



PHOTO: ERIC PINEGOTI

ALL ABOUT:

Color

Color has the extraordinary ability to elicit a particular mood and create a certain ambience, which makes it a powerful tool in home design. But assembling the perfect palette today is way more fun than it has been in previous years when whites and beiges reigned supreme: Lately, homeowners have been more eager than ever to get playful with unexpected hues. Artistic wallpapers, print-wearing chairs, eye-catching window treatments, splashy rugs and patterned pillows are all making appearances, whether sparingly or abundantly. Combinations like white with black or navy will forever remain classics, as well as reliable backgrounds for pops of color, but know the rainbow is yours to pursue ever boldly. We turned to some of the nation's leading design pros for advice on how to approach color with confidence.

When interior designer Eddie Lee proposed surrounding the fireplace of his client's SoHo loft with a wall of hand-glazed cobalt blue tiles from Clé in Sausalito, California, he originally received pushback. Now the client says it's one of his favorite aspects of the apartment—due in part to the dramatic backdrop it provides for the Rashid Johnson work that hangs on the right.



THIS PAGE: DE LA TORRE PHOTO; PETER MURDOCK. OPPOSITE: DELROSE ROOM PHOTO; GREY CRAWFORD. DELROSE HEADSHOT; COURTESY DELROSE DESIGN GROUP.

Designer Ernest de la Torre had originally planned to use pink only on his client's sofas. "But she wanted the color everywhere," he says. "She said it made her happy." The custom coffee table was conceived by de la Torre and uses hand-dyed straw marquetry to get its plaid effect. Chairs in the sitting area are covered in a chocolate kidskin by Keleen Leathers.

While designer Kerry Delrose chose to keep the palette muted throughout most of this Upper East Side town house, he made an exception in the family room. He selected Paul Smith for The Rug Company's Swirl rug to riff off the colors in Kenny Scharf's *Division of the Sexes*, while Ralph Lauren Home's Modern Penthouse sectional and Hudson Street lounge chair keep things calm.



KERRY DELROSE
Interior Designer

Tell us about your approach with this room (above). This family room is truly where the whole family lives; it's the heart of the home. They are young and fun, and I wanted it to be chic and youthful. I usually do not tend to use bright colors, but here I incorporated muted tones of blues, oranges and lavenders. This particular

room is a departure for us, but the clients like bold, and it fit the family dynamic. **Why are neutrals as important as bright colors?** There has to be some neutrals to provide counterbalance. It can't all be color, or else it overwhelms. In this space, the walls are all cream lacquer wallpaper, and the largest element

in the room—the sectional sofa—is covered in white nubby linen. **In your opinion, what is the best way to incorporate color?** Most of our color comes in the form of art, accessories, objects and pillows. The primary pieces tend to be in neutrals, grays and whites, setting a clean background from which to

grow. Most small objects or pillows can be changed easily if clients tire of them. **And what's your favorite color to use?** Gray. It is easy to work with, goes with so many color schemes we like and is calming—like a cream or beige but with a little more life. I like the softer and medium grays, not the dark heavy ones.

Interior designer Jennifer Post transformed two apartments into one large airy duplex on Central Park West, connecting the two floors with a staircase constructed of stone, bronze and glass. A brightly colored geometric diptych, *Phoenix* by Sarah Morris, provides drama as one ascends to the second level.



THIS PAGE: POST ROOM PHOTO: JOSHUA McHUGH; OPPOSITE: POST HEADSHOT: KEN HAYDEN, FULLER HEADSHOT: COURTNEY NICOLE FULLER; INTERBROS, HART HEADSHOT: ANNE WATT.



CLOCKWISE FROM TOP LEFT: Jennifer Post, Nicole Fuller, Liliane Hart

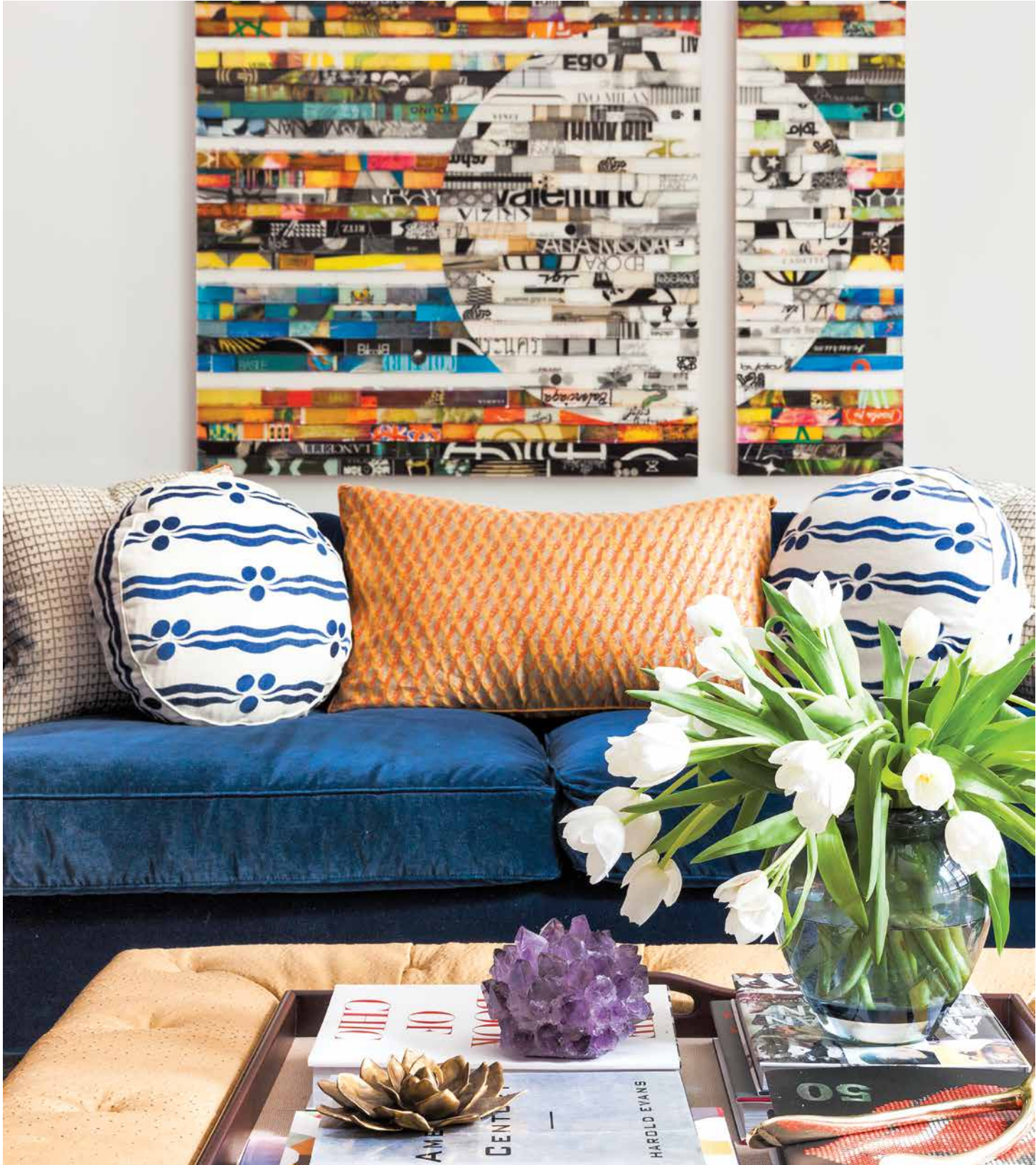
MAKE A SPLASH

When it comes to color, there are many approaches. Some designers tend towards neutrals and brighten up the palette with small splashes of color. Others layer different shades of the same hue, while still others live by the mantra “go big or go home.” However, no matter their approach, these designers agree on one thing: Color can make or break a room.

Jennifer Post: I use color to complement the room in a strong but understated way. It adds joy to my white elegant apartments. Color is important—it’s not an accessory, so I usually add it through art, not a pillow. For my interiors, we usually choose modern art, which tends to be bold in both color and thought.

Nicole Fuller: A color palette is one of the first elements we establish. For more conservative clients, I like pops of color in neutral rooms. For a bolder client, I love doing an entire room or a large fireplace wall in a rich, sexy jewel tone. But color choice is not always tied to personality as one might think! If a client is open to color, I usually present two options: one more conservative and another that is bolder. You would be surprised how many of the quiet, conservative types fall in love with strong bursts of color.

Liliane Hart: From the initial conversation with the client, colors are discussed. I’m there to give them homes that reflect themselves. I have some clients who want a light and fresh look, and I’ll give them whites, creams and beiges. Others want bright poppy shades; people are asking for those big splashes of color more and more. I tend to usually use softer hues, but I’m also doing a project in Tribeca that’s all bold shades. I also like layering different hues together.



Designer Sara Gilbane used indigo and burnt orange in the living room of her client's Tribeca home to give it a lively feel without being too retro. Here, a James Verbicky collage from Cheryl Hazan Gallery hangs above a couch from Montauk Sofa upholstered in Cowtan & Tout royal blue velvet.

THIS PAGE GILBANE AND OPPOSITE KEMBLE PHOTOS: ZACH DESART, OPPOSITE: HANCOCK/ROBERTS PHOTO: ERIC PASEDL



Below, left: Designer Celerie Kemble swathed the entryway of this Gracie Square home in—appropriately—Gracie wallpaper. “The light and fog off the river went a long way to informing our palette of gray pearl, soft aquas and flashes of citrus yellow, like sun glints on water,” Kemble says of her color choices.

Below, right: For the interiors of an 1898 Upper West Side town house, Deborah Hancock says she and fellow designer Lucien Rees Roberts took their cues from “old European apartments, where a modern furniture scheme had been inserted into a historical interior.” The custom dining chair is by Rees Roberts + Partners and sits beneath the splashes of color in Sol LeWitt’s vibrant artwork.