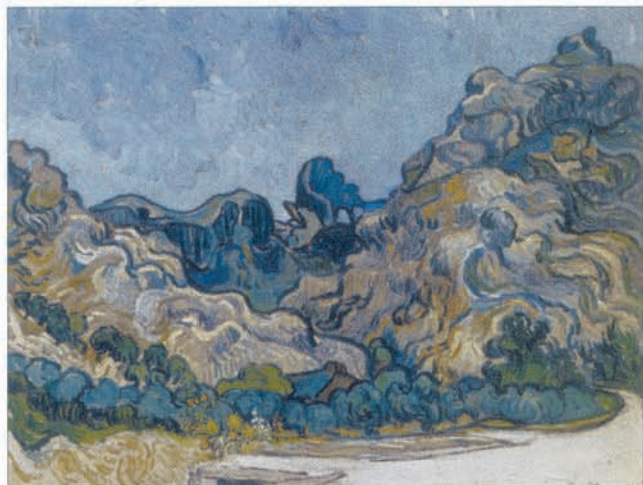


ARTTALK

Pigments of Their Imaginations

Last spring, some staffers at the Solomon R. Guggenheim Museum in New York spent their Thursday mornings and evenings taking a very slow tour of the exhibition then on view, "The Great Upheaval: Modern Art from the Guggenheim Collection, 1910–1918." They were hunting for hues—

"We started at the top of the ramp and worked our way down," says **Karen Meyerhoff**, managing director for business development at the Guggenheim, who led the initiative. "Very quickly, we learned that there was a very rich palette that could be derived from this early-20th-century set of artists." The result is 150 Classical Colors that range from the scarlet of *Red Eiffel Tower* (1911–12) by **Robert Delaunay** to soothing blue-greens borrowed



Swatches of Classical Colors by Guggenheim Color (left), wall paints derived from early modern works like van Gogh's *Mountains at Saint-Rémy*, 1889 (above), and Franz Marc's *Stables*, 1913 (below).



the sulfur yellow of **Franz Marc's *Stables*** (1913), a peachy-rose plucked from the 1913 *Flower Bed* of **Paul Klee**, the dull chocolate of a **Georges Braque** violin—that would be replicated in Guggenheim Color, a new line of wall paints produced in collaboration with Vermont-based Fine Paints of Europe.

from the land and sky of **Vincent van Gogh's** 1889 *Mountains at Saint-Rémy*.

For those more interested in showcasing art than sampling it, the paint line also includes a palette called Gallery Colors that is heavy on creamy neutrals and darker shades. "These are tried and true colors that have worked

for us over time," says Meyerhoff. "They're ideally suited to presenting art." The 50 tones include whites, taupes, and grays favored by Guggenheim curators and exhibition designers as well as hues preferred by **Frank Lloyd Wright**, whose early sketches for the museum imagined it red. (Cherokee, his earthy favorite, was immediately nixed by Solomon Guggenheim's art adviser, **Hilla Rebay**, but makes the cut here.)

Meyerhoff and her team plan to mine the museum's upcoming summer exhibition, "International Abstraction and the Guggenheim, 1949–1960," for a new series of paints. "We're eager to look at these paintings from the middle of

the 20th century," she says. "When you start moving into more synthetic pigments, what happens in terms of color? We're going to get something quite different."

In the meantime, the 200 Guggenheim Color hues now available offer plenty of choices, particularly for the chromatically adventurous. "For the people who want to have the red bedroom, there's that option, but there are also strong colors for those who want to use color in a subtle way," says Meyerhoff. "You could paint the inside of a door or the inside of a drawer in a color from a **Kandinsky** and have this surprising, wonderful, rich thing happen."

—Stephanie Murg

