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"BROADWAY BOOGIE," OIL WITH GOLD AND COPPER LEAF ON CANVAS, 20" X 18", BY KAY JACKSON

APRIL 2007

PUTTING IT ALL T



BY DONNA CEDAR-SOUTHWORTH

If a room makeover is on your spring agenda, take a look at what the experts are saying about what's hot and what's not. Seven designers from the American Society of Interior Designers (ASID) reveal trends in color, materials, furniture and appliances and address the overall tone of restraint in our interiors. It seems we are opting for comfort, peace and tranquility. Rich and luxurious, yes. Ostentatious, no.

COLOR MY WORLD

Denise Turner, ASID, CID, is a member of the Color Marketing Group, an international organization made up of industry representatives ranging from automobile manufacturers to fashion designers who gather twice a year to predict trends in color. In 2007, she says, the palette has shifted from two directions, the reds and the blues: "Reds go anywhere from blue-based reds to orange-based reds. . . . Reds are all over. Blues go from blue all the way to blue-green; the blue-greens, the reds and the blues are the most diverse part of the palette. The blue-greens, like the spa colors, are tranquilizing—they make us feel safe; they're comfortable and continue to be in demand. Reds that are popular are spice tones. Browns are still in—and include colors like 'toast' and 'coffee bean.' Spicy colors, cinnamons and terracotta are big, and teals are all over the board." The hot color in 2008 is teal, says Turner, 'almost like the Tiffany blue-green.'

TOGETHER

keting Group's 14-member Visionary Group, which met in October 2006 to determine the colorations for 2012 and beyond. "We're going to be seeing a strong influence between now and 2012 of shifting toward the Asiatic type of colors," she says. "Those are bright yellows, pinks and mauves. We're going to be seeing more of the mauve tones coming back very dramatically around 2011-2012. Right now in 2007, the current colors are the brown tones—the browns, rusts and cinnabar reds. We're transitioning from the darker browns and we're going more toward the rusty browns and sages and basils of a few years ago. We're starting to offset their principal reign by literally 'infusing' a deeper aqua green-blue—almost a teal, like we had in the early '80s. And we're mixing that with tobacco browns. Our oranges are toning down; they're not as bright—they're getting toward that cinnabar red. And then we're just sparkling in touches of blackened brown—just a touch. In other words, true black is being replaced by that almost 'coffee bean' black-brown. The major brown is reddish-based, tobacco brown."

FLOORS, WALLS and IN BETWEEN

Just back from the recent *Surfaces* convention, Burnett says wool is "the story" when it comes to floor coverings. Wool carpeting is unique, she says, because it removes "volatile organic chemicals from the environment, changes them molecularly and doesn't put them back out into a room. Major manufacturers are now producing some exciting new wool products. "Wool fiber is naturally crimped, and you can get more unusual twisting and chunkiness to the yarns," says Burnett. "Woolrich Carpet has a wool that is literally striated like silk striated wall covering—it looks like silk for the floor." Additionally, the wool has crunchy, chunky twists, "as thick as your wrist almost," says Burnett, "but they don't catch your heel."

Marcello A. Luzi, ASID, has seen a shift from traditional oak floors to more exotic materials: Brazilian cherry, Brazilian walnut,

sapele, mahogany, bamboo and cork. "Now we've just sort of discovered or rediscovered all these other woods out there," he says.

Luzi is also seeing a lot of interest in luxurious tile and stone, particularly for bathroom floors: "Luxury seems to be coming back.... It's not necessarily ostentatious—just good quality."



When it comes to walls, Luzi is using less paper and more painted wall treatments: "There are a lot of really interesting and rich treatments from Venetian plaster, the sponged effects that we've been doing for a long time, but now more like a Tuscan stucco wall. I'm even doing plaid striated walls—which is striated like a thin stripe, and when you do it in a plaid and multicolored, it's just a really 'painted' effect on the wall."

Patrick Schmidt, ASID, notices more companies like Benjamin Moore and Farrow & Ball coming out with water-based paints, which are good for the environment. This trend ties in with a new interest in "green design" that is now transitioning from commercial and public interiors to residential spaces.

Schmidt also points to exciting trends among textile manufacturers such as Brunschwig & Fils, Schumacher, Beacon Hill and Clarence House: "They have really eye-pleasing ottoman textures and chenilles, so when you're sitting on a sofa, there's something there—it's worth the money you spend on it. A very striking room could be done with deep, dark brown walls, with off-white furniture and everything in that color range, but the different texture gives it a different look and feel."

Gioi Tran, ASID, is an interior design instructor at the University of California-Berkeley. Many of his Bay area clients opt for blends of

FACING PAGE: COMFORTABLE ELEGANCE IS CREATED FROM STYLISH SOFAS, CHAIRS, TABLES, LAMPS AND OTHER ACCESSORIES AT NORWALK THE FURNITURE IDEA; THIS PAGE: CRISP, CLEAN AND STYLISH PLANTATION SHUTTERS FROM NEXT DAY BLINDS

materials, particularly silk/cotton or cotton/wool because they offer durability to the material along with the luxurious texture. "I do use 100 percent silk, but it's used as an accent—in a pillow, for example," says Tran who works with clients of all income levels—from young couples just starting out to couples who own several homes."

The trend in window treatments is a cleaner look, says Tran. The roman shade and valance is no longer "this scalloped, pillowed cloud—it's a straight line—it's clean. Window treatments have become very tailored." The days of 300 yards of Parisian silk cascading onto the floor are over, he says: "The ostentatious look is gone, but still you know that there's effort and design detail."

According to Alene Workman, FASID, the use of light-emitting diodes (LEDs) is "exploding on the market." In fact, she says, experts predict that homeowners will switch entirely to LED within the next ten years: "Incandescent lamps burn out more quickly; LEDs have a much longer life. [They are] tiny little bulbs with a huge amount of explosive light. The applications are wonderful—you get cool light, warm light, in-between light and colors. It's being used in cove lighting and down lighting where you have special



applications within a cabinet. You can light a rod in the closet so you can see your clothing directly lit. You can have strips of them and rows of them and curves of them. The intensity of LED is amazing."

Workman is also seeing more use of colored, backlit and textured Plexiglas in walls and shelving: "It just adds a shot of a strong color into something that really is kind of cool and gives a more contemporary feeling to things."

FURNISHINGS

When making decisions about furniture selection, Alene Workman advises hiring a professional designer "to make sure the scale fits the space." She's heard too many horror stories about furniture not fitting into elevators or through doorways. "We do a lot of modern furniture, modern design and archi-

tectural detailing," she says, "but we mix transitional so it's not sterile. We use a lot of beautiful wood, so it's warm and interesting. Woods should have some consistency and the tones should work well together." Although Workman finds that mixing woods can be interesting, she cautions against using too many varieties.

Linda Blair, ASID, looks for furniture that is ergonomically cor-

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rect. The first question she asks a man is whether he has a comfortable chair and good lighting. "Getting your feet elevated a little is good and more chairs come with ottomans than not. Rooms can have multiple ottomans—they're very usable in different ways."


Patrick Schmidt works under the ideal that "we want the finished room to look like it was collected over time. We don't buy 'suites' of furniture—we don't have the headboard, chests and drawers match. They may be in the same wood, but there's a different finish on it, or an antique piece brought in. You want it to be warm and comfortable."

Marcello Luzi has observed a blending of traditional and modern elements in furniture choices: "People are not going to the real traditional, but not severe contemporary either. There's a lot of transitional stuff coming in. There is a hint of the past, but a cleanness and freshness for today, so we will call that transitional, not contemporary."

WHY HIRE a PROFESSIONAL?

All the experts agree, relying on an interior designer saves time and money. "We have excellent project management skills—we've done this thousands of times," says Marcello Luzi. "We're a know-

ledgeable source in products and trends and what's good and what you should avoid. We can think far out of the box and really have a vision that we create for you and implement for you." A designer, says Alene Workman, "is the only person specifically educated by training and

experience to work on an interior for the home." The goal, say these experts, is to help clients invest in quality design that will last. 

SOURCES

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Patrick Schmidt, ASID, J. Baker Interiors, Carmel, Indiana

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Alene Workman, FASID, Alene Workman Interior Design, Hollywood, Florida

FACING PAGE: UPDATED ELEGANCE: A TRANSITIONAL TWIST TO THIS CAPITOL HILL VICTORIAN BY DÉCOR BY DENISE

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