

ON STYLE

Inspiration and Advice from the New Generation of Interior Design



RIZZOLI
NEW YORK

CARL DELLATORE

INTRODUCTION

When talking about design, some critics say, "We have seen everything before. There's really nothing new being created." On a granular level, I'm inclined to agree.

But interior design has always been defined by its moment in time, generational movements that are, in turn, shaped by culture, economics, and fashion. For example, in the 1970s industrial minimalism was au courant. In the early 1980s, many decorators were putting their own spin on British or French design. Concurrently, other designers created rooms that celebrated juxtaposition: Lucite with floral chintz; streamlined Parsons tables with eighteenth-century Irish chairs. This set the stage for the eclecticism of the high-flying 1990s.

The rise of the Internet at the turn of the twenty-first century provided a proliferation of visual information to drive the eclectic movement still further. Glorious Moroccan color palettes, sleek midcentury Italian silhouettes, and the patina associated with Japanese *wabi-sabi* are just a few of the ideas designers freely incorporated into their work. With so many concepts in the mix, interior design increasingly became reflective of a global view.

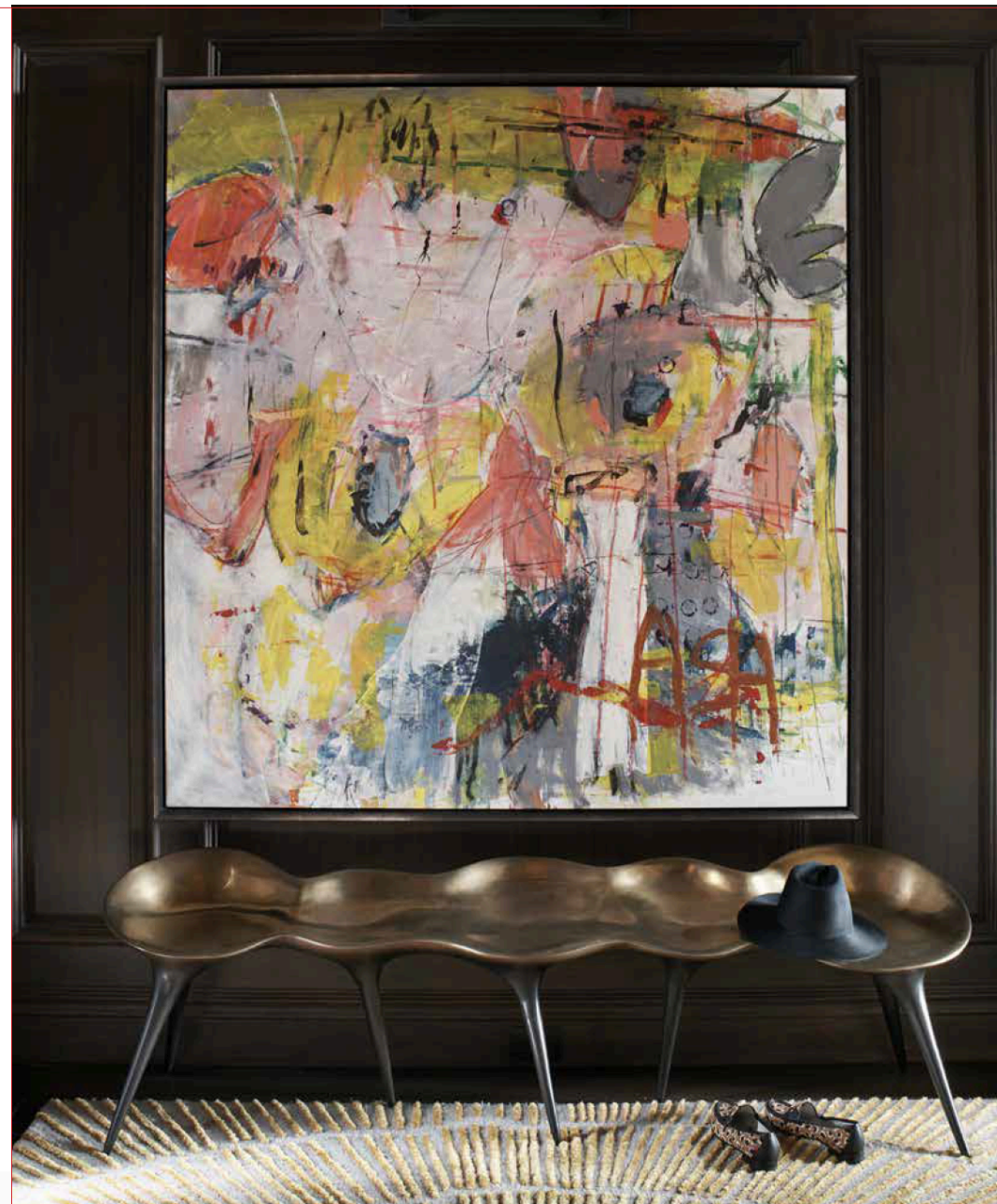
That brings me to this book.

In choosing fifty designers who represent the next generation of interior design, I began by doing research. Who has great style? Who has something visually interesting to say? Who is moving the discipline forward?

As I sifted through the finalists, I found that there was no one style of design that captured today's moment. Instead, in what feels like a natural progression from eclecticism, there is a proliferation of aesthetic diversity. Words like *contemporary* or *classic* feel too limiting. We need a broader vocabulary to

In this stylish entry by Wesley Moon, a large, highly kinetic, and colorful painting by Ashley Chase Andrews lightens the more somber paneled walls. The bronze bench, by Timothy Schreiber from Wexler Gallery, gives the space a good shot of contemporary sculpture as furniture. The golden silk carpet is by Damien Langlois-Meurinne.

OVERLEAF: A collection of blue-and-white Delft porcelain plates is hung on the paneled and painted walls in this expansive dining room designed by Sarah Bartholomew. More blue touches appear on the chair upholstery and in delphiniums as centerpieces. The chunky textured rug is balanced by the more formal chandelier and sconces.



“A home should be a place to rest, to get away, to entertain, and to be with family. All of the items in a room should hum together to create that peace.”

WESLEY MOON

New York City–based designer Wesley Moon is self-admittedly obsessed with all things design. “Design is at the core of everything I love and do,” he says. “When I vacation, I always go to see at least one historic home. When I read, it’s usually a design magazine or book, or historical fiction with something beautiful about its setting or characters. Beauty, and being surrounded by it, is everything to me.” That passion shows in his work.

Moon studied architecture at Georgia Tech and then transferred to the American InterContinental University to get his degree in interior design. In 2000, he was offered a position at Skidmore, Owings & Merrill. Moon subsequently moved to New York City, where he met his first client through a friend; he struck out on his own in 2008 with Wesley Moon, Inc.

FROM: Buford, Georgia

LOCATED IN: New York, New York

INFLUENCES: I think my design aesthetic is really a reaction to the cumulative experiences I have encountered my whole life. Every time I open a shelter magazine or visit the Paris flea market or see a piece of well-designed furniture, I catalog what I find to be visually exciting. Eventually, that inspiration, distilled with influences from my very colorful childhood, will show up in my work in some way or another.

THE LOOK: Personalized, detailed, collected, and ethereal.

COLOR: I am attracted to deep, saturated colors, but many clients are afraid of color. When I get one who isn’t, I really

go wild. If a client wants a more neutral palette, I work in soft complementary tones to ensure a room is never flat.

KEY ELEMENT: Balance. The visual volume of a room should be at the same level, and everything must be in equilibrium. Color, proportion, visual weight: they all have to work together to create a harmonious environment.

ALWAYS HAVE: Throw pillows do wonders to bring in just a bit of whatever you need to finish off that balance I mentioned above. Carefully curated accessories warm up the space and make it feel full. I’m not big into tchotchkes and bookcases are for books, but I add selected pieces that represent the client in some way: something they love, something from somewhere they’ve traveled.

INSPIRATION: Most recently my partner, Sal, and I were in Puerto Vallarta, Mexico, for New Year’s, and we were impressed by the crafts made and sold by the local residents. We purchased two blankets that we brought back, had sewn together, and now use as our living room rug. We also purchased a hanging ceramic sculpture that’s so chic; we love it and will be hanging it in our Fire Island home this summer.

NEVER FORGET: Mixing styles of furniture and textiles, if done in a balanced way, gives the feeling that the room has evolved over time, which is comforting and personal.

The John Saladino banquette in the corner of the great room is a cozy spot to curl up with a good book. The vintage Mazzega glass floor lamp by Carlo Nason was found on 1stdibs; the chair, one of a pair, is a nineteenth-century Louis XVI with the original Aubusson panel on the back. The custom fur rug visually defines the seating area.





opposite: An ethereal mural by Dean Barger softened the original panelling of the room. The French 1940s Louis XVI-style ebonized commode and the Victorian bamboo chair are both from Newel; the artwork is by Robert Rauschenberg. Blush silk curtains add a feminine touch.

top: To complement the existing rock wall, a Jean de Merry sofa with a walnut frame and brass legs covered in a blush suede was added; the pillows are linen velvet. A vintage Paul Franki cork-top coffee table, custom shearing-covered slipper chairs, and sisal carpet complete the neutral envelope.

bottom: The vision for this room was a contemporary Alpine chalet. MJ Atelier was commissioned to create large murals on canvas with raised plaster detailing at either end of the room depicting mountains with animals and foliage indigenous to the Alps. Three intimate sitting areas plus the bar create a human scale. Accessories include a set of ceramic tulips by Matthew Solomon from Maison Gerard; the bronze lamps on the consoles are from Valerie Goodman Gallery.

