

SHERWIN-WILLIAMS®

SPECIAL ISSUE 2015

# stir®



## 2016 COLOR FORECAST

colormix™ 2016 sends us in passionate pursuit of a shared color consciousness.

## SNEAK PEEK: NEW COLOR SYSTEM

A refreshed palette. Ergonomic color tools. The new ColorSnap® system is poised to power your practice in 2016.

## COLOR PERCEPTION: IS IT RELATIVE?

To find out, we asked the scientists who study it.



## The Sherwin-Williams Company

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*STIR*® magazine is published by  
Hanley Wood, LLC, on behalf of  
The Sherwin-Williams Company,  
for interior designers and architects.

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Printed in the United States,  
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## More Power for Your Practice

**I**n this issue of *STIR*, Sherwin-Williams is proud to announce the launch of our new ColorSnap® system, a fully integrated system of colors, apps, tools and experiences that will add power and creativity to your design practice. Several years in the making, the ColorSnap system includes an array of new colors and a new suite of professional design tools you're going to be excited to learn more about (p. 2).

In this issue we're also introducing you to our 2016 Sherwin-Williams colormix™ color forecast (p. 10). In the coming year, colormix will take you in passionate pursuit of a new color consciousness — one defined by optimism, wellness and astonishing advancements in technology and material science.

I'm once again grateful for the hard work of the Sherwin-Williams color team in producing our color forecast. This year, I was joined on that team by product finishes expert Kathy Andersson; fashion and trend expert Becky Ralich Spak; commercial markets specialist Kelly McCrone; residential market specialist Karrie Hodge; and global color experts Carol Derov and Patricia Fecci.

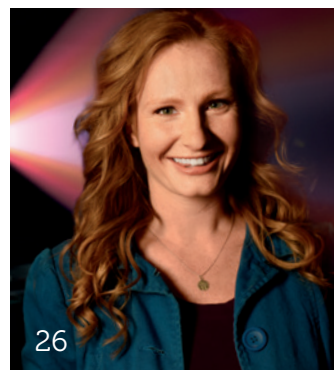
If you're interested in gaining a deeper understanding of our color forecast, check out one of our uplifting color trend presentations. Held in dozens of locations around the country, it will earn you 0.1 CEU. Stay tuned to our Facebook page ([facebook.com/SherwinWilliamsforDesignersArchitects](https://facebook.com/SherwinWilliamsforDesignersArchitects)) or follow us on Twitter @SWDesignPros where we'll post more about these events as they're scheduled.

Enjoy the new *STIR*!

Sincerely,

*JACKIE JORDAN*

JACKIE JORDAN  
Director of Color Marketing  
The Sherwin-Williams Company





#swstir

Have a question, comment or idea related for *STIR*? Just include the hashtag #SWStir when you share in your social channel of choice, and **join the conversation!**

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# COLORchips

WHAT'S NEW FROM  
SHERWIN-WILLIAMS

*Coming Soon:*

## THE ALL-NEW COLORSNAP® SYSTEM

*Color specification will be faster, easier and more intuitive with this fully integrated system of colors and tools designed to work how you work.*

Imagine a color-selection tool set that was designed to work together seamlessly, no matter where you or your clients begin a color journey: in-office, on-site, in-store. Imagine moving back and forth between integrated digital tools, a fan deck and samples, saving and sharing colors intuitively — and ultimately specifying color more quickly. Now imagine all of these tools being ergonomically designed to work how you work as a professional.

You're now imagining the ColorSnap system, Sherwin-Williams first-ever fully integrated color-selection tool set, powered by an enhanced palette. The ColorSnap system includes a refreshed palette with nearly 200 new colors, redesigned mobile apps and online selection tools, and an updated in-store display rolling out by year-end. Beginning in early 2016, a new suite of ColorSnap professional tools will be added to the system, all working together to streamline color selection and specification.

Today you can start by finding inspiration on your phone and saving colors for later on [myS-W.com](http://myS-W.com). Virtually paint a room for a client with the swipe of a finger. Or, by the end of the year, visit a new ColorSnap Studio™ at your local Sherwin-Williams store, where you can find and compare 2x3-inch chips — instead of strips — arranged primarily by color family, and then by saturation level.

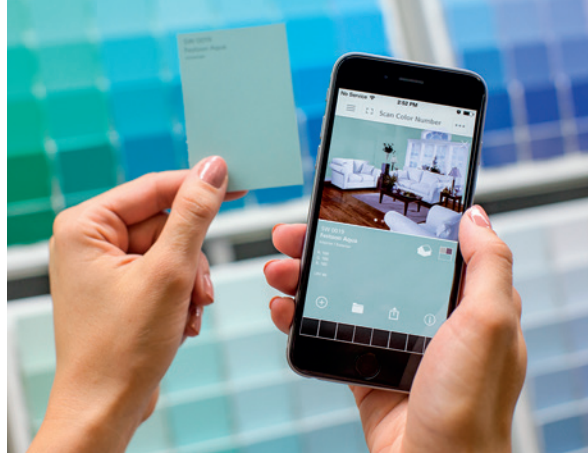
"The ColorSnap system is more than the sum of its beautiful color and state-of-the-art tools," says Jackie Jordan, Sherwin-Williams director of color marketing. "Through comprehensive study of how design professionals and consumers experience color, we've engineered a more intuitive and ergonomic way to navigate color. Experimenting with color as you move seamlessly between tools has never been this fast, easy and empowering."



### REFRESHED PALETTE

The engine at the heart of the ColorSnap system is more than 1,500 carefully curated hues regrouped by family to improve your wayfinding — and it's the same in every tool. You and your clients will find your favorite Sherwin-Williams colors are still there, now complemented by nearly 200 gorgeous new hues to round out the palette. You'll be thrilled to find neutrals, whites and subtle grays bundled together for the first time.





## HERE'S HOW YOU CAN GET COLORSNAP!

**ColorSnap Mobile.** Download the mobile app for your iPhone, Android and iPad.

**ColorSnap Visualizer.** You can begin using the redesigned ColorSnap online tools today! To get started, visit [sherwin-williams.com/visualizer](http://sherwin-williams.com/visualizer).

**ColorSnap Studio.** Each of the more than 4,000 Sherwin-Williams stores will have a new ColorSnap Studio in place by year-end. This will include a color wall and chips representing all the colors of the enhanced palette. Contact your local Sherwin-Williams location.

## COMING IN 2016: NEW PROFESSIONAL COLOR TOOLS

Available in 2016, the ColorSnap Design Pro Suite will include:

**Redesigned Sherwin-Williams fan deck.** Our complete color palette is showcased within a durable case that is easy to open and close with an elastic band to keep it secure.

**Palette guide.** This easy reference tool will allow you to see all of the colors in the palette by color family — in one place.

**Color folio.** Save extra samples of your favorite colors in this convenient folio.

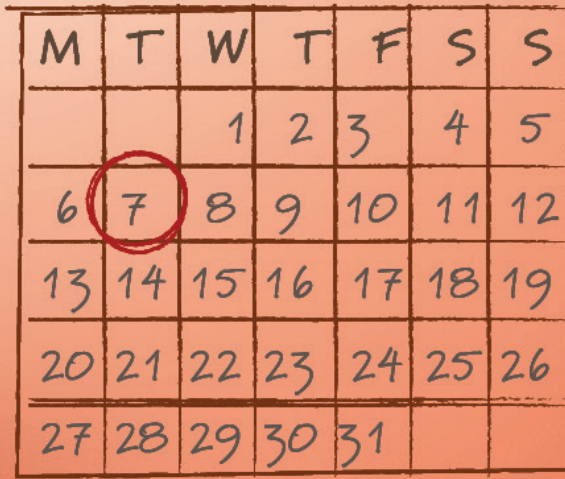
**Portable or desktop kit.** This kit will contain our complete palette in eight binders organized by color family, with 4x4-inch color samples on heavy paper stock, perforated for easy removal or reordering. The kit will be available either as a desktop kit with a shelf tray or as a portable kit with a carrying bag.





# Sketch Pad™ Dry Erase Coating

- Turn any wall into a dry erase board!
- Clear gloss coating lets the wall color show through
- Ideal for small or residential spaces



## Bring Out the Best in Your Color Selections

*As a designer, you wouldn't specify the color of a countertop without also specifying the material. Paint shouldn't be treated any differently. For the optimal end result of your project — and your client's satisfaction — using the right paint product is just as vital as the color selection.*



### Emerald® Paint: Now in Cleanable Flat and High-Hiding Accent Colors

- Expand your design options with the industry's first washable true-flat finish
- New high-hiding accent bases deliver true color in fewer coats
- Meets the most stringent VOC regulations



### Cashmere® Interior Acrylic Latex

- Ultra-smooth appearance and silky finish
- Self-leveling formula minimizes brush and roller marks
- Pearl finish is available along with flat enamel, low luster and medium luster



### Harmony® Interior Acrylic Latex

- Odor Eliminating Technology helps reduce odors of organic origin such as pets, cooking and smoke
- Formaldehyde Reducing Technology helps improve indoor air quality by reducing VOCs from possible sources such as insulation, carpet, cabinets and fabrics
- Contains anti-microbial agents to inhibit the growth of mold and mildew on the paint surface
- Available in flat, egg-shell and semi-gloss
- Zero VOC formula

Visit [sherwin-williams.com/residentialspec](http://sherwin-williams.com/residentialspec) to:

- Learn why designers are recommending Sherwin-Williams products, in addition to colors, to ensure their design vision is achieved.
- Download the free Residential Guide Specification with details about paint products to recommend on your next project.





# SECOND thoughts

Originality ensues when  
color meets flea-market finds in  
a designer's most personal project yet.

by KITTY SHEA



Two thrills await designers who scour garage and estate sales, flea markets, Craigslist and the like for home appointments: the thrill of the hunt, certainly, but also the thrilling outcome when a hodgepodge of stuff transforms into interior harmony.



Jennifer Harrison-Ciacchi first experienced the hunt as a “teeny, tiny baby in a backpack,” bouncing to garage sales on her mother’s back. “Mom is very creative with antiques. She’s always had secondhand as a go-to,” Harrison-Ciacchi says. “By the time I was 4 years old, she would drag me up driveways and I loved it; I couldn’t wait to see what [the sellers] had.”

Harrison-Ciacchi, who grew up outside of Cleveland, and resides there still, was similarly drawn to color as a little girl: Witness the kindergarten artwork still in her possession. With enough credits to graduate high school early, she instead stayed enrolled and took five daily periods of art classes junior and senior year.

In college, her graphic design study taught her much, including that she “didn’t want to be forced to do art I didn’t love,” whereupon she “got out of there” to focus on her own path of art and design. Her personal and professional worlds later collided when she met her husband, a general contractor. His Sharkey & Son Construction Co. became the perfect complement to her own residential design practice FleaMarketFAB.



Soon Harrison-Ciacchi was working on her most personal project yet: 3,900 square feet of new construction to house their blended family of five kids, all since grown and gone.

Three dogs and two white slip-covered sofas remain — “I wash everything once a month,” she concedes — otherwise, the couple’s empty nest is newly filled with secondhand thrills culled from her basement and garage stashes.

“Some people call it hoarding,” she says with a laugh, “but when you find that one piece — an Eames chair or oil painting, or something that’s \$15 and you know that out in the design world it’s \$700 — you’re just not going to pass it up.”

She gets away with such random resourcing — Harrison-Ciacchi says approximately 80 percent of the furnishings and accessories she uses are secondhand — because she exercises discipline elsewhere, namely with color.

“It’s very important to me that all my rooms make sense, particularly in an open floor plan. I keep the flow and don’t break spaces,” she says. Using similar wall colors throughout lets her introduce pops of color via art or accessories — pops that then thread that color to an adjacent room where it gets independent treatment. She chose complementary shades of gray throughout the home, using Emerald® Interior Acrylic Latex and Sherwin-Williams Duration Home® Interior Acrylic Latex. “Everything has to visually carry for me.”

#### >> SEE MORE WITH JENNIFER

Watch the video of our visit at [sherwin-williams.com/emeraldstir](http://sherwin-williams.com/emeraldstir).

#### >> JOIN THE #SWSTIR CONVERSATION

Share your opinion or ask about our interview with Jennifer!





## DRAMATIC DUO

An ode to Harrison-Ciacchi's affinity for black and white, the living room speaks as well to her love affair with mid-century modern.

A warehouse-sale painting above the fireplace enlivens the otherwise neutral palette, centralizing the gold tones. The Moroccan rug grounds the room in color without resorting to over-accessorization.

"One impactful piece can re-create a space that has little color in it," she says. "The rug also serves as a transition to other spaces, creating a color change that you don't even realize." Nor would visitors realize that the old seed store grain cabinet came from Craigslist, the pelts and furs from flea markets, and the early 1980s brass shelving units from a trash heap.

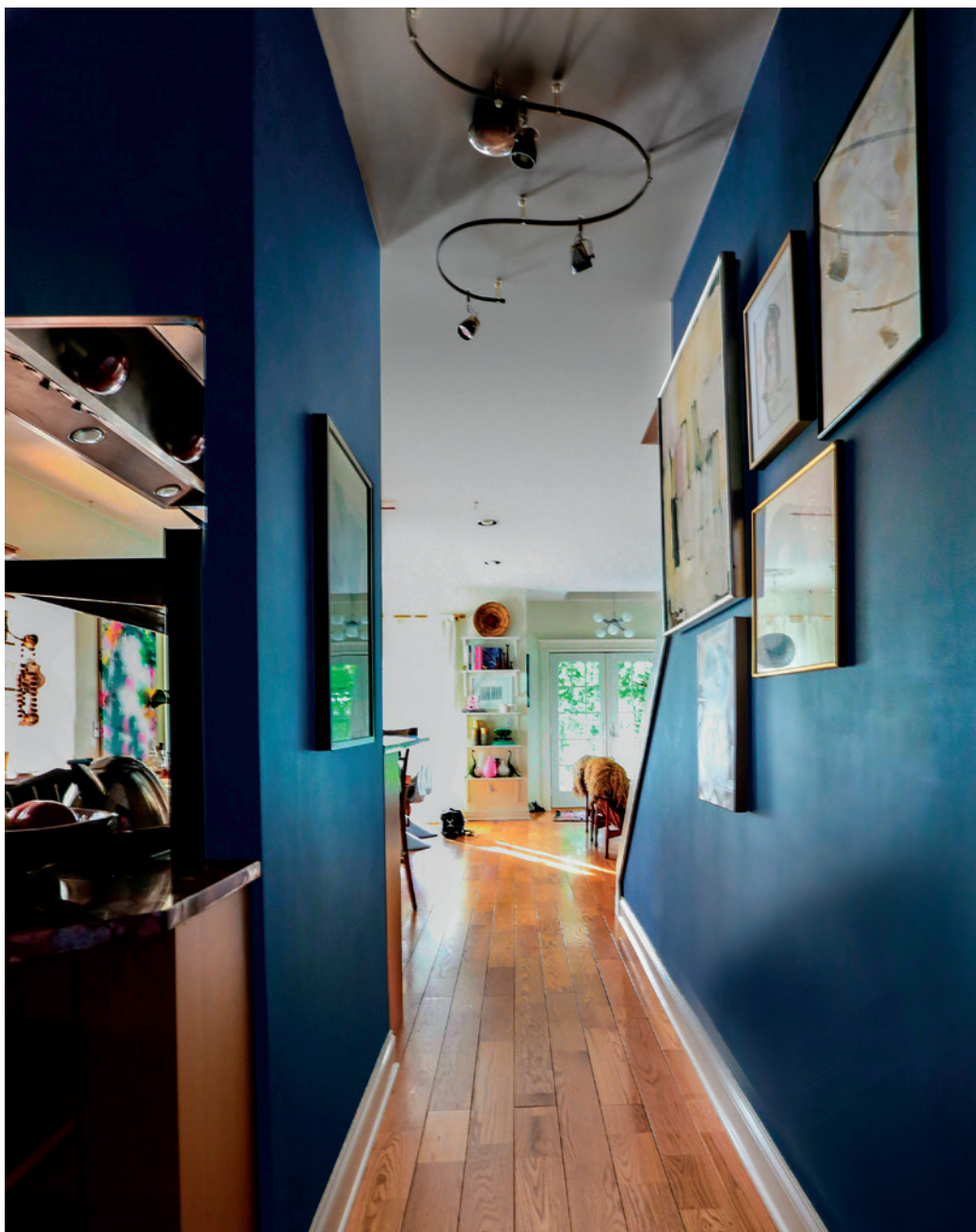


SW 7008 Alabaster

COATING: Sherwin-Williams  
Duration Home® Interior  
Acrylic Latex







## BLACK AND BLUE BEAUTY

According to Harrison-Ciacchi, "Everybody thinks that blue and black isn't a good color combination. They're so wrong about that." The trick, she says, is going with an indigo shade whose backing is black — how Sherwin-Williams creates her chosen blue — versus a royal blue that has too much white and yellow in it.

"A lot of people find fear in color because they don't understand it. Once you understand the color makeup of the formula, you can cheat a little bit, knowing that if you use one of those colors as an accent it will work." As an accent, or as a bridge. The blue's black backing is enough to connect the hallway to the black in the adjoining room's schematic.



SW 6244 Naval  
SW 7008 Alabaster

COATINGS: Sherwin-Williams Duration  
Home® Interior Acrylic Latex and  
Emerald® Interior Acrylic Latex





## REFINED RUSTICITY



SW 7632 Modern Gray  
Coating: Sherwin-Williams  
Duration Home® Interior  
Acrylic Latex

Typical of her designs, most everything in the dining room was sourced by Harrison-Ciacchi long before she had ever considered the space.

The handmade harvest table had been a florist's counter-height workspace: \$400 at the shop's going-out-of-business sale. The light fixture's beads were in one bag on the ground at a garage sale and its hardware in another: \$5 for both. The chairs hailed from a former department store's ice cream parlor: \$1 apiece. She outright purchased the 6x13-foot Turkish kilim as a color anchor, using the gray as inspiration for the walls.

*Freelance writer Kitty Shea is a frequent contributor to STIR.*

“A lot of people find fear in color because they don’t understand it.”





# PASSIONATE PURSUIT

*Fresh mindfulness. Social engagement.  
Vintage workmanship. And technology and materials  
that seem to come from out of this world.  
We're taking the best of everything life has to offer  
and indulging in the moment.  
Prepare to come together as we go in passionate pursuit  
of a shared color consciousness.*

photography by ZHANG JINGNA

## PURA VIDA

THE ELEMENTS THAT REMIND US to live well, be well and stay well are vital to creating spaces to unplug. Natural materials: honed and sheer. Ancient alabaster and marble hues. Warmer grays turning to khaki and blushed neutrals. New therapies draw us to the colors of nomadic sand baths and holistic massage rooms. We're awakening from the recession, hungry for a new orderliness, ready to feed the spirit, make memories and savor the moment.







## DRIVERS

*Health and wellness*

*Natural healing and homeopathy*

*Unplugging*

---

## INFLUENCERS

*Thrive, by Arianna Huffington*

*Peter Scialla, founder of  
Delos Building Wellness*

---

## ON OUR RADAR

*Adaptive relaxation spaces, especially  
in healthcare and hospitality*



A woman with dark hair styled in two large, high pigtails. She has colorful face paint: a green stripe on her left cheek, a blue and red stripe on her right cheek, and a green and red stripe around her neck. She is wearing a strapless top with large pink fabric flowers. The background is a solid light pink color.

## DRIVERS

*Creative place-making*

*Apartment and condo living, especially  
multigenerational*

---

## INFLUENCERS

*Más Amor Por Favor campaign*

*100 Happy Days campaign*

---

## ON OUR RADAR

*Big brands adopting  
purpose-driven marketing*



## MÁS AMOR POR FAVOR

MEANINGFUL CHANGE BEGINS LOCALLY. Driven by social engagements as much as social media, we're coming together to rediscover the pleasures of intimate gatherings, garden parties, personalized outdoor weddings — along with playful indulgences like champagne towers and vintage florals. Multifamily living is back, and this palette connects across generations: dashing greens and cheeky pinks with a flower power that's as crisply modern as it is soulfully vintage.

SW 6396  
DIFFERENT GOLD

SW 6457  
KIND GREEN

SW 6424  
TANSY GREEN

SW 6680  
FRIENDLY YELLOW

SW 7041  
VAN DYKE BROWN

SW 6311  
MEMORABLE ROSE

SW 6309  
CHARMING PINK

SW 6573  
JUNE BERRY



# NOUVEAU NARRATIVE

OUR NEW INDUSTRIAL EVOLUTION may be small batch, but it's built to last. Authentic 20th-century machinery is being dusted off and reconditioned as North American manufacturing reemerges in the form of a new Maker Movement. Looking to the past to inspire our future, dreamers and doers craft new aesthetics collaged from the pages of history books. Think rugged determination, olive and denim, dusky wools and brass buttons glinting in the sunlight.

SWF 340  
RELIC BRONZE METALLIC

SW 7025  
BACKDROP

SW 7027  
WELL-BRED BROWN

SW 7532  
URBAN PUTTY

SW 0037  
MORRIS ROOM GREY

SW 2848  
ROYCROFT PEWTER

SW 2815  
RENWICK OLIVE

SW 7592  
CRABBY APPLE

SW 6244  
NAVAL

SW 6241  
ALEUTIAN

**>> SEE COLORMIX  
COME TO LIFE**  
*Watch the videos at  
[swcolormix.com](http://swcolormix.com).*





## DRIVERS

*The Maker Movement*

*Curated thrift stores*

*Retail/artisan collaborations*

---

## INFLUENCERS

*Austin, Texas, and Nashville, Tenn.*

*Imogene + Willie*

*White Oak Cone Mills denim*

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## ON OUR RADAR

*Cuba as an emerging tourist  
destination and cultural force*







## DRIVERS

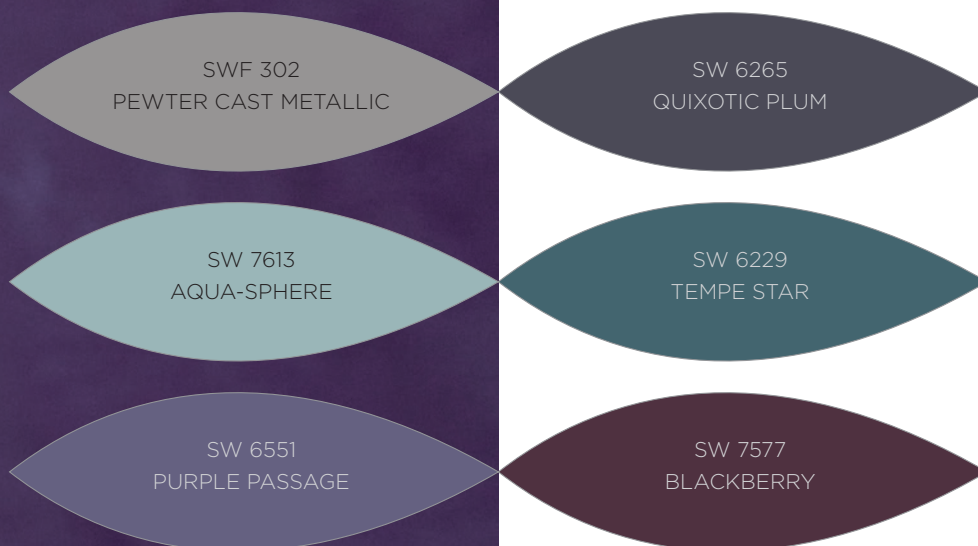
*Augmented and immersive reality*  
*Perspective and scale manipulation*  
*Space-age materials and composites*

## INFLUENCERS

*Studio Natsai Audrey*  
*Lintec nanotechnology*  
*Seymourpowell Aircruise*

## ON OUR RADAR

*Next-gen materials like carbon  
nanotube and electronic ink*



# TRAJECTORY

TECHNOLOGY'S PACE has us living in a constant state of wonder. The boundaries between art, science, and commerce continue to blur as increasingly powerful computer chips and extreme materials combine to expand the possible. 3D printers, augmented reality, drones, interiors that adapt to our bodies. Apps and sensors make everyday chores feel frictionless. The future keeps arriving, in icy blues, shimmering pewter, sophisticated plums, and more mysterious hues in stunning gloss finishes.

## GET COLORMIX COLORS

DOWNLOAD  
these colors into  
virtual design tools  
at [swcolor.com](http://swcolor.com).

DESIGN  
with these  
colors using our  
ColorSnap® tools  
at [swcolor.com](http://swcolor.com).

ORDER  
a colormix color  
deck or large-size  
color samples at  
[myS-W.com](http://myS-W.com).







# Do you SEE what I SEE?

*We may not agree on color, but it turns out our brains are seeing the same thing. Scientists are trying to unravel why.*

by ALYSSA FORD | illustration by KEN ORVIDAS





I SAY IT'S "CORAL," YOU SAY IT'S "CLAY." You say "mahogany," I say "maroon." And we'll never agree on the Internet's blue/black (or is it white/gold?) dress that went viral earlier this year. Even philosopher John Locke wrote, "Two people, looking upon a rainbow at the same time, do not see exactly the same rainbow."

A growing crop of color perception experts are trying to understand where these individual differences come from. "It's still one of the big mysteries in our field," says Mike Webster, Ph.D., director of the visual perception lab at the University of Nevada, Reno. "People can report the same color even when their eyes filter the light in very different ways."

A watershed study was conducted by researchers at the University of California, Berkeley, who tested subjects belonging to more than 100 different ethnic and tribal groups from the likes of Ghana, Australia and Peru. They asked subjects to label 330 colors using their own words. While subjects did label

some colors differently, researchers were stunned that most subjects described colors in similar ways. This argued against the prevailing theories at the time, which claimed that language shapes how we see.

More recent studies have shown that observers who differ physiologically might still see color in similar ways. For example, researchers at the University of Rochester in New York showed that subjects chose a very similar wavelength for pure yellow even though their eyes' color receptors differed physiologically.

Results like these suggest that human color perception is adapted to our environment. Exposed to the same colors, we tend to see colors in similar ways. Webster himself has studied whether people who grow up in tan-and-beige desert climates perceive color differently than those raised in vibrantly hued tropical climates. The working theory, he says, is that the brain has mechanisms for white-balancing, much like a camera, so that what looks white is just the average color to which we are

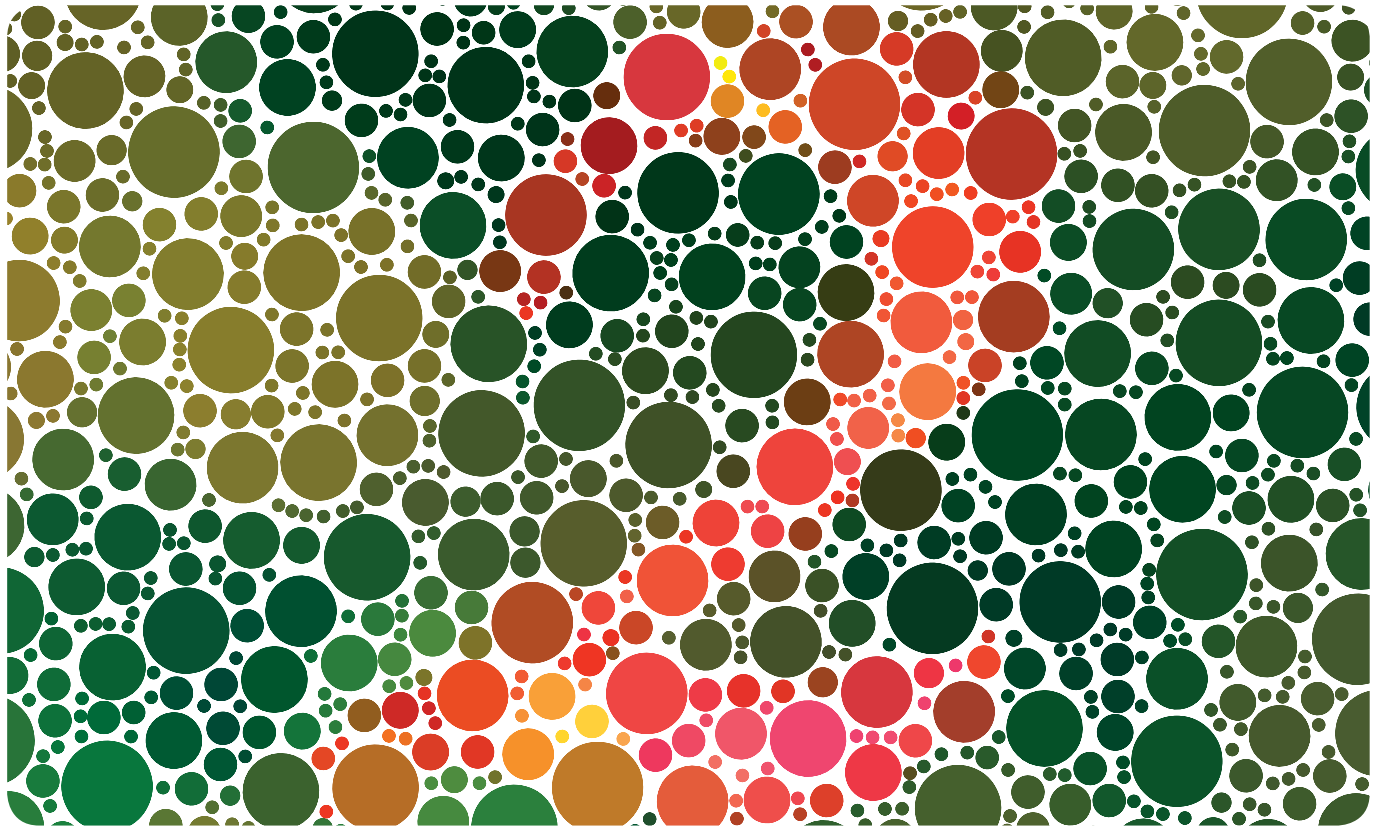
exposed. This can allow people with very different eyes to see colors in similar ways, but can also lead people in very different environments to perceive colors differently.

"For example, we think of Mars as the 'red planet,'" Webster says, "but if you were to grow up on Mars it would probably look gray."

**"IT TURNS OUT  
THAT PEOPLE  
SEE COLOR  
THE SAME TO A  
REMARKABLE  
DEGREE."**

— MIKE WEBSTER, PH.D.





# mind's eye

MANY FACTORS CAN AFFECT HOW WE SEE COLOR. HERE ARE THREE SPECIAL CASES OF WHICH COLOR PROFESSIONALS SHOULD BE AWARE.

**1 Older Clients:** The lens of the human eye becomes progressively more yellow as we age. By the time many people reach age 70, they see the world through a lens roughly the color of ginger ale.

*Tip:* The yellow filter affects older peoples' ability to distinguish between blues and purples the most. Use rich, saturated colors and lots of lighting.

**2 Northern Climate Clients:** In some northern climates in North America, full-spectrum daylight is filtered in such a way that the red and orange end of the spectrum is somewhat blocked while the blue end passes unhindered. Without careful consideration, this blue-heavy light can make some paint colors appear greenish.

*Tip:* When British designer Kevin McCloud is working in the U.K., Netherlands and northern parts of North America, he opts for complex tinted palettes and paints tinted with yellow and red ochres, raw umber and iron oxide. "The clay pigments bring out more of the red-orange spectrum and counter the overabundance of blue," McCloud writes in his book *Choosing Colors* (Watson-Guptill, 2007).

**3 Clients with Color Vision Disorders:** Eight percent of Caucasian men have some degree of red-green colorblindness, where orange, red and green typically appear gold, and colors such as violet, lavender, purple and blue are virtually indistinguishable from each other.

*Tip:* Ask Caucasian male clients to take a quick color perception test such as the online Ishihara test. If your client does have a mild deficiency, avoid reds and greens. Online tools can filter images to show which colors would be difficult to distinguish by someone with a color deficiency.

*Alyssa Ford is a journalist who specializes in architecture and design.*



# STUDENT designchallenge

stir® 2015

## 2015 WINNING PORTFOLIOS

MEET THE WINNERS OF OUR FIFTH ANNUAL  
SHERWIN-WILLIAMS® *STIR*® STUDENT DESIGN CHALLENGE

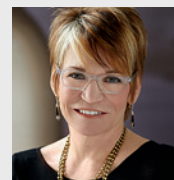
Hundreds of entries from students at top design schools in the nation presented the judges of this year's Sherwin-Williams *STIR* Student Design Challenge with a difficult task: Choose only six winners — three in the residential category and three in commercial.

"We had some great submissions this year. I'm always amazed by how many innovative designs we receive, and how talented these students are," said Jackie Jordan, director of color marketing, Sherwin-Williams, and a judge of the Student Design Challenge. Joining Jordan on the judging panel were Kerrie Kelly, award-winning designer and owner of Kerrie Kelly Design Lab, and Stephen Chung, architect and creator/host of *Cool Spaces!* on public television.

Students were challenged to design for an individual room or area in a home, or an entire home and/or commercial property. They could work as individuals or in teams and were required to use a minimum of three Sherwin-Williams colors in their designs.

Three entries prevailed in each category. First-place winners received a \$2,500 cash prize, second-place winners received \$1,000, and third-place winners received \$500.

### JUDGES



Jackie Jordan,  
director of  
color marketing,  
Sherwin-Williams,  
was assisted  
this year by two  
notable designers.



**Residential entries:**  
Kerrie Kelly, award-  
winning designer  
and owner of Kerrie  
Kelly Design Lab.



**Commercial entries:**  
Stephen Chung,  
architect and creator/  
host of *Cool Spaces!*  
on public television.





**DESIGNER:** Marija Kalas  
**SCHOOL:** Academy of Art University, San Francisco

**CONCEPT:** A classically designed residence with pops of modern color.

The Sherwin-Williams Color of the Year 2015, Coral Reef (SW 6606), provides the focal point in three designed rooms of the residence: the kitchen, living room and theater room. Every designed space features classic dark gray walls or floors that are brightened strategically through paint color. Through Coral Reef, I was able to add color that was integral in the design solution — such as adding a small amount of helpful light to a dark home theater — and reflect my personal design inspiration: colors found in nature.

SW 6606 CORAL REEF

SW 7757 HIGH REFLECTIVE WHITE

SW 6279 BLACK SWAN

SW 6251 OUTERSPACE

*“Winning this competition will be an excellent addition to my portfolio and will show clients how I can turn their ideas into a visual reality. But I think the biggest benefit of winning this competition is to be recognized by and associated with such a reputable company.”*

— Marija Kalas



2

2ND PLACE **RESIDENTIAL**



SW 6606 CORAL REEF

SW 6423 RYEGRASS

SW 7076 CYBERSPACE

SW 0044 HUBBARD SQUASH

SW 6557 WOOD VIOLET

SW 6169 SEDATE GRAY



DESIGNERS: Davis McDaniel, Kory Myers SCHOOL: University of Oklahoma College of Architecture

3RD PLACE **RESIDENTIAL**

3



SW 6918 HUMOROUS GREEN

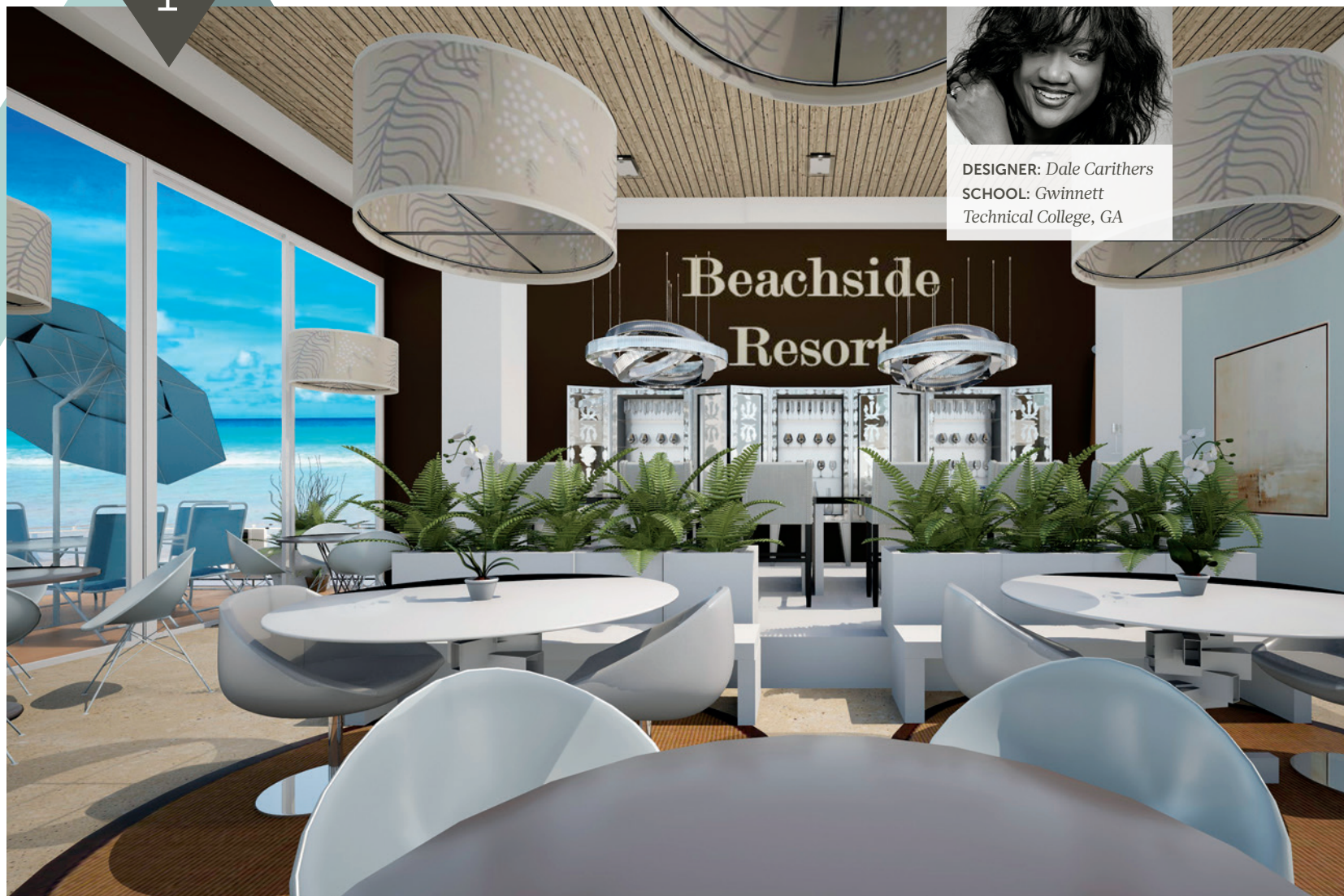
SW 7567 NATURAL TAN

SW 7103 WHITETAIL



DESIGNER: Aja Baldwin SCHOOL: University of Tennessee at Chattanooga





**DESIGNER:** Dale Carithers  
**SCHOOL:** Gwinnett  
 Technical College, GA

**CONCEPT:** A modern, tranquil beachside resort. Using a neutral, soft color palette, I wanted to bring in the natural elements — earth, wind and fire — to encourage a feeling of peacefulness and tranquility in every guest. Through color, each element is represented: Black Bean (SW 6006) brings in earth and evokes a feeling of home and security. Soar (SW 6799) is a serene blue that signifies the wind, the sky and the ocean breeze. Relaxed Khaki (SW 6149) surrounds the fireplaces, which provide calming warmth on the beach. Finally, Ceiling Bright White (SW 7007) ties the natural palette together with a clean, fresh feeling.

SW 6799 SOAR

SW 6149 RELAXED KHAKI

SW 6006 BLACK BEAN

SW 7007 CEILING BRIGHT WHITE

*“Winning this competition has given me more self-confidence. In grade school I had a hard time learning with words, but picture, art, form, texture and color could teach me and make me feel a million different things. I want to thank Sherwin-Williams and the judges for seeing value in my work. I see now that the way I learn is not a handicap but a skill.”*

— Dale Carithers



2

2ND PLACE **COMMERCIAL**



SW 6231 ROCK CANDY

SW 6705 HIGH STRUNG

SW 6472 COMPOSED

SW 6650 MARQUIS ORANGE

SW 6573 JUNE BERRY



DESIGNER: *Victoria Johnson* SCHOOL: *University of Wisconsin — Madison*

3RD PLACE **COMMERCIAL**

3

SW 6886 INVIGORATE

SW 6711 PARAKEET

SW 6779 LIQUID BLUE

SW 7670 GRAY SHINGLE

SW 7070 SITE WHITE



DESIGNERS: *Alex Curtis, Emily Vester* SCHOOL: *Arizona State University*







COLORconversation

“COLOR TELLS  
THE STORY. IF IT  
TAKES YOU OUT  
OF THE STORY,  
I HAVEN'T DONE  
MY JOB.”



# LIGHTS, CAMERA, COLOR!

by SUSAN DIETRICH



Jill Bogdanowicz loves color. "It's always been my passion, even when I was a little kid," she says. She grew up watching her father, Mitch Bogdanowicz, earn two Oscars for film science and technology. "I learned early that knowing the science behind art is the only way to truly master it," she says. After graduating college as an art major with a physics minor, she interned with color engineers at Kodak. All this preparation was for a career — digital intermediate colorist — that didn't exist ... yet.

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interview with Jill!

**THE GRAND BUDAPEST HOTEL** won three Oscars for visual excellence. *Jill Bogdanowicz made sure color expressed itself fully in every frame.*

**STIR: When did you get your big Hollywood break?**

JB: Kodak sent me to assist the film colorist on the Coen brothers' *O Brother, Where Art Thou?* Back then, in 1999, they were using cutting-edge technology and there was a lot of pain going from film to digital. I even got to work with the cinematographer Roger Deakins when the colorist got sick. It was the first feature to use the digital intermediate technology. That's where it all started.

**STIR: Explain what a digital intermediate colorist does.**

JB: It's like Photoshop, only for movies. Each frame has a digital file, so we go in and adjust the color of each frame. We can pop the colors, stylize or tweak them in many ways. The idea is to highlight the layers of detail, to move your attention and interpret the palette to tell the story.

**STIR: How is working with color in film different than doing so in interiors?**

JB: I don't think there's much of a difference. It's all about making a palette work and personal interpretation. The techniques are very similar. A lot of the time what I do is use opposite colors to add depth and definition.

**STIR: In director Wes Anderson's *The Grand Budapest Hotel*, everyone is chasing one another in a wildly colorful and convoluted caper that flashes back and forth between decades. How did you use color to communicate shifts in time and narrative?**

JB: Right away, in the opening scene, Wes takes you into his story. A girl walks into the Old Lutz Cemetery awash in colors inspired by old photochroms he found of grainy, hand-tinted travel images from the early 1900s. The situation is contemporary, but the style is not. You know something is different, though: You are in Wes' world.

**STIR: How does our perception of a certain historical era's palette square with the reality of those colors?**

JB: In the movie, Wes envisioned the look of his 1930s Grand Budapest Hotel scenes to be stereotypically de-saturated or faded. But we tried that and it did not work. If you transported yourself into the 1930s, it wouldn't be faded! So I said, 'Let's go with what we've got. Let's celebrate the color.' We popped the pinks, the purple suits and red rug. A red room makes you feel more energy, right? In those saturated colors, the rich personality of Wes' characters and the incredible production design and all the layers of detail came together. Color tells the story. If it takes you out of the story, I haven't done my job.

**STIR: ... like a Grand Budapest Hotel lobby boy: "completely invisible yet always in sight," as demanded by concierge Ralph Fiennes' M. Gustave.**

JB: Exactly, yes!

*Susan Dietrich is a Minneapolis-based freelance writer.*



by LAUREN SMITH

Campus Crossings Star Pass, a luxury student-housing complex located four miles from the University of Arizona and two and a half from Pima Community College, received a makeover by Eva Murzaite and Brandy Holden of Interiors In Design LLC of Tucson. Their color-centric clubhouse refreshes a rustic Southwestern palette that was due to retire.



# MAKING THE UPGRADE

ORIGINALLY BUILT IN 2001 and one of 44 student-centered living facilities owned by Campus Apartments across the country, Star Pass offers 320 deluxe units ranging from one to four bedrooms. The expanding student housing market offers students options aplenty, says Barrie Nichols, vice president of leasing and marketing for Campus Apartments, and Star Pass needed an update if it hoped to match the ambience and amenities of comparable facilities.

“Student housing is vastly different from what it was 20 years ago,” Nichols says. “It’s luxury living in the fact that we have tanning beds, a fitness center, a computer lab ... and probably one of the most beautiful pools and settings.”

With an approximately three-month remodel last summer, the team set out to redesign the clubhouse’s lobby, lounge, reception area, computer lab, game room, gym and pool on a \$125,000 budget. Updated finishes, including paint, décor and lighting, along with the removal of a wall, gave the 2,867-square-foot hub new life. Keeping in mind Star Pass’ youthful residents, designers Eva Murzaite and Brandy Holden sought to create a space

PHOTOGRAPHY BY JAMES HOLDEN





*Color was essential to taking Campus Crossings Star Pass from rustic Southwest to contemporary.*



*“There’s that beautiful blue, sort of aqua color that comes in from the pool, and some of the accent colors we introduced into the space really were inspired by that, to bring in a fresh contemporary color and to tie the outside and inside together.”*

— DESIGNER EVA MURZAITE



#### PALETTE



SW 6496  
Oceanside



SW 7066  
Gray Matters



SW 7664  
Steely Gray



SW 7666  
Fleur de Sel



SW 7615  
Sea Serpent

that inspired.

“We wanted to introduce some drama and excitement into the interior,” Holden says. “We wanted to use high contrast and pops of bright color to make it more exciting and appealing to the audience.”

#### LAVISH LOBBY AND LOUNGE

The color and energy infusion indeed pops as soon as the front doors open. The eye immediately travels up the lobby’s 16-foot entry to the deep blue Oceanside (SW 6496) ceiling

illuminated with two sparkler-like chandeliers that burst with playfulness. Murzaite says the bold decision to paint the ceiling came from a desire to showcase the building’s structural qualities.

“We wanted to highlight the architectural features in the ceiling, because the facets are beautiful and they add a lot of height, so when you draw the eye up toward the ceiling, it’s those beautiful windows that frame the walkway,” Murzaite says.

A horizontal band of Gray Matters (SW 7066) and Fleur de Sel (SW 7666) runs along the main





walls and guides the eye around the room. Rich Sea Serpent (SW 7615) gray on the lounge ceiling adds sophistication. Murzaite and Holden chose Sherwin-Williams ProMar® 200 Zero VOC Interior Latex Paint in egg-shell finish to use throughout the buildings. On-site maintenance supervisor Joe Wilson says using an eggshell finish creates full-depth colors and ensures durability: a must.

“We try to steer away from flat because the college residents put their hands on everything, so they leave their fingerprints behind,” Wilson says.

The 12-foot floor-to-ceiling fireplace, complete with gray and white wavelike tiles that add texture, is a striking feature. Centered on a wall framed on top and bottom with patterned wallpaper, the fireplace’s horizontal stripes provide continuity within the space, while the colors complement other neutral tones and the contemporary style. Tiny glass turquoise tiles around the fireplace box add iridescence.

The color palette was drawn largely from the earthy tones of the slate floor, which was original

A photograph of a starburst chandelier with many small, warm-toned lights radiating from a central point. The background is a solid dark blue.

## Balancing LIGHT & COLOR

Murzaite and Holden inherited abundant natural light in the Campus Crossings Star Pass clubhouse, affording their use of darker blues and grays. As for further ways to use lighting and color together for maximal effect, they point to the following:

- **Suspend eye-catching pieces in a vertically endowed entryway to emphasize height.** The tall, colorful lobby features double starburst chandeliers that stress height and soften the dramatic blue’s intensity.
- **String rope lighting in or around a ceiling to add dimension, lighten darker hues, and spotlight architectural lines.** Rope lights in the computer lab’s soffits add dimension to the vivid blue and ensure the gray doesn’t overwhelm, while also showcasing contemporary lines.
- **Incorporate smaller, separate light fixtures to create individual spaces.** As opposed to traditional white-walled and harshly lit study rooms, pendant lights at each computer station in a color-saturated lab designate personal spaces and provide functional lighting, promoting a creative atmosphere.
- **Feature contemporary or novel pieces as focal points that lend dramatic effect against a neutral backdrop.** At Campus Crossings, a series of strung light bulbs above the pool table, paired with gray walls, adds modern flair and makes a statement.





to the space and kept as a budget decision, Holden says. The stone’s saturated grays, blues and corals inspired the use of bright lounge furniture and the muted grays from Sherwin-Williams. The outdoor pool was a motivator, too, Murzaite says.

“There’s that beautiful blue, sort of aqua color that comes in from the pool, and some of the accent colors we introduced into the space really were inspired by that, to bring in a fresh contemporary color and to tie the outside and inside together,” Murzaite says.

Holden says they strived as well to create a natural flow from one space to the next, which is evident by the seamless transition from the living space to the computer lab.

### CREATIVE COMPUTER LAB

The once unsuitable computer lab was divided into two rooms, one featuring four computer stations and the other an

unused table. The removal of the middle wall made the space more efficient for a tech-inclined generation. It houses nine computer stations, including several wall-mounted touch screens, and a large conference-style table, plus a seated bar area to entertain groups of students.

Creative and collaborative study spaces are key selling features for students, says Nichols. Walls in Steely Gray (SW 7664) and soffits in Sea Serpent (SW 7615) allow the accented ceiling, once again in Oceanside (SW 6496), and matching carpet tiles running the room’s perimeter to govern the space. Turquoise on the floor and ceiling balances the strong color, continues the horizontal theme, and accentuates the neutral-toned glossy furniture, Murzaite says.

The appreciable style upgrade translated into an appreciation in property value as well, Nichols says. The percentage of rooms

leased is trending higher than the previous year, with current residents supplying plenty of positive feedback. The design now reflects its residents along with its regional home.

“Obviously, Tucson is a very different look and feel from other areas of the country, but [Murzaite and Holden] did a really good job to update and make the space really cool and fun and functional for students,” Nichols says.

Given this new level of fun and functionality, it’s no surprise the hand-me-downs and tight dorm rooms are being left in the Southwestern dust.

*Minnesota-based Lauren Smith is a freelance journalist.*



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SW 0072 Deep Maroon

### COLOR FACT

Colors can affect depth perception. People often perceive warm and lighter colors to be closer to them, and cool and darker colors to be farther away.



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