

designer

I N T E R I O R S



An eclectic mix of styles

Charles Morris Mount

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Dedication

This book is dedicated to the memory of my brother, James Webster Mount—my guide to the design world; to my mother, Fannie Ruth Mount for her love and strength; and to Harold for constantly being my best critic and inspiration.

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INTRODUCTION

Interior design involves discipline and order. We all have this basic idea that we could be happy living in a beautifully designed interior space. Even primitive man wanted to control his own space. Decoration is synonymous with the art of living well. Man's home is his castle and historically man's achievements were often measured in terms of his possessions and how he lived. This environment became his focal point—the center of domestic life.

When it was suggested to me to author a book on residential interiors, I thought to myself that this was a field that I am very familiar with, even though my main interest in my interior design career has been focused in the opposite direction—that of commercial design, mainly restaurant interiors. When I am asked to work with a client on a residential project, the scope of work usually concerns the “heart of the house”—the kitchen, but very often extends to the rest of the home as well.

I approached this assignment with a great deal of thought and contemplation about how to make the concepts of interior design come alive and how to keep the reader moving through the book. The term *global* does not necessarily refer to worldwide, but rather to the idea that these outstanding interior projects cover examples of contemporary design ideas found in our society.

In today's world, I find that there is little freedom of individual expression left, with one major exception—one's own environment, one's own living space. When I think of this simple concept, I realize how far interior design has come. In the modern sense, the time frame for this movement has been relatively short. The birth of modern design/decoration as a formal profession happened in the 17th century. Before this period, there was no division of labor among the arts of architecture, sculpture, painting and decoration. Artists designed a building's exterior and interior as well. Patrons controlled these artists and provided desirable commissions. The artists had an innate sense of scale, light and color. Palladio wrote his books on the rules and order of architecture. This was the beginning of interior design and decoration as we know it today.

There are so many ways of looking at interior design within a global perspective. We have many influences at hand—art, architecture, music, film, television, and so forth. Interior design has come to serve as an indicator of one's own education, taste, style, and socio-economic status. Interior design is the guide to understanding the personality of the client and the designer. The interior design reveals the socio-economic power as suggested by such early interior designers as Edith Wharton and Ogden Codman, Jr. in their book *Decoration of Houses*.

In sifting through the projects for this book, I have come upon another truth—that the design process is an editing process, a process of choosing and editing out in order to narrow the focus. As designers, we edit for our own as well as for our clients' tastes. I feel that the strongest part of a room is the inherent intent of the architecture. Syrie Maugham was a great proponent of this idea, giving us our first “white room” in the 1930s. How very modern this idea seems today.

Changing lifestyles are always reflected in our architecture and interior design. Sizes and shapes of rooms change along with the function and decor. We are now seeing a blurring of the fine line between architecture and interior design/decoration. Architects are creating more and more interiors, and interior designers are becoming more and more influential as arbiters and contributors to the design of the exteriors of buildings. The many stylistic ideas and forms represented in these pages reveal a wide diversity of design and decoration concepts. This is a survey and is meant as a guide, a reflection of one person's conceptualization of the current world of interior design.

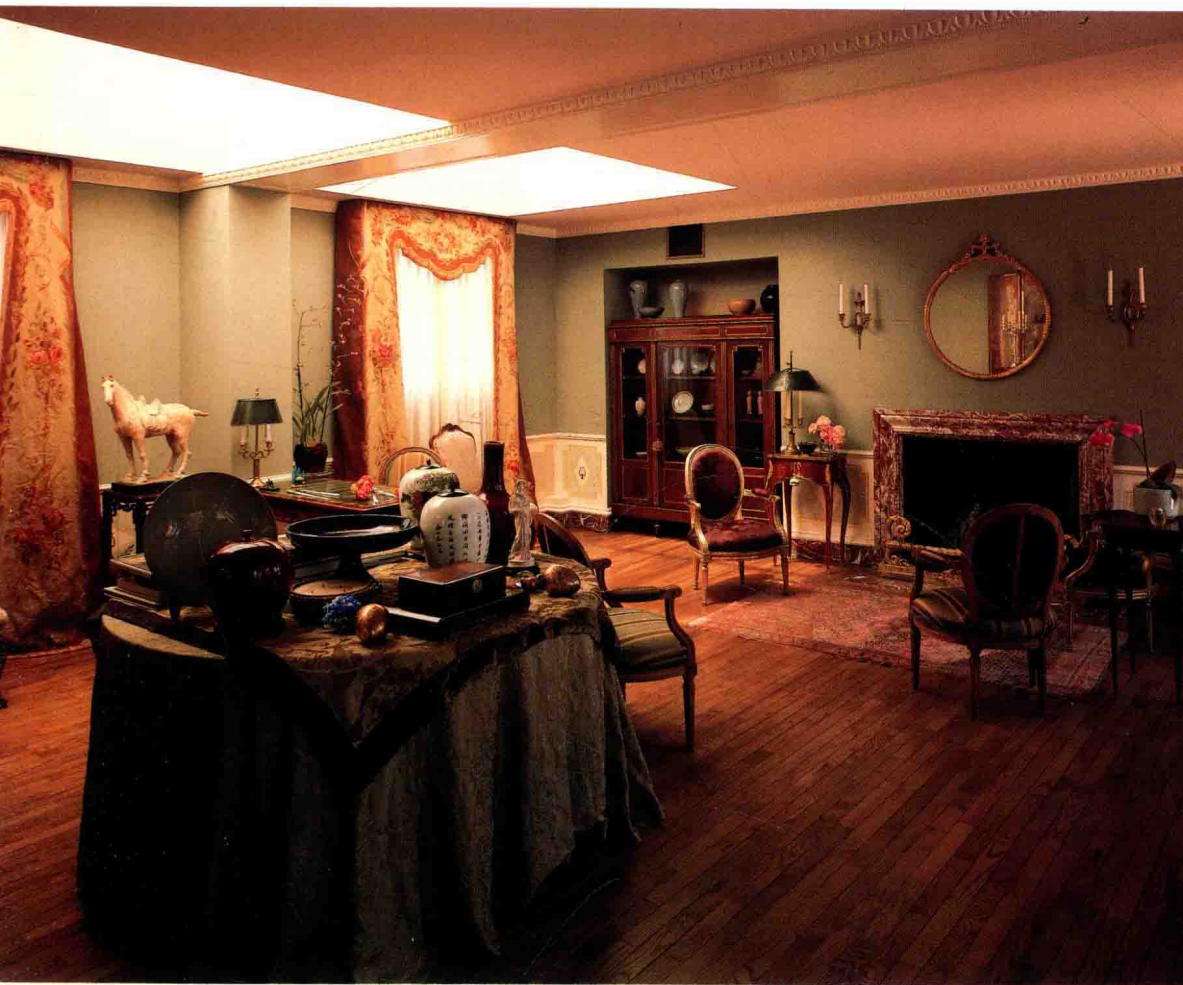
CHARLES MORRIS MOUNT

RESIDENCE AT WASHINGTON COURT

D'Aquino Humphreys Interiors



This is a rarity in New York City — an apartment with a garden! This is a very simple, yet complex out-of-doors space—long and narrow. The finishes are appropriate: stone flooring, teak furnishings and lots of plantings.

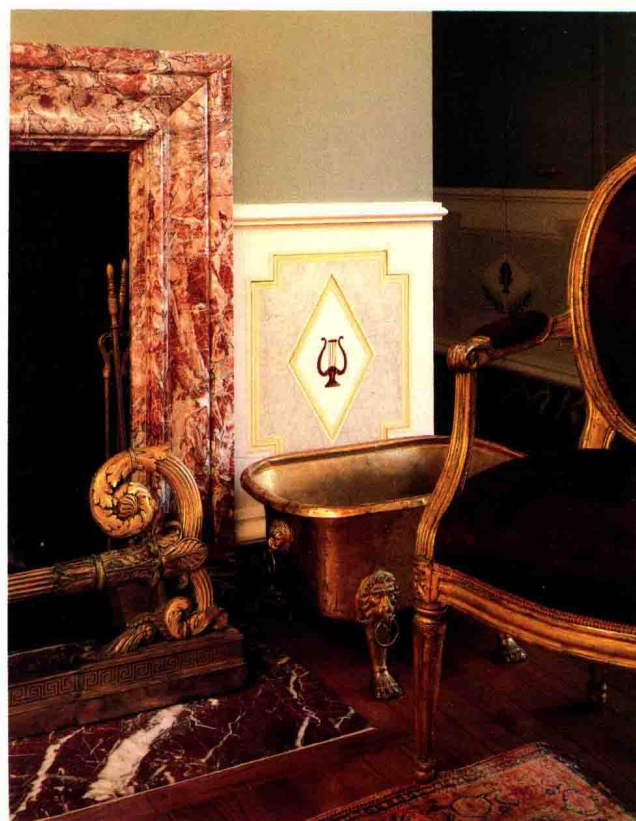


This is a nicely-proportioned room—generous architectural moldings, wainscot, and fireplace surround. The room gives off a natural glow, thanks to lots of natural light from skylights and large windows.



LD WORLD ELEGANCE
abounds in this New
York apartment designed
by D'Aquino Humph-

reys Interiors. Numerous archi-
tectural detailings—from the
intricate moldings, to the skylights,
to the red marble fireplace surround,
to the wainscotting, give this living
room flair and panache. Finely



The rich red marble adds a great
deal of design interest to the fire-
place surround. The gold color on
the andirons is picked up in the
wainscotting and furnishings.

Project Location

New York, New York, USA

Design Firm

Geordi Humphreys and Carl D'Aquino
of D'Aquino Humphreys Interiors

Photographer

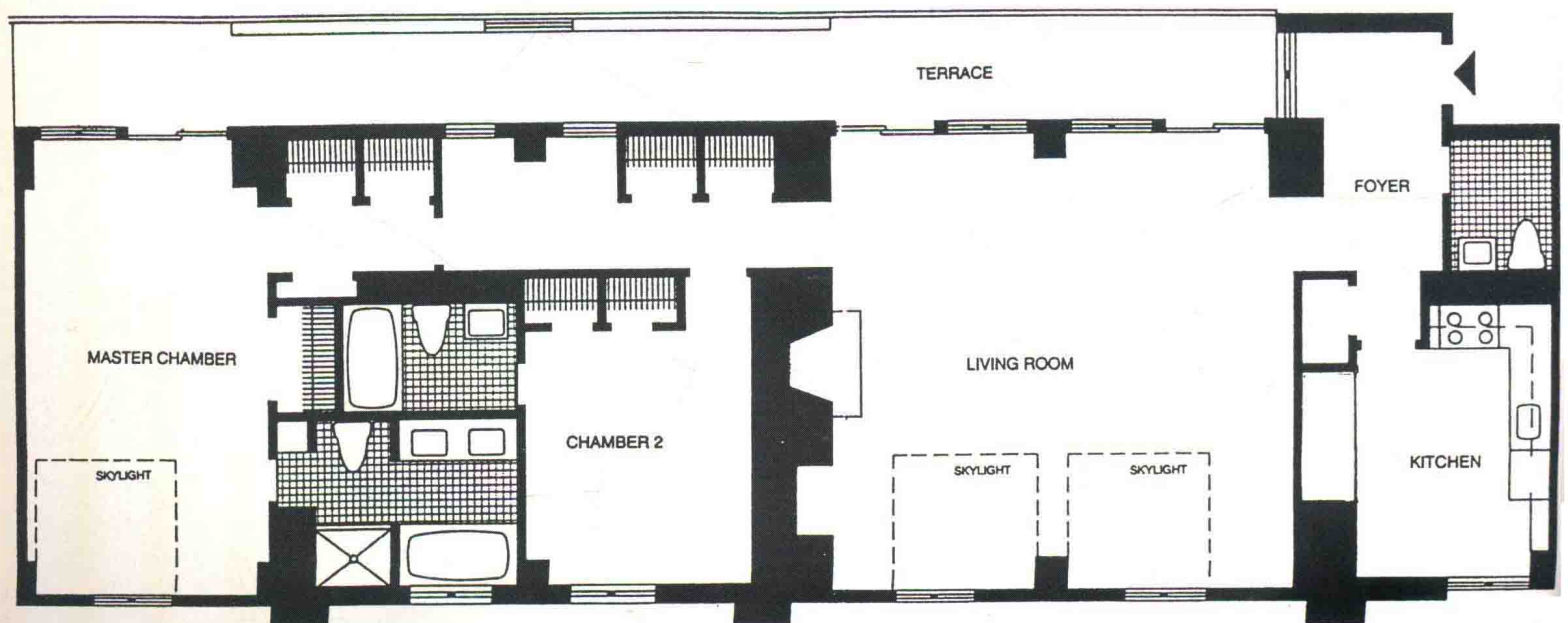
Guy Lindsay



finished exposed wood flooring contrasts nicely with European style furnishings. Monumental drape-ry/window surrounds command attention and further enhance the beauty of this design.

The garden is long and narrow, so the design was kept simple and unencumbered. Stone flooring, teak furnishings and an abundance of plantings are thoughtfully used to impart a tranquil feeling.

The color palette for this room is sensitive and unusual. The unusual Celadon green walls are further echoed in the fabrics and the antique paneled screen.



AN INTERIOR LANDSCAPE FOR A PRIVATE COLLECTION— *from Bauhaus to Memphis*

Anderson/Schwartz Architects



THE GRAND OLD APART-
ment buildings that rim
Central Park are minutes
away from some of the most
prestigious museums in the world.
But not all museum-quality objects
are on public display, many are
tucked away in the private residences
of nearby buildings. The design ob-
jective was to suggest a dialogue
with this important collection of
20th-Century furniture, including

originals and prototypes of notewor-
thy classics. The collection spans
periods from Bauhaus to Post-
modern, from de Stijl to Memphis
by such modern masters as Wright,
Breuer, Rietveld, Eames, Aalto, Sott-
sass, Noguchi, Mies and Venturi.
This body of work was amassed by a
young connoisseur of the furniture
and decorative arts who began col-
lecting as a teenager. His choices
include tables, sofas, rugs, ceramics,

Project Location
New York, New York, USA
Design Firm
Anderson/Schwartz Architects
Frederic Schwartz—Designer
Photographer
Todd Eberlee

