



**Pomade to Measure**  
We tested 50 men's hair goops to find the top four **D2**

# OFF DUTY

**No Glory**  
The Chevy Blazer comes cheap if you want a hopelessly basic crossover **D9**



FASHION | FOOD | DESIGN | TRAVEL | GEAR

THE WALL STREET JOURNAL.

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Saturday/Sunday, May 11 - 12, 2019 | **D1**

## Women, We Have a Problem

From sneakers to space suits, most gear is still designed for men's bodies—and women are irked. How to avoid brands that just 'shrink it and pink it' and find bikes, kicks and backpacks that fit you right

By LAUREN STEELE

**W**HEN IT COMES to sports gear and apparel, women don't always get what they want—and they rarely get what they need, which in the worst cases can lead to life-affecting injuries. In an essay published by the Guardian in March, cyclist Hannah Dines detailed her experience having to undergo surgery after years riding bike saddles that didn't properly pressure-map her groin led to chronic inflammation and long-term trauma. She had just trained through the pain. While men can comfortably straddle most bike seats, she wrote, "female cyclists sit right on the money."

It's an issue many women face, said pro cyclist Alison Tetrick, but it's often "swept under the rug." Result: Few cycling brands create saddles with cutouts and materials designed to protect women's sensitive areas. After suffering silently through too many races, Ms. Tetrick reached out in 2016 to Stephanie Kaplan, the road-bike product manager at the cycling brand Specialized.

Ms. Kaplan's first move was to take an X-ACTO knife to one of Specialized's existing seats, carving out the contact points in hopes of relieving saddle pressure. But that rough prototype merely migrated the friction and discomfort, so Ms. Kaplan and a team, led by Dr. Andy Pruitt, spent nearly three years collecting data from an all-women test group and experimenting with nearly 20 more developed prototypes. This led to the Specialized Women's Power Expert seat (\$175, [specialized.com](http://specialized.com)), which Ms. Tetrick said lets her ride comfortably for longer periods and even allowed injuries to heal without slowing her training.

Unfortunately, these sorts of exacting development processes of women's products are rare. Instead, women athletes, astronauts, drivers, pianists, et al, are forced to use products spec'd by men for their own geometry—or, possibly worse, ones for men that have been patronizingly hued rose and scaled down, a strategy known as "shrink it and pink it." This leaves the needs of women—a majority of the global population—largely ignored.

"We're still so limited," said Caroline Criado Perez, author of the book "Invisible Women," which examines gender bias in product design. When it comes to sports equipment, "Women usually have the option of shopping one or two brands with only one or two models," she said. "It's great that some brands are belatedly acknowledging that women exist, but everything is still designed and created in the image of a default male."

That "default male" has a name: Reference Man. He's a hypothetical 5'9", 154-pound white dude, aged 25 to 30 years, a definition published in 1975 by the International Commission on Radiological Protection. The group was merely seeking to measure how much radiation might be absorbed into the tissue of a standard human and help develop ways to shield it. But thanks to Reference Man's dominance, even simple calorie counters on treadmills and fitness trackers can be wildly inaccurate if you're female, since men burn 8% more calories than women of similar height due to differences in muscle and fat distribution.

The reliance on the Reference Man dictates the size and shape of everything from smart-

*Please turn to page D10*



**NEGATIVE SPACE**  
In March, the first-ever, all-women's spacewalk was scrapped when NASA's team prepped only one suit with a medium upper-torso piece—the size both women needed. At least that suit wasn't tinted pink, like other so-called female-friendly gear—as in this photo-illustration based on a 2010 image of an astronaut's uniform.

GETTY IMAGES

## Inside



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Supermarkets wastefully reject 'ugly' yet tasty produce. Now it's finding a home **D7**



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### OH, WHAT A TANGLED WEB...

...designers weave with 'swag chandeliers.' Can a mess of cords have merit? **D11**



### THE 'BLACK-ISH' MARKET

Tracee Ellis Ross, star of the ABC series, on buying a lot of fashion **D3**

## DESIGN &amp; DECORATING

## THAT'S DEBATABLE

# Are Swag Chandeliers Just Creepy?

**NO** Fans of this fixture say it sets their spidey senses tingling in a good way. Manhattan architect Michael K. Chen, who installed the FLOS Aim pendants in the New York apartment at right, likes the way their loose formality contrasts with the formal, prewar architecture: "We weren't going to select some musty crystal chandelier for this project." Chicago architect-designer Steve Kadlec finds the matte black finish unifies the installation's components: "You see it as a single, sculptural fixture even though it has all these parts." Another fan, New York designer Marina Hanisch, recently placed an Apparatus Lariat fixture, which suspends teardrop-shaped glass orbs from brass-mesh cables. "The different heights bring more interest to a room," she said. Pamela Babey of San Francisco design firm BAMO traces the origins of the chandelier's industrial style to Europe, where historic buildings force designers to handle wiring in interesting and unusual ways. Closer to home, she installed Edwin Lutyens's tasseled Cardinal Hat pendant lights, linked by swagged cables, in a large, contemporary kitchen and dining space with only one electrical box. "We wanted light in different parts of the room, and the cables traveled from the kitchen sink to the table," she explained. Mr. Chen faced a similar problem: an electrical source that wasn't directly above the dining table. "We needed a fixture that was a little free-form."

**YES** Arachnophobes aren't the only people who run screaming from swag chandeliers and what many consider an unsightly spiderweb of cords. Detractors spurn these exposed-wire pendants as a loft-conversion cliché. While they can convey "creativity," said Brooklyn interior designer Gia Sharpe, their cords pollute a space with a visual "cacophony of dips and drips no matter how you hang them." San Francisco's Kendall Wilkinson dismisses their idiosyncratic droopiness as the enemy of "symmetry and balance." And Valentin Goux of Paris-based design firm Rinck said, "We spend our lives trying to hide the wires we can't get rid of easily, so the last thing I would do in an interior would be to add one." New York designer Libby Langdon also objects to the "sloppy and unruly" cords, and questions whether the FLOS Aim pendants, at right, can adequately illuminate a dining table: "The metal shades keep the light spread very limited," she said. What's fueling the tentacle trend? The fact that dining tables have grown to leviathan proportions, said Frances Merrill of Los Angeles firm Reath Design, who noted that such fixtures can span wide distances. Ms. Merrill prefers to create more intimate dining areas that can be expanded when needed for that rare dinner party. "You can always fill in the lighting with candles," she said.

—Kimberly Chrisman-Campbell



**THE HANG OF IT** Architect Michael K. Chen installed the Aim Pendant by FLOS in a New York prewar apartment.

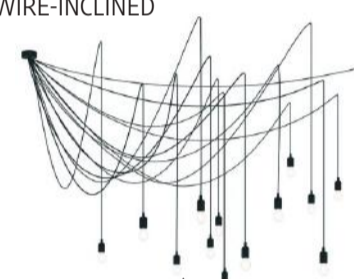


Trade Winds Lighting  
Cords 5-Light Pendant,  
\$134, [lightsonline.com](http://lightsonline.com)

### CORD DEALS / THREE OPTIONS, FOR THE WIRE-INCLINED



Regina Andrew Molten Glass  
Chandelier, from \$1,249,  
[onekingslane.com](http://onekingslane.com)



Seletti Maman  
Chandelier, \$597,  
[sedie.design](http://sedie.design)

## THE ARRANGEMENT



## FLOWER SCHOOL

## Baby, It's Calder Outside

Floral designer **Lindsey Taylor** steals ideas from a steel sculpture by Alexander Calder



THE INSPIRATION

**TAKING SPRING FOR** granted is always a risk. A way to ensure you don't: Hop on one of the bikes that Storm King Art Center, an outdoor museum in Cornwall, N.Y., rents. You'll be better able to traverse its 500-acre pastoral landscape, dotted with contemporary art like a sophisticated giant's sculpture garden.

For this month's arrangement, I challenged myself by choosing as my inspiration a monumental work by Alexander Calder (1898-1976) that resides at Storm King. A red-painted, sheet-metal piece, the gracefully arching "Five Swords" (1976) looks out over the Hudson River Valley, both at odds with its natural setting and somehow at peace. Roughly 17 feet tall, the work has so much play to it, you can't help but jump off your bicycle and engage with it, cir-

cling its bulk and gazing up at its humbling strength and beauty.

I knew I wanted my vessel and flowers to read as one. First step: I found a matte red ceramic piece by Bari Ziperstein whose projecting nodules evoke the bolts that hold together "Five Swords." Second step: To capture the varied reds that the sculpture takes on as the sun crosses the sky, I filled the vase with ranunculus, double tulips and parrot tulips, all in shades of crimson. I cut most of the stems roughly the same length for a strong, dense arrangement, leaving only a few tulips long enough to take a bow, mimicking the sculpture's lines. My goal was to create a bold, fresh, playful arrangement that could hold its own in the looming shadow of Calder's work, not an easy assignment.

Ranunculus, double tulips and parrot tulips, all red, allude to "Five Swords" (1976), a crimson 'stable' by Alexander Calder.

—  
Bowl Bottom Vase by Bari Ziperstein, \$320, [bzippyandcompany.com](http://bzippyandcompany.com)

STEPHEN KENT JOHNSON FOR THE WALL STREET JOURNAL; FLOWER ARRANGEMENTS, CALDER FOUNDATION; CALDER FOUNDATION, NEW YORK; PHOTO BY JERRY L. THOMPSON



# Wellness

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THE WALL STREET JOURNAL

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