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“Colors answer feeling in man; shapes answer thought; and motion answers will.” - JOHN STERLING

As interior designers, one of the most common requests from clients is assistance with color. Instantly our minds leap to---“The color of the tile, the wood floor, the cabinets, the walls, the refrigerator, the ceiling, the sofa?”...etc., etc., etc. **All elements have color.**

Yet, there is no other service in our business that is more personalized. As you will see in this issue, both the psychology of color and the physiology of color are uniquely individual. Your friends may have an opinion whether you installed the wrong countertop, but hardly anyone will tell you that you selected the wrong color.

This is because everyone understands that color is personal. However, the blending of all of the elements in a residence or office environment does require an understanding of the impact of hue, tint, shade, contrast, lighting impact throughout the day and evening, luminescence, object shape, surface texture, underlying tones, and combination of these variables and their effect on the success of the completed project.

The project for John and Barbara Bender that is shown in these photos is a residence used part-year and is north facing. During previous winters, they said the kitchen felt dreary. They have a love of high-energy colors and wanted their kitchen to be joyful. All seem to agree that objective was achieved and is a great application of color.

With a love for the outdoors, I constantly struggle trying to achieve the incredible color blends and effects we see in nature. It is impossible to capture the sunset wrapped with clouds as it drops on the Owyhees. The effect of the single hot raspberry wildflower in the sea of fresh green is a true study in contrast. While difficult to copy, the colors we see around us inspire us to more interesting and beautiful interiors. Mother Nature is not shy with color.

We hope you enjoy the information we have included in this edition of our newsletter. We look forward to joining with you in the successful application of your color objectives in your personal environment.

- Joan Adkins | Owner

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Interior Design Color Psychology

Color... It's all around us. From the green grass below to your favorite black slacks, color has a profound effect on how we feel both physically and mentally. When working with an interior designer in selecting colors for your home, you're naturally drawn to certain colors because of the way they make you feel. Enjoy the following information on the emotional and spatial impact of the multitude of color choices. - Sonya Lenzi, M.A. Allied ASID, Allied IDI



Black is the color of authority and power, stability and strength. If you use black in small doses, its main psychological effect will be to 'underline' your home's chic sophistication.

White, in Western societies, is used to create an airy, pure, clear, serene feel for a home. On floors, walls and furniture, the color white can make a room feel larger than it is and add a crisp freshness to an interior design scheme.

Gray is dignified, conservative, and carries authority. Gray is controlled and inconspicuous and is considered a color of compromise, perhaps because it sits between the extremes of white and black.

Red is inherently exciting and the amount of red is directly related to the level of energy perceived. Along with the color orange, red is a favorite with the food-packaging industry and with restaurants because it enhances appetite.

Pink is the most calming of all colors. The psychological effect of the color pink is soothing

and comforting. Think of pink as the color of romance, love, and gentle feelings.

Blue is seen as trustworthy, dependable, and committed. The color of ocean and sky, blue is perceived as a constant in our lives. As the collective color of the spirit, it invokes rest and can cause the body to produce chemicals that are calming. Blue is the least "gender specific" color, having equal appeal to both men and women.

Green in interior design is a bit of a challenge - green is one color that can really go wrong on walls and fabrics. I think this is because the natural greens we have around us are never just one color. Even a small blade of grass contains several hues of green. One way to use the color green in interior design is to combine different hues of it. You could also try mixing a tiny bit of the complementary color, red, into your green paint. That mutes it slightly and adds complexity and depth.

Yellow shines with optimism, enlightenment, and happiness. Yellow will advance from surrounding colors and instill optimism and energy, as well as spark creative thoughts. A person surrounded by yellow feels optimistic because the brain actually releases more serotonin when around this color.

Orange, a close relative of red, sparks more controversy than any other hue. There is usually strong positive or negative association to orange. It's the color tied most to fun times, happy and energetic days, warmth and organic products.

Purple embodies the balance of red's stimulation and blue's calm. This color stimulates the brain activity used in problem solving. In interior design, use purple most carefully to lend an air of mystery, wisdom, and respect.

Brown can add warmth and depth. It can inject earthiness into a cool or neutral color combination and make it more welcoming. Brown is most associated with reliability, stability, and friendship.

may give off a light spectrum from its surface, but that spectrum is further affected by the object's illumination and its reflective properties, as well as our viewing angle. Then there are varying abilities of a human retina cell's sensitivity to light of different wavelengths. Light is always reduced to three color components by the eye - red, blue and yellow, but it is the level of stimulation within the receptor cells, or "cones" within the eye that enables us to distinguish colors from each other. Interestingly, all the light spectrums together make "white," while the absence of any make "black."

Some people's color-sensing cones are missing or less responsive than normal to incoming light and they are then said to be color blind, but the proper term is color deficient, as almost everyone sees some colors. About 7% of males and 0.4% of the females in the U.S. have difficulties in perceiving red/green, the most common color deficiency, but almost everyone does see the color blue.

Finally, the optic nerve transmits the information the eye receives to the cerebral cortex for interpretation. Our brains seek context, and it links what the eye sees in a physiological way that veers into the psychological. Our perception of color, just as with anything human beings observe, is subject to being shaded or illuminated by our brain's determination to fill in gaps and ascribe meaning and memory. We marvel at how our brains "blend" color dots when we see an Impressionist painting or a computer-generated pixel portrait. Thus, our brains can play tricks. Color adjacencies matter. It is not a red apple we see, really, but thousands of shades and tints of the hue we call red radiating from the round, reflective surface.

So for those who need help seeing red and blending color, Carol's designers are here to help. Understanding and enjoying color is a major component in a designer's life, and we love sharing!

- Linda Zaccheo, ASID



Rug Knowledge GUEST ARTICLE - FeizyRugs

Rugs come in many different colors, styles and shapes. There are also several different ways to make these beautiful floor coverings. Rugs can be divided into two categories: handmade and machine made (or power loomed). Handmade rugs can be sectioned further into three types: hand knotted, hand tufted and flat woven.

Hand knotted rugs are by far higher in quality than machine made rugs. These investments, possessing a high resale value, will last through generations. The construction of these rugs is much stronger than hand tufted, flat woven or machine made rugs. The fringe in a handmade rug is actually the warp thread of the rug, running through the rug from end to end. The knots tied are compacted tightly to form a very dense and strong structure that can withstand many years of hard use.

The piles of hand tufted and hand hooked rugs are constructed by injecting a "U" shaped loop of yarn loaded onto a tufting gun through the back of a canvas backing to form the pile. The fast tufting technique enables the manufacturer to produce these rugs more quickly and with less labor, enabling faster delivery to the market. It is for these reasons that hand tufted rugs can easily

cost 10 times less than a hand knotted rug of the exact same size.

Flat woven rugs are pileless rugs. Some common flat weaves are Kelims, Dhurries, Soumaks, Needlepoints, and Aubussons. The diagram is placed directly behind the loom so the weaver can look through the warp strings at the diagram.

Machine made rugs are woven on power looms operated either by hand, machine or computer, hence their alternate name—"power loomed." The design and colors are determined, and a computer card is created which tells the computer which size and color rug it needs to produce. The loom is strung with a warp of jute, or sometimes cotton. The rug is then woven using wool, nylon, polypropylene, olefin or another suitable yarn. Some common synthetic materials are olefin, which is resilient and if heat set, is not as shiny as many others; polypropylene, which tends to flatten more readily; and nylon which is generally less durable.

Thanks to FeizyRugs for their guest article. We look forward to assisting you in the selection of the very best rug for your personal requirements.



manufacturing process utilizes a bench made upholstery process. In this process, one upholsterer works on all parts of one piece of furniture from the beginning to the end.

We invite you to come to our showroom to show you the full collection of contemporary designs, diverse fabrics and optional finishes. We are sure you will think they are as stunning as we do! - Shirley Shaffer | Interior Designer



OPERA IDAHO'S MARDI GRAS | A Hollywood Affair. This event was held on Jan. 29th @ the Arid Club. Sonya Lenzi gave 3 hours of design consulting to the auction. The auction raised \$35,000.



GIVING TREE | Monica Walker joined the Children of St. Joe's to create a "Giving Tree" for the 2010 Festival of Trees. The tree was donated to City Lights and included over \$2000 of food.

Q&A WITH THE CAROL'S HOUSE DESIGNERS

What are your current favorite colors?

JOE KUBIK | I still really like to work with neutrals. They are comfortable and you can bring any new color in to the palette, and then quickly dispose of it when you get bored with it.

LINDA ZACCHEO | A rich marine blue, nearly navy, as a background for lime, fuchsia or yellow, and bold graphics.

SONYA LENZI | Right now, my favorite paint color is Healing Aloe 1562 by Benjamin Moore. It looks sage green, grey or aqua/green/blue depending on the amount of light in the room and the time of day. It is unique, pleasing to the eye, and soothing.

MONICA WALKER | Blues. With everything that is going on around the world, it is nice to have a color that represents freedom, strength and new beginnings.

SHIRLEY SHAFFER | The warm coloring of my living room is an example of my favorite color scheme: The large area rug is rich, pure green (like grass at dusk in summertime), bordered by cinnamon-colored old oak floors. The walls are a warm honey/cantaloupe color and the ceiling is painted to look like a soft aqua sky with sun-lit cream and honey-colored clouds. Patterned fabrics tie these colors together and a black baby grand piano adds a touch of drama. I love it because it is inviting and ageless.

How We SEE Color



It has been determined by studies that the human eye can distinguish about 10 million different colors! It is a complex process, and as with all things human, endlessly variable.

Each of these steps affects the result. An object

Made in the USA

Thayer Coggin was founded in 1953 as one of the three pioneers in the production of modern furniture and has been regarded as a trendsetter in the industry. This family-owned and operated business, located in High Point, North Carolina, is known for its innovative and distinctively modern designs, many of which are now recognized as modern classics.

Thayer Coggin's high-quality craftsmanship and comfort set them apart from all the rest. Thayer Coggin produces the majority of its own frames, so they can maintain the quality of kiln-dried 5/4 hardwood frames. The foam materials are environmentally safe and are manufactured without the use of ozone destroying CFC's. The