

When a Door Becomes the Moment: A Palm Springs Story

I found myself working on a Palm Springs concept scheme this week, and it reminded me just how transformative a door can be when you let it step forward rather than sit back.

The spirit of Palm Springs is never about restraint. Using it as inspiration is about capturing that mid-century Hollywood optimism, the kind that isn't afraid of colour but uses it with intention.

What I love most is how the palette is the ability to build and layer. Selecting "a bright door" adds to curating a story: a shining light amongst softness, clarity, grounding calm, moving into deeper, richer moments. It's a palette that travels, sun kissed to shade, soft to saturated - without ever feeling disjointed.

Letting the door lead

In this scheme, the door isn't an afterthought, it's part of the rhythm of the space.

There's something very liberating about using bright colour on doors. It echoes, you can almost hear those Palm Springs heritage pool parties still happening in the weave of time. A door isn't just functional—it's a signal. A flash of personality. A moment of arrival.

When you place something like candy pink or a sunshine yellow onto a door within an otherwise calm, neutral envelope, it does something quite magical. The door becomes a focal point, but not in a way that overwhelms, it's framed, held in place by the neutrality around it.

And that's the key. The restraint isn't in the colour itself; it's in where you choose to stop it.

The quiet role of frames and skirting

By keeping frames, architraves and skirting in softer, consistent tones - those chalky whites and gentle stone you allowed the doors to carry the expression. It creates a hierarchy: the eye knows where to land.

There's always a temptation, especially with a confident palette, to continue the colour onto the frame. And sometimes that's exactly the right move, particularly in smaller, more immersive spaces where you want everything to feel enveloped.

When the edge becomes everything

There's a quieter, more unexpected move that I think is incredibly powerful, and that's where the colour doesn't sit on the face of the door at all, but on the edge. This can be used for windows and alcoves too.

It's fleeting. You only really notice a sliver of colour or a flash within a movement. But that's exactly what makes it compelling.

This approach works beautifully when you want to keep a space feeling calm and cohesive but still introduce personality. The door faces remain neutral, allowing everything to sit quietly together, while the edge becomes a hidden detail, almost like a signature.

The edge becomes a connector between rooms, a subtle nod to what's beyond.

And practically, the same principle applies: the edge should relate to the space it's revealed to. It's not random, it's considered, even if it feels playful.

Balancing bravery with control

There's a confidence in this type of palette - Mustard, Turquoise, Yellow, Pink, Orange Green even the sharper greens that could easily tip into chaos.

But what grounds it is repetition and balance.

The softness anchors the scheme. Even the bolder colours are used in moments, not everywhere at once. That's what allows you to be brave without it feeling overwhelming.

And it's exactly why doors work so well. Whether fully painted or quietly edged with colour, they let you introduce personality in a way that feels deliberate, not dominant.

A final thought

What this project shows so clearly is that colour isn't about being bold for the sake of it. It's about placement, proportion, and understanding how one space flows into another.

A scheme doesn't need to be literal; you don't need to feel like you should be wearing a polkadot bikini and sitting on a unicorn inflatable in your lounge!

Doors are important, they sit right at the intersection. Handled well, they become more than just something you pass through—they become part of the experience of moving through a home. A pause, a contrast, a moment of joy.

And in a scheme like this, inspired by Palm Springs, grounded in real, lived spaces, that's exactly what they should be.



Little Greene
jewel beetle
303

F&B strong
white 2001

Crown
mustard jar

F&B rangwali
296



Laura Taylor Interiors

F&B
butterweed
9802

Little Greene
slaked lime
105

Crown fairy
dust

Crown palm
springs

Dulux Marine
Splash



Laura Taylor Interiors

F&B arsenic 214

Little Greene
rolling fog dark
160

Dulux lemon
spirit

Little Greene
Joanna 130

