

The generous volumes of the rooms in designer Vance Burke's midcentury Palm Springs getaway offered the ideal spot for bold artwork, including the Jon McCafferty painting and Damien Hirst serigraph in the living room. Even the furnishings have an artful presence—a curvy green Paola Lenti chaise does double duty as functional sculpture.



BURKE ROOM PHOTO: RICHARD POWERS; BURKE HEADSHOT: BETH COLLIER PHOTOGRAPHY; PARRELLA HEADSHOT: ED OLEN; GENTILE HEADSHOT: ED OLEN; BULLARD HEADSHOT: TM STREET-PORTER.



CLOCKWISE FROM TOP LEFT: Vance Burke, Leo Parrella, Martyn Lawrence Bullard, Lori Gentile

## MAKING THE RAINBOW WORK

When it comes to color, there are as many takes as there are shades on a color wheel. Sometimes going big and bold with jewel tones is the answer and sometimes it's all about going quieter with neutrals and letting the view, the art or the architecture take center stage. And, as these designers can attest, sometimes color might just come to the rescue.

**Vance Burke:** In Palm Springs, a vacation vibe is always in play, so here (shown) I used citrus tones to offset the desert neutrals. I am a believer that the location of the project affects the color choices. For a home in Vermont, I once painted a guest room floor fire engine red, a ceiling pale aqua, and inside the bookcases raincoat yellow. To bring the room to order, we covered everything in a crisp black-and-white ticking. When you walked into the room it was fresh and fun—but when tucked into bed—serene.

**Leo Parrella:** Color is key to our designs, whether we make bold choices or choose an absence of it. When working on a recent oceanfront project, we intentionally refrained from using any color on the walls, instead allowing the dramatic blues of the ocean to engulf the home. Reinforcing the colors of the Pacific, we used bold vintage Japanese indigo textiles throughout.

**Martyn Lawrence Bullard:** Color to the rescue—that's always my mantra. When

a room is dark, I add a bold color. It immediately gives the space soul and an inner light from the depths of its tone. Clients can be scared of too much color, so I choose one primary hue and add layers of the same tonal color to make them comfortable. Once we have established that, I then add more shades that coordinate and spice up my palette. I like color on both the walls and the fabrics. Sometimes white is the perfect backdrop for a heavily patterned fabric, but often I will pull the prominent color from a fabric or rug and add that to the walls to create a harmonious color flow.

**Lori Gentile:** My process depends on the clients' taste and relationship to color. One of the first questions I ask is, "What are your favorite hues?" I love to look through my clients' closet and see what shades and patterns they wear. This tells me a lot about their comfort zone. Bottom line, though, is there is no one way to work with color. There are no rules—just creative minds bringing unique possibilities to every project.