new Grimmwelt, a museum celebrating the brothers’ lives and work, appropriately straddles past and future. Designed by Kada Wittfeld Architektur, the building of limestone-clad concrete blends into its surrounding terraced, relic-filled park. A wide outdoor staircase leads to a roof deck overlooking the city ([grimmwelt.de](http://grimmwelt.de)).



## FULL PLATE

Over the past 14 years, AvroKo has become synonymous with chic restaurant design, and two new eateries illustrate the firm’s striking range of styles. Napa Valley, California’s bright, airy Ninebark, left, puts a seasonal cornucopia at center stage, with branches of herbs and fruit framed like works of art. A rooftop terrace, with vintage-plaid-accented furniture, provides great views of the landscape ([ninebark-napa.com](http://ninebark-napa.com)). Meanwhile, for Chicago’s Swift & Sons, below, the AvroKo team created an imaginary retro-futuristic headquarters for the real-life 19th-century cattle magnate who gave the steakhouse its name, with concrete columns and office-style furnishings ([swiftandsonschicago.com](http://swiftandsonschicago.com)).



MUSEUM: JAN BITTER; NINEBARK: GARRETT ROWLAND; SWIFT & SONS: ANTHONY TAHILIER