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# 500 House Beautiful +

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## FAVORITE PAINT COLORS

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# PAINT WITH TH



Celerie Kemble  
Designer

Vladimir Topouzanov  
Architect

Jeff Hester  
Contractor



Darryl Carter  
Designer



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# THE VERY BEST

Jamie Drake  
Designer

Amy Lau  
Designer

Ralph Rossi  
Contractor

Brian Gluckstein  
Designer



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# QUIZ: COLOR PERSONALITY

Trying to figure out the colors you really love? Just fill in the blanks below. We're pretty confident you'll find the answer on this page.

500+ FAVORITE PAINT COLORS

1. What's the first color you see in the morning?

2. What color are your eyes?

11. *What color was your favorite crayon as a child?*

12. What color is your car?

13. What color was your prom dress?

3. What color do you wear the most?

14. *What's your favorite gemstone?*

15. What is your favorite flower?

4. What color do you never wear?

5. What color do you wear when you want to feel sexy?

16. What color makes you happiest?

17. What color depresses you?

6. *What color gets you the most compliments?*

7. What color is your lipstick?

18. What color calms you?

8. What color was your living room when you were growing up?

19. *What color makes you grind your teeth?*

9. *What color was your bedroom when you were growing up?*

20. What color would you like to try, but are scared to?

10. What color are your sheets?







To counteract gray Manhattan days in her own living room, interior designer Amanda Nisbet painted her walls "a creamy, beige straw color" (Benjamin Moore Desert Tan 2153-50), with curtains the color of squash. She says she'd like to just "eat those Christopher Spitzmiller lamps, they're so juicy."



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HOUSE BEAUTIFUL

Spring | Summer 2010

500+ FAVORITE PAINT COLORS



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THE MOST POPULAR column in *House Beautiful* magazine each month is two simple pages that recommend tried-and-true paint colors. People have stopped me on the street and in elevators across the country to tell me how much they love it. It turns out, we each think we're the only one who has a hard time matching the color in our head to a paint chip. Four years and 500-plus colors later, we've decided to bring all our color columns together in this book for you, not for the coffee table, but to dog-ear, bookmark, spatter with paint, use and reuse whenever your home needs a lift. Designers are our lifeblood at *House Beautiful*. We are hugely grateful to them for their generosity here, sharing what they've learned about color so that we can enjoy the magic in a can of paint with some of their confidence.

Stephen Drucker, EDITOR IN CHIEF





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FOR MORE COLOR STORIES FROM THE HOUSE BEAUTIFUL ARCHIVES, GO TO [HOUSEBEAUTIFUL.COM/COLORS](http://HOUSEBEAUTIFUL.COM/COLORS)









“We wanted to make really good use of the natural light. For continuity we painted all the walls in the main rooms the same color. It’s a soft, milky white, with no yellow or pink or blue in it. And not a bright white, which can sometimes be a little too harsh.”

**SARA SCAGLIONE**  
PRATT & LAMBERT  
SILVER LINING 32-32

# Neutrals

These are the colors most of us want to come home to. Whites, an entire rainbow of them. Off-whites, cozier and creamier than ever, thanks to new and better paints. And a whole new world of neutrals that turn up the volume with just a hint of color—beautiful, interesting, yet still so easy to live with.

## IN THIS CHAPTER:

THE BEST WHITE

NEUTRALS

25 COLORFUL NEUTRALS

# 1

## THE BEST WHITE

NEUTRALS

If you've ever tried to pick a white paint, you know there's such a thing as too much choice. We asked the experts, and they didn't hesitate.



"If you have a wall with a bow in it or a floor that has settled, this will make an old room feel graceful rather than brand new. It has more pigment and therefore more character."

**PETER PENNOYER**  
FARROW & BALL  
STRONG WHITE 2001



"Everything looks good against a true, clear, eye-chilling, freezing-cold white. It's like a snow blizzard, or Ascot, or Huck Finn's white fence, or marshmallows, or sugar. Anything placed against that background projects like Technicolor."

**MURRAY MOSS**  
BENJAMIN MOORE  
SUPER WHITE



"It's tough to get a crisp look without being cold. That's where Ivory White does the trick. It's also the most flexible white I've come across and works with any color. I'll often carry it through from room to room on the trim."

**THOMAS PHEASANT**  
BENJAMIN MOORE  
IVORY WHITE 925



"It's the classic formula. Linen White looks as if it's been on the wall a long time, which works very well with old English and French furniture. But it can be a little too yellow, so I usually cool it down with Decorators White to make something a bit lighter and more sophisticated."

**KEITH IRVINE**  
BENJAMIN MOORE  
LINEN WHITE 912  
DECORATORS WHITE

"You can see every color in it—it's a chameleon that changes with natural light. Anything you put near it is comfortable. This white is going to be with me for the rest of my life."

**MARIETTE HIMES GOMEZ**  
DONALD KAUFMAN COLOR  
DKC-51





“I never paint every wall in a room the same color. Light hits each wall in a different way, so I have to adjust the shade. It’s usually white, but not one white. All White is a pure white, Pointing has a little ocher, Slipper Satin has more gray, and between the three I can usually get what I want. Before I start mixing, I’ll check the room at different times of day. One of the most important things is how the shadows fall. That can be the most beautiful of all.”

**ROSE TARLOW**  
FARROW & BALL  
ALL WHITE 2005  
POINTING 2003  
SLIPPER SATIN 2004



“It comes across as white-white, yet it’s soft rather than harsh—and utterly neutral, which works well with art.”

**FREDERIEKE TAYLOR**  
BENJAMIN MOORE  
DECORATORS WHITE

“You don’t want a highly reflective wall surface if you’re going to be hanging a lot of art. China White is a very subtle off-white with a gray tone that helps the work stand out.”

**RICHARD GLUCKMAN**  
BENJAMIN MOORE  
CHINA WHITE



“I put it on every ceiling in my house. It’s a clean, crisp white that has a little bit of warmth in it, which gives it more depth and dimension. I use it on moldings for contrast.”

**KELLY WEARSTLER**  
PRATT & LAMBERT  
SEED PEARL 27-32

“This color looks great everywhere. It’s a creamy, buttery white that my father [decorator Mark Hampton] liked to use, but I’m even more obsessive about it. Try an eggshell finish on the walls to reflect light, but not look too glossy.”

**ALEXA HAMPTON**  
BENJAMIN MOORE  
IVORY WHITE 925



“When it comes to whites I only use RL Pocket Watch White. It’s soft and warm but not cream, and still undeniably white. It will make a room look gracious and young at the same time.”

**JONATHAN ADLER**  
RALPH LAUREN PAINT  
POCKET WATCH WHITE WW01



“It has a nice green cast to it; perfect for a summer house in a leafy setting. It acts as a bridge to the outdoors.”

**THOMAS JAYNE**  
BENJAMIN MOORE  
ACADIA WHITE AC-41

# 1

# NEUTRALS

NEUTRALS

Which neutrals do interior designers always keep coming back to? Here are the colors that experience has taught them to trust.



“When in doubt, Linen White. You can phone that in. It might seem like a cop-out, but it works beautifully. I use it when people are unsure. They want something light and airy, but not stark white. No matter what light you put it in, it looks good.”

**MATTHEW PATRICK SMYTH**  
BENJAMIN MOORE  
LINEN WHITE 912



“I’ll do entire houses in Mushroom, which is pretty darned fabulous. It’s a beige, but it changes drastically—one minute it’s putty and the next, it’s rosier. Chameleon-like and mysterious, it takes on the properties of the colors around it. You want to put your hand out and touch the wall because it doesn’t look solid. It’s almost cloudlike.”

**ELLEN KENNON**  
FULL SPECTRUM PAINTS  
MUSHROOM



“I love grayish blue as a backdrop—the blue of a washed-out sky just after a storm has passed. I’m sitting here in my office right now with this color on the walls. I have Swedish painted grayish-blue chairs, an 18th-century mahogany desk, a shiny modern chrome lamp, a painting done in black oils by a friend, and bright red curtains! Almost anything looks great with this blue. That’s what neutrals are all about, aren’t they?”

**CHRISTOPHER MAYA**  
BENJAMIN MOORE  
GLASS SLIPPER 1632



“I’ve been using Bella Donna a lot. It’s a smoky lavender gray, the color of a twilight sky. I used it on the parlor floor of a brownstone, and it looked flat-out sophisticated. I’m in the bedroom of my country house right now, which is painted this color. Bella Donna is a sexy, adult color, but it can go a lot of different ways.”

**DD ALLEN**  
C2 PAINT  
BELLA DONNA C2-316



“I could paint every room in the house Coconut Skin, a deep mocha brown with some milk in it. It’s cozy and comforting without being kidsy: grounding with pastels, weighty with bright colors. Even with a funky, kitschy color like lime green, you’ve got an elegant combination.”

**MARY McDONALD**  
DUNN-EDWARDS  
COCONUT SKIN DE1055



“My standby is Grant Beige. It’s like a favorite pair of worn khakis. It works with modern spaces and traditional ones, fares equally well with the light of Texas or the East Coast. If you want to keep your palette clean with whites, creams, and accents of black, it becomes very architectural, or you can warm it up with soft reds, blues, and greens.”

**CHRISTOPHER RIDOLFI**  
BENJAMIN MOORE  
GRANT BEIGE HC-83



"The most enduring color I've found is Benjamin Moore's Papaya, which looks like homemade vanilla ice cream with a little caramel in it. My whole apartment is Papaya! I love it with the blues, greens, and blue-greens of the sea and sky, and with various soft warm pinks. There's nothing edgy about it, which suits me fine. I like pretty furniture, pretty people, pretty books, pretty music, and I like a room to be beautiful."

**GERRIE BREMERMANN**  
BENJAMIN MOORE  
PAPAYA 957



"Mesquite is a flattering light moss green without much yellow. I love it because it doesn't shout 'I'm green!' It says, 'I'm a very beautiful color.'"

**JENNIFER GARRIGUES**  
BENJAMIN MOORE  
MESQUITE 501



"Khaki and celadon are my picks. These are colors, but they're still very neutral in their integrity. Each one is softly beautiful. They don't scream. They don't dictate—you can put them with anything."

**MARIETTE HIMES GOMEZ**  
FARROW & BALL  
STRING 8  
FARROW & BALL  
GREEN GROUND 206

"I always come back to Horizon, a pale gray that doesn't turn blue or green on you. It's a sophisticated, perfect background to so many interiors. Blues, of course, look beautiful against this gray, but so do pinks, lavenders, and the legs of sofas and chairs that have been stained a driftwood color."

**STEVEN GAMBREL**  
BENJAMIN MOORE  
HORIZON 1478

"I use spring green as a neutral. It's the color of buds and bulbs popping out of the ground after a long winter—a reassuring color, great in a bedroom. The coolness is therapeutic."

**JEFFREY BILHUBER**  
BENJAMIN MOORE  
PALE VISTA 2029-60

"It's called Wenge and it's from Benjamin Moore's Affinity line. It's a rich blackish brown, the color of that bitter chocolate with 70% cacao that everyone's calling health food now. A neutral should get along with every color in the fan deck, and this one is like the nicest girl in the sixth grade. It goes with silvery greens. It looks beautiful with creamy yellows. It is wonderful with red. And if you're really having a color mood swing, it will support lilac."

**MALLORY MARSHALL**  
BENJAMIN MOORE  
WENGE AF-180



# 1

## 25 COLORFUL NEUTRALS

NEUTRALS

Some colors are so gentle, you can use them the way you'd use neutrals. You'll be surprised: They go with everything.



“Lavender is the new beige. From lilac to amethyst, it’s an extraordinary neutral and a great unifier—a soothing, peaceful color that is timeless. It used to be there were no arguments with beige, but suddenly beige seems old-fashioned. Lavender is a more up-to-date staple, and like beige, everything looks great with it.”

JEFFREY BILHUBER, BENJAMIN MOORE, PEACE AND HAPPINESS 1380



"I'll be stoned for saying terracotta—it sounds like such an '80s and early '90s color, back when everyone had that faux-Tuscan moment of using Mexican pavers and sponging the walls. But I have *one* really excellent color. The beautiful thing about it is that it is earthen and Old Worldy, but it can work in a modern setting, and it looks great with really dark floors or pale, washed-out oak."

**KEN FULK**, PHILIP'S PERFECT COLORS  
ADOBE PPC-08

"I like very pale teal. It's a nice background for highly textured washed-out beige textiles, and together they make a kind of faded beach story, pulling together the greens of the earth, the grays of the sky, and the blue-greens of the water."

**STEVEN GAMBREL**  
BENJAMIN MOORE, SEA STAR 2123-30

"One of my favorite no-brainers is called Honied White. It looks like white with sunlight in it. You can use it with saturated colors or the airiest whites and creams, and it works from the East Coast to the West—no matter what the light is, it never turns funny colors. It adds sunshine and sparkle to dark, dreary rooms. What more could you ask of paint?"

**JENNIFER GARRIGUES**, SHERWIN-WILLIAMS, HONIED WHITE SW7106

"We just got back from Avignon, France, where I couldn't help noticing that in all the chic restaurants and shops, everything is painted what I call Avignon taupe—that flaxy natural color that's a little on the gray side. And everyone uses those wonderful coarse linens that are so natural-looking. Of course this raw linen color looks great with white and off-white."

**GERRIE BREMERMAN**, BENJAMIN MOORE, RACCOON HOLLOW 978



"It's one of those elusive non-colors that reminds me of the time between morning dew and sunrise—a perfect marriage between khaki green and pale blue. Whatever room you put it in, it creates a calm, serene mood."

**DARRYL CARTER**, BENJAMIN MOORE,  
LOOKOUT POINT 1646

"Anywhere you're going to use white, consider pastel pink instead—for walls, ceilings, furniture, lampshades, and even the mats you use to frame art. Then paint your floors pastel pink! You can't believe how many colors look great with it. It's feminine, and I like things that are really feminine. What people don't realize is that you can also make it masculine by adding deep, rich saturated hues to your color scheme—chocolate brown, dark gray, navy, or eggplant."

**MARY McDONALD**, BENJAMIN MOORE  
ROMANTIC PINK 2004-70

"Chocolate brown settles a room and receives creams, reds, yellows, and blues beautifully. If you have insipid architecture, you should definitely consider it because walls fade away and everything you put against them shows better. For instant personality, put up some wainscoting, paint the bottom half Pratt & Lambert's Pearly Gates and the top half a gorgeous matte chocolate brown, along with the ceiling."

**NANCY BRAITHWAITE**, BENJAMIN MOORE, VAN BUREN BROWN HC-70

"In the intense light of Palm Beach, real colors make great neutrals, but colors that are quieted down. I like pale coral for a living room. It looks great with aqua, rattan, and bamboo. While it's true we have different color rules here, it could work in smaller amounts for someone in any city who wanted to be a bit daring."

**JACK YOUNG**, BENJAMIN MOORE  
CORAL SPICE 2170-40



“Benjamin Moore’s Bear Creek is a mysterious, warm sort of aubergine that’s great for painting exposed steel structural elements. I got it directly from the painter Francesco Clemente. We’re designing his studio. All the doors, window frames, railings, and steel structure are painted Bear Creek, with a concrete floor and pale green cement board walls—very beautiful.”

**RICHARD GLUCKMAN**, BENJAMIN MOORE, BEAR CREEK 1470

“Navy blue is a fabulous neutral. I recently did a dining room with these dark blueberry walls, a chocolate brown rug, gold curtains, a mahogany table, and chairs upholstered in burgundy. It’s beautiful with pink as well. Navy makes a great, sexy evening room—after all, it’s the color of night.”

**DD ALLEN**, C2 PAINT, SORCERER C2-5326

“I love Farrow & Ball’s Cooking Apple Green. It has gray in it, but there’s still brightness within. To me it looks great with all metal finishes—bronze, wrought iron, nickel. I just used it as the color of walls, trim, and everything in the great room of a New England barn. This room looks onto an expansive green lawn and down to the ocean, and the walls just pull all the greens out of the landscape.”

**CHRISTOPHER RIDOLFI**, FARROW & BALL, COOKING APPLE GREEN 32

“Try light blue on your walls. It works well for bedrooms, bathrooms, and especially work spaces, because it’s a powerful yet gentle mediator, bringing calm to all that clutter. To me, the most diplomatic shade of all is Farrow & Ball 22, which approximates the color of lake water. Neutrals don’t need to go away—they simply need to soothe and anchor a room.”

**SUSAN FERRIER**, FARROW & BALL LIGHT BLUE 22



“I love pearl gray for a foyer, bedroom, or hallway—anywhere you want a sense of intimacy. If there’s a big white space with a niche, I would paint only the niche this soft gray. I always like shadowy, mercurial colors that play up the mysteries of architecture.”

**VICENTE WOLF**, BENJAMIN MOORE GRAYTINT 1611

“Ocher feels like a neutral to me—a deep, earthy yellow that reminds me of southern Italy and Turkey. It looks good with other earthy colors, like terra-cotta or gray-blue, and it is really beautiful with lilac, lime green, and aubergine. People don’t use ocher so much in this country. They look at it and say, ‘Oh no, I couldn’t possibly,’ thinking it’s too much color. But the earthier colors, because they’re from nature, can be really relaxing.”

**SARA BENGUR**, DONALD KAUFMAN COLOR, DKC-20

“Green is the great neutral, all the way from pond scum to soft sage or pale celery. I recently moved into a new house surrounded by greenery, and when I was thinking of what color I might use for a drapery lining, it came to me to reflect the green that is present year-round right outside that window. It immediately shifted from being a decorative idea to an integrated one, and I like to work in that way.”

**BARBARA BARRY**, DONALD KAUFMAN COLOR, DKC-8

“It’s not for the faint-of-heart, but orange is a wonderful neutral. It can’t be a washed-out orange—it has to be a color you’d want to lick, which is why the good oranges are always called Salsa or Punch. For it to work, you have to be just a little bit afraid of your orange before you paint.”

**MALLORY MARSHALL**, SHERWIN-WILLIAMS, DETERMINED ORANGE SW6635



“We just finished decorating a bungalow where we struggled picking paint colors because the owner had just stripped all the wood trim and didn’t want to paint it. All the colors we picked changed totally in the presence of that orangey-light brown wood. A contractor finally told us about Benjamin Moore’s November Rain—it’s a putty color, warm but not too warm, and it looked great everywhere we put it.”

**SHARONE EINHORN & HONEY WOLTERS**, BENJAMIN MOORE  
NOVEMBER RAIN 2142-60

“It’s charcoal, but I think of it as wet stone, wet cement, or even soot. It’s a fabulous color for trim—they use it in French and English houses all the time. It’s also a great, organic color for a powder room or den. In a kitchen, if you paint the walls and cabinets this color and use a lot of mirrors, you’d have a very rich, townhousey, sexy alternative to the all-white kitchen. If a client would let me be so daring, I’d even use it in a living room with lots of rich, beautiful white linens.”

**MYRA HOEFER**, FARROW & BALL  
DOWN PIPE 26

“Buttercream is my favorite unexpected neutral. It’s innately uplifting because it’s the color of sunshine—an antidepressant with no side effects! But very pale yellow also soothes and looks great with rich, dark woods, blues and greens. A beautiful purple iris in front of a yellow wall is gorgeous. Pewter, black, brown, orange—there’s not a single color that doesn’t work with it.”

**ELLEN KENNON**, FULL SPECTRUM PAINTS, BUTTERCREAM

“For me, a neutral is a concept rather than a color. Any color, including red and blue, can be a neutral if it is grayed off with a touch of black and used all over a room, without any other color interrupting it. I particularly love greens as neutrals: moss, sage, stone, hunter. Whatever the shade, I like to use many different tones.”

**STEPHEN SILLS**, BENJAMIN MOORE  
STONE HARBOR 2111-50



“Butterscotch makes a nice burnished backdrop. It changes with the light—it can look like wheat or like a darker buff with an orange tone. At night it seems candlelit. It could be in an old English country house, in a wood-paneled room, with all the paneling and trim painted in it.”

**AMELIA HANDEGAN**, FINE PAINTS OF EUROPE, LP-16

“Red has always been a neutral for me. I like it somewhere between claret and fire engine, so it’s really red, but with a slight bit of brown to it. It’s cozy, glowing, and sexy. I’m using it now in a master bath, paired with white Vermont marble with gray-beige veining. Twenty years ago, everyone was using red, but it was more of a historic house red. Now you can put bright white, turquoise, or lettuce green with it, and it looks very fresh.”

**GARY McBOURNIE**, BENJAMIN MOORE  
RED PARROT 1308

“Lately I’ve been using a whole series of grays, everything from steel to a warm French gray. These are beautifully serene backdrops for everything—flowers, books, art, fabrics, or people. I like bordering gray with white trim, white fabrics, and white furniture. Sometimes I pop a little red here and there. But you want to be careful when picking your gray—nothing too sad, cold, or dingy.”

**MATTHEW PATRICK SMYTH**  
BENJAMIN MOORE  
WICKHAM GRAY HC-171

“I’ve always used what I call gardenia-leaf green. Put it on the walls and then bounce two other colors off it, like sky blue and coral pink. Fresh greens—never moss or sage—end up in virtually every room I put together, even if it’s just a green pillow or a cut leaf in a glass jar.”

**TOM SCHEERER**, PRATT & LAMBERT  
DEEP JUNGLE 21-17









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# Color by color

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Choosing a color is always fun; if only getting it right were as easy. Paint is full of surprises. Color intensifies on walls (except when it doesn't). Color changes at night (except when it doesn't). This chapter should help. The color you want is almost certainly here, with years of experience behind it.

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## IN THIS CHAPTER:

THE BEST BLUE

THE EDGE OF BLUE

THE BEST PURPLE

THE BEST PINK

THE BEST RED

THE BEST ORANGE

THE BEST BROWN

THE BEST GREEN

THE TRICKIEST COLORS

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“The first words out of my client’s mouth were ‘I love the color purple.’ Such an exotic, unusual place to start! She has a romantic soul. She wears clothes with great silhouettes and really fun modern jewelry from Africa or France. She loves Pucci, painted furniture, and parties. This purple is a beautiful backdrop. Any flowers look great against it—and so do people.”

HAL WILLIAMSON  
BENJAMIN MOORE  
SEA FROTH 2107-60

From light and airy to deep and mysterious...they're all beautiful.

"This is an intense 18th-century blue-green with a great history. They used to make it by pouring acids on copper and using the verdigris as the pigment for the paint. A living room would be killer with this on the walls, dead-white trim, and mahogany or black-painted furniture. I'm fair-haired and blue-eyed, and we go for these incredibly sharp colors. You couldn't sell this to a brown-eyed person."

**RALPH HARVARD**  
SHERWIN-WILLIAMS/DURON,  
COLORS OF HISTORIC  
CHARLESTON  
VERDITER BLUE DCR078



"This is the color of the sky in Old Master paintings, when the varnish has yellowed. It has a luminous quality. You could paint the whole room or just the floor—you'd feel as if you were floating. Be careful about blue in a north-facing room—it can get chilly. And it's hard to mix more than two blues together. They start to fight."

**THOMAS JAYNE**  
BENJAMIN MOORE  
HEAVENLY BLUE 709



"Forget all those pale shades. What you want is an evening blue, an Yves Klein blue. Deeper than deep. You see it on Byzantine ceilings, in Jean Paul Gaultier's stripes. It's contemplative, meditative, mysterious. When I want to be enveloped, blue is the only color that will do it for me."

**WHITNEY STEWART**  
C2 PAINT, ELECTRIC C2-275



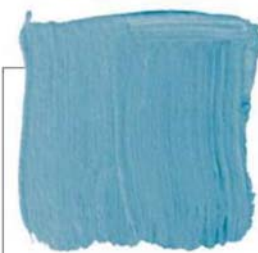
"Blue is my secret agent color. I'm always sneaking it in these days. I guess it's like a bit of sky peeking out, which makes everything work. Blue is lightness and air. I used to use white to lighten things up, but now I'm using blue. It gives breath to everything."

**WILLIAM DIAMOND**  
SHERWIN-WILLIAMS  
SASSY BLUE 1241



"This is not too hot, not too cold, with a lot of green, which makes it feel grounded. Blue is so regenerative. There's the idea of water, renewal. It's powerful, regal—think of bluebloods, blue ribbons. And it looks great with most other colors, especially browns and camels and beiges."

**ERIC COHLER**  
FARROW & BALL  
CHINESE BLUE 90



"This bright, pretty turquoise reminds me of summers on Lake Michigan when I was a child, skipping stones and looking up at the sky, and feeling the sun on my body. Blue calms me and reenergizes me—just as the ocean does."

**MARKHAM ROBERTS**  
PARKER PAINT  
WATERSIDE 7573M



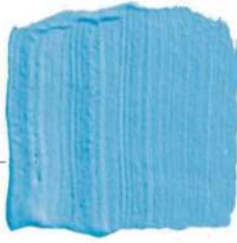
"I don't like baby blue or sky blue—I like dark, strong cobalt blue. It reminds me of Europe, in the sense of luxuriousness and the privacy it creates in a room. It shields you. I'd use it in a study or a library, and then snap it up with furniture from the '40s or '50s and a faux-zebra rug."

**ROGER DE CABROL**  
BENJAMIN MOORE  
PATRIOT BLUE 2064-20



"Blue is tricky. It can go gray and sad. But not this warm Mediterranean blue. It's the blue in all those Pucci prints, a bright, happy, not-a-cloud-in-the-sky blue, as if you're in vacation mode and having lobster and rosé at Tetou on the beach near Cannes. I love it in a bedroom, where you could crisp it up with a navy-and-white striped fabric and one of those great Elizabeth Eakins plaid rugs."

**ELISSA CULLMAN**  
BENJAMIN MOORE  
BLUE WAVE 2065-50



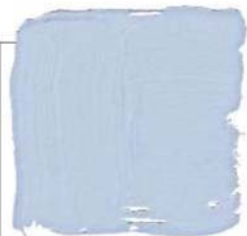
"I grew up in a house that was all turquoise, and for years I couldn't look at blue. But this color is so terrifically pretty and filled with joy—sort of like you were inside a robin's egg looking out into the light. I'd use it in a bedroom with white lacquered trim, a four-poster bed lacquered white, and crisp white bed linens."

**DAVID KLEINBERG**  
BENJAMIN MOORE  
COLONY GREEN 694



"I've never met a blue I didn't like. Everything from the darkest to the lightest—and this is in the middle—with a hint of aquamarine. A blue living room would be glamorous, especially with bottle-green silk velvet upholstery and a touch of silver or gold on a chair, or tiebacks for a curtain. And the walls should be slick, which gives a room a sparkle. It can never be too glossy for me."

**JOHN YUNIS**  
BENJAMIN MOORE  
AQUARIUS 788



"Blue is America's favorite color. It's certainly the most telegenic. That's why politicians wear blue shirts, and why the White House pressroom is blue. It's cool. It's calming. It's all about blue skies and fresh air. This is an ethereal blue, with a touch of red that gives it a lavender cast. I love it with ivory and cyclamen pink."

**JAMIE DRAKE**  
BENJAMIN MOORE  
WINDMILL WINGS 2067-60



"This is a peacock blue, a very happy, exuberant blue that would set off all the objects in a room. I'd use it in a high-gloss finish with lots of white moldings, and maybe pull in marigold or puce. Blue is one of the best colors around for crispness and contrast. After all, what looks better than a naval officer in his dress blues?"

**ROBIN BELL**  
BENJAMIN MOORE  
PADDINGTON BLUE 791



# THE BEST BLUE

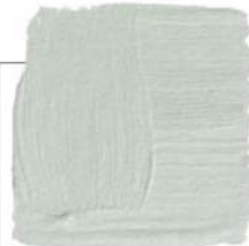


“Somehow we fell into this color and now that’s what we’re known for. It’s the Grace Home blue—a bright, crisp aqua that conjures up images of robins’ eggs, Tiffany boxes, and gorgeous cerulean oceans. When we painted our store in L.A., every person would walk in, sigh, and say, ‘I love this color—what is it?’ It’s soft enough to use in a bedroom and bold enough to hold its own in a dining room. You can push it in a lot of different directions.”

**MICHAEL OSTROW**  
BENJAMIN MOORE  
DOLPHIN’S COVE 722

“This is for someone who wants drama and *oomph!* It’s very strong and warm, a deep, intense jazz-musician blue that reminds me of New Orleans and all those little islands in the Caribbean with houses painted this color. I’ve used it in a library with shiny black doors, touches of red, and a leopard carpet.”

**MILLY DE CABROL**  
FARROW & BALL  
BLUE GROUND 210



“This is my signature, go-to blue. It’s like a chameleon, changing from blue-gray to robin’s egg to green-blue, depending on the light. It lets the room decide whether it’s going to be neutral or bright. That’s the beauty of it—it’s different in every setting. And it has real staying power. Once people try it, they tend to keep it forever.”

**KENDALL WILKINSON**  
ANN HALL COLOR DESIGN  
BOTTICELLI 39

“The colors I like are very pure and uncomplicated. This is a nice, regular, all-American, patriotic, down-to-earth blue, with no weird tones in it. It’s a happy blue. I used it in my kitchen, where it’s a great background for all my antique Spode china—traditional, but still young, fun, and fresh.”

**T. KELLER DONOVAN**  
BENJAMIN MOORE  
STUNNING 826



“I like aqua blues. They’re both calming and refreshing, and they always look so beautiful with brown wood floors and brown wood furniture. This particular shade has the glamour and dash of a Pucci dress and would be very stylish in an entry foyer, a powder room, or even a bedroom.”

**ALEX PAPACHRISTIDIS**  
BENJAMIN MOORE  
BLUE TOILE 748

“This reminds me of one of those great English-stately-home sort of blues, because it’s got a touch of gray in it and they put a lot of gray in their colors. But here the gray actually makes it feel more transparent. This is a very elegant color. I can see it in an entryway with a black-and-white marble floor and touches of pink and navy.”

**BARCLAY BUTERA**  
RALPH LAUREN PAINT  
MYSTIC RIVER SS21





“I grew up in the desert in New Mexico, and when I take my children home for a visit, we always say, ‘Big blue sky!’ Everywhere you look is this clear, pure blue, right down to the horizon line. It’s the ultimate serenity for me. This paint color has the same kind of clarity. It gives this sitting room the most natural, vibrant light.”

**SHAZALYNN CAVIN-WINFREY**  
VALSPAR  
STILLNESS 7005-2



“It’s the easiest trick in the book—deep marine blue in high gloss with lots of white trim. You get something crisp and snappy without hardly trying and it instantly connotes that nautical feeling. This reads as a marine blue, not royal blue or navy. Navy at night goes completely black, but this stays blue. And like any kind of dark room, it really shows off artwork.”

**TOM SCHEERER**  
FINE PAINTS OF EUROPE  
DELFT BLUE 4003



“God knows, I love blue, and I love Farrow & Ball’s blues because they always have that little thing that’s different. This has a greenish cast, which warms it up and keeps it from being too sweet. That’s why it looks so beautiful with pink, rose, coral, and red. It doesn’t scream ‘bedroom’; it’s neutral enough for a dining room or a hallway.”

**CAROLYNE ROEHM**  
FARROW & BALL  
LIGHT BLUE 22

“This reminds me of a Tiffany box, and what’s better than Tiffany? It’s like a clear summer sky with a tinge of twilight on the horizon. I would use it on a porch with lots of wicker. Bring in pink, lime green. White, to keep it fresh. I used it in a kitchen and it really opened it up. It’s a boundless color.”

**SUSAN ZISES GREEN**  
BENJAMIN MOORE  
RHYTHM AND BLUES 758



“With blue, the middle range doesn’t work. It’s got to be either the palest you can get or the darkest, like this indigo. It’s very Japanese, an inky blue-black that I’d use in a den or a bedroom where you want to be really quiet. I’d throw in a lot of natural linens, and maybe some pale yellow or mint green.”

**LAURA BOHN**  
BENJAMIN MOORE  
NEWBURYPORT BLUE HC-155



“What Virginia girl wouldn’t love Jamestown Blue? In certain lights, it’s blue; in others, it has a haze of green. Its spectrum includes aquamarine, robin’s egg, and faded Prussian blue. It’s slate mixed with fog. And it’s receptive to a range of partners, like Veronese gold, Chinese red, and cantaloupe. You can decorate with it. You can wear it. It’s the perfect color for an evening dress, or a mass of beads, or a brocade mule, and, and, and...”

**CHARLOTTE MOSS**  
BENJAMIN MOORE  
JAMESTOWN BLUE HC-148

# 2

# THE EDGE OF BLUE

Beyond the obvious shades... somewhere between gray and green and silver and clouds and midnight...

COLOR BY COLOR



"I'm not fond of rooms with hard edges, either in looks or in feeling. This color is all shimmery opalescence, a cool, silvery gray-blue that fits in anywhere and can pull all the different blues in a room together. Usually I cut it half-and-half with white so it ends up looking like the paint chip, because it gets darker once you have all four walls reflecting on each other. I'll even pour a bit of blue into the white I use on the ceiling to give it a tint. You don't really notice the blue—it just softens the white."

**NANCY CORZINE**  
BENJAMIN MOORE  
ICEBERG 2122-50

"This is the blue for people who aren't really sure if they like blue. It should be called Fearless Blue, because it never turns on you. It won't look like Easter once you get it on the walls. It's a breathy blue, the color of water with clouds passing over. And it goes with pretty much any color that a good cashmere sweater would come in. This blue is like a white blouse to a Frenchwoman—you can wear it anytime, and it always looks perfect."

**MALLORY MARSHALL**  
SHERWIN-WILLIAMS  
ICICLE SW6238

"Healing Aloe is such a great name. I happened to have a mother who thought aloe was the cure for everything, and I'll bet this color also has healing properties. It's a blue with a lot of gray in it, and a little bit of green. Very soothing. Great for bedrooms or bathrooms or a child's nursery. Not too masculine and not too feminine. I'd use it with crisp white curtains. It reminds me of sitting on the beach with my feet in the edge of the water, staring into infinity."

**PHOEBE HOWARD**  
BENJAMIN MOORE  
HEALING ALOE 1562

"You know how you can have cloudy skies that look luminous? That's how this color feels. It's very atmospheric. It could fool you into thinking it's gray, especially during the day, but the blue comes out in dimmer light. It's kind of wonderful the way that works. People often object to the somber aspects of blue, but all you need to counteract that is white trim. When we see a high contrast of light and dark in a space, we think it's brighter than it is."

**DONALD KAUFMAN**  
DONALD KAUFMAN COLOR  
DKC-96

"This fabulous turquoise is just the right combination of blue and green. It has depth. The gray in it gives it some weight, so it doesn't become garish. I think it has a European sensibility, like something you'd see in one of those great Parisian drawing rooms with tall windows on the Left Bank. You know how so many colors jump out at you? This one recedes. It brings you in. You feel as if you're diving into a deep, clear lake. It's all-encompassing."

**SUZANNE KASLER**  
GLIDDEN  
SEVEN LAKES 90GG30-195





"I've been using a lot more blue lately, and I think it's because I'm attracted to the cooler side of warm in a room. This is a gray-blue with a touch of green, perfect for a room where the intention is to dial it back. It's calming, contemplative—a wonderful correction color for a type A personality. This one has real depth—your eye looks at the surface and then goes deeper into it. It's like falling into a soft pillow. You hit the surface and then you sink."

**SUSAN FERRIER**  
RALPH LAUREN PAINT  
BLEEKER UL30

"Blue is such an amazing color. This has some gray in it and a tiny bit of green. It could be used as a neutral—it works with everything on the color wheel. I'd use it in a family room, a den, even a bedroom. It's a little more on the masculine side, but it still has some femininity. It all depends on what you put with it. It would be really pretty with golden yellow. And sexy with black—not black-black but a brown-black or a gray-black. It just feels very rich and sensual to me."

**KELLY WEARSTLER**  
PRATT & LAMBERT  
DELFT BLUE 24-21

"When I'm dealing with older houses, I want a soft, restful color that looks good with antiques but doesn't feel like your grandmother's house. This is a robin's egg blue-green, classical yet fresh. You could add sweeter colors like melon and peach, or go another way with brown and black. I used it in my guest room, and funnily enough, I often end up sleeping there myself just because I like it so much."

**HAL WILLIAMSON**  
BENJAMIN MOORE  
PALLADIAN BLUE HC-144

"Dark colors on walls feel a little more edgy, more contemporary. But then they're also very 18th-century. This pitch blue, with a touch of teal, has a lot of dignity. I love it in an entrance hall. What a wondrous thing to open the door and look into a room this saturated in color. It takes you by surprise. It's that same sensation you get when you step outside on a cold winter's night and look up at the black-blue sky shimmering with stars. It takes your breath away."

**JEFFREY BILHUBER**  
BENJAMIN MOORE  
VAN DEUSEN BLUE HC-156

"This reminds me of the blue-black ink in fountain pens in my youth. I always thought that was so elegant. I can think of tons of marvelous ways to use it. On a front door, in high gloss. On wicker furniture. Shutters. It would be really divine in a library. Wouldn't all the books look beautiful against this? Or in a powder room in high-gloss with off-white woodwork. I can't really tell if it's blue or black. It's mysterious, and that makes it more interesting."

**SUZANNE RHEINSTEIN**  
FARROW & BALL  
HAGUE BLUE 30

# 2

# THE BEST PURPLE

COLOR BY COLOR

It's royal. It's papal. It's eccentric. It's feminine. Most likely you either love it or hate it. But you can't argue: Purple is looking very good right now.

"The knee-jerk reaction to lavender is that it's too feminine, too pastel. But this is the most un-girly color. It's very complex. It has notes of silver, and the reds and blues are finely balanced, so it reads both warm and cool and ultimately acts as a very unexpected neutral. The effect is extremely atmospheric—think of one of those overcast days at the beach. It has the ability to diffuse the corners and edges of a room and make the space feel larger."

**SCOTT FLAX**  
DONALD KAUFMAN COLOR  
DKC-36



"Most people are afraid of aubergine because it's dark, but it's really incredibly easy to use because it has blue and red and green—even yellow—embedded in it, and you can pull any of them out. It would look very novel and new with celadon. Bright white trim would make it more intense and give it that Dorothy Draper-esque Regency feeling."

**DARREN HENAULT**  
FARROW & BALL  
BRINJAL 222



"This is like a midnight sky. It has a sense of mystery and a bit of sexiness. How does it make me feel? Rich. Purple has always been associated with royalty. Cleopatra had purple silk sails on her barge. I'm tired of beige-on-beige. I crave something more exciting. Try it in an entryway, with silver tea paper on the ceiling."

**ERIC LYSDAHL**  
BENJAMIN MOORE  
GALAXY 2117-20



"I'm in the mood for this kind of happy, soothing color. It's the palest of the pale lavenders—a petally color, a flower color. I think it's very pure and fresh. I'd use it in a bedroom, where you could mix it up with everything from mirrored furniture to pale wood furniture to dark mahogany."

**LAURA BOHN**  
PITTSBURGH PAINTS  
ORCHID PETAL 441-1



"It's the color of a spring crocus. Bold, but not too sweet. That little bit of black in it keeps it from being too Easter egg-y. I'd love to see this in a bedroom or a library with a light Christian Dior gray on the trim. The gray makes it more sophisticated, and grounds it, so we don't go off into airy-fairy land."

**AMANDA NISBET**  
BENJAMIN MOORE  
SNUGGLEPUSS 1405



"I've always loved lavender. To me, it's such a comfort color, particularly in a bedroom. It sort of lulls you to sleep. This has a little gray in it, which keeps it calm. If I wanted to mix it up, I'd throw in some navy or olive green. Because this shade is so subdued, it works well with just about any printed fabric. It's also a great backdrop for art."

**KIM GILHOOL**  
CALIFORNIA PAINTS  
FADED LILAC 7490W



"It's a little bit of mauve coming through a kind of taupe, with very warm undertones. It's muted, but it doesn't go away. It's not a wishy-washy color. I might use it with a very pale taupe trim and dark mahogany-brown baseboards. This is a color for a room where you want to get cozy. Snow can be falling outside and you'd still feel warm."

**SUZANNE RHEINSTEIN**  
FARROW & BALL  
DEAD SALMON 28

"My grandmother had an entire garden full of purple lilacs, and when I see this color, I can almost smell that fragrance again. This is a veiled lilac, which takes it down a notch. Some of the brightness is sapped out, so it blends well with other colors—pale gray, periwinkle, gray-green, soft white, deep gray-brown. I'd love to see it in a dining room with lots of windows, so you get that play of light."

**SUSAN FERRIER**  
BENJAMIN MOORE  
SANCTUARY AF 620



"I got a private tour of Yves Saint Laurent's Paris apartment before it was dismantled for the Christie's sale, and it was unbelievable. Life-changing. The music room had these dark aubergine lacquered walls and ceiling (imagine the decades of parties and cigarette smoke) mixed with Claude Lorraine mirrors and Art Deco lamps and 1930s hammered metal vases. So sophisticated and fabulous. When I came back, I just had to use aubergine, in high gloss for that satiny glow."

**FRANK DE BIASI**  
BENJAMIN MOORE  
DARK PURPLE 2073-10



"This reminds me of an overly ripe eggplant. It hovers somewhere between brown and purple. It's complex and sultry, yet somehow subtle at the same time. It would look great with crisp, cool whites, grays, or medium shades of green, as well as lightly stained or cerused woods. Try it in an entry hall, library, powder room, or mudroom. There is a real warmth to this shade."

**SHEILA BRIDGES**  
FARROW & BALL, PELT 254



"This very pale lavender reminds me of wisteria and winter sunsets. It's just so pretty and serene. The reaction you get depends on how you use it. It can look lovely and old-fashioned with chintz, or very hip with orange. I saw it in a living room last night, lacquered to bring out the color a little more and make it shimmer."

**LYNN MORGAN**  
RALPH LAUREN PAINT  
MAJORELLE BLUE GH05



"When I hear the word 'purple,' I bristle a bit, but this is a very approachable color. It's like a Pinot Noir. It would be beautiful in a nighttime room, maybe a media room or a library. I see it in a high sheen, glowing in the lamplight. It would envelop you and feel very calming and peaceful and quiet."

**SUZANNE LOVELL**  
BENJAMIN MOORE  
CAPONATA AF 650

# 2

# THE BEST PINK

COLOR BY COLOR

So you think pink is too sweet for you? Well, how would you feel about passionate, daring, flattering, energizing, soothing, inviting—and really pleasing to men?

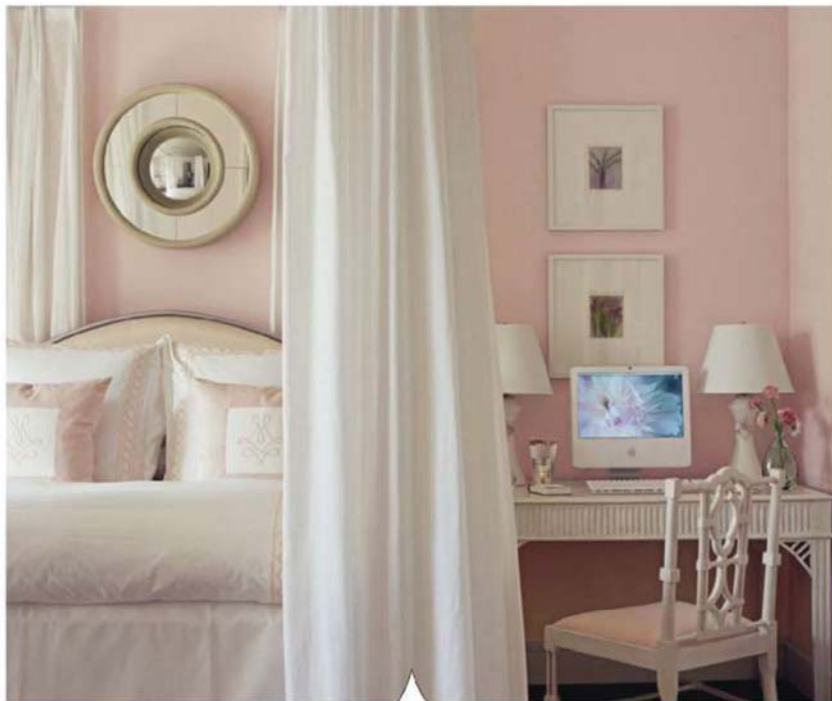
“My daughter had just come back from India when we did her room in this vibrant, extravagant hot pink—the color of a zinnia—with cranberry and orange accents. Her cousin walked in and said, ‘Wow! Can I sleep in here?’ It’s a passionate color. I think it would be fabulous in a breakfast room or a powder room, in semi- or full sheen. You want that effect of bright, liquid color on the wall.”

**SUZANNE LOVELL**  
BENJAMIN MOORE  
PEONY 2079-30



“This is a ballet-slipper pink with a hint of beige, which keeps it from looking too sweet. When picking a pink, always go to the top of the card and get the palest version of what you’re dreaming of, because even if it looks subtle on the chip, it won’t be so subtle on the wall. And watch out—the brighter it gets, the more child-like it becomes.”

**ALEXA HAMPTON**  
BENJAMIN MOORE  
LOVE AND HAPPINESS 1191



“I like using pink in an unexpected place like a kitchen or an entryway. It’s flattering and familiar, soft and warm like skin. We think of pink as an old lady color, but it can be very young if used the right way—with touches of cobalt blue, red, orange, or green. If everything is too pastel-y, it looks like a nursery.”

**JACKIE TERRELL**  
VALSPAR  
PARIS PINK MS037



“Pink all by itself can be perceived as feminine, but what you pair it with makes all the difference. Think of a man in a black suit with a pink shirt and tie, or plopping a pink sofa into a listless beige room. Pink is suddenly daring and electric. The right shade of pink can energize any space.”

**KELLY WEARSTLER**  
PRATT & LAMBERT  
CORAL PINK 2-6



“I love pink. It makes me feel warm and fuzzy. I just want to slip on a ruffly boudoir jacket and lean back into the pillows and eat chocolate. This pink is very soft and feminine, but it’s not sticky. Pair it with white or metallic surfaces to make it ethereal and inviting.”

**PHOEBE HOWARD**  
SHERWIN-WILLIAMS  
WHITE DOGWOOD SW6315



“I like looking at old-fashioned color schemes, and there’s a lot of pink in 18th- and 19th-century decoration. You see this soft pink in old Sèvres porcelain. It has a slightly yellow cast, which makes it warmer and more flattering. Everyone looks good against it.”

**THOMAS JAYNE**  
BENJAMIN MOORE  
PALE PINK SATIN 008



“This pale pink reminds me of opals and pearls, Jean Harlow and silk charmeuse, ‘New Dawn’ roses and a baby’s rosy cheeks. Who wouldn’t want a perpetual glow like that? When it comes to decorating, it’s perfect with black and white and everything in between. And real men do like pink—they just might not admit it at first!”

**CHARLOTTE MOSS**  
PANTONE 705-C



“It’s just a whisper of pink. Very, very pretty—but not sweet. Those candy-sweet pinks are not my cup of tea. This has a teeny bit of brown in it. It’s one of those dirty colors that look as if they’ve been around for a while, which I like. In a living room, it would be very smart with tobacco and white, or citrus green, or a very pale turquoise.”

**JENNIFER GARRIGUES**  
BENJAMIN MOORE  
WHEATBERRY 2099-70



“This is a color you’d see in Rome. It’s a more ancient pink with a lot of terra-cotta in it. Think of an old Italian villa that has been baking in the sun for years. It just glows. I used it in this library in high gloss—brushed, not rolled—because then it glows that much more.”

**KATIE RIDDER**  
FARROW & BALL  
RED EARTH 64



“If there’s such a thing as a masculine pink, this is it. It was John Fowler’s favorite and he’d often use it in dining rooms or on a ceiling to cast a rosy glow. It has a lot of salmon in it. Some pinks don’t mix well with other colors, but this works beautifully with any shade of brown, olive green, inky blue, or gray.”

**BARRY DIXON**  
FARROW & BALL  
FOWLER PINK 39



“I’ll often look at the French mats on old drawings for ideas, because the colors they used are never obvious—like this dusty pink. It has a little yellow and a bit of brown in it. It’s the color of the pink sand in the Bahamas. Very soothing and restful. I used it in a guest bedroom to convey a sense of peace and tranquillity.”

**ROBIN BELL**  
BENJAMIN MOORE  
OLD COUNTRY OC-76



“This really does look like the inside of a mouse’s ear. It’s a good clear pink that has very little blue in it, so it doesn’t turn cold. Pink is a color with a lot of animation. There’s almost a fey quality to it. You could bring in apple green or bachelor-button blue or stay with white. I once did a living room in pink and white and beige, like a conch shell.”

**LIBBY CAMERON**  
BENJAMIN MOORE  
CAT’S MEOW 1332



What other color wakes up a room so brilliantly? But it can be tricky choosing the red that's just right.

"Red is a neutral for me. Like red nail polish, it's classic. It goes with everything. I actually had that Coco Chanel red lacquer nail polish matched and I painted the floors of my living and dining rooms with it. They're the most fun floors I've ever had."

**ALISON SPEAR**  
BENJAMIN MOORE  
RUBY RED 2001-10



"I prefer the warm, vibrant reds to the historic reds, which are beautiful but sedate. This is a daring red, a real fire engine red. I've used it in a pool-house bathroom and on bookcases. It has a playfulness that reminds me of a little red schoolhouse."

**RUTHIE SOMMERS**  
FINE PAINTS OF EUROPE  
TULIP RED 1001



"This is a very brick red, and I especially like it in dining rooms. I prefer the warmth of earth tones to the bluer reds, which are trickier—some make me think of nail polish. I'm fine with bluer reds on my toes, but not necessarily on my walls."

**ALEXA HAMPTON**  
BENJAMIN MOORE  
TUCSON RED 1300



There's no red room as famous as Diana Vreeland's "garden in hell," above right, by Billy Baldwin (above). The Braquenié chintz, Le Grand Arbre, is still available to the trade from Pierre Frey. Nobody knows exactly what red her room was, but we found a good match in Benjamin Moore Sangria.

"All my life I've pursued the perfect red. I can never get painters to mix it for me. It's exactly as if I'd said, 'I want Rococo with a spot of Gothic in it and a bit of Buddhist temple'—they have no idea what I'm talking about."

**DIANA VREELAND**





“This paint has a strié effect, very obvious brush marks that appear as it dries. It can take a drab space and give it dignity. Paprika is warm, welcoming, and slightly dramatic—it makes food look great, people look great, candlelight look great.”

**JOE NYE**  
PORTOLA PAINTS  
PAPRIKA 13



“It’s exciting and it has a historical reference: the Greek vases, the palace at Knossos, and all that business. I love red, always have, always will. Either you like steak or you like hamburgers.”

**DAVID EASTON**  
FARROW & BALL  
BLAZER 212

“It’s a true, deep red. I like the temperature of it: it’s a bit cooler. But a little red goes a long way, so you have to be careful. It’s good in areas where you don’t spend much time or in boring areas that need a strong burst of color.”

**RODERICK SHADE**  
BENJAMIN MOORE  
MILLION DOLLAR RED 2003-10



“I like a touch of red in every room—it brings life, like red lips on a woman. I did an entire library in Merlot. It looked great.”

**MARIO BUATTA**  
BENJAMIN MOORE  
MERLOT RED 2006-10

“When I look for red, I want a pure, true red, like the color in the American flag. Ralph Lauren does absolutely the best. It’s the essence of red, that American classic red. It makes me think of boating or polo.”

**SUZANNE KASLER**  
RALPH LAUREN PAINT  
DRESSAGE RED TH41



“It’s not too orange, not too blue—it looks like an antique red, a Pompeian red. I used it in a bathroom with white Carrara marble floors from a monastery. It made them sing. Almost everything looks good with it.”

**PETER DUNHAM**  
PRATT & LAMBERT  
PAGODA RED 5-15

“I love red—it’s my favorite color. Red makes me very happy. Lately I’m on this anti-completely-neutral kick. You have to have some seasoning in your rooms. Sangria is a good, universal-donor red—not too blue, not too orange, not too dark.”

**ELISSA CULLMAN**  
BENJAMIN MOORE  
SANGRIA 2006-20



“Red never goes out of style. It’s full of life—always fresh, always fun to wake up to. We go for reds with less blue in them and more orange because they’re happier to live with.”

**WILLIAM DIAMOND**  
ANTHONY BARATTA  
RALPH LAUREN PAINT  
LATTICE RED IB57

Estée Lauder’s Fig lipstick is a top-selling red, and we liked the color so much we wanted it for our walls, our ceilings, our bookcases—just about everything. Red Red Wine by Behr might make that possible.



# 2

# THE BEST ORANGE

COLOR BY COLOR

Orange doesn't have to look like a Popsicle. Pick a paint from one of these top designers and prepare to be dazzled.



“This is a luxurious master bath, with an 18th-century Italian dressing table, billowing curtains, and a view of San Francisco Bay. I wanted a warm, dusty apricot for the walls. Orange can be romantic and sexy. It makes you feel like you’ve just come in from the beach and your skin is glowing. It looks almost like a sunset in there. And at night, with the sconces and the lantern lit, it’s even more dreamy.”

**STEPHEN SHUBEL**  
BENJAMIN MOORE  
SOFT MARIGOLD 160



“This quickens the pulse and excites the eye. It brings back the hue and the scent of blood oranges piled high in the market stalls of Tuscany. With a black-and-white floor and Benjamin Moore’s Linen White trim, it would be the perfect foil for an array of drawings.”

**MARCY MASTERSON**  
SYDNEY HARBOUR PAINT CO.  
BLOOD ORANGE



“This is a pale, pale orange. It’s really the color of candlelight, and it does the same thing for your walls. It gives them a glow. It will turn any room into a light box. You could play off the warmth with some cool gray-blues, or if you want to bump up the volume, bring in mustard or celadon green or periwinkle.”

**CHERYL KATZ**  
BENJAMIN MOORE  
PALE DAFFODIL 2017-60



“You need a little brown in your orange to keep it from getting too circusy. This reminds me of saddle leather. I’ve seen it in those great Palm Desert houses, with midcentury modern furniture and a flokati rug. But I’d jazz it up with hot pink, apple green, or peacock blue. And a heavy dose of white or cocoa brown would really soften it.”

**ERINN VALENCICH**  
ACE PAINT  
YUMA B21-6

“I used this in a butler’s pantry off a dark, mahogany-paneled dining room, and the effect was like putting a bright silk handkerchief in the pocket of a man’s suit. Very fresh, clean, and energizing. I wanted the essence of orange, not pumpkin or terra-cotta, which is a cop-out. Orange definitely creates a sense of arrival. It draws you in.”

**PHILIP GORRIVAN**  
BENJAMIN MOORE  
CALYPSO ORANGE 2015-30



“You can’t let orange scare you. I rely on it to punch up a dreary corner. Paint this warm, bricky orange on the inside of a bookcase and it will add unexpected depth to a small space or make a big room seem more intimate. One of the most fascinating rooms I’ve ever seen had ivory walls and a ceiling painted this color. Very cozy.”

**JOHN PEIXINHO**  
BENJAMIN MOORE  
AUDUBON RUSSET HC-51





“A red dining room is perfectly acceptable, so why not a deep persimmon sitting room? The color is so warm and cozy that it makes you feel as if there’s a fire in the fireplace, even when there is none. It reminds me of those Regency period interiors, with all those vivid colors inspired by the excavations at Pompeii. They say people who choose orange are very self-confident and extroverted. For this library, we borrowed the unusual finish from the parlor of the Thomas Everard House in Colonial Williamsburg, where varnish is applied over your base paint.”

**COURTNEY COLEMAN**  
CALIFORNIA PAINTS  
PUMPKIN



“It’s easy to get a great orange when you’re working with a skilled decorative painter doing a multilayered custom glaze job. But if you’re trying to pick a ready-made color from a paint deck, I find the darker, more subdued shades work best. This color has great impact without looking like that garish NFL orange. I’d use it with ivory, black, and brown for a sophisticated classical look, or with cobalt blue, navy, and white if you want to go bolder, younger.”

**MARKHAM ROBERTS**  
BENJAMIN MOORE  
CORLSBUD CANYON 076



“Orange is our go-to color, because it makes a room feel young, fresh, and modern. We use it where other people might use red. I would feel really happy in a room painted this pretty golden orange, with navy, turquoise, or pink as an accent. And I love Portola Paints because their colors are just slightly off, like the designer colors you’re always trying to get and don’t often find.”

**HEIDI BONESTEEL**  
PORTOLA PAINTS  
SUMMER SQUASH 022

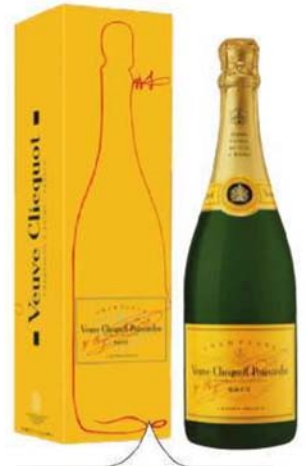
“I love the orange color of the stucco I grew up with in the warm Mediterranean sun. There’s a very soft feeling about it, but at the same time it’s quite strong. This orange has depth and a touch of shadow, so it looks as if it’s always been there. It lends itself very naturally to browns and greens and watery turquoise. Orange is kind of an underdog in this country. It’s more a color of the East.”

**MONA HAJJ**  
FARROW & BALL  
ORANGERY 70



“This terra-cotta is earthy and elegant—how many colors can claim that combination? It’s a muted brown that goes a little rosy, which makes it very warm and flattering. Dark woods look great against it, and so does art. I like it dead flat, with white trim and black baseboards to play up that Grecian urn thing. *Very Brideshead Revisited.*”

**CAREY MALONEY**  
DONALD KAUFMAN COLOR  
DKC-35



“Orange is far more versatile than most people think. You don’t have to put it with marabou feathers and 1960s furniture. Try it with a Louis XV carved giltwood console and see how sophisticated and European it looks. This is a Veuve Clicquot orange that we used inside kitchen cabinets, for a bon vivant whose signature pour is Champagne. Coat the paint with beeswax if you want an antique look.”

**MAUREEN FOOTER**  
BENJAMIN MOORE  
ORANGE SKY 2018-10



What is it about brown? Every designer we know is infatuated with it! Could it be its depth and richness? Its elegance? That it's earthy, as sensuous as melted chocolate? All of the above—and then some.

COLOR BY COLOR

“This reminds me of those wonderful neoclassical rooms by Karl Friedrich Schinkel in Berlin, or Robert Adam in England. It has an excitement that straight brown doesn't have because of that hint of red, and I love red. I would glaze it for extra depth and do the woodwork in faux-stone. Bring in a little gold, a deep green. Modern furniture on bare wood floors with a Greek vase in the middle.”

**DAVID EASTON**  
FARROW & BALL  
ETRUSCAN RED 56



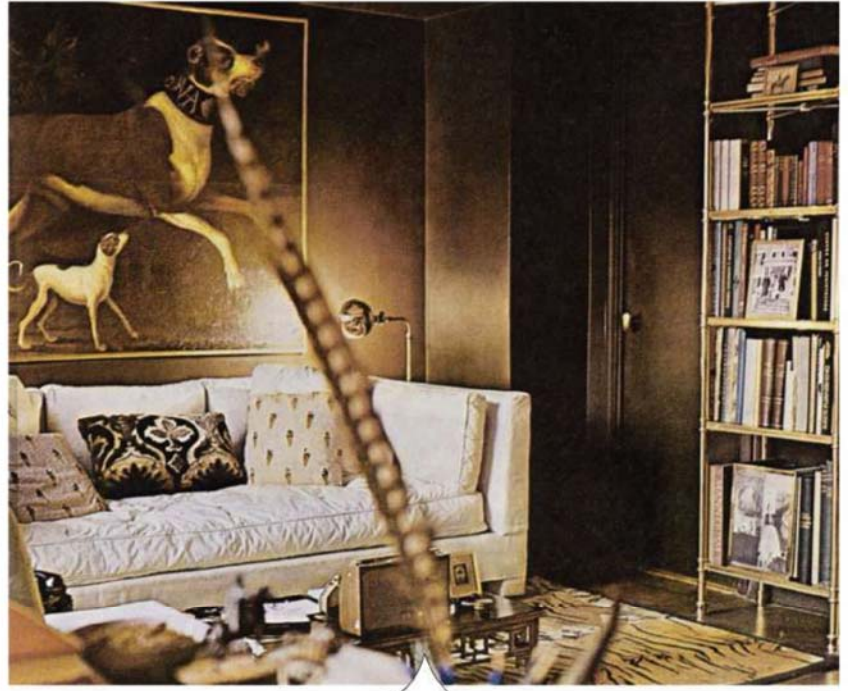
“Brown is the new neutral. It's more courageous than taupe. I like my browns the way I like my chocolates—dark and rich. I'd use it in a bedroom, a library, a TV room and add magenta, turquoise, purple, or emerald green. People are generally afraid of dark colors but this is a classic, right up there with navy blue or burgundy.”

**LARRY LASLO**  
BENJAMIN MOORE  
APPALACHIAN BROWN 2115-10



“I have this in my bedroom and I absolutely love it. It's a tea-leaf, caramely brown with a hint of green in it, which gives it more life than the typical brown. It doesn't die at night. Very earthy, yet sophisticated at the same time. It brings out other colors. Try it with mustard, lavender, cerulean blue. Or cinnabar red, blush pink, black, bone.”

**DAVID McCAULEY**  
PRATT & LAMBERT  
AUTUMN DUSK 12-19



“This is a warm, taupey brown. Not too dark and not too light. It's the color of raw unbleached Irish linen, of sand and shadow, of French limestone. Actually, it's like a Swedish brown, if there were such a thing. It has that beautifully grayed tone. I'd bring in a grayed blue as an accent.”

**KERRY JOYCE**  
FARROW & BALL  
LONDON STONE 6



“My favorite is a warm bronze brown, like you see in a Van Dyck portrait. It's the color of a coromandel screen, of black after a hundred years. And I'd lacquer the walls, which is the closest I can get to that famous Billy Baldwin room, with brown lacquered walls and those iconic Cole Porter bookcases. All the beams and bumps of that post-war apartment were obliterated by that rich, deep, intense brown paint.”

**RANDALL BEALE**  
BENJAMIN MOORE  
NIGHT HORIZON 2134-10



“Brown can look very traditional or very modern. Remember the 1960s? That was brown and gold and orange, which I would not do. Too period. I like it with lots of white—and pink or lavender or apple green. I just used it in a powder room with a white plaster mirror and peony-pink accents. The whole thing looked like a strawberry-cream chocolate bonbon. Very yummy.”

**STEPHEN SHUBEL**  
BENJAMIN MOORE  
CHOCOLATE TRUFFLE 2096-20

“I feel about brown the way Holly Golightly felt about Tiffany’s—nothing bad can happen to me in a brown room. I like the color as close to Coca-Cola as possible, not too umber and not too black. Mix it with McCloskey’s glazing compound, which gives it a depth and resonance you’re not going to get with gloss paint. I used it in my bedroom and it feels very tranquil. I go into that room and instantly fall asleep.”

**ERIC COHLER**  
BENJAMIN MOORE  
MINK 2112-10



A package! If you feel a flutter of anticipation when you see that UPS brown, try Martha Stewart Living Paint’s Tilled Soil MSL 223.



“Brown is a masculine color that looks great with feminine colors like pink and coral and robin’s egg blue. It’s one of nature’s neutrals, which is why it works with just about anything. This is the color of the peat moss that covered the flowerbeds back home. It has some red in it, which makes it warm. In a high-gloss finish, the walls are there but it looks as if you could almost go through them, like dark water.”

**TODD KLEIN**  
RALPH LAUREN PAINT  
GALVANIZED UL12



“Our first apartment was under 600 square feet, and I painted it this dark gray-brown. My husband and I have a lot of stuff, and something about the dark walls made everything look orderly, even if it wasn’t. Furniture and fabrics and artwork suddenly stood out. All the moldings were painted white, and that contrast really crisped it up.”

**ALEXA HAMPTON**  
BENJAMIN MOORE  
MIDDLEBURY BROWN HC-68



“I use a lot of brown because everything goes with it. This is like melted chocolate—sensuous, smooth, velvety. I don’t think of it as dark, but rich. It anchors a room and gives you a luxurious feeling. I’ve used it lots in libraries, with white trim. All the beige, camel, and parchment colors look handsome with it.”

**DAN CARITHERS**  
BENJAMIN MOORE  
TUDOR BROWN E-62



“This is a dark, strong brown, like the underside of a portobello mushroom. It has some gray in it, and just the right balance of red and green, which makes it easy to live with. Books look great against it. In a foyer, it would be warm and inviting but also extremely elegant, moody and atmospheric.”

**EVE ROBINSON**  
BENJAMIN MOORE  
BROWN HORSE 2108-30



“If you were going to rub an elephant behind his ear when he got out of the bathtub, this is the color you’d get. I’ve used it in small rooms, large rooms, sunny rooms, dark rooms. I think the reason it works so well is that it’s got a lot of red in it, so it brings out the pink in your skin. People think a room looks good if they look good in it.”

**DARREN HENAULT**  
FARROW & BALL  
BUFF 20

Green soothes, uplifts, and makes everything around it look good. No wonder it's nature's favorite color—but it has its fashion side, too!

"You're almost not sure what color this is. Green? Gray? Taupe? I like colors that have a gray undertone. They read more like architecture than decoration. Glaze it for more depth, or whitewash it for a whole other quality. I see it in a kitchen, a mudroom, a bedroom. There's something quiet about it. Gorgeous with Belgian linen or Bennison prints in rose, terra-cotta, cognac, or gray-blue."

**SUZANNE KASLER**  
FARROW & BALL  
STONE WHITE 11



"This is the perfect luminous spring green—like a lettuce leaf. It's very difficult to get this color right. I first saw it in the dining room of the Townhouse, Charlotte Moss's shop, done with a brilliant finish. Trust Charlotte to know it's available. It's a happy green that brings a room to life and can go dressy or casual."

**JOHN YUNIS**  
PANTONE  
YOUNG WHEAT 12-0521



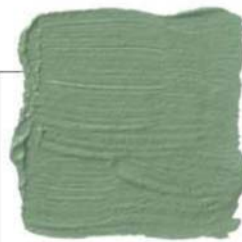
"The all-time best is Vert de Terre, which is just the right mix of green and gray. Earthy, yet elegant. It reminds me of a wonderful old potting shed or the 18th-century boiserie in some amazing Parisian town house that you've always wanted to sneak inside to see. It's also one of the only greens that looks equally good in bright sun or candlelight."

**TIMOTHY CORRIGAN**  
FARROW & BALL  
VERT DE TERRE 234



"This shade of green is one of my favorites because it reminds me of patinated copper. It works in any style room—contemporary, ethnic, traditional. It's the perfect accent color. I like to use it on shutters, moldings, and window casings because it outlines the space and makes it more linear and graphic."

**KELLY WEARSTLER**  
PRATT & LAMBERT  
CLOVER 22-20



"I love all those vegetable colors, the ones that are not too clear and not too crisp. This is real thick-looking, like pea soup, with a lot of yellow in it. It's a wonderful foil for hot pink or orange or burgundy. Neutral, but not boring. It's cheerful in a hip way without being sappy."

**JACKIE TERRELL**  
MARTHA STEWART LIVING PAINT  
SULTANA MSL 101



"This soft green has a wonderful mossy quality. It feels like a cool walk through deeply shaded woods. I like the way it grounds a room. Anything looks good against it—blues, reds, corals, browns. How can you do better than a color found in nature?"

**PHOEBE HOWARD**  
BENJAMIN MOORE  
AGANTHUS GREEN 472







“This is a Palm Beach green, very strong and vibrant with a shot of yellow in it. It takes me back to the '60s and '70s, that carefree David Hicks and Lilly Pulitzer period. I think of parties with ice cubes clinking in glasses and lots of laughter. There’s an optimism to this green. You feel like the world’s going to be all right. Bring in pink, persimmon, and lots of white, or hang some interesting photography to give it more depth and sophistication.”

**CHRISTOPHER MAYA**  
BENJAMIN MOORE  
DOUGLAS FIR 2028-20

“This is one of those great 18th-century French greens. It could be the silk on Madame de Pompadour’s dress. Green, when it doesn’t go too yellow or too blue, is the complete neutral. I can’t think of a color it wouldn’t work with. Great with red. Absolutely fabulous with aubergine or chocolate brown. I love it in an entrance hall because then you can jump off in any color direction for the other rooms.”

**PAMELA BANKER**  
BENJAMIN MOORE  
HANCOCK GREEN HC-117

“Green is a soothing color. Traditionally, it’s associated with healing. This is a sage green that stays muted, even with the sun on it. It makes me feel relaxed. It’s not a color that is shouting to be noticed. It’s calm and comfortable.”

**AMELIA T. HANDEGAN**  
BENJAMIN MOORE  
CREEKSIDE GREEN 2141-40



“I just did this in a double parlor with a lot of white woodwork in Charleston, South Carolina, and I’m so pleased with it. It looks exactly like a green apple. Very fresh and very pretty. Dogs love it because they think they’re out in the garden. Green is one of the easiest colors because everyone relates to it. I added touches of geranium pink, yellow, and blue.”

**MARIO BUATTA**  
BENJAMIN MOORE  
CHIC LIME 396



“Green is my favorite color. I’ve actually had to design away from it at times because I’m so drawn to it. This is a color you might see in a vintage English chintz or a summer garden. How to describe it? Maybe fresh green peas? Yes—that’s it. It works just as well in Palm Beach with hot pink as in New York with black and white. I often use it for playrooms because it’s fun and vibrant and looks great with toys and kids.”

**DD ALLEN**  
DONALD KAUFMAN COLOR DKC-23

“Tranquillity, serenity, cleanliness—that’s what I see in this green. It’s a celadon with a little gray and a touch of yellow. I like to use it in bathrooms with lots of white marble and polished nickel. It almost shimmers, and creates a very watery effect. You can face it every morning and not get tired of it. And it gives you a good idea of what you’re going to look like when you step outside.”

**JULIA DURNEY**  
PRATT & LAMBERT  
HAZE GREEN 18-30





## 2

THE TRICKIEST  
COLORS

COLOR BY COLOR

Color often gets lost in the translation from your imagination to your walls. Which color is the hardest to get right? They all are! But here's some advice...

**“RED** is hard. There are so many bad ones. They're either too bordello or too raspberry nail polish. Or they're so brown it's like eating in a Southwestern theme restaurant, or so primary and overly frank that you want to ask, 'Where do I put the presidential seal?' I'm always looking for either a juicy pomegranate red, a Chinese lacquer red, or a really good oxblood. Because it's such an important color, red needs nuance, subtlety, and depth, so in those rare instances that I break it out, I like to do it as a glaze, a lacquer, a fabric upholstery, or as red leather walls so there's variation to the tone.”

CELERIE KEMBLE



“It's going to blow your mind, but I think it's **WHITE**. This became painfully clear to me when I did my apartment in New York. I'm on the 42nd floor with cream marble floors and a lot of windows. I wanted a great white to show off my art and I thought, 'This will be easy, I've certainly done this before!' But white after white didn't work. I ended up opening 25 cans and painting 4-inch-by-12-inch swatches of every one of them! Each was so different, and they changed with the weather and by the hour. I was shocked. Only one was perfect. Which one? I can't possibly remember.”

NANCY CORZINE

**“TERRA-COTTA**. You see it in nature and in bricks, but getting it in paint is nearly impossible. It looks too flat or too orange. You never capture the depth and warmth properly. The only way I know to get the right color is go to Roussillon, France. It's an amazing little medieval village in Languedoc, and the entire town is painted with this natural pigment that they mine out of the ground. They use it as a wash on stone, where it seeps in, and the colors range from this really rich yellow to this vibrant terra-cotta and every shade in between. It's a vision. You can buy the dry pigment and throw it into a paint recipe.”

ANNIE SELKE

**“TAUPE**—that duplicitous stony gray-brown. Taupe can either go green or pink, but if you have a green taupe next to a pink taupe, the room ends up looking like some powdery, tragic form of Christmas. Taupe is a really good color to use in main rooms because it's companionable—you can always carefully introduce a beautiful blue or a great green or brown. But taupe's a politician—sociable yet slippery. And there are no near misses. You either nail it, or you blow it completely.”

SUSAN FERRIER

**“BLUE**. It's such a gigantic color—it covers the ocean, the sky, and everything in between. When you're trying to get a blue right, you're always working with whatever blue light is coming in the window and you have to add that factor to the paint chip, or else you'll wind up with year-round Easter. Always go one or two steps lighter than you think. The color most people think of as blue is really a warm gray, but it reads as blue. It took me years to realize this! There's a lovely Benjamin Moore color called Stonington Gray that's a much more confident blue than people might imagine. Or if you're a blonde, Ralph Lauren makes one called Basalt—it's the palest, clearest blue, as if you walked outside in the early spring and captured the color behind the forsythia.”

MALLORY MARSHALL

“During college, when I was working full-time for my father [the decorator Mark Hampton], I rented an apartment and I just couldn't take time off to paint it. So I went there one evening and stayed up all night painting the place what I thought was a lovely pale **YELLOW**. When the sun came up, I realized I'd painted the walls the color of insanity. I had to immediately mix in all my trim color to tone it down. Yellow is an electric color and wholly misleading. It becomes more yellow with the sun's yellow light on it. The moral is, even if you think your yellow is the one, go paler.”

ALEXA HAMPTON

“The color I find most beautiful and chic is **GRAY**. But it's very hard to procure that perfect, soft, luminescent, silvery gray shade you see in gunmetal, silver, zinc, or pewter. To try to get that color in a surface that's nonreflective and doesn't have a three-dimensional quality is the challenge. I often try a dozen samples just to find one gray. But if it's simplicity you crave, there's a divine gray that almost always works: Benjamin Moore's Horizon. If a friend calls me and says, 'Help! What do I do?' I reply, 'Paint the walls Horizon and the trim white.' Think of a gray suit with a white shirt. It's a nice clean story, and you can go in a hundred different directions with the tie.”

STEVEN GAMBREL



**“YELLOW**, because it reflects on itself more than other colors. It reacts with natural light and artificial light in totally different ways, so a particular yellow might be perfect by day, but look awful by lamplight at night. I once had about 22 versions of yellow on a wall for a client’s poolhouse living room. I have since discovered Donald Kaufman Color #28, which seems to work perfectly almost everywhere.”

MALCOLM JAMES KUTNER



“The word **‘PINK’** seems to carry a lot of baggage. Everyone reacts strongly to it and has certain expectations of it. For a house in Palm Beach, we painted the living room a very soft pink, like the inside of a seashell. We even showed the painter a real shell to get the color right. We just repainted the room after 10 years and matched the color exactly, but added a Venetian plaster finish. It still looks fabulous and the lustrous finish makes it even more shell-like.”

ANNE CARSON

“Deep navy **BLUE** is one of the most difficult colors. If it goes too red or too green, it gets ugly very quickly. A neutral navy blue can be beautiful. But watch out! Always use a low luster eggshell or the paint will ‘chalk’ and the wall becomes a nightmare and you’ll have to repaint again and again.”

NANCY BRAITHWAITE

**“BLACK.** But when it’s done right, it can be such an astonishingly warm and lively color for walls. I was inspired by the Octagon Room at Beauport, an incredible historic house in Gloucester, Massachusetts, where the pitch-colored walls and tiger maple furniture make your heart skip. The trick is to capture the effect of years passing; the color building up over time. How to re-create that patina? Eventually, I found Pratt & Lambert’s Obsidian, which is viscous, rich, deeply saturated, yet highly nuanced.”

JEFFREY BILHUBER

“Earthy, **NATURAL** colors are so beautiful, but how do you capture them indoors? I’m always trying to re-create the effect of wet rocks or dried leaves on walls. Lately, I’m obsessed with agates. How can you achieve that depth in paint? Painting on drywall, the result is always particularly flat. That said, oil-based paints, like those from Fine Paints of Europe, create more complex colors. Oils have a really interesting relationship with the light that hits them, which helps make colors like grays, whites, and browns more luscious.”

ROBIN STANDEFER

“People either like or hate pale **BLUES**, depending on really subtle differences. If it looks too sky, a tad purple, or powdery—baby-boy clothes—clients can’t stand it. We almost never use a stock formula and usually doctor the mixes we get. You can add more pigment to make it richer, and you can brighten or dull it by adding white or black. There’s not a real science to it, though. You just have to keep trying, and it can take several rounds.”

STEVEN SCLAROFF

“**WHITE.** Benjamin Moore offers at least 150 versions. I’ll select six and have my painter put samples on the wall. I visit the space—in the morning light, after noon when it’s in shadow, at night in artificial light—studying the nearly invisible paint squares from every angle. Finally, after having painted the walls the most exquisite shade of white, someone inevitably walks in and asks, ‘So, what color are you thinking of painting this room?’ Never fails, but a perfect white is worth the effort.”

TORI GOLUB

**“RED.** Darker colors in general can read very flat, so use a high-luster finish. With red, especially, that reflective quality makes it appealing both during the day and at night. Good prep is key to any high-luster paint finish, so skim-coating the walls really helps. If the walls are well prepared, you can get a deep, rich gloss without going to the expense of lacquering. Add a bit of black to the primer, too, which makes it slightly grayish. That will help you to get good coverage in fewer coats. I’ve found Farrow & Ball’s Blazer and Benjamin Moore’s Merlot great to work with.”

MEG BRAFF









“I started out with navy but that felt too nautical, and kept going darker until I got to this color you can’t quite define. The conversation in this kitchen is so relaxed and intimate—very different from the conversation you’d have in a formal dining room.”

**WINDSOR SMITH**  
BENJAMIN MOORE  
POLO BLUE 2062-10

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# Room by room

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The old rules have finally fallen away. You can have any color you like now, in any room. But maybe you need a little inspiration. Would you ever think of painting your kitchen midnight blue, or your entrance hall raspberry, or your dining room chocolate, or...?

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## IN THIS CHAPTER:

THE ENTRANCE HALL

THE DINING ROOM

THE KITCHEN

THE BEDROOM

THE BATHROOM

THE HALLWAY

# 3

# THE ENTRANCE HALL

ROOM BY ROOM

It's the first thing you see when you walk into a house, so how should it feel—soothing, or knock-your-socks-off?



“Red is the color of excitement, and I tend to go for corally-orange reds. With red, you know you’ve arrived and you glance in the mirror and realize how great you look and breeze right in.”

**KEITH IRVINE**  
BENJAMIN MOORE  
SALSA 2009-20



“If you took leaf green and sky blue and put them in a bucket with a lot of air, this is what you would get. I even put it on the ceiling. It looks great with black-and-white floors. I’d add a bronze bench with shocking pink upholstery.”

**JOHN OETGEN**  
BENJAMIN MOORE  
PALLADIAN BLUE HC-144



“It’s one of those spaces that people go through quickly, so you can afford a higher level of drama. Often there’s no natural light, so you need a heavily saturated color like this warm, yolky yellow. Get it in full gloss because the gloss gives it depth, and it’s much more simple to apply than glazing.”

**CHRISTOPHER DRAKE**  
BENJAMIN MOORE  
SHOWTIME 293



“I like a progression of color. It’s good to start dark—this is so moody and has a wonderful earthy tone—and as you move inside, the rooms become lighter, which makes them seem more spacious.”

**EVE ROBINSON**  
FARROW & BALL  
DRAB 41



“Imagine you’re melting dark chocolate in a saucepan—that’s the color. It glistens. This is a very high-gloss paint that looks almost like patent leather.”

**PATRICIA HEALING**  
FINE PAINTS OF EUROPE  
DUTCH CHOCOLATE 6012

“I’m attracted to warm colors that kind of wrap their arms around you. This is like candlelight, with a wonderful golden glow. I’ll put layers of glaze over it so it’s as rich in daytime as it is at night.”

**WILLIAM EUBANKS**  
BENJAMIN MOORE  
GOLDEN STRAW 2152-50



“Here’s the thing about entry halls. You want to make Wow!, but at the same time you have to be neutral because it’s the opener for the rest of the apartment. So what to do? Paint your hall this fabulous gray-taupe, which is still neutral but dark enough to make a statement.”

**WHITNEY STEWART**  
C2 PAINT  
QUAHOG C2-440



“Those great 18th-century British architects kept the front hallway somber to recall the color of the stone outside, on the facade. I like that idea of bringing the outside in, but stone doesn’t necessarily work for me. I tend to use a sky-bluish color that has a pretty heavy dose of gray and green.”

**STEVEN GAMBREL**  
PRATT & LAMBERT  
ARGENT 24-29



“A hall takes such a beating. Mine looks like the shipping department at Macy’s. So I’d choose a cool, calm white. Fill a mayonnaise jar with it and keep it in the closet for touch-ups.”

**T. KELLER DONOVAN**  
BENJAMIN MOORE  
LINEN WHITE 912



“A velvety gray with just the right amount of lavender. If it had any more lavender in it, it would be well beyond my pain threshold, but it doesn’t, so it’s perfect.”

**KERRY JOYCE**  
SHERWIN-WILLIAMS  
STUDIO MAUVE SW-0062



“Right now, we’re into this traditional oil paint in a color that looks like whipped cream. Get it in the Brilliant finish and it’s very shiny, like gelato. Seriously, make your entry refreshing. Cool off.”

**TOM BRITT**  
FINE PAINTS OF EUROPE  
SPINNAKER WHITE 7032



“Imagine going down a leafy path and opening the door to a lovely green foyer. This is not the usual dark bottle green, it’s paler and softer, a really good goes-anywhere green that feels very peaceful.”

**JENNIFER GARRIGUES**  
FARROW & BALL  
FOLLY GREEN 76



“It’s a strong, vibrant pink, as masculine as you can get in a pink, with a nice shine to it. In a small entrance hall I like to use deep, strong colors to help define the space. Otherwise, you lose it.”

**JOHN BARMAN**  
RALPH LAUREN PAINT  
RACER PINK IB51



“We did a California ranch house where you came into a low, very enclosed front hall before being released into this huge living room—that famous squeeze-and-squirt thing that architects love. So we painted this tight little space an intense barn red. Everything around you was red—walls, ceilings, doors. You were completely encapsulated in red, so you couldn’t really tell the dimensions.”

**HERMES MALLEA**  
DONALD KAUFMAN COLOR  
DKC-17

# 3

## THE DINING ROOM

ROOM BY ROOM

Do you want to feel cozy, casual, glamorous, elegant—or have evenings of all-out fantasy?



“It’s very close to a color in a 1940s Billy Haines house I restored in Beverly Hills. I love pairing it with yellow on the ceilings and ivory crown moldings like he did. Doesn’t it sound wild? It’s a really exotic fun orange that creates drama, yet lets you know the inhabitant is very playful.”

**MARTYN LAWRENCE-BULLARD**  
BENJAMIN MOORE  
ORANGE PARROT 2169-20  
FARROW & BALL  
BABOUCHE 223

“When you’re eating, you want a space that feels fresh, and green reads fresh to me. This is a crisp celadon. With white linens on a wooden table, it reminds me of eating outdoors. I adore eating outdoors. Everything tastes better—even my cooking!”

**CHARLOTTE MOSS**  
FARROW & BALL  
BREAKFAST ROOM GREEN 81



“It’s a very dark chocolate brown with a bit of red in it, so there’s a warm aspect to it that makes people look good. In high gloss, it really sparkles with candlelight. I think chocolate brown particularly suits a city dining room.”

**ARTHUR DUNNAM**  
BENJAMIN MOORE  
BRANCHPORT BROWN HC-72



“We’ve all had our fill of ruby, sapphire, and emerald. This is like the missing jewel tone we only get in peacock feathers. It’s rich and still playful—it can be a formal or sort of decadent color, and it looks beautiful with accents of white lacquer or dark wood.”

**CELERIE KEMBLE**  
FARROW & BALL  
MERE GREEN 219



“A pale, yellow-based spring green is dazzling to the complexion. Greens bring out the pink in you. Just think what haricots verts do for a good lamb chop—the green is what completes the plate. It’s the perfect foil.”

**JEFFREY BILHUBER**  
BENJAMIN MOORE  
WISPY GREEN 414



“It’s a blue with a certain nobility, something you would have seen in a colonial house in Williamsburg. But it’s also a casual and comfortable color. A dining room should be approachable—don’t think it’s only for holidays and special events.”

**BARCLAY BUTERA**  
RALPH LAUREN PAINT  
CALYPSO VM138

“It’s kind of robin’s egg blue, and with mahogany furniture and neutral upholstery, it looks great. I see dining rooms as mostly evening rooms, and this has enough life to it that it doesn’t die. It’s very soothing. The right blue is always soothing.”

**MARIETTE HIMES GOMEZ**  
BENJAMIN MOORE  
SAGE TINT 458



“There’s a paleness to it but also a warmth. It’s like a blank canvas, so anyone who sits in front of it, or any food, any color, looks really attractive—amazing, in fact. Everything pops. The dining room is all about the table and the people sitting at it.”

**BRET WITKE**  
BENJAMIN MOORE  
POWDER SAND 2151-70

“Like a blanket of velvet that wraps the walls—it’s a really saturated rich brown, very deep, almost aubergine. People in the room almost become the characters of an oil painting. It has the feeling of the background in an 18th-century portrait.”

**MICHAEL BERMAN**  
RALPH LAUREN PAINT  
DESERT BOOT TH35



“This is a wonderful oatmeal, camel color, and the reason I love it is it’s a very neutral background but the gold hue makes everybody look like they just came back from somewhere fabulous. It’s a very flattering color.”

**COLIN COWIE**  
BENJAMIN MOORE  
SHELburne BUFF HC-28



“I used it in a dining room in Palm Beach. If you are a chocoholic like me, you just walk in and get hungry. The key word here is chocolicious. It’s a really rich, deep, milk-chocolate color, and we did white brackets with white vases all over the walls.”

**T. KELLER DONOVAN**  
BENJAMIN MOORE  
BROWN SUGAR 2112-20

# 3

# THE KITCHEN

ROOM BY ROOM

You're ready to break away from white—but what color should you choose for your kitchen? Which is your favorite?



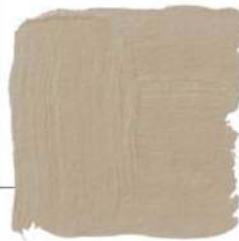
“Might as well make it cozy. Everybody comes in anyway, you can't beat them out with a spoon. Plates would look great on the wall against this warm cayenne, and I'd do teak countertops and cork on the floor—very soft and warm to bare feet.”

**PAULA PERLINI**  
BENJAMIN MOORE  
WARM SIENNA 1203



“It's the color of golden brown sugar. Very appetizing, with a lot of warmth. I'd use it on the walls with white trim, custard-colored cabinets, and a terracotta floor.”

**JOANNE HUDSON**  
SHERWIN-WILLIAMS  
WHOLE WHEAT SW6121



“I'm so tired of all those off-white cabinets. I'd paint them this dark Swedish gray-blue, and make the whole room very Gustavian, with chalky white walls, Carrara marble countertops, and stainless-steel appliances.”

**SANDRA NUNNERLEY**  
BENJAMIN MOORE  
WOLF GRAY 2127-40



“Wedgewood Gray and Woodlawn Blue have that robin's egg vibe. I always hedge my bets toward grayed-down shades, because bright colors that look so happy in the paint store can look bizarre in real life. If you're nervous, start by painting the back wall inside the cabinets.”

**CLARE DONOHUE**  
BENJAMIN MOORE  
WEDGEWOOD GRAY HC-146  
WOODLAWN BLUE HC-147

“Kitchens often have so little wall space you have to make the color count. This is sunshine in a can. I like a yellow with a little bit of brown in it, as opposed to a yellow with green. Looks wonderful with wood.”

**BEVERLY ELLSLEY**  
BENJAMIN MOORE  
GOLDEN HONEY 297



“I have one of those little green boxes from Ladurée, that Paris pastry shop, on my desk. Turns out my client has one, too, and we re-created that Ladurée green on her kitchen island. It's an incredibly complex color, a weird combination of yellow and green with this red undertone. Beautiful.”

**MARK CUTLER**  
FINE PAINTS OF EUROPE  
P11130





“Red is energizing, invigorating, and this is the perfect red, not too orange and not too blue. It works equally well in sunny or dark rooms and really sets off the cabinets, which we order primed and then paint on-site with a nice brushed finish.”

**ERICA BROBERG**  
BENJAMIN MOORE  
MERLOT RED 2006-10



“Pick one wall. Apply two coats of Rust-Oleum Magnetic primer, paint it this yummy raspberry color, and then put up your children’s artwork, school schedules, and birthday invites with magnets.”

**PHILIP GORRIVAN**  
BENJAMIN MOORE  
RAZZLE DAZZLE 1348



“In an old kitchen where the cabinets, counters, and appliances were all mismatched shades of white, we needed a distraction. So we painted just the doors, not the frames, of the cabinets this teal-green aquamarine and replaced the cheap white plastic knobs with vintage hardware. Last touch—a black-and-white tile floor.”

**JASON BELL**  
PRATT & LAMBERT  
TAMPICO 21-9

“You’re taking a chance with orange, but it can be fabulous. It’s playful during the day for kids doing projects, and at night, with the lamps lit, it glows. Start with one wall—that may be enough.”

**ANN MCGUIRE**  
VALSPAR  
SPRING SQUASH 2008-1B



“Especially in a small kitchen, people don’t think of dark colors as an option, but that’s exactly where you need the drama. This is a lovely gray-green, not too dark and very soft, kind of like moss. Very elegant with white cabinets.”

**MICK DE GIULIO**  
BENJAMIN MOORE  
GREAT BARRINGTON GREEN  
HC-122



“The Home Depot has some great cabinet options. Paint them Cream Stone, a muted off-white, more gray than yellow. Then use rich, taupe Weathered Brown on the walls for contrast. It makes the kitchen a little more masculine, more sophisticated.”

**BARCLAY BUTERA**  
RALPH LAUREN PAINT  
CREAM STONE UL54  
WEATHERED BROWN UL44

# 3

# THE BEDROOM

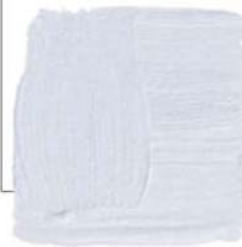
ROOM BY ROOM

Okay, be honest with yourself. How do you really want your bedroom to make you feel? Sexy? Zen? Energized?



“The name says it all. It’s the palest blue that they make, and it just shimmers. When you walk into a room with white woodwork and this pale blue, you think you’re in heaven. My painter went home and told his wife about it, so you know you’ve got a winner.”

**T. KELLER DONOVAN**  
FARROW & BALL  
BORROWED LIGHT 235



“What you want is anything that makes a woman look more beautiful. Lavender is great for blondes or brunettes, and very pretty with blue-and-white fabric. Just don’t tell your husband it’s lavender.”

**MARIO BUATTA**  
BENJAMIN MOORE  
MISTY LILAC 2071-70



“It’s green, somewhere between apple and moss, and it’s like waking up in spring every morning.”

**ALESSANDRA BRANCA**  
PRATT & LAMBERT  
SEA OAT 17-26



“It’s my two favorite colors mixed together. Soft, but with a lot of vibrancy. Greens and blues are known for their relaxing effect.”

**SHEILA BRIDGES**  
FARROW & BALL  
GREEN BLUE 84

“Nothing is more of a turn-on than Champagne, and this is that same uplifting kind of inviting color. In the evening, it looks very warm and rich, and in the morning, there’s a happy mood about it.”

**BIRCH COFFEY**  
BENJAMIN MOORE  
PALE MOON OC-108



"I've always liked warm and cozy dining rooms and living rooms, but in the bedroom I go toward cool and airy. That to me seems restful, sleep-inducing. My own particular bedroom is painted pale blue, with touches of silver gray and coral. I'm a Pisces and I'm always totally gravitating to water and cool colors."

**MILES REDD**  
BENJAMIN MOORE  
BIRD'S EGG 2051-60



"It's a pale, pale, *pale*, almost fleshy pink, but on the pink side rather than the beige side. Why do I like it? Because of the way it reflects on your skin. It's feminine and soft. It's almost like you've got a little glow in your cheeks. That's what you want in the morning when you wake up and have no makeup on. Green was *not* going to work for me."

**CHARLOTTE MOSS**  
BENJAMIN MOORE  
BLANCHED CORAL 886

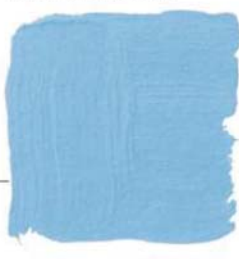


"What I like about Donald Kaufman paints is that they're indescribable. They're almost edible colors. This particular shade has green and blue in it, and brown and gray. A February sea blue, that's what I'd call it. I always use it in flat, so it has this rich velvety quality, like soft moonlight."

**MARSHALL WATSON**  
DONALD KAUFMAN COLOR  
DKC-37

"I happen to love this color. I've mixed it with black-and-white photography and some pretty serious Empire furniture, and it's really fabulous."

**BRIAN McCARTHY**  
BENJAMIN MOORE  
CAYMAN BLUE 2060-50



"We just did this bedroom in Florida with sunshine-yellow walls. It's so eye-popping and energizing. It's beautiful at night when the lights are on and everything turns golden. And when you wake up, wow! It's like having a glass of orange juice thrown at you."

**CHRISTOPHER COLEMAN**  
BENJAMIN MOORE  
SUN KISSED YELLOW 2022-20

"I just painted my bedroom this really amazing color called Bella Donna. It's a smoky, purply mauve, the color of the sky at sunset. It's a soothing, relaxing, moody color that looks beautiful with raspberry curtains, mauve bedding, and gray flannel carpet."

**DD ALLEN**  
C2 PAINT  
BELLA DONNA C2-316



"It's the color of stones under water—relatively dark, but very warm and nuanced. It's wonderful to have a dark bedroom. Aren't there a few people who like to use this room for sleeping?"

**SUZANNE RHEINSTEIN**  
RALPH LAUREN PAINT  
CRESTED BUTTE NA40



"It reminds me of the sunflowers that surround my house in France. It's bright, cheerful. Even when it's dark, it's always going to be happy. I love what they do in France: paint a band about 12 or 24 inches high—from the floor up—like a border around the bottom of the room. Then do the doors and window frames in that same color."

**KATHRYN M. IRELAND**  
FARROW & BALL  
CITRON 74

# 3

## THE BATHROOM

Whether your style is ready-set-go or long soaks in the tub, these designers will bathe you in just the right color.

ROOM BY ROOM



“Imagine waking up and walking into the brightest, sunniest day. This is a bright lavender blue, moderately intense, very cheerful. Some people will say, ‘Oh, I don’t like lavender,’ but this doesn’t come off like lavender. It’s clean, fresh—guaranteed to perk you up.”

**RONALD BRICKE**  
PRATT & LAMBERT  
AUTUMN CROCUS 28-9



“In a bathroom, there’s nothing better than clean, fresh, pure white. This is a very clear, soothing white, not too bright and not too creamy. You never get tired of it, it never looks dated, and you can easily change the look by changing the artwork.”

**ANNE CARSON**  
BENJAMIN MOORE  
BRILLIANT WHITE



“This is kind of a pale khaki gray. It approximates the kind of light you get on a cloudy day, which makes all the other colors around look deep and true, more intense. We generally use white fixtures, and it really sets them off and makes them look absolutely clean.”

**DAVID MANN**  
RALPH LAUREN PAINT  
ARCHITECTURAL CREAM UL55



“It’s a strange color, sort of an old-fashioned blueprint blue. I actually like dark bathrooms with very controlled artificial light. That way you can really hone in on the problems when doing your toilette. Besides, I think dark walls are sexy.”

**MICHAEL FORMICA**  
BENJAMIN MOORE  
CALIFORNIA BLUE 2060-20



“This is a beautiful, cloudlike off-white with just the right amount of pink in it, so people look nice—but not so flattering that you walk out the door thinking you look terrific when you really don’t.”

**ROBIN BELL**  
FARROW & BALL  
DIMITY 2008



“I want a color that’s subtle and refreshing at the same time. This looks like an old celadon that would have been popular back in the 1940s. First thing in the morning, I don’t want anything jolting that’s going to give me a headache.”

**ATHALIE DERSE**  
PRATT & LAMBERT  
ANTIQUÉ WHITE 14-31



“It ain’t white, honey. It’s a wonderful, glowing Luis Barragán color, an orange that doesn’t look silly. The dirty little secret about these big white California Spanish houses is that inside they feel dark and gray. So I sit the clients down, tie them up, and tell them this is what we’re going to do and it will make you look 10 years younger. That usually gets them to say yes.”

**JARRETT HEDBORG**  
BENJAMIN MOORE  
TANGERINE DREAM 2012-30



“It’s a dark gray-brown-green: you name it, it’s in there. It’s almost like a clay mud color—really rich and really beautiful. Very dramatic with dark or light stone and nickel fixtures.”

**THAD HAYES**  
DONALD KAUFMAN COLOR  
DKC-64

“Historically, white is the color of health and hygiene. But it has to be the right white, something soft and warm like Silver Satin that can complement a range of materials—marble, tile, porcelain, metal. A really bright white would not be attractive on your skin.”

**BARBARA SALLICK**  
BENJAMIN MOORE  
SILVER SATIN OC-26



“This is in the mint, pine family. It’s a pale wash of green that reminds me of the water off Corsica in the summer. Since I spend a lot of time soaking in my Jacuzzi, I can’t imagine anything better.”

**STEPHANIE STOKES**  
BENJAMIN MOORE  
FRESH DEW 435

“This is a rich egg-yolk yellow, a classic English color. I used it in my own bathroom, which doesn’t have any windows, and it brings in the sunlight that’s not there.”

**PRISCILLA ULMANN**  
FARROW & BALL  
YELLOW GROUND 218



“This is really, really dark, almost black. It’s not a color that introduces anything—you’re barely aware of it at all, you just see what’s in the room.”

**BETSY BROWN**  
PRATT & LAMBERT  
WENDIGO 33-18



“It’s a very evasive gray from the Colonial Williamsburg line that changes color in different lights. I hate to call it a gray, because people think of gray as chilly, and this is very warm. It can look 1930s chic or 1810 countrified or 21st-century cool.”

**RALPH HARVARD**  
PRATT & LAMBERT  
PELHAM GRAY LIGHT CW819

# 3

# THE HALLWAY

ROOM BY ROOM

Just a guess, but the word you'd use to describe your hallway probably isn't one of these: glamorous, mysterious, dramatic, delicious, warm, intimate, exciting. But it could be!

"I always think it's a mistake to try to make an interior room look brighter with white. I'd rather make it dark and interesting. This is the color of semisweet chocolate chips. I used it in a great Georgian house with beautiful white moldings and pedimented doorways. In an eggshell finish, so you get a bit of sheen. It doesn't feel dark to me, just intimate and enveloping."

**TOM STRINGER**  
BENJAMIN MOORE  
VAN BUREN BROWN HC-70



"Usually hallways don't get much sun, so I like yellow—a color that emanates warmth and light. It won't take on that gray pallor that white and beige or tan can acquire when there's no window around. This yellow tends more to pink than green, which combats those cold violet shadows. Hang a series of black and white photographs—repetition works well in a corridor."

**MARSHALL WATSON**  
FARROW & BALL  
YELLOW GROUND 218



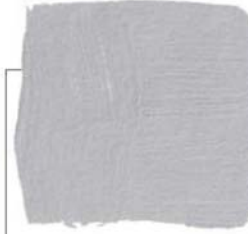
"Remember those boutique hotels with hallways so dark they made you feel like a mole? I think the drama should come from your art, and the paint should be fresh and light. I can't identify this color—it's not white and it's not cream and it really doesn't feel like a gray. It will minimize any architectural flaws and make artwork look fabulous."

**BETSY BROWN**  
BENJAMIN MOORE  
CLASSIC GRAY OC-23



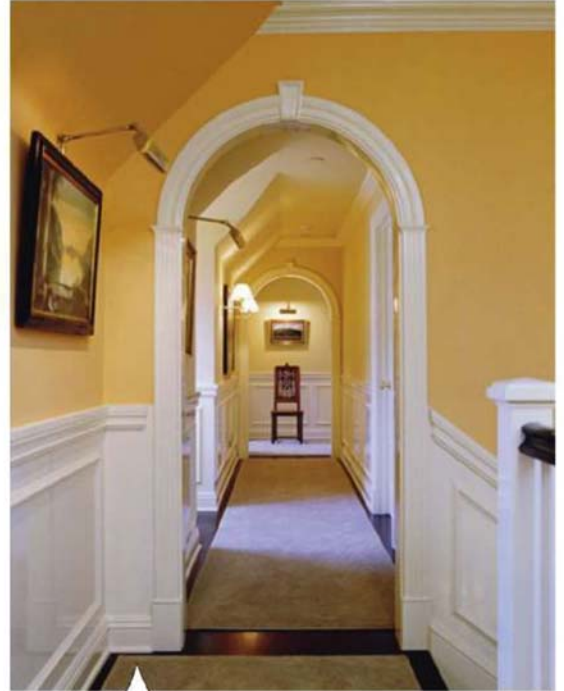
"A hallway should be the reverse of what's happening around it. If the rooms are white, then the hall can take on a more dramatic color. But if it has no architectural features, the dramatic approach can look a little imposed. This seagull gray doesn't scream for attention, yet it has presence. Light, yet deep enough to look sharp with a contrasting trim."

**BIRCH COFFEY**  
BENJAMIN MOORE  
REVERE PEWTER HC-172



"To reduce that long tunnel effect, you have to dematerialize the walls. Lacquer them to reflect light or, most swish of all, use this pale silvery gray metallic paint. It will make everything shimmer. Add rock crystal Bague's sconces and a giltwood mirror to take it to the most glamorous, angelic plane."

**MAUREEN FOOTER**  
MODERN MASTERS  
PLATINUM ME591



"Why do people treat hallways as a lonely, pathetic passageway? I love to see seating, even if nobody's actually going to sit. It feels comfortable. Add arched doorways so the space seems less rectilinear. Give it a waist with wainscoting. I did this woodwork in cream and the walls in a delicious burnt orange, the color of candied orange peel."

**DARREN HENAULT**  
FARROW & BALL  
ORANGERY 70





“This is more molasses than chocolate, a wonderful color that’s neutral and exciting at the same time. It mixes well with coral, green, yellow, tangerine. If you have traditional moldings, do them in off-white to set up a dramatic contrast. People are often afraid of dark colors. But it’s just paint, bottom line. Try it. You’ll like it.”

**SUE BURGESS**  
BENJAMIN MOORE  
TAUPE 2110-10

“Hallways without windows can and should be mysterious. This is a deep blue with a lot of green, wet and languid. It says, ‘Take me to the ocean.’ Why not use it on the ceiling as well? Make it a cocoon. Then reveal who you are. I’ll often do strips of molding, routed out and attached to the wall at different heights, to display a rotating selection of family photos.”

**SUSAN ZISES GREEN**  
BENJAMIN MOORE  
NAPLES BLUE 2057-30

“There’s just something about white that feels very pure and fresh and doesn’t compete with the rooms off the hallway. This is not too gray, which can get a little sad, and not too blue. It has warmth, but it’s not yellow. Just a nice reflective white that’s soothing and peaceful. I’ll do everything, including the ceiling, in the same color—just different finishes—which feels more modern than picking out the moldings in different shades.”

**ALEX PAPACHRISTIDIS**  
BENJAMIN MOORE  
CLOUD WHITE 967



“Go for impact. A hallway is a playing field for strong, colorful artwork that is harder to put into rooms. Hang it against this warm putty-colored gray, with a hint of pink and lavender. Not too light, so it doesn’t go vapid. It’s a color I’ve seen in old Jasperware. Add an unusual settee to make it feel less like a passageway.”

**KIM ALEXANDRIUK**  
FARROW & BALL  
ELEPHANT’S BREATH 229



“I like to use white in a space that has no natural light, and this is the perfect white—not too blue, not too pink, not too yellow. And at the end of a hall there should always be a focal point—a console table, a fabulous chair. My ideal hallway would have a piece of Cycladic art—very Brancusi-esque—at the end, with Noguchi paper lanterns floating down the center.”

**LISA JACKSON**  
FARROW & BALL  
ALL WHITE 2005

“I like black in a small hallway. Clients think you’re crazy at first, but it’s very romantic. Do sconces or a chandelier on dimmers, because you don’t want bright light flooding the walls. This is not lifeless, like some blacks. The blue in it makes it warmer. And art looks amazing against it. Would be even better with a black and white marble floor.”

**ELIZABETH BAUER**  
FARROW & BALL  
BLACK BLUE 95











“When we first started working together, my client showed me a fabulous array of silk tassels she’d collected in Paris. She said, ‘These are the colors I love.’ There was this lovely soft swimming pool blue, which is now the bedroom color. One day I showed her an embroidered silk that has all the colors of the tassels in it and said, ‘Wouldn’t this be gorgeous for a duvet?’”

**HAL WILLIAMSON**  
BENJAMIN MOORE  
WOODLAWN BLUE HC-147

## How do you want your room to feel?

Could you fall asleep in a red bedroom? Would you look your best in a blue dining room? It’s not enough just to like a color. You need to think how it will affect you. Every color has the power to make you feel calmer, livelier, prettier, younger, happier, healthier. Read on before you choose.

### IN THIS CHAPTER:

WHAT’S YOUR COLOR PERSONALITY?

CALMING COLORS

COZY COLORS

COLORS TO MAKE YOU FEEL GOOD

SEXY COLORS!

COLORS THAT MEN LOVE

COLORS TO MAKE YOU LOOK YOUNGER

COLORS FOR BLONDES

COLORS FOR BRUNETTES

# 4

# WHAT'S YOUR COLOR PERSONALITY?

HOW DO YOU WANT YOUR ROOM TO FEEL?

Color is sexy, fun, the most important part of decorating. But it's also the most psychological and elusive. Here are some experts, from the practical to the celestial, to help you find your true colors.

## ASK AN INTERIOR DESIGNER

HOW DO THEY FIGURE OUT A CLIENT'S COLOR PERSONALITY? HERE'S WHERE THEY START...

"I look at what a client is wearing and what's in his or her closet. An affinity for certain colors runs deep, and it's best to cut to the chase. If they're wearing black, you could be in trouble! Once I know what their color preferences are, I choose a complementary color. Good color schemes always have complementary colors to keep them from being too obvious. A great all-blue-and-white room will have a fillip of another color to set it off—coral or spring green come immediately to mind. Often the complementary color will be from the opposite spot on the color wheel. You can then do variations on it."

TOM SCHEERER

"First, I get my clients to react to colors. The key is finding out how they feel in and with a color. I encourage them to go to museums and look at paintings and see what pleases them. I tell them to look at an environment as art, and explore what they feel in that space—happiness, balance, flow from room to room. I never have prejudice toward a color—it's all about the client. I've done spaces in all white, and found that to be as colorful as any other. I don't play with paint chips. A color is very different in a 2-by-2-inch square than in a whole room. The key is to see the color in context of people and their environment."

ALESSANDRA BRANCA

"I ask clients to flip through my portfolio, which is full of photographs of rooms I've designed. It's divided into two sections—neutrals and colors—and I find that people generally fall into one camp or the other. I also have lots of preassembled schemes of fabrics and paint colors that I keep in little bundles and throw down in front of them. They usually respond quite strongly to colors they like. If all that fails, I have a retail store, and I walk people through it. They can say, 'I like this, I don't like that,' while they're touching and feeling something—it's a more natural way of figuring out color preferences."

PHOEBE HOWARD

## ASK A NUMEROLOGIST

What's in a name? Would you believe a color energy that's a clue to your personality? Maybe you don't. But some numerologists do, and they base their belief about the relationship between numbers, color, and

the alphabet on the theories of Pythagoras, no less. Here's how it works: Take each letter in your name and find its corresponding number in the guide at right. Add all the numbers, then reduce the total to a single digit.

EXAMPLE: Mimi Read  
4+9+4+9+9+5+1+4 = 45. 4+5 = 9 = Gold.

INTERIOR DESIGNER ELLEN KENNON, a color expert with a spiritual bent, analyzes each color personality (below).

RED	1	A J S
ORANGE	2	B K T
YELLOW	3	C L U
GREEN	4	D M V
BLUE	5	E N W
INDIGO	6	F O X
VIOLET	7	G P Y
ROSE	8	H Q Z
GOLD	9	I R

## NUMEROLOGY KEY TO YOUR COLOR PERSONALITY

- 1. RED**  
The most dominant personality. A visionary and risk-taker: energetic, passionate, tenacious, flamboyant, and courageous.
- 2. ORANGE**  
Balanced both mentally and physically. Happy, loyal, takes each day as it comes.
- 3. YELLOW**  
Cheerful, charming, magnetic, intelligent, confident, and creative. Somewhat psychic, and enigmatic. A good leader and negotiator.
- 4. GREEN**  
The perfect balance between the physical and mental. Grounded, logical, not easily influenced, rarely judgmental. An intensely loyal friend—and has lots of them.
- 5. BLUE**  
Optimistic, empathetic, flexible, idealistic, tranquil, patient, devoted. A natural mother.
- 6. INDIGO**  
A brilliant old soul who is intuitive, sensitive, impulsive, curious, and ambitious, with a great lust for life.
- 7. VIOLET**  
Also an old soul. Intense, cerebral, wise, loving, generous, sentimental, and artistic.
- 8. ROSE**  
Main qualities are strength, love, and leadership. Turns visions into realities.
- 9. GOLD**  
Radiates love, joy, compassion, and understanding.

## COLOR WEB SITES WORTH A VISIT

**SENSATIONALCOLOR.COM**  
Kate Smith's banquet of color information ranges from practical tips to fascinating trivia. Besides her personal take on 25 paint brands and her current interest in getting metallic colors into the garden, learn the deeper meaning of orange roses, the color of packaging that signals healthy eating (blue!), and the derivation of the phrase "in the pink" (it's British).

**COLORQUIZ.COM**  
Work your way through this game, picking and eliminating colored squares, to reveal your psychological peaks and valleys. The endgame is a no-holds-barred assessment of your deepest emotional needs and shortcomings. Flattery seekers, steer clear!

**DONALDKAUFMANCOLOR.COM**  
When it comes to devising luminous color schemes, top-flight architects consider paint maestro Donald Kaufman to be an artist. Go straight to the glossary for Kaufman's thoughtful definitions of words

and concepts related to color, light, and space. Violet, he judges, is the most ephemeral color, "nearly always about to evaporate."

**COLORSTROLOGY.COM**  
It's like reading your horoscope, but with color. Click on the month and day you were born to find out the actual color of your birthday and what it means about you. So you were born on September 5? You're an imaginative, youthful, and theatrical sort, and your color is equally delicious: Neptune Green.

**COLOURLOVERS.COM**  
If colors could gossip, they'd do it at this Grand Central Station of color and design information. Click on thousands of colors, palettes, patterns, and posts to spark your creativity; enter color contests; peruse colorful exhibits; or just chat a blue streak with color-lovers worldwide.



## THE FENG SHUI BAGUA

Could your love life use a boost? How about your bank account? All right, then. Have you tried feng shui? It's an ancient Chinese practice that's all about balancing energy in your home, and one of the easiest ways is with color. Its basic tool is the Bagua, a map that delineates nine areas of your home and relates them to major aspects of your life. Think of the grid as your house—or as a room. The Front Middle is the entrance. To make more money, rev up the Rear Left area by adding the color purple; to improve your health, add yellow to the Middle. For perfectly balanced energy in your home, incorporate all the colors—with wall paint, art, objects, flowers, whatever works for you. For more, go to [hubpages.com/hub/fengshuibagua](http://hubpages.com/hub/fengshuibagua).

<b>PROSPERITY &amp; ABUNDANCE</b> REAR LEFT	<b>FAME &amp; REPUTATION</b> REAR MIDDLE	<b>LOVE &amp; RELATIONSHIPS</b> REAR RIGHT
<b>COMMUNITY &amp; FAMILY HARMONY</b> MIDDLE LEFT	<b>HEALTH &amp; WELL-BEING</b> MIDDLE	<b>CREATIVITY &amp; CHILDREN</b> MIDDLE RIGHT
<b>WISDOM &amp; KNOWLEDGE</b> FRONT LEFT	<b>CAREER &amp; LIFE JOURNEY</b> FRONT MIDDLE	<b>HELPFUL PEOPLE &amp; TRAVEL</b> FRONT RIGHT

## ASK A COLOR CONSULTANT

THREE OF THE BEST TELL YOU HOW TO ARRIVE AT INSPIRED COLOR CHOICES...

“Three things guide us: the people who live there, the spaces themselves, and geography. The white you'd use in California is not the same white you'd use in New York City. If we succeed, color isn't the first thing people notice when they walk in—it's just part of a total realization and gets absorbed into the atmosphere and emotion of the space.”

**DONALD KAUFMAN**  
DONALD KAUFMAN COLOR NEW YORK  
[donaldkaufmancolor.com](http://donaldkaufmancolor.com)

“Naturally, I survey the surroundings, the vistas, the architecture. But then I always ask people how they want to feel in a space, because color is such a powerful healer. It can transform your emotional life for the better. Isn't that what life's all about?”

**ELLEN KENNON**  
FULL SPECTRUM PAINTS  
[ellenkennon.com](http://ellenkennon.com)

“My first conversation isn't with the client, it's with the house: What's the fenestration? What does it look onto? How high are the ceilings? How large are the rooms? What's the flooring? Is the overall style Georgian? Contemporary? Mediterranean? Modern? All these things lead to a mood, an atmosphere. And I don't jump from mood to mood. For me, the satisfaction comes when doors are open and you see pieces of wall relating to other pieces of wall relating to hallways relating to larger spaces. There should be a continuity that feels like a single voice.”

**SCOTT FLAX**  
ARCHITECTURAL COLOR CONSULTANT,  
SANTA MONICA, CA

# 4

## CALMING COLORS

HOW DO YOU WANT YOUR ROOM TO FEEL?

Serenity. Tranquillity. Doesn't that sound wonderful after a long day? Here are the colors you'll always want to come home to.

"I was looking for a color that was as honest as E.B. White and as inspiring as Carl Sandburg, and it took me ages to find. I went through many that were too strong or too insipid, too feminine or too masculine. This is the color of a deep breath in early spring, a true gray-blue, like the gutters in Paris. It dries lighter than it looks in the can. And this is the genius of it—it never feels cold, even in the north light of Maine."

**MALLORY MARSHALL**  
MURALO PAINTS  
DAYDREAM P380



"I've had more people say, 'What in the world is this color? I've got to use it.' It's definitely green, an earthy green-beige. There's a tinge of yellow in it. You need to have one anchor color that you can put everything else against. This would be the calming force, and then you could bring in something risky like red or orange or purple."

**SUSAN NOBLE JONES**  
VALSPAR TOADSTONE 319-2



"This is a lovely pale green, dreamy and soothing, that worked really well for a young couple's master bedroom. And I love the name of the color—celery salt is the secret ingredient in my Bloody Marys!"

**ELISSA CULLMAN**  
BENJAMIN MOORE  
CELERY SALT 938

"This reminds me of the lightest color inside a shell—a little warmer than white. It makes me think of days in India after a cup of tea on the terrace and then a nap. It would turn a bedroom into a lovely retreat. It's the coziness that's calming. It takes away the buzz in your head after a hard day's work."

**JENNIFER GARRIGUES**  
BENJAMIN MOORE  
SEASHELL OC-120



"I think of this as celadon or blanc de Chine. It's the color of water in a bathtub, of the pale early morning sky. When you look at it on a chip it's not very exciting, but once it's up on the walls it reflects itself and becomes richer. Of course, it's not just the color on the wall, but how you expand that idea into the rug and the upholstery. You want subtle variations on the same hue, to make it calming."

**BARBARA BARRY**  
BENJAMIN MOORE  
OVERCAST OC-43







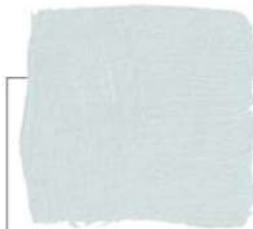
“I love colors that change with the light. This is the palest apricot—it can look white during the day and then as the sun goes down it gets this warm rose blush. It’s beachy, it’s warm, and it’s a great transition color. I’ve used it on cathedral ceilings and hallways and stairwells. It goes with anything. I noticed that my paint store stocks it now. It’s taken over from Linen White and Atrium White and Antique White.”

**LORI FELDMAN**  
BENJAMIN MOORE  
DURANGO DUST 2165-60



“This is one of those hard-to-pin-down colors, conjuring up woodland streams and wet clay and summer shadows and greenback trout. Actually, it’s the color of most of my fishing gear. It’s wonderful on old wicker or cabin floors. It would make a beautiful dining room with dark wood furniture and blue-and-white Canton ware.”

**ROBIN BELL**  
FARROW & BALL  
CARD ROOM GREEN 79



“I can’t say it’s aqua and I can’t say it’s gray. It’s in the space between those colors. It’s a very pale blue, and blue is a color that evokes calm. When the clouds clear and the sky displays its depths, or water reflects and distorts the sky, it reveals shades and hues that defy description but are deeply felt. Blue transports you inward to a contemplative state.”

**MICHAEL SIMON**  
SHERWIN-WILLIAMS  
TOPSAIL SW6217

“This is a lovely pale blue, so faint that it brings the sky into the room. It’s neither cold nor too blue. Instead, it simply adds a crisp background for a calming sleep or a restful read. Raw woven silks in blues or soft whites react well to this shade. Surprisingly, to get the most out of a blue-and-white scheme, every room needs a serious hit of black. I suggest glossy doors or ebonized furniture.”

**STEVEN GAMBREL**  
BENJAMIN MOORE  
ICEBERG 2122-50



“I fell in love with purple when I was traveling in Germany and saw these huge fields of heather. This is very tranquil and serene—a grayed-down violet, not too sweet. It’s an unusual color because at different times of day, it changes and can look almost beige or gray. Great with creams and vanillas. Throw in a chocolate brown for dimension. It can also hold its own with jewel tones.”

**SHERRILL CANET**  
PRATT & LAMBERT  
SWEET LADY 30-27



“In a luxurious home on an island in the West Indies, I painted the ceiling of a guest bedroom a dreamy azure blue. House-guests can drift off to sleep under the beautiful blue Caribbean sky. It’s a soothing retreat from the busy world you’ve left behind.”

**GARY McBOURNIE**  
BENJAMIN MOORE  
BLUE WAVE 2065-50

# 4

# COZY COLORS

HOW DO YOU WANT YOUR ROOM TO FEEL?

You know the kind of rooms we're talking about: warm, intimate, homey. Wrap yourself in colors that comfort you.

"Humble Gold has such warmth on a gray winter day. It just snuggles into you. There are so many colors in it—gold, yellow, pink, red. That little blush brings out the rosiness in your cheeks when you come in from the cold. It's not a sharp color. That's what makes it cozy and inviting. So it welcomes you and makes you look beautiful at the same time. What more can you want from a color?"

**MARSHALL WATSON**  
SHERWIN-WILLIAMS  
HUMBLE GOLD SW6380



"My library gets no light, so I took advantage of the disadvantage and painted it this deep blue-green. It's a restful color, kind of an ancient color. You see it in the medieval tapestries at the Cluny Museum. Now everybody gravitates to my dark, cozy room. And the color works with anything—Oriental rugs, African pillows, Islamic textiles."

**STEPHANIE STOKES**  
FARROW & BALL  
CLAYDON BLUE 87



"In an all-white house, I'll often do one room, like the study or the TV room, that's a total reversal. I'll paint it very dark, like this espresso brown, so you have a completely different feeling. Darkness creates intimacy. With a big daybed that works for two, you can lie down and watch a movie. Bring in deep blues and reds. Actually, every color looks good with it."

**FRANKLIN SALASKY**  
BENJAMIN MOORE  
MUSTANG 2111-30



"This is about atmosphere. It's a really soft shade of green—a pale, pale sage. Very soothing. It's a Donald Kaufman color, which means it will be different depending on the light, and that makes it interesting. I like it with a muted paisley or one of those tea-stained English linens made by Robert Kime or Bennison."

**PATRICIA HILL**  
DONALD KAUFMAN COLOR  
DKC-11



"To me, cozy is a dark color like this green, with just a trace of blue. It's the color of the green baize door in an old English country house. Cozy needs to be small, intimate, a place where you can curl up with a drink by the fire. Dark, rich colors actually make me feel introspective. Bring in some deep wood tones and a bit of gilt for some sparkle."

**MICHAEL WHALEY**  
BENJAMIN MOORE  
GARDEN CUCUMBER 644



"Red is not a color for sissies, but you can't go wrong with this good orangey red that reminds me of carved cinnamon boxes from China. It's warm and cheerful with chintz. Or add a coat of gloss for a lacquered effect and the room will feel like a glamorous jewel box. Go out and buy two buckets of red and change your world in a weekend."

**TODD ALEXANDER ROMANO**  
FARROW & BALL  
BLAZER 212



“This is a beautiful deep inky green. Use it in a high-gloss, oil-based paint—first prep the walls so they’re absolutely smooth—and it will make the most dismal room feel warm and rich. I call it the poor man’s paneling. Great in a library, or an entrance hall where it would make the living room beyond seem bigger, lighter, brighter.”

**JOHN SALADINO**  
MARTIN-SENOUR  
MARKET SQUARE TAVERN  
DARK GREEN CW401



“At first glance, this is a soft grayish putty. Then its golden undertones unfold as it catches the light and it radiates with warmth. It’s like pale ashes with hidden embers glowing beneath them. It’s an old warmth, and the color is always changing. It reminds me of buildings in an ancient city as the late-day sun moves across them.”

**TORI GOLUB**  
DONALD KAUFMAN COLOR  
DKC-62

“Living in Connecticut, I’m at the epicenter of the stone-wall world. If you start looking at the walls, you see an infinite variety of color. This warm, neutral gray has just a hint of green in it, like the green fuzz on weathered stone. It’s kind of a classic look, easy to live with. It doesn’t work so hard at being cozy, like those hot reds and oranges. It’s more laid-back. Whites, creams, and blues are beautiful with it.”

**BIRCH COFFEY**  
BENJAMIN MOORE  
NANTUCKET GRAY HC-111



“Red is one of those colors that’s inherently cozy. It just takes you in and envelops you in a way other colors don’t. But it’s a difficult color to get right. Either it gets very rusty or it becomes too saturated and bright. But this has enough blue in it so it doesn’t go into fire-engine mode. It’s a refined red. It makes you feel special. I know I’ll have a scintillating conversation in a red room.”

**CHRISTOPHER MAYA**  
FARROW & BALL  
RECTORY RED 217

“I saw Andrew Lloyd Webber’s music room, and now I want to paint everything this color. It’s a true tangerine orange, and they must have put a squirt of burnt umber in the glaze, because it’s like a nicotine stain. It looks old and rich and warm. The room glows. It’s like having a fabulous pashmina scarf wrapped around you. Of course, it helps that there’s a fireplace, two grand pianos, Aubusson rugs, velvet sofas, and French doors out to the garden.”

**MYRA HOEFER**  
RALPH LAUREN PAINT  
CALIFORNIA POPPY GH170



“This wonderful warm tan is almost the color of dried wheat. What makes it so pretty is the way it reacts to light. When the sun hits it, it glows, and on a rainy day it casts a nice kind of cozy warm shadow on the room. This isn’t a get-excited-about color, but it’s a terrific background. Very calming in a bedroom. Great in a sitting room with almond-colored suede or gray flannel and, if you need an accent, a plummy linen.”

**MICHAEL ROBERSON**  
BENJAMIN MOORE  
POWELL BUFF HC-35



# 4 COLORS TO MAKE YOU FEEL GOOD

HOW DO YOU WANT YOUR ROOM TO FEEL?

We can't think of anything more uplifting than clear yellow, real red, restful blue. These are the colors that make designers smile.



“Right now I'm in my office looking out at this field where horses graze, and the sun has turned the grass this rich, vibrant yellowy green, and it just looks so happy to me. Happy isn't about being ecstatic all the time. It's about feeling good, and when I see this color I feel alive and grounded.”

**ROBERT STILIN**  
FARROW & BALL  
COOKING APPLE GREEN 32



“This is a pale teal, a really lovely neoclassical color that goes with high heels and beautiful earrings and 16 sets of china. But it's also sassy and romantic. It reminds me of sitting on the beach someplace and having that wonderful waiter come up and say, 'Now, what would you like?'"

**MARY DOUGLAS DRYSDALE**  
BENJAMIN MOORE  
JAMAICAN AQUA 2048-60



“This is a real red, a true red that's not trying to be anything else but red. I used it in my living room and it never fails to get a reaction. I once had someone look at the color and say, 'I wish I could go through life with these walls behind me.'”

**MATTHEW PATRICK SMYTH**  
PRATT & LAMBERT  
VINTAGE CLARET 3-13



“I started out as a painter, and I'd always add purple to other colors to give them depth and richness. Lavender reflects light well, which is why you see it all over Scandinavia. In the depth of winter, it's a very cheerful color to walk into.”

**PETER VAUGHN**  
BENJAMIN MOORE  
SPRING IRIS 1402



“It's hard to get yellow right—usually it's too green or too red or too muddy. But this is nice and clear, without being shrill. If it's too vivid, it's like living in an omelette.”

**JOHN YUNIS**  
FINE PAINTS OF EUROPE  
SUNNYSIDE LANE 7014T



“It's an *ahhh* color, a pale, ethereal blue with a touch of periwinkle. Completely uplifting—like floating on a cloud surrounded by fluffy down pillows. As soon as you walk in, you feel the weight of the world is lifted from your shoulders.”

**JAMIE DRAKE**  
BENJAMIN MOORE  
WHITE SATIN 2067-70



“It’s a funny combination of pink and red and coral. Colors in that range are very stimulating—good for conversation, they keep people’s minds going. It looks luscious in a satin finish. You can make most colors happy if you put enough sheen in the paint.”

**LIBBY CAMERON**  
BENJAMIN MOORE  
MILANO RED 1313



“My bedroom is delphinium blue. What I like about the color is that it’s cool, restful—there’s a sense of depressurizing. If you’re in a bad mood, it’s not a color that intensifies the condition.”

**ALEX JORDAN**  
BENJAMIN MOORE  
RIVIERA AZURE 822



“This isn’t beige as we think of beige—so boring. This has warmth and depth. It’s a very sophisticated color that makes me feel good, and I know I look good against it.”

**THOMAS GUNKELMAN**  
BENJAMIN MOORE  
BLEEKER BEIGE HC-80

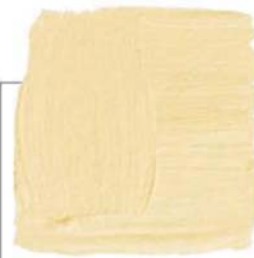
“Sweet Dreams is like a hug. I know that sounds sappy, but this is the perfect nice, comfortable blue, with just enough gray, and just enough robin’s egg, and just enough teal. Paint any room with this and it becomes the happiest room in your house—but not in a clownish, perky way. My kind of happy means serenity and atmosphere.”

**DAVID MITCHELL**  
BENJAMIN MOORE  
SWEET DREAMS 847



“This is the color of a pistachio nut—a clear, sharp yellow-green with no sadness in it at all. I used it in a showhouse for Kips Bay and there wasn’t a person who came in who did not smile.”

**SUSAN ZISES GREEN**  
MT. VERNON ESTATE OF  
COLOURS/FINE PAINTS  
OF EUROPE  
LEAMON SIRRUP MV70



“It’s the color of afternoon light—that end-of-the-day moment when it feels warm and mellow and everything has a glow. I’m thinking Sardinia, in some beautiful house right on the Mediterranean, and we’re sitting outside and eating figs off the tree with a bottle of white wine.”

**SARA BENGUR**  
DONALD KAUFMAN COLOR  
DKC-30

# 4

## SEXY COLORS!

HOW DO YOU WANT YOUR ROOM TO FEEL?

What's your idea of sexy? Forbidden and dangerous, smoky and sophisticated, warm and earthy? Do it with color...

"Chinese lacquer red reminds me of opium dens, Hong Kong, and 19th-century Englishmen who went on a bender in the South China Sea and never came back again. This deep wet red is a luscious, voluptuous fever dream. Slicked onto dining room walls, it's exciting and provocative—and flirtation over dinner is my favorite form of sexiness."

**KATHRYN M. IRELAND**  
BENJAMIN MOORE  
HERITAGE RED EXT. RM



"In a white bedroom with navy blue fabrics, I painted the ceiling hot pink. When you're lying in bed, there's nothing like a reflective wash of pink to make your entire body look warm and sexy, head to toe. It's a great seduction trick, kind of like wearing lingerie under a trench coat."

**MARY McDONALD**  
RALPH LAUREN PAINT  
SEDONA PINK GH140



"The sexiest color, bar none, is a deep and divinely decadent bitter-sweet chocolate brown in a high lacquered finish. Dark, sumptuous colors draw you in and heighten the senses. Chocolate, being an aphrodisiac, is a natural choice for an intimate dining room, conducive to flirting and all the good stuff that follows."

**AMANDA NISBET**  
BENJAMIN MOORE  
BITTERSWEET CHOCOLATE  
2114-10



"Imagine sailing around the Greek islands and looking into the deep teal-blue water. There's a certain sexiness you feel on your skin when you're out on a boat in the sun and the breeze, relaxed and loose. When I walk into a room painted this color, I'm completely transported. Suddenly I'm floating in the Aegean, bobbing up and down with the waves."

**MARSHALL WATSON**  
SHERWIN-WILLIAMS  
GULFSTREAM SW6768



"I can't tell you how many compliments I've had on this color. It looks like taupe on the chip, but it actually has an amethyst undertone when it's up on the walls. I love it with gorgeous textured silks and velvets and antique silver mirrors. It makes everything soft and sensuous. I haven't tried it, but I think I'd look good naked in that room."

**HAL WILLIAMSON**  
BENJAMIN MOORE  
DRIFTSCAPE TAN 2106-50



"Black is dramatic and daring. It has that forbidden quality, which is irresistible. I think of sexy black negligees and fast black cars. A room painted black is a place where you can tell secrets. The semigloss finish gives it an edge, like patent leather, and makes everything pop. You have to be very confident to use black, and that kind of confidence is very attractive."

**NANCY BOSZARDT**  
BENJAMIN MOORE  
BLACK SATIN 2131-10



"I painted this rich, exotic red right onto rough plaster walls in a bathroom and added Moroccan tile to create a Moorish fantasy that automatically makes you want to shed your clothing and plunge into a delicious rose petal-scented bath. A bathroom should be at least the second sexiest spot in your house, and this color will get you into just the right mood."

**MARTYN LAWRENCE-BULLARD**  
FARROW & BALL  
PICTURE GALLERY RED 42



"This is a deep, deep, deep indigo blue. There's something fluid and mysterious about the color, which is part of its allure. Picture a paintbrush dipped in India ink, and then the color it makes when you plunge it into a glass of water—a deep watery blue, evocative of the sea, which is always a sensual place for me. I can imagine being swept away. I've used this in an entrance hall with loden green and cinnamon and straw."

**MILES REDD**  
FINE PAINTS OF EUROPE  
RAL 5020



"Think Brigitte Bardot's pouty pink lips. This pink is blushy, fleshy, not too candy. It's got that whole kind of nude thing, which is flattering to both men and women. Couple it with charcoal gray and it becomes very sophisticated. It would certainly be one hot night in St.-Tropez!"

**LARRY LASLO**  
SHERWIN-WILLIAMS  
ROMANCE SW6323



"A couple with two young boys wanted to put some mojo back into their bedroom, so on *Dress My Nest*, my show on the Style Network, I designed a new room for them with gunmetal-gray walls—a color that was smoky, sexy, and sophisticated. Matching wall-to-wall carpeting, china-white accents, pops of red, candles, rich woods, and sophisticated silks make it a lovely love den. Maybe their third will be a girl!"

**THOM FILICIA**  
BENJAMIN MOORE  
GUNMETAL 1602



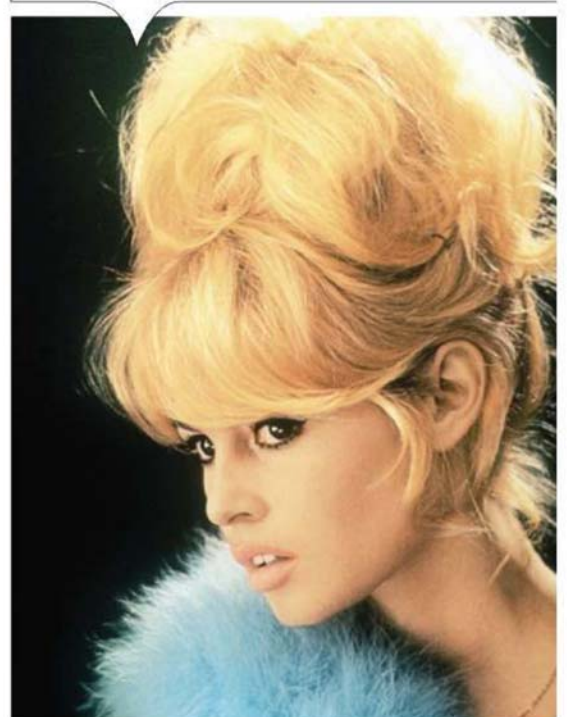
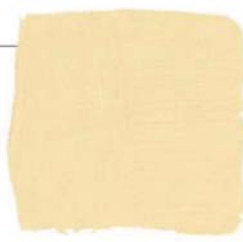
"I go for the warmth and earthiness of a certain version of orange—like the inside of a Japanese persimmon. It's not loud or brash, and it's a beautiful backdrop for other sexy colors like hot pink, chartreuse, olive, aqua, and baby blue. Almost anything looks good against it. It has the quality of embracing and holding."

**JACKIE TERRELL**  
BENJAMIN MOORE  
AUTUMN ORANGE 2156-10



"It's the color of candlelight, or the late afternoon sun on a terrace in Naples, when you've got a glass of Prosecco in your hand and everyone has that relaxed, golden glow. Nothing has more 'Come hither' sexiness."

**PETER DUNHAM**  
FARROW & BALL  
DORSET CREAM 68



# 4

# COLORS THAT MEN LOVE

HOW DO YOU WANT YOUR ROOM TO FEEL?

Pink?! Yes, pink...even though they might not want to admit it. Designers reveal 13 colorful ways to please a guy.

“Most men are clueless about color. If I ask a man, ‘What color is your bedroom?’ He says, ‘I have to ask my wife.’ They stick with safe colors like blue and brown and beige. But they do like this green. It’s a yellowy olive green, more contemporary than dark hunter green. I see it in a library with white woodwork and crisp linen curtains.”

**MARIO BUATTA**  
BENJAMIN MOORE  
GREAT BARRINGTON GREEN HC-122



“At one point in life, everybody has coveted a camel-hair coat. It’s just an extremely flattering color, and camel-colored walls are warm and soft, yet very masculine. Camel, with an underpinning of yellow and a slight bit of red, has much more life than beige, which can go gray and cold. Art looks great on it. Use camel as a foil for red or blue—totally classic.”

**THOMAS JAYNE**  
BENJAMIN MOORE  
CAMEL BACK 1103



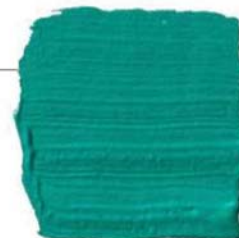
“My current favorite, I confess, is burgundy. For years it was considered outmoded, but now it looks fresh again. Try lacquering the walls of a study in Farrow & Ball’s classic burgundy, and contrast it with ivory-painted bookcases and creamy glove-leather club chairs. So chic. Throw in a Paul Evans table or two and you just became the hippest man-about-town.”

**MARTYN LAWRENCE-BULLARD**  
FARROW & BALL  
RADICCHIO 96



“Men are open to a soft yellow. When their wives are trying to do something too pastelly, they’ll say, ‘How about yellow?’ I can deal with yellow. It’s classic, neutral, safe. I can’t tell you how many yellow living rooms I’ve done. This is a wonderful butter yellow, a little dirty, which takes the girly part out of it.”

**MARY McDONALD**  
RALPH LAUREN PAINT  
YELLOWHAMMER GH100



“For a Fairfield, Connecticut, client who’s a conservative guy, we painted his library a vibrant shade of turquoise green—a modern twist on a classic tradition. And then we did all the woodwork in high-gloss black. Very chic, yet totally masculine—like a two-tone Bugatti from the 1920s.”

**JAMIE DRAKE**  
BENJAMIN MOORE  
ARUBA BLUE 2048-30



“This dark, warm, rich bronze is very, very sexy. Strong and masculine, yet it doesn’t shout. It can take any room from casual to sophisticated. It works really well with metal furniture. I’ve put purple and lavender, yellow and orange up against it, and they really set each other off. And artwork looks amazing on dark walls.”

**PHILIP NIMMO**  
BENJAMIN MOORE  
NORTH CREEK BROWN 1001



"I've done a lot of rooms for men in paneled wood and leather. Then I'll highlight the back of a bookcase with a bit of lively coral. Men like that color because it reminds them of something to drink. Add an animal print—Stark's Ocelot carpet. Super-masculine and comfortable. And my theory is that a woman looks her best in a room that fits a man like a glove. Think Grace Kelly and Jimmy Stewart in *Rear Window*. Wow."

**KEITH IRVINE**  
BENJAMIN MOORE  
CORAL GABLES 2010-40



"I had a client, a very elegant man in his seventies, who requested a pink bedroom. He was a widower, and it reminded him of his wife. I think men like pink more than they're willing to admit. I have a pink living room with zebra-upholstered doors. Men tend to like warm colors. This pink has a happy carnation quality in bright sunlight and gets more glowy and dusty at night."

**MILES REDD**  
FINE PAINTS OF EUROPE  
COLONIAL ROSE 7102T



"Men love hunter green, navy blue, claret red—anything associated with hunting, gambling, and other manly pursuits. Dining rooms are traditionally red, and this is the red of the riding jackets in British hunting prints, the red of the proverbial redcoats—the military men everyone went gaga for in Jane Austen's books. In addition to making Kitty Bennet swoon, red conveys a sense of royalty. What man doesn't want to be king of his own home?"

**ALEXA HAMPTON**  
BENJAMIN MOORE  
MOROCCAN RED 1309



"If you're trying to sell a guy on color, just pick the colors of his favorite sports team. Yellow and purple, the Lakers' colors, are the choice of every man in L.A. I have even done the felt on a pool table in yellow and purple. You've got to keep the guy happy. In fact, I think I should do a line of fabrics—stripes—based on the colors of famous teams."

**PETER DUNHAM**  
BENJAMIN MOORE  
CITRUS BLAST 2018-30  
MYSTICAL GRAPE 2071-30

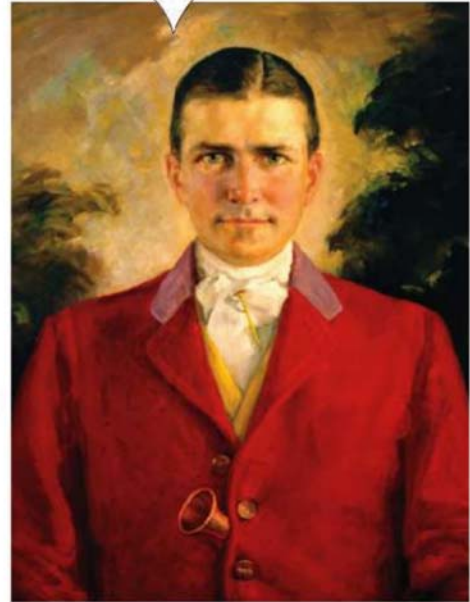
"I was doing a high-rise beach condo in Florida in greens and blues and sandy colors, and the husband kept trying to throw in some orange. I said, 'No, no, no. I'm only using colors you can see around here.' So he invited me over for cocktails one night and took me to the window when the sun was setting. 'See? What about that?'"

**PHOEBE HOWARD**  
BENJAMIN MOORE  
SOFT PUMPKIN 2166-40



"Ask any man what his favorite color is and he'll probably say blue. It's a thoughtful color. There's a mystery to deep, deep indigo blue. It's calming. Beautiful in a bedroom—it helps promote sleep. I love it with golds and burnished metallics. It's limitless. Your mind can roam anywhere in blue."

**CLODAGH**  
BENJAMIN MOORE  
MIDNIGHT NAVY 2067-10



# 4

# COLORS TO MAKE YOU LOOK YOUNGER

Fourteen colors that could put plastic surgeons out of business: Is that a stampede we hear at the paint store?

HOW DO YOU WANT YOUR ROOM TO FEEL?

“Hot pink. What other colors do you know that start with ‘hot?’ Hot pink makes me feel ready to cha-cha. I think of zinnias, poppies, bougainvillea, strawberry soufflé, and sassy skirts. It’s vibrant and alive, open to possibilities. Why don’t you high-gloss your dressing room or bathroom? Who needs Starbucks after that?”

**CHARLOTTE MOSS**  
BENJAMIN MOORE  
RAZZLE DAZZLE 1348



“I grew up on the southwest coast of Scotland, and the sea was almost this color—a gray blue with green undertones. It’s a very easy color to throw things into, a good background for fabrics in pink, orange, taupe, or mustard yellow. This is one of my basics. It holds memories for me, and memories and old friends keep me young.”

**KATHRYN M. IRELAND**  
FARROW & BALL  
PALE POWDER 204



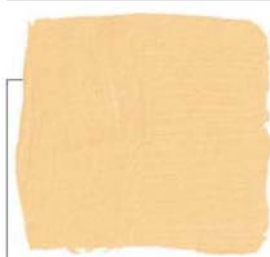
“This is the green you thought you would hate, but then you get it up on the wall and you love it. It’s a sour apple green with a lot of yellow in it, a little edgy and offbeat, as if it had been injected with Superman’s kryptonite. I used it in my own bedroom and it makes me feel energetic. It’s unexpected—like meeting a new person every time I walk in.”

**ALISON SPEAR**  
BENJAMIN MOORE  
EVE GREEN 2024-20



“This is a real red, a Ferrari red. And after arriving in my Ferrari, I could see myself in a red library sipping on Champagne while I’m wearing my red Valentino gown. Red is gutsy and chic. Red is the color of love and passion. And after you dance the night away, you can be any age!”

**MILLY DE CABROL**  
SHERWIN-WILLIAMS  
REAL RED SW6868



“Well, in the dark we’re all swimsuit models, but with the lights on, Chris Rollinson’s 20 puts a little blush in fallow skin tones. It’s a cantaloupe gelato color, zesty and soothing at the same time. If it could also firm up a few body parts, I would paint my whole apartment!”

**CELERIE KEMBLE**  
ROLLINSON HUES  
CAPRI SAND 20

“Look at all those women who suddenly become blonde and blonder as they get older. Lighter, brighter colors light up your face. This is a warm Provençal yellow with a bit of ocher in it. It lifts your spirits and makes you smile, and everyone looks their best with a smile.”

**MARCY MASTERSON**  
FARROW & BALL  
CITRON 74





“As a woman you generally try to cover the gray, but on walls it looks really fresh. I love a dove gray paired with white lacquer molding. It’s a cooler, more modern neutral that works with everything. It can be loaded up with brights, or toned down with pastels. Combine it with metallics or black and white for a graphic look. I even like it in a kid’s room, with Very Lemon or Misty Lavender.”

**CYNTHIA ROWLEY**  
MYTHIC PAINT  
MID-WINTER 135-4  
VERY LEMON 083-3  
MISTY LAVENDER 125-3



“Bright Yellow reminds me of nursery school, where I was picked as chief dishwasher after milk and cookies. It should come with a warning label because it could provoke seizures in the wrong atmosphere. What I love about it is you can’t be in a bad mood around it. It would look great in a bathroom, a hallway, even on a ceiling. If you don’t want to feel as if you’re still in nursery school, use it with graphite gray for a more sophisticated look.”

**AMANDA NISBET**  
BENJAMIN MOORE  
BRIGHT YELLOW 2022-30



“Red, for sure. Men, women, everybody looks happy and healthy in red. Your skin glows. Historically, there’s Chinese red, Pompeian red, American-flag red. So many cultures have embraced it, and they can’t all be wrong. I’ve never done a home without a touch of red. It sparks up a room and gives it life.”

**ALESSANDRA BRANCA**  
FARROW & BALL  
INCARNADINE 248

“This is a face-powder pink that makes everything that’s gray and sallow look plump and rosy. It’s that brownish pink you see in those John Fowler rooms that I love so much, with William Kent consoles and everything upholstered in cottony white and a marble bust topped with a straw hat. That combination of grandeur, coziness, and wit is very glamorous, and I think glamour makes you feel young and fabulous.”

**MILES REDD**  
FARROW & BALL  
FOWLER PINK 39



“At my age, there is no color that makes me look younger. Only a good plastic surgeon could do that. But there are colors that make me *feel* younger. In my mind, nothing is as fresh and everlasting as the combination of blue and white. Think blue skies with fluffy white clouds, Dorothy’s gingham dress in *The Wizard of Oz*. Parma Gray is a subtle blue, best in a matte finish with white trim and accents.”

**CAROLYNE ROEHM**  
FARROW & BALL  
PARMA GRAY 27

“You never think you could get away with a color this strong, but here’s how. Don’t paint the entire room pink—just one wall. This is a gorgeous peony pink, with a bit of raspberry in it. That undertone is what keeps it from looking sickeningly sweet. It’s a happy, cheerful color that makes everyone look younger. Even the house!”

**SUZANNE KASLER**  
GLIDDEN  
CHECKERBERRY 32RR 50/260



# 4 COLORS FOR BLONDES

HOW DO YOU WANT YOUR ROOM TO FEEL?

Which color is the best? We went straight to the roots of the problem. Here's what some (mostly blonde) designers said.



“Blondes look great in red rooms and in chocolate-browns, even in rooms with paprika-colored walls. Blondes don't care what color rooms they're in anyway, because they just want to have fun! And the joke's on me, because I'm a blonde!”

**ALISON SPEAR**  
BENJAMIN MOORE  
FIREBALL ORANGE 2170-10



“Being blonde is almost like being a candle, and when you look especially great, you're a strutting candle! We look our absolute best in what I like to think of as 'cool heat': the summer colors—aqua, white, pale blue, and especially pale blush.”

**MIMI McMAKIN**  
FARROW & BALL  
PINK GROUND 202



“Well, blondes against black backgrounds seems too self-serving... it's just so all about *you!* But when you think of the proverbial blonde, you think blue eyes, so I prefer to see them against clear blues: duck egg blue or robin's egg. Especially something effervescent, with a clear green base and a crispness and clarity.”

**JEFFREY BILHUBER**  
BENJAMIN MOORE  
ICING ON THE CAKE 2049-70



“In the interest of full disclosure, I'd have to admit that I love pink rooms because, in my innermost soul, I'm still brunette. Remember 'blue is for blondes and pink is for brunettes'? On the other hand, Diva, my naturally blonde Norfolk terrier, looks wicked in pink. And is...”

**CAROL PRISANT**  
RALPH LAUREN PAINT  
HIBISCUS GH133

Carol Prisant, here on the window seat in the library of her Manhattan apartment, is unapologetically stuck on bubble-gum pink.

“Camel colors make you glow, and bottom line, whenever I wear pale camel, people say I look great. So if I look good in a color then I want it on my walls, on my furniture, on my floors....”

**CHARLOTTE MOSS**  
BENJAMIN MOORE  
VELLUM 207



“I'm a real blonde with celadon eyes. So if you want my honest answer, do your room in any color that makes you feel like a star—blonde, blonde, blonde. Think about a color you can grow old in, too—like a soft, flattering gray.”

**BARCLAY FRERY**  
FARROW & BALL  
LAMP ROOM GRAY 88





“I love a pale, pale pink. But not pure pink. The nicest pink is something a little muddy, something that has a little lavender in it, maybe. And by the way, I’d never paint my walls as colorfully as I dress—and even in New York, I don’t wear black.”

**ANGÈLE PARLANGE**  
(WHO SPOKE WHILE GETTING HIGHLIGHTS)  
BENJAMIN MOORE  
PAISLEY PINK 1261



“It all depends on your age, your skin tone, and whether or not you’re a natural blonde. But no pale pinks. I find that blondes in the South like blues, and in colder climates, reds. Although being in red rooms makes you hungry, so maybe it’s just big blondes who should have red walls!”

**ALESSANDRA BRANCA**  
FARROW & BALL  
RECTORY RED 217

“You know, you are the first to ask me about this. I always tell clients to select colors that make them look great. Personally, I love a green with some yellow in it, since I have green eyes and blonde hair, but if you think about blondes on beaches and the color of the water, those blues are great too.”

**JAN SHOWERS**  
DONALD KAUFMAN COLOR  
DKC-25



“Definitely *not* the primary colors: reds, greens, or blues. I like to put blondes in rooms that are either white or light blue.”

**JENNIFER POST**  
BENJAMIN MOORE  
SUMMER LIME 2026-60

“I’m not going to say the obvious—peach—so I guess I’d have to vote for a sort of pale robin’s egg blue. On the whole, though, blondes shouldn’t be nearly as concerned with what color they look good in as they should be with watching out for their roots.”

**KEITH IRVINE**  
BENJAMIN MOORE  
JACK FROST 729



“When people used to define their best colors, blondes were always spring and summer. Now I don’t necessarily want to say blue, but we do look best in blue. Let’s say turquoise instead. Vivid green-blues are perfect for blondes!”

**BARCLAY BUTERA**  
RALPH LAUREN PAINT  
SUNWASHED BLUE IB82



“Assuming we’re talking about real blondes with fair complexions—i.e., the curtains match the carpet—I believe the following colors are fantastic backdrops for our towheaded friends.”

**THOM FILICIA**  
FOR BLONDE GIRLS AND GAYS, I RECOMMEND BENJAMIN MOORE CORAL GABLES 2010-40.  
FOR BLONDE BOYS WHO LIKE GIRLS, I RECOMMEND BENJAMIN MOORE BLUE JEAN 2062-50.

# 4 COLORS FOR BRUNETTES

HOW DO YOU WANT YOUR ROOM TO FEEL?

What's the most flattering color for a brunette? Well, let's see: Do you want to look sexy, mysterious, soft, youthful, rich, regal?

"Speaking as a brunette (albeit a highlighted one), I think we look better in rooms that reflect our dark and mysterious nature. This is a John Singer Sargent brown with a bit of gray in it, which makes it more interesting. He loved using dark backgrounds in his portraits. A bedroom in this color would be soothing, restful, and sexy. Very important—for contrast, I'd use this elusive shell pink on the ceiling and trim."

**MADLINE STUART**  
BENJAMIN MOORE  
TOPEKA TAUPE 1463  
BRIDE TO BE 1009



"I love the way this soft blush diffuses the light and makes your skin seem flawless. It's like face powder, with a hint of flesh. The perfect backdrop for a brunette, because it highlights that reddish undertone and makes dark hair look rich and regal. And it strikes the perfect balance, toned down enough to be a neutral but definitely there—like a great perfume."

**BARBARA BARRY**  
BENJAMIN MOORE BASHFUL 1171



"This apricot reflects on your skin to make you look healthier and more youthful. Who in their right mind wouldn't want that? It has multiple pigments, so it transitions during the day and takes on a richer hue at night. I've used it in living rooms, dining rooms, bedrooms—with celadon, muted blues, cocoa browns, or creams."

**SUZANNE TUCKER**  
BENJAMIN MOORE  
GLOWING APRICOT 165

"There's something about pink skin and brown hair and a pale blue bedroom. It's very flattering to a brunette, I'll tell you, being brunette myself at one time. People look great against outdoor colors, and this is a sky blue with a touch of green, like a robin's egg but even paler. Use it with linen white woodwork and a blue-and-white toile."

**MARIO BUATTA**  
BENJAMIN MOORE  
CRYSTAL BLUE 2051-70



"I think red is a sexy color for brunettes. We can handle strong colors that would eat up a blonde. This is more of a blue red than a tomatoey country red. It's sultry and sophisticated, guaranteed to bring out the Dita von Teese in anyone."

**MARY McDONALD**  
FINE PAINTS OF EUROPE 7195



"Who said blondes have more fun? Don't believe it. We brunettes are so much more versatile. We can swing with any color, like this lavender. It's neither old-fashioned nor too crisp. Totally relaxing to live with. I use it as a neutral, with brown mohair, white duck, dark plum linen. Mahogany furniture looks great in these rooms, and so do we."

**WHITNEY STEWART**  
C2 PAINT  
PROVIDENCE C2-6264



“All of us brunettes, whether Asian, African-American, or that brown-eyed girl Van Morrison sang about, have one thing to be grateful for. When was the last time you heard of a dumb brunette? There’s not a color we can’t use, and we’ll always be better with more of it. Take this geisha-mouth, cayenne pepper red—something a hummingbird swoons toward. It just howls to be painted on a floor somewhere. Your own red carpet.”

**MALLORY MARSHALL**  
SHERWIN-WILLIAMS  
STOP SW6869



“I can’t think of a better room for a brunette than Harry’s Bar in Florence, with begonia pink walls and dark wainscoting. The tablecloths and napkins are the same pink with a hint of blue in it, which makes it a tad cooler. Rich colors are really flattering to brunettes, while blondes just fade away. But stay away from sweet, or anything that looks like it would be appropriate for Easter.”

**JARRETT HEDBORG**  
BENJAMIN MOORE  
TRUE PINK 2003-40



“I’m completely in love with these paints, originally made for Le Corbusier and mixed with pure artist’s pigments, so you get these super-saturated jewel tones. This is the color of garnets, rubies, Japanese maple leaves, that red dress you wear on a first date that really sizzles. I see it in a dining room with red wine, a five-course meal, candlelight, and twinkling glasses.”

**AMY LAU**  
KT.COLOR  
ROUGE FRAMBOISE LC 32.101



“In Mediterranean cultures, you see a lot of brunettes and a lot of orange. This is vibrant and happy, yet toned down with a little brown, so it feels natural. Yolo Colorhouse paints are environmentally friendly with no VOCs and a warm, earthy palette. I’m thinking of using this in my bathroom, or a sitting room with lots of books. Bring in turquoise, yellow, red—the brighter, the better—so they play off each other.”

**SARA BENGUR**  
YOLO COLORHOUSE  
PETAL\_01



“I’m Italian, and it’s very Italian to use orange. Think of those luxury brands with orange logos—Hermès and Pratesi. I see it lacquered on a ceiling, with cream walls. Or you could get that faded Tuscan feeling by using it as a wash in the living room. A lacquered orange library with black bookshelves would be totally sensational. Super modern, super chic.”

**MILLY DE CABROL**  
RALPH LAUREN PAINT  
BAJA ORANGE IB62



“What makes a dark-haired woman look good is a glow of color. This soft, sensual peach has the romance of candlelight and the warmth of cashmere. If a woman paints her bedroom this color, a man might think it’s too feminine until he’s in it. But then he would feel enveloped and embraced, warm, cozy, taken care of—all those things people like to feel.”

**SUSAN ZISES GREEN**  
BENJAMIN MOORE  
PERKY PEACH 2012-50









# Naturals®

Naturals return to decorating every few decades as reliably as Halley's Comet. Their moment has come again, but in a new way: sophisticated and global, often hitting a spiritual note. When you think natural now, think beyond brown.

## IN THIS CHAPTER:

COLORS FROM THE GARDEN

THE COLORS OF SUMMER

101 COLORS FROM NATURE

“My bedroom is chocolate brown and blue—they make me feel grounded—and in the rest of the apartment I went for blacks, grays, and shades of yellow—with a little red thrown in for punch. Most clients would not have let me do this.”

**ERIC COHLER**

50% FARROW & BALL SUDBURY YELLOW 51  
50% BENJAMIN MOORE SIMPLY WHITE OC-117

# 5

# COLORS FROM THE GARDEN

NATURALS

What could be more beautiful than the colors of a bud, a blossom, a leaf? Step into the garden with these designers for a little inspiration.



“Plumbago has tiny flowers, like phlox, and they’re purplish blue, which has a cooling effect in a garden as well as a room. It’s the prettiest color, so intense. An intense color can still be soft as long as it has a few shadows in it. This is a peaceful, late-evening blue.”

**DAN CARITHERS**  
BENJAMIN MOORE  
BRAZILIAN BLUE 817



“Why not paint a powder room in the hot pink of a Gerbera daisy? There’s nothing more chic than hot pink walls with a white marble floor and countertop. I would use this in high-gloss lacquer, because it’s all about shine today.”

**RANDALL BEALE**  
BENJAMIN MOORE  
PEONY 2079-30



“If you look into a calla lily, you’ll see those little pollen stems in exactly this color—a golden yellow with a little apricot and peach to take off the edge. Pure yellow walls can start bouncing off each other and bounce you right out of the room. This is more subtle, and would work equally well in a modern space or a French country living room.”

**KENNETH BROWN**  
BENJAMIN MOORE  
STRAW 2154-50



“In my cutting garden I have morning glories climbing over a lattice obelisk painted this wonderful silvery sage green. Gertrude Jekyll always painted her garden furniture this color—an interesting change from white. It reminds me of lavender leaves, which takes me right to the south of France, and who would want to be anywhere else?”

**MICHAEL WHALEY**  
BENJAMIN MOORE  
CEDAR GROVE 444



“This is a cool shade that wavers between blue and lavender, a color you see in delphinium and hyacinth. It reads as blue on the wall, but the lilac undertones warm it up and make it more soothing. I used it in a master bedroom with a view of San Francisco Bay, and on a sunny day it’s almost robin’s egg blue. In the fog it turns a soft blue-gray.”

**KENDALL WILKINSON**  
BENJAMIN MOORE  
JET STREAM 814





“I wanted that milky gray-green you see on lamb’s ears, with an undertone of silver as the light hits it. Even in winter, it keeps that ethereal, dreamy feeling. And one day I’m going to find a place for the pink, because I love the combination of pink and gray-green.”



**JAMES SWAN**  
PRATT & LAMBERT  
PEARL WHITE 29-29  
ROSA LEE 1-13

“This is a very serene pink, the color of an old French rose called Cuisse de Nymphe, which translates as the thigh of a nymph. So charming. And everybody looks good against pink—that’s why men wear pink shirts.”

**ANN DUPUY**  
FARROW & BALL  
PINK GROUND 202



“It looks just like those dancing orange nasturtiums that climb and spill and ramble all over the garden. But I’d only use it in a low dose, as an accent color behind a bed or on a wall in a beach house, à la Barragán. Otherwise it would be overpowering.”

**AMY LAU**  
BENJAMIN MOORE  
RUMBA ORANGE 2014-20



“My wisteria never bloomed until this year, when it went absolutely crazy and gave me a whole new way of looking at lavender. There’s no reason why you couldn’t use this pale lilac in a living room, with brown and white fabric, or navy blue. Very sophisticated.”

**PATRICIA HEALING**  
BENJAMIN MOORE  
FRENCH LILAC 1403



“This is a great mossy green, very soft because of all the gray in it. There’s nothing softer on bare feet than a carpet of moss. It feels like kitten fur. And you don’t need to mow it.”

**S. RUSSELL GROVES**  
PRATT & LAMBERT  
MOSS GREEN 16-29



# 5

# THE COLORS OF SUMMER

NATURALS

What colors say fresh air, flowers in bloom, cool breezes, and carefree afternoons?



“I’m just back from Milan, where I ate gelato twice a day. Such amazing colors! Pistachio is my favorite, but I don’t want to gain weight so I’ll just surround myself with this creamy green, instead of eating it.”

**CARL D’AQUINO**  
BENJAMIN MOORE  
POTPOURRI GREEN 2029-50



“This deep indigo blue is a classic beach-house color. After three hours of sitting in traffic on an August afternoon, you want to collapse in a room that will complement an ice-cold martini.”

**JARRETT HEDBORG**  
BENJAMIN MOORE  
SANTA MONICA BLUE 776



“We pulled this lavender from the evening sky, and summer flowers like lilac and lupine. In the bright sun, it takes on a warmth that brings out the red in the purple but then as the light fades, it cools down and becomes this beautiful blue.”

**LEE MELAHN**  
BENJAMIN MOORE  
PERSIAN VIOLET 1419



“This pale aqua green is like the ocean when it’s so clear you can see the sand through the water. It reminds me of holidays and sunshine and how calm you feel when you sit on the shore and watch the waves breaking.”

**JENNIFER GARRIGUES**  
PORTER PAINTS  
PARSLEY TINT 6998-1



“It feels like fresh air when you walk into the room. And it does read as blue—the palest, softest blue, as if you were floating in the sky. Very ethereal, and dreamy.”

**TIMOTHY WHEALON**  
RALPH LAUREN PAINT  
BASALT VM121



“Anything with lime speaks of summer to me. This hot green has a lot of yellow. It combines the heat of the sun with the coolness of a gin and tonic on the veranda.”

**MARSHALL WATSON**  
BENJAMIN MOORE  
CHIC LIME 396



“I like the warmth and cheeriness of this really deep raspberry, almost the color of a pink Corvette. It has that nice old Florida look, before everyone went beige. You need an intense color down here to absorb the light.”

**GARY McBOURNIE**  
BENJAMIN MOORE  
FLORIDA PINK 1320



“Here in Florida, I have the most wonderful porch that has been painted pink for 30 years. It’s the pink of strawberry ice cream cones and climbing roses and the blush on our cheeks after a long, luxurious day at the beach.”

**MIMI McMAKIN**  
SHERWIN-WILLIAMS  
IN THE PINK SW6583



“Imagine walking right into a peony. This color is on the cusp between pink and coral, with a yellow undertone that makes it more sophisticated and versatile than a pinky pink. If only it could smell like a flower!”

**MAUREN FOOTER**  
BENJAMIN MOORE  
OLD WORLD 2011-40



“This is an acidic yellow green, kind of hip and very sunny, but not in a cornball way. More exotic, like a color you’d see on a tropical island.”

**JACKIE TERRELL**  
BENJAMIN MOORE  
LEMON FREEZE 2025-50

“Christopher Rollinson’s paints have such saturation and depth. This warm, luminous green feels as fresh and summer sweet as a box of sugar snap peas and captures the very essence of a farmer’s market.”

**CELERIE KEMBLE**  
ROLLINSON HUES  
CELERY 31



“For me, the most appealing colors in summer are not hot but cool. You don’t need to be reminded of the sun and heat—you’re in it. What you want is a cool breeze through the pine trees, like this chalky gray-green.”

**FRANK ROOP**  
BENJAMIN MOORE  
SOFT FERN 2144-40



# 5

# 101 COLORS FROM NATURE

Meadow Breeze, Mountain Pass, Babbling Brook, Palest Glow: Here are colors as beautiful as their names.

## NATURALS

- |   |  |  |   |
|---|--|--|---|
| <br><b>1</b>   AIR.01, YOLOCOLORHOUSE.COM               | <br><b>2</b>   WINDSWEPT, 89BG 70/116, GLIDDEN.COM        | <br><b>3</b>   GUSTY, CL3051W, PARKERPAINT.COM                       | <br><b>4</b>   SHY SKY, OW42 2P, IVYCOATINGS.COM           |
| <br><b>5</b>   BLUE YONDER, 18-3937 TPX, PANTONE.COM    | <br><b>6</b>   STRATOSPHERE, C51-1, OLYMPIC.COM           | <br><b>7</b>   SKY BLUE, SC293, PAPERS-PAINTS.CO.UK                  | <br><b>8</b>   OPEN AIR, SW6491, SHERWIN-WILLIAMS.COM      |
| <br><b>9</b>   GUST OF WIND, VM05, RALPHLAURENPAIN.COM  | <br><b>10</b>   BILLOW, 4008-9C, VALSPARATLOWES.COM       | <br><b>11</b>   NIGHT SKY, EB31-1, VALSPARATLOWES.COM                | <br><b>12</b>   MEADOW BREEZE, WV36009, VALSPARATLOWES.COM |
| <br><b>13</b>   JADED CLOUDS, DE5702, DUNNEDWARDS.COM   | <br><b>14</b>   ZEPHYR, 15-1906 TPX, PANTONE.COM          | <br><b>15</b>   WINDS BREATH, 981, BENJAMINMOORE.COM                 | <br><b>16</b>   HAZY STRATUS, 4004-1C, VALSPARATLOWES.COM  |
| <br><b>17</b>   AFTERNOON CLOUD, 4, ROLLINSONHUES.COM | <br><b>18</b>   DUST STORM, EE2046C, VALSPARATLOWES.COM | <br><b>19</b>   SOMETHING IN THE AIR, EE 2053B, VALSPARATLOWES.COM | <br><b>20</b>   AFTERGLOW, C2-093, C2PAINT.COM           |
| <br><b>21</b>   OVERCAST, OC-43, BENJAMINMOORE.COM    | <br><b>22</b>   PUFF, EE2054A, VALSPARATLOWES.COM       | <br><b>23</b>   CISCO FOG, 41, ROLLINSONHUES.COM                   |   |







**24** EARTH, V09, AFMSAFECOAT.COM



**25** RED EARTH, 64, FARROW-BALL.COM



**26** AUTUMN COVER, 2170-30, BENJAMINMOORE.COM



**27** DEAD GRASS, CPP1-70, PEACOCKPAINT.COM



**28** FIELDS OF HEATHER, F8-2, DUTCHBOY.COM



**29** TIMBER COLOUR, 5C299, PAPERS-PAINTS.CO.UK



**30** STONE.04, VOLOCOLORHOUSE.COM



**31** SUNBAKED EARTH, KM3616-5, KELLYMOORE.COM



**32** SHADED PATH, FA051, HOMEDEPOT.COM



**33** DEVINE CANYON, DEVINECOLOR.COM



**34** MOUNTAIN PASS, 1615, VALSPARATLOWES.COM



**35** RURAL EARTH, 1239, BENJAMINMOORE.COM



**36** ANCIENT ROSEWOOD, FA015, HOMEDEPOT.COM



**37** TURNED EARTH, 4203D, FINEPAINTSOFEUROPE.COM



**38** RAKED LEAVES, 360F-6, BEHR.COM



**39** OPEN PLAIN, EE2016A, VALSPARATLOWES.COM



**40** WET CLAY, CPP1-27, PEACOCKPAINT.COM



**41** TURF, 3112T, IVYCOATINGS.COM



**42** MOTHER EARTH, DE5718, DUNNEDWARDS.COM



**43** TUNDRA, EE2021B, VALSPARATLOWES.COM



**44** TOPSOIL, CL3217N, PARKERPAINT.COM



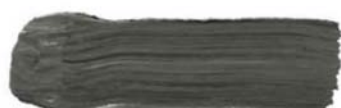
**45** CONIFER GREEN, MP20, REALMILKPAINT.COM



**46** SPANISH MOSS, RESTORATIONHARDWARE.COM



**47** LONG MEADOW, D8-3, DUTCHBOY.COM



**48** PEAT, 25, MARSTON-AND-LANGINGER.COM



**49** SORREL, GREENPLANETPAINTS.COM



# Earth

# 101 COLORS FROM NATURE



**50** WATER.05, YOLOCOLORHOUSE.COM



**51** DEW POINT, FA017, HOMEDEPOT.COM



**52** ENDLESS RAIN, FA027, HOMEDEPOT.COM



**53** ICE FLOE, 88, PORTOLAPAINTS.COM



**54** SPARKLING BROOK, MSL148, HOMEDEPOT.COM



**55** DRENCHED RAIN, DE5883, DUNNEDWARDS.COM



**56** ARCTIC THAW, EE2103A, VALSPARATLOWES.COM



**57** CRIPPLED CREEK, 1114-B, MARTINSENOUR.COM



**58** THIN ICE, 518-3, PITTSBURGHPAINTS.COM



**59** BREAKWATER, C54-1, OLYMPIC.COM



**60** EVERFROST, 70GY 83/040, GLIDDEN.COM



**61** DRIZZLE, KM3785-1, KELLYMOORE.COM



**62** SNOW WHITE, MILKPAINT.COM



**63** INKY SEA, AC233-B, KELLYMOORE.COM



**64** EBB TIDE, 304-1, PITTSBURGHPAINTS.COM



**65** DEWKISS, OW16 2P, FINEPAINTSOFEUROPE.COM



**66** BACKWATER, 0513, MILLERPAINT.COM



**67** RAGING SEA, 750F-4, BEHR.COM



**68** BRINY DEEP, 24-22, PRATTDLAMBERT.COM



**69** BABBLING BROOK, D61-2, OLYMPIC.COM



**70** REFLECTING POOL, VM132, RALPHLAURENPAIN.COM



**71** SUMMER SQUALL, C2-484, C2PAINT.COM



**72** TIDE POOLS, 21-10, PRATTDLAMBERT.COM



**73** GEYSER, MSL127, HOMEDEPOT.COM



**74** FALLING TIDE, 87, PORTOLAPAINTS.COM



**75** HIDDEN LAGOON, SR914, VALSPARATLOWES.COM



**76** SEAFOAM, ELLENKENNON.COM



# Water





**77** FIRE, K77, AFMSAFECOAT.COM



**78** REMAINING EMBERS, 0053, MILLERPAINT.COM



**79** FIRE DANCE, 2171-20, BENJAMINMOORE.COM



**80** SMOLDERING COALS, EE2078C, VALSPARATLOWES.COM



**81** FIRESIDE, CV0812, CLOVERDALEPAINT.COM



**82** EMBERGLOW, SW6627, SHERWIN-WILLIAMS.COM



**83** ABLAZE, SW6870, SHERWIN-WILLIAMS.COM



**84** OLD FLAME, EE2084A, VALSPARATLOWES.COM



**85** SIZZLE, 60YR 23/650, GLIDDEN.COM



**86** TORCH, C2-133, C2PAINT.COM



**87** DEL SOL, A14-6, OLYMPIC.COM



**88** BONFIRE, 270B-7, BEHR.COM



**89** WARMTH, K91, AFMSAFECOAT.COM



**90** TUSCAN SUN, ELLENKENNON.COM



**91** EVOCATIVE SUNLIGHT, VM29, RALPHLAURENPAINT.COM



**92** PALEST GLOW, 6043P, IVYCOATINGS.COM



**93** SUNSPARK, 3010-2, VALSPARATLOWES.COM



**94** BY CANDLE LIGHT, EE2073A, VALSPARATLOWES.COM



**95** KIVA GLOW, 10YY 67/213, GLIDDEN.COM



**96** ANTIQUE CANDLE LIGHT, 0040, MILLERPAINT.COM



**97** MATCHSTICK, 2013, FARROW-BALL.COM



**98** CINDERSMOKE, 1109-A, MARTINSENOUR.COM



**99** WHITE HEAT, DEW338, DUNNEDWARDS.COM



**100** WOODSMOKE, EB48-2, VALSPARATLOWES.COM



**101** ASH COLOUR, SC297, PAPERS-PAINTS.CO.UK

# Fire



## what are green paints and are they as good as regular paints?

There can be a lot of confusion as to what constitutes a "green" product, and paint is no exception. Only paints with low or zero VOCs (volatile organic compounds) can be truly described as "green." Some paints that claim to be green are in fact loaded with VOCs, which have been connected with health problems and pollution. Although labeled as "green" or "low-VOC" on the shelves, these paints gain VOCs as soon as colorants are added in the store, especially in the darker hues. That's why Benjamin Moore developed waterborne colorants so their Aura® (low-VOC) and Natura® (zero-VOC) paints can truly be "green" in any color (and any finish).

Benjamin Moore's proprietary colorant system (Gennex™) also addresses another, often overlooked "green" factor: performance. Many low-VOC paints require multiple coats to get good coverage. The new waterborne colorants actually improve

"...new waterborne colorants actually improve performance...fewer coats are needed and the finish is more colorfast..."



*A room freshly painted with Aura or Natura will have little or no odor.*

the performance of Aura and Natura paints—fewer coats are needed and the finish is more colorfast—less likely to fade and more durable, meaning you won't have to re-paint as often. (They also dry faster and have little or no odor, meaning you no longer have to move out of your bedroom for a couple of days after painting!)

From a green perspective, less product equals less manufacturing and less transport, saving on water, power, and the production of greenhouse gases. Which makes choosing Aura and Natura not only good for the planet but also plain common sense.

For Answers To All Your **Paint** Questions Visit  
[www.benjaminmoore.com](http://www.benjaminmoore.com)







## are there fail-safe color combinations?

### 1 GRAY WALLS + CREAM ACCENTS



WISH  
AF-680



LINEN WHITE  
912

### 2 BROWN WALLS + PINK ACCENTS



VAN BUREN  
BROWN  
HC-70



SWEET NAIVETE  
2083-60

### 3 MAGENTA WALLS + ORANGE ACCENTS



ROSY BLUSH  
2086-30



CITRUS BLAST  
2018-30

While there's no such thing as a one size fits all pairing, some colors were born to go together. We've chosen three pairs you can use as jumping-off points, each with its own personality, to adjust to your own tastes. Use the main color on the walls, then mix in the other as an accent in upholstery or throw pillows, or as an area rug. Gray and cream is elegant and understated. Chocolate brown gives a grown-up feeling to colors traditionally used in children's rooms, like pinks and pale blues. For the truly adventurous, magenta and orange is exotic, like a Moroccan palace, and filled with energy. The most important rule is that you love it!

## how do you pair wall and trim colors?

In most situations, people opt for white trim, as it goes with any wall color and disappears around windows, enhancing a feeling of openness. But there are easy ways to work other hues into the mix. Most reliable is to go slightly lighter than the wall, keeping the trim in the same color family. For a cool, classical look this could be a gray like Solitude (AF-545) on the walls and

Constellation (AF-540) on the trim. Pear Green (2028-40) with a pale lettuce trim (Wales Green 2028-50) is a lively combination, or try Monterey White (HC-27) trim with Quincy Tan (HC-25) for a more neutral, warmer feeling. These types of pairings add emphasis to trim, so consider them if your moldings and windows are worth highlighting.

For Answers To All Your Color Questions Visit  
[www.livingincolorwithsonu.typepad.com](http://www.livingincolorwithsonu.typepad.com)



[www.benjaminmoore.com](http://www.benjaminmoore.com)







“The minute you walk in and see the hot pink foyer, you just know who these people are. Pink was our main statement, and we used bits of it throughout the house, taming it with browns, pale blues, and creams.”

**JONATHAN BERGER**  
BENJAMIN MOORE  
RAZZLE DAZZLE 1348

# How bold are you?

In matters of color, most of us are conservative, and wisely so. Bold color is a lot to live up to, and not for everyone. But some part of each of us wants to break out and try it. You won't find more beautiful colors than these. Why not? It's just paint!

## IN THIS CHAPTER:

TAKING THE PLUNGE

UNDERAPPRECIATED

DREAM COLORS

OUTRAGEOUS!

GREAT NAMES

# 6

# TAKING THE PLUNGE

If only you weren't so timid about color, you'd have the rooms you really dream about. Twelve designers ease the way.

HOW BOLD ARE YOU?



"This is a color for people who think they want all white. It's a warm gray with a little hint of green—a good choice for a living room since it still lets you have a neutral envelope, but it's not boring. Cool it down with icy blues, or warm it up with mustard."

**CHERYL KATZ**  
BENJAMIN MOORE  
COASTAL FOG AC-1



"Pale green is a kind of universal donor. Even our most beige clients seem to respond well to green, probably because it's a color we see so much in nature. This is a soft, celadon-y green, like a piece of the palest jade. I'll often use it in a master bedroom."

**ELISSA CULLMAN**  
BENJAMIN MOORE  
SILKEN PINE 2144-50



"It's a clean, simple jolt of blue. Simple, like all good American traditions, and I would use it in an entrance hall, against a clear white trim. It's sort of like shock tactics. Get them used to the excitement of a real color here, and then the next injection of color will be a hell of a lot easier."

**KEITH IRVINE**  
BENJAMIN MOORE  
UTAH SKY 2065-40



"I'm always surprised when clients balk at color, and never surprised when they realize the difference it makes. In a transitional space like a stair hall, you have more freedom, so we tried a grayish-blue—soft, but with great depth. Once the client saw how it enriched the space, the deal was done."

**MADLINE STUART**  
FARROW & BALL  
LIGHT BLUE 22

"Take this incredible turquoise blue-green, like you'd see on a cloisonné vase, and paint it on the reverse side of glass. Then use it as a tabletop. You have the effect of color, once removed—even the most color-phobic will usually go for it. And it looks so glossy and deep. Absolutely ravishing."

**PETER DUNHAM**  
RALPH LAUREN PAINT  
OYSTER BAY SS81



"A hallway tends to be a dead space, but paint it this warm Etruscan red and it's a blast of life. You don't have to live in it. You're just walking through. But it's a hook. People can get addicted to color after they paint a hallway."

**ANTONIO DA MOTTA**  
DONALD KAUFMAN COLOR  
DKC-17





“I took the color of a seashell—actually, it was the inside lip of a conch where it goes into this rosy, fleshy tone—and then re-created it with three parts Picture Gallery Red to one part Fowler Pink. If you can find the color somewhere in nature, it often makes people feel more comfortable.”

**BARRY DIXON**  
FARROW & BALL  
PICTURE GALLERY RED 42  
FOWLER PINK 39



“The client wanted yellow in the living room but was afraid to commit, so we landed on this wonderful warm cream, the color of a magnolia petal. As the day wanes, it gets deeper and really starts to glow once the lights are turned on. Who doesn’t need a little moonglow in their life?”

**TODD KLEIN**  
BENJAMIN MOORE  
MAN ON THE MOON OC-106



“Do this soft blue in a bedroom and it would be like waking up to a clear bright morning. If the person is really nervous about color, paint all the trim white. Do white furniture, white fabrics, white bed linens—then you can have a blue room without hitting them over the head with it.”

**NOEL JEFFREY**  
BENJAMIN MOORE  
MORNING GLORY 785

“Start with something pale. Then add more color, if you like, with fabric. This is a beautiful, restful blue, very soft on the eye because of all the gray in it. Lends itself particularly well to antiques and faded fabrics. I do a lot of master bedrooms in blue, because both men and women like it.”

**KATHRYN M. IRELAND**  
FARROW & BALL  
BORROWED LIGHT 235



“I’d go straight to the library and paint it this deep, luscious purplish brown, like the bark of a tree when it’s wet in the rain. A dark color actually expands the space, because it erases the boundaries. Then the room becomes all about the books and the art.”

**SUZANNE LOVELL**  
DONALD KAUFMAN COLOR  
DKC-66



“Don’t give guests a white room—they probably have that at home. Take a chance on this bright coral, softer than orange and more hip than pink. Very Palm Beach and lobster salad on a summer day.”

**SCOTT SANDERS**  
BENJAMIN MOORE  
CORAL REEF 012

# 6

# UNDERAPPRECIATED

Admit it. There are certain colors you just dismiss—salmon, chartreuse, black. But these designers say, think again...

HOW BOLD ARE YOU?



“Chartreuse is a color people love to hate. But erase all those memories of avocado-green kitchen appliances and think back to design icons like David Hicks, who used it to put a modern twist on classic English country. It goes very well with painted or dark brown furniture. I like to mix it with other greens, too, like olive, emerald, or celadon.”

**NESTOR SANTA-CRUZ**  
FARROW & BALL  
CHURLISH GREEN 251



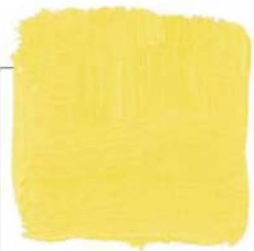
“Don’t cringe! We call one of our most beloved paint colors ‘pond scum green.’ The name may conjure up creatures of the black lagoon, but it’s actually a warm and velvety green that has proven to be a gloriously peaceful color on living room, dining room, or library walls. It’s also an easy, accepting background for art.”

**MIMI McMAKIN**  
BENJAMIN MOORE  
SHERWOOD GREEN HC-118



“And then there’s mauve! People still seize up in fear when you mention it. But find the right dusky lavender and you’ve got a rich neutral that can go in a number of directions. Black grounds it, silver glams it up, cinnamon gives it some spice. It’s a shadowy color that makes the edges of even a tiny room evaporate mysteriously, like smoke and incense.”

**PATRICK JAMES HAMILTON**  
BENJAMIN MOORE  
BONNE NUIT AF-635



“This acid yellow would make an amazing first impression in an entryway. I see it with a bench upholstered in bitter chocolate, and black-and-white photography—or etchings, if you prefer that traditional English look. I want to feel something when I walk into a space, and this would definitely do it. It’s not as if you have to live in it all day.”

**PHILIP GORRIVAN**  
BENJAMIN MOORE  
LEMON GROVE 363



“I did a library in this color that was a cross between gray and green. You can’t pin it down, which gives the room a sense of mystery. And contrary to popular belief, this color does not read as cold. Instead, it recedes into this neutral cloud, creating the impression of a bigger space.”

**DAVID EASTON**  
FARROW & BALL  
PIGEON 25



“Shrimp, salmon, lobster, and—God forbid—peach are always tough to get right. They can go too banal, like a hotel room. Peach got ruined when it was combined with aqua back when Southwestern decorating was the thing. This is different—an elegant English-stately-home terra-cotta. Pleasantly muddy. There’s a complexity to it, like a good *rémoulade sauce*.”

**JOE NYE**  
PORTOLA  
MADRID 019



“I think the strength and clarity of black is underappreciated. It’s a more powerful backdrop than the ever-present white, and much more memorable. It can make a room feel intimate and cozy while remaining crisp and modern. I chose black for a walk-through space where you go to make a drink, as nothing says ‘cocktail party’ more clearly. It’s dark and sexy in high-gloss paint that reflects the light.”

**STEVEN GAMBREL**  
FINE PAINTS OF EUROPE  
BLACK 0029



“Green in general gets a bad rap because people think they’ll end up looking like the Wicked Witch of the West. But this is a bright, happy green that makes people, and art, look good. I used it in a really long corridor with white trim and crystal chandeliers and had all the art framed in silver leaf. It felt like a delicious box of marzipan.”

**BARRY GORALNICK**  
PRATT & LAMBERT  
PARAKEET FEATHER 17-24

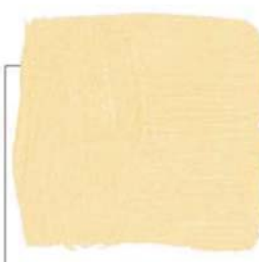


“Don’t bring up the R-word... this is not rust. It’s a warm, earthy terracotta. People often shy away from dark colors, especially for a small room, but a dark color will bring out the intimacy. Put a clear coat of varnish on top to give it a sheen.”

**GARROW KEDIGIAN**  
BENJAMIN MOORE  
TERRA MAUVE 105

“Everyone always overlooks gray, but I prefer it to white or beige because that extra bit of pigment makes you stop and take notice. Yet it doesn’t overpower a room. It’s a chameleon color that will change personality, depending on what you put with it. Pair it with rusty orange and a room feels more gentlemanly. Pair it with lavender and you have a space that’s more feminine.”

**JOHN LOECKE**  
FARROW & BALL  
ELEPHANT’S BREATH 229



“Yellow can be just a little too perky, but this is more laid-back. It would brighten a room without making you squint—a soft glow as opposed to a glare. I see it as an accent wall, or maybe a cream-and-yellow stripe. It’s very comforting with moss green or slate blue, and incredibly stylish with a strong contrast like gray or black.”

**BRAD FORD**  
BENJAMIN MOORE  
BRIGHT YELLOW 2022-30

“This has got to be the most underrated color in the fan deck. It acts like a neutral, but when you get up closer it has unexpected undertones of green and gold that make it seem as if you’re painting sunshine on the walls. It gives the whole room a glow.”

**AMY LAU**  
BENJAMIN MOORE  
RAINFORREST DEW 2146-50

# 6

# DREAM COLORS

HOW BOLD ARE YOU?

Even designers really, *really* want to use some colors, but don't ever get the chance. They're just waiting for the right room for these knockouts.

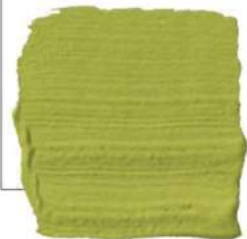
"I'm aching to do pink. This particular shade is sort of an apparition, like something that used to be pink and this is all that's left of it. Very, very tender. I'd pair it with this nice stone color that would kindly allow the pink to step one little foot forward. For the fabrics, I would not veer from this pink one iota. Just change the texture—cashmere, powdery silk, felt, nubby wool. I would want to be enveloped by it."

**BOBBY McALPINE**  
RALPH LAUREN PAINT  
WALTON CREAM VM65  
LINEN ULO3



"There's a café in Paris near the Place des Vosges that has this unusual green on the walls, a kind of old-world color that makes you feel relaxed and calm. Think of a mossy garden after the rain. It would be beautiful with cognac-toned wood, black-and-white floors, black-and-white toile—or stripes, if you want to be more modern."

**STEPHEN SHUBEL**  
KELLY-MOORE  
CACTUS CAFÉ KM3431-3



"In *The War of the Roses*, Danny DeVito's office was the hottest-looking thing I've ever seen. Every nook and cranny was painted this great loden green, with a bit of yellow in it, which makes it more hip than hunter green. It's a classic luxe look—a great backdrop for books, art, mahogany furniture. Just what a guy's library should be."

**DAN BARSANTI**  
BENJAMIN MOORE  
ALLIGATOR ALLEY 441



"My dear departed Ron Grimaldi, who owned Rose Cumming, was the most elegant man, totally over-the-top, and he painted everything eggplant. It looked deep and mysterious and kind of sexy. I see it with silver, light blue, green, orange. I'd treat it as a neutral so I wouldn't be afraid of it. Just take it on and have fun."

**BRETT BELDOCK**  
BENJAMIN MOORE GRAPPA 1393

"I love the warmth and inferred light that comes from lively, zesty, orangey colors. Since this has a little brown in it, it doesn't have the brass that orange does. It's more sophisticated, dressier. Often a valuable rug or a rare antique carries a room, but in this case it's the paint that would be dazzling."

**MARY DOUGLAS DRYSDALE**  
BEHR YAM 290B-7



"This 1960s room, lacquered a 'Coca-Cola' color, sealed it—David Hicks was the James Bond of interior design. Wow! It's a great bold, sexy statement, and—much like somebody wearing a black dress—extremely flattering to the architecture and the things you put up against it. I would do it in this very dark brown, in a full gloss finish as Hicks did, so it becomes luminous."

**PETER DUNHAM**  
FARROW & BALL  
MAHOGANY 36



“Take a banal room and paint it this warm charcoal gray, with dove-white trim, and you’d get an instant sense of architecture, even where there was none. It has all the warmth and coziness of a paneled room for the cost of a few gallons of paint. The fantastic, moody, earthy stonelike walls would convey a sense of drama. Soften it with amber and Chinese red. Apple green would also be great against it, or powder blue.”

**MARK EPSTEIN**  
BENJAMIN MOORE  
DEEP RIVER 1582

“David Weidman did these really cool color-block prints in the ’70s. The one I have is reds layered with purples and this intense deep violet pink. I’m dying to use it, but it definitely requires someone who’s willing to take a risk. I see it with a funky mustardy green or turquoise. Give it some sparkle with an antique mirror and it could be amazing in a dining room. Or a sunroom—light would blow it out and mellow it a bit.”

**ERINN VALENCICH**  
DUNN-EDWARDS  
DEEP CARNATION DE5011

“We’re doing an apartment in Palm Beach and I got this crazy idea to do coral. This is a really deep coral, kind of like a cheerful Chinese red. It could bring a lot of energy and vibrancy to a guest room. Pinks and reds to me are synonymous with frozen drinks and relaxing. They’re good for skin tones—people look great against it. The other colors in the room would be very subtle—maybe a cool geometric gray-and-white for the curtains, another for the rug.”

**RICHARD MISHAAN**  
BENJAMIN MOORE  
CHILI PEPPER 2004-20



“I’m always looking for the new neutral. This is it, a soft camel that has red and green and yellow in it. That’s why it goes with everything. Can’t you just imagine it with icy blues? Chutney orange and sage? Or black and white—always smart. When a color transcends itself to coordinate with so many different colors and still retains warmth, it jumps to that ethereal level. It’s a color you just love to be around. You would feel like a million dollars in a family room, a living room, a kitchen painted this color.”

**WHITNEY STEWART**  
C2 PAINT  
ENOKI C2-425



“I bought a vintage *Superfly* movie poster in this fuchsia. Then I saw a kind of ’60s cut-velvet by Osborne & Little in fuchsia and taupe and thought this was the start of a color scheme. Fuchsia is rockin’. I like the way it pairs with strong neutrals like taupe and wenge brown. Brighten a dark bathroom. It would be fun in a kitchen. Live a little.”

**RODERICK SHADE**  
BENJAMIN MOORE  
PINK CORSAGE 1349



“This is an intense olive brown with under-notes of chartreuse. It reminds me of a beautiful piece of smoky quartz crystal I have on my desk. I think it would look amazing in an entry foyer or a powder room, in matte on the walls and high gloss on the ceiling. For pop, bring in some vibrant emerald or teal blue and a little crisp white.”

**FRANK ROOP**  
C2 PAINT  
EXPEDITION C2-162



# 6

# OUTRAGEOUS!

We've been egging you on to be bold in your choices of color. Here, 12 designers tell you the boldest they've ever been.

HOW BOLD ARE YOU?

"I once did a basement bar with dark wood paneling and Heath tiles, and we painted the ceiling this mysterious blue-green in high, high gloss. I wanted it to look like it was dripping with water. You could practically see your reflection in it. High-gloss paint is such a neat trick—it made the ceiling feel higher and all the soffits disappeared."

**AMY LAU**  
BENJAMIN MOORE  
MILL SPRINGS BLUE HC-137



"This is a true peacock blue, the blue of David Hockney's California swimming pools. It reminds me of those endless, carefree summers as a child. It's a happy blue, beautiful and soothing during the day, but at night it comes alive, wrapping you in its warm, velvety embrace. Lacquer it to bring out the depth of the color."

**JOHN GILMER**  
RALPH LAUREN PAINT  
BALTIC BLUE 1B86

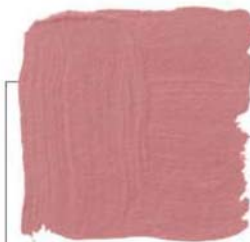
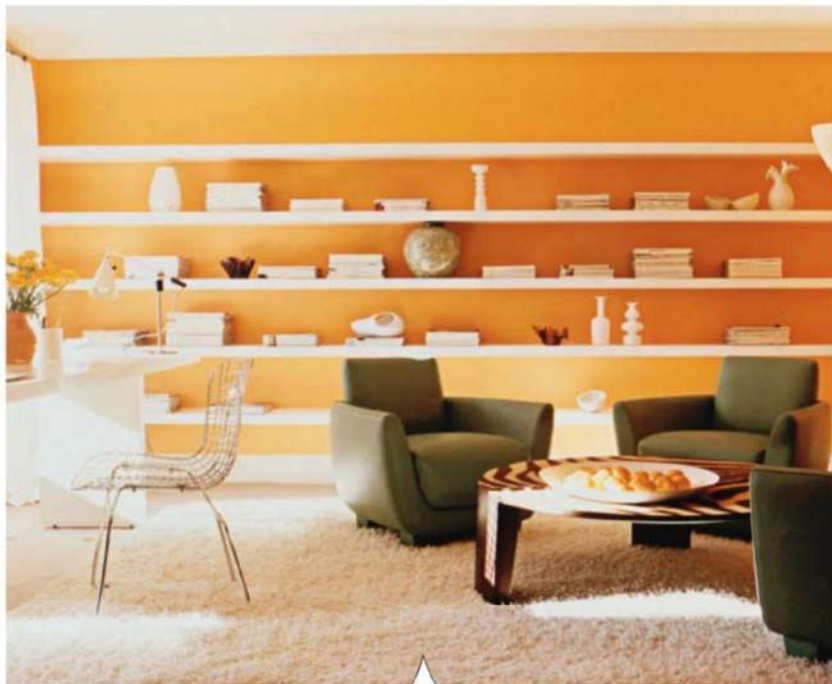
"Most people retreat at the mention of purple, but say black irises and their curiosity is piqued. Black tulips, black violets—the soft, velvety petals yearn to be touched. Translate this blackened violet to the walls in a dining room and you have a jewel box for entertaining. I like it at night because it's rich and exotic. Lacquer it to reflect the candlelight."

**CHARLOTTE MOSS**  
FARROW & BALL  
PELT 254



"I was walking through a client's living room and said, very softly, 'Pistachio.' Instead of calling me crazy, she picked up on it immediately and we chose this vibrant green, lighter than pear but with a certain pungent quality. Once you were enveloped in it, it actually became almost neutral. It elevated the whole room and made it feel more sophisticated."

**MICHAEL RICHMAN**  
SHERWIN-WILLIAMS  
GLEEFUL SW6709



"I love designing powder rooms because it's an opportunity to do something you wouldn't do in a larger space. For one client, we painted the entire room rosy pink, gold-leafed every inch of the moldings, and did a custom mosaic glass floor in pink and gold. It was over-the-top. It glowed. And everyone looked fabulous in the mirror!"

**JAY JEFFERS**  
BENJAMIN MOORE  
GLAMOUR PINK 2006-40



"We wanted a surprise for the sitting room on the top floor of an otherwise traditional brownstone, so we painted the walls bright tangerine, with white trim and two-inch-thick white Corian floating shelves. After walking up four flights of stairs through sedate colors and formal rooms, it was a very energizing experience. Crisp, fresh, like a Creamsicle on a hot day."

**DD ALLEN**  
C2 PAINT  
TANGERINE C2-104



“It was not so much the color, but how and where I used it. I painted a client’s kitchen cabinets red, with a hint of orange, like a ripe tomato just longing to be sliced with some good mozzarella cheese. Then I could not resist painting the walls a Granny Smith apple-green, a delicious, crunchy color. After all, those two colors stimulate the appetite! How about a dining room as well?”

**JENNIFER GARRIGUES**  
BENJAMIN MOORE  
GERANIUM 1307  
PEAR GREEN 2028-40



“This is a crazy combination of canary yellow, citron, and a little egg yolk all rolled into one. It’s a feel-good color, because it’s light and refreshing and bright. I did a sunroom in it, with a ton of wicker furniture painted spinach green and covered in a multi-colored chintz. I also think it would be great in a kitchen or a family room or even a grand salon, like Nancy Lancaster’s famous ‘buttah yellow’ room.”

**JOE NYE**  
FARROW & BALL  
BABOUCHE 223



“How do you describe this? It’s a Dorothy Draper color, somewhere between turquoise and chartreuse, the wildest color you’ve ever seen. We used it in a guest room with white painted furniture, and green-and-white fabrics and rugs. Then we did the other guest room right next door in Day-Glo orange. Totally hot next to icy cool. They were like yin and yang.”

**WILLIAM DIAMOND**  
MARTIN-SENOUR  
MARINE GREEN 152-3

“This is the color of the felt on the billiards table in a Merchant Ivory film, or that certain kind of green silk lampshade you see in Irish houses—all intense and glowy. There’s something modern and old-fashioned about it at the same time. A garden room lacquered in this with black-and-white marble floors would be divine. I’ve painted all the cabinets in a kitchen this color. It’s like being submerged into the center of a 40-carat emerald.”

**MILES REDD**  
BENJAMIN MOORE  
AMAZON MOSS 2037-10



“If you tell a client you want to paint his room black, he’ll think you’ve flipped. But a library is used mainly at night, for drinks and entertaining. So we painted everything, floor to ceiling, in this inky blue-black and put a coat of high-gloss varnish on top—the poor man’s lacquer. At night, it literally sparkles with the reflected cityscape.”

**TODD ALEXANDER ROMANO**  
FARROW & BALL  
HAGUE BLUE 30

“Pink is always on my mind. I just have to find a taker. This client couldn’t be happier with her cheery pink sitting room, and her husband was just glad he didn’t end up with a pink master bedroom. The pink is completely unexpected—it’s the color of borscht with cream—and then you move on to other, more subtle rooms. It’s like a cherry in your drink.”

**MARY McDONALD**  
BENJAMIN MOORE  
CORAL PINK 2003-50



# 6

# GREAT NAMES

Death by Chocolate. What a way to go! Sometimes the name of the paint is as bold as the hue.

HOW BOLD ARE YOU?

“Remember how Oscar Wilde’s Dorian Gray never got old? Neither does this color. I use it again and again whenever I want atmosphere. **DORIAN GRAY** is the palest blue-gray you can imagine, soft and subtle, like a mist. You hardly notice it’s a color at all. Dreamy in a bedroom—there’s nothing jarring about it, and you can mix any color with it.”

**WHITNEY STEWART**  
C2 PAINT  
DORIAN GRAY C2-478



“This is a warm taupe—the color a chocolate milk shake turns once you’ve stirred in the whipped cream. **MILK SHAKE** brings back fond memories—drive-in movies, football games, cheer-leading, double dates, the prom—when there were only three channels on the TV! A chocolate shake after school—well, there was never a second thought back then.”

**CHARLOTTE MOSS**  
BENJAMIN MOORE  
MILK SHAKE 1165



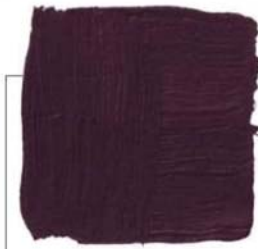
“**SWEET CAROLINE**... *Da-da-dah*. Bet you’re already singing the old Neil Diamond song. I’m a Southern guy, and it takes me back to summer days in the convertible with the radio playing. Cute name, but it’s a sophisticated color—a crisp, pale green with a gray undertone. It makes everything else in the room come alive.”

**DAVID MITCHELL**  
BENJAMIN MOORE  
SWEET CAROLINE 478



“I probably shouldn’t admit this, but sometimes when it’s down to two or three colors and I can’t decide, the one with the best name wins. I love **MOUSE’S BACK**, not that I have a thing for rodents, but behind the odd name is the most amazing brownish olive-gray. Mellow it out with creams and dark browns or kick it up with teal or burnt orange.”

**JEFF ANDREWS**  
FARROW & BALL  
MOUSE’S BACK 40



“**GET BACK JACK** sounds sorta Sammy Davis Las Vegas 1970s, which is fabulous enough in its own right. But the color—the deepest of purples with just enough red to give it some oomph—is quite elegant, and would be perfect in a dining room, lacquered, with lots of white trim and maybe a silver-leafed ceiling. Sammy would be snapping his fingers!”

**KEN FULK**  
C2 PAINT  
GET BACK JACK C2-002



“Even though I’m known for a soft, neutral palette, I keep getting hired by people who love color. I can do both, and I explain it like this: I am married to beige, but I have affairs with color.”

**GOING TO THE CHAPEL** is just like a marriage—comfortable, livable, with just a hint of gray. Actually, that sort of describes my husband. A super-neutral, safe color you can stay with for a long time.”

**PHOEBE HOWARD**  
BENJAMIN MOORE  
GOING TO THE CHAPEL 1527



“The most amusing names are in the C2 fan deck, probably made up by the same stoner guys who named Ben and Jerry’s ice cream flavors. Some of my favorites are Yellow Submarine, Twilight Zone, and FINAL STRAW. With each piece of news these days, we’re all feeling like it’s the final straw! Nice to find one that’s actually sunny, happy, golden. Reminds me of warm, inviting classical rooms where beautiful people live with handsome furniture and nobody is worried about anything except decorating.”

**DD ALLEN**  
C2 PAINT  
FINAL STRAW C2-380



“This is like the best chocolate that you buy for yourself and save for those intense moments. Just knowing it’s in the house can get you through the day. DEATH BY CHOCOLATE is deeper than ordinary browns—just beneath the surface is a shimmer of pomegranate that swiftly dispenses with reason. It’s wicked. It’s passionate. If you aren’t too shy to leave the light on, this is the paint for you.”

**MALLORY MARSHALL**  
C2 PAINT  
DEATH BY CHOCOLATE C2-339



“As a fisherman and a foodie, I always have nice thoughts about DEAD SALMON. I see a salmon resting in my creel or on my plate in a neighborhood restaurant. Clients, on the other hand, often can’t get past the image of a dead fish, so I just don’t tell them the name. But they love the color. It’s like a pink that’s gone gray over time and taken on this wonderful patina. Moody and gorgeous.”

**PHILIP GORRIVAN**  
FARROW & BALL  
DEAD SALMON 28

“Just like a luscious glass of its namesake, CHILLED CHARDONNAY has broad appeal. It’s relaxing and refreshing. Think of that clear, crisp sparkle. I could use a glass right now! This is a tawny beige—great for showcasing other colors. It would look very smart with gray flannel, blue-and-white chintz, or shocking pink chenille. A great no-stress color to use throughout the house.”

**SUSAN ZISES GREEN**  
BENJAMIN MOORE  
CHILLED CHARDONNAY 1089



“Who doesn’t want to accept an invitation to COME SAIL AWAY, even if only in a freshly painted room? This is what water looks like when the sun hits it—a wonderful soft blue that isn’t too chilly, thanks to a drop of green. It would be perfect with pure white trim, khaki slipcovers, and sea grass rugs for summer. It would also give a front-porch ceiling, or any ceiling, an ethereal, sky-like quality.”

**TODD KLEIN**  
BENJAMIN MOORE  
COME SAIL AWAY 846

“I think it’s funny they named this **EMOTIONAL**, because color in general is so emotional—scientists are always doing these studies about what a red room or a blue room does to you. This is a brick orange that feels energetic, confident, and protective—no mental health therapy required here! I thought this small coatroom needed a strong color to make it an individual space of its own, not just an afterthought. It seemed slightly risky to use it, which might be why I liked it so much.”

**THOMAS JAYNE**  
SHERWIN-WILLIAMS  
EMOTIONAL SW6621









“Dark brown creates drama and an illusion of more space in what would otherwise have been a dull, cramped area. You don’t make every room in a house wildly colored—you try to create rhythm of color. I want to walk from a room that’s neutral into one with punch. Or from a dark hallway into a light living room.”

**NED MARSHALL**  
BENJAMIN MOORE  
BITTERSWEET CHOCOLATE

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## Solving problems with color

Just as makeup can draw attention to the strengths of a face while minimizing the flaws, the right colors can reshape small or awkward rooms and make lovely rooms even more beautiful. What’s the fastest, easiest, cheapest way to remodel your house? Paint it.

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### IN THIS CHAPTER:

SMALL ROOMS

NIGHT ROOMS

SOUTH-FACING ROOMS

NORTH-FACING ROOMS

JUST ONE WALL

WALL & TRIM COMBOS

PAINTED FLOORS

FRONT DOORS

# 7

# SMALL ROOMS

SOLVING PROBLEMS WITH COLOR

You thought everyone would say white? How about dark brown or deep blue to make your room look bigger?

"I painted my own apartment Super White, and when I walk in, it just clears my brain and makes me feel lighter. White reflects the light and makes the walls go away, so a small space seems larger. Some whites are blue, some are pink, some are green, but this is just white in its purest form, without any color. Yet it's not stark or cold, just light and airy."

**ANDREW FLESHER**  
BENJAMIN MOORE  
SUPER WHITE 02



"I'm a great believer in disintegrating the edges of a small room by going dark and mysterious. This is a fantastic deep gray flannel that would be even more effective if you used it in high gloss to reflect the light and create more spatial magic. Pair it with crisp white moldings and white furnishings, with accents of powder pink, pale blue, lavender, or mint green."

**JAMIE DRAKE**  
BENJAMIN MOORE  
WITCHING HOUR 2120-30



"This is a soothing sand color that expands a space and creates a feeling of warmth and continuity, especially if you use it on the ceiling and the walls. I like the way it takes on the color of the light coming in and yet keeps its own integrity. It's the perfect backdrop. The neutral walls recede and you focus more on the furnishings than on the size of the room."

**WILLIAM MILLER**  
DUNN-EDWARDS  
NOMADIC TAUPE DE6192



"I used this deep Mediterranean blue all over this room—on the walls, on the moldings, on the cabinets, even on the floor, with a carpet in the same tone. By using it so completely, it makes the different planes all blend into each other. The color unifies the space and blows out the boundaries. You're swept away by the blue and have no sense of the size of the room."

**JOHN BARMAN**  
FINE PAINTS OF EUROPE  
DELFT BLUE 4003



"Shadow can be your friend, especially in a small space. Painting a room a dark color camouflages the fact that it's small. A deep blue like this creates the perception of depth. The green in it warms it up and reminds me of those glazes on English Aesthetic Movement pottery. Lacquer it if you want more liveliness."

**THOMAS JAYNE**  
FARROW & BALL  
CLAYDON BLUE 87



"If you paint a room aubergine, it instantly gives you a feeling of luxury. It's very rich, very regal, with a bit of mystery. The perimeter blurs, which makes a room feel bigger and more cavernous. I used this in my own living room and I like the way it changes with the light. During the day it's deep, deep purple, and at night it looks more brown. I love it with gray and any metallic fabric."

**PHILIP GORRIVAN**  
FARROW & BALL  
BRINJAL 222





“Choose a color for the walls that you see outside. It will give you a sense that the room continues beyond the windows. In the country, it might be this crisp green, the green of stems in the garden and leaves on the trees. Green is a color that makes me feel alive. It elevates your spirit, which is going to make any room feel larger. I see it with browns, creams, terra-cotta, persimmon.”

**JAY JEFFERS**  
BENJAMIN MOORE  
SHADES OF SPRING 537



“As my father always said, a small room will look bigger if you paint it dark. The corners will be cast in shadow and you’re not quite sure where they are. If you’re scared to go really dark, this is a mid-tone taupe that allows you to hedge your bets. It’s interesting—sometimes it looks gray and sometimes it looks brown. Pair it with anything from navy blue to hot pink—that’s how versatile it is.”

**ALEXA HAMPTON**  
BENJAMIN MOORE  
ALEXANDRIA BEIGE HC-77



“This is a celadon-y, silvery, mercurial color that I can’t really define. It reminds me of the ocean on a calm day when it goes right into the sky. Somehow, it just creates an expansive feeling in me. Raspberry would be lovely with it. Punch it up with sunflower yellow or keep it very quiet with whites, silvers, and maybe a touch of turquoise.”

**CONNIE BEALE**  
CHRISTOPHER PEACOCK PAINT  
MERCURY CPP1-18



“Everybody thinks white’s going to do it, but it doesn’t. This is a pale yellow with a little twist of green. It’s the next best thing to sitting outside in a garden. It’s like sunshine, and any room looks bigger when it’s streaming with sunlight. Great with black-painted furniture and tangerine, red, or lime green.”

**JENNIFER GARRIGUES**  
PORTER PAINTS  
FRESH CURRY 6254-2



“When I think expansive, I immediately think of the sky. This is a color that projects air and light. It has the luminosity of the sky and that airy, infinite quality. Clean and fresh and cloudlike. The chip looks white, but on the wall it can turn into the palest blue. It’s a color with a lot of movement. It catches other colors and reflects them.”

**PHOEBE HOWARD**  
BENJAMIN MOORE  
HORIZON 1478



“I like to paint a small room a saturated color, which makes it feel grand and gives you the illusion that it’s bigger. This is the deep, rich brown of French-roasted coffee beans. It would look very dramatic in high gloss on the walls. The whole room would shimmer. Paint the moldings the same color, but in a different finish, like eggshell. No white moldings—that would chop up the room and ruin the effect.”

**NANCY BOSZARDT**  
BENJAMIN MOORE  
APPALACHIAN BROWN 2115-10

# 7

# NIGHT ROOMS

SOLVING PROBLEMS WITH COLOR

Some rooms are just meant for candlelight and drinks before dinner. What color will give yours that after-hours romance?



“This is an unexpected shade of green that would be wonderful in a dining room or a study. It reminds me of those sunbaked olive greens you see in Tuscany. Warm and a little faded, with a feeling of age. In a flat finish, it becomes a little chalky and looks soft, almost like suede. Imagine snuggling up on a great cozy sofa with a fire going.”

**ALLISON PALADINO**  
BENJAMIN MOORE  
PROVIDENCE OLIVE HC-98



“At night, this brown retains its brownness instead of turning into a black abyss. In summer, it feels cool and shadowy, and in winter, it feels like warm cashmere. I like dark colors because they always make a room feel more decorated than it is. You don’t have to rely so much on artwork or ornamentation, which is good for the budget.”

**BRUCE NORMAN LONG**  
BENJAMIN MOORE  
CLINTON BROWN HC-67



“Isn’t this chocolaty aubergine fabulous? Imagine it in a high-gloss finish—even more gorgeous—in your dining room. At night, you can’t really tell where the walls are. Your artwork will look like it’s floating on air. Purple is so rich and warm. It makes me feel taken care of. And it’s very glamorous, perfect with silver leaf and crystal chandeliers and crunchy giltwood Italian sconces. Think of Rose Cumming in her fabulous town house with all the purple lacquer. It just makes you feel good.”

**MICHAEL WHALEY**  
FARROW & BALL  
PELT 254



“Don’t you feel different in the evening than you do during the day? You dress differently. You pour a cocktail. You’re more relaxed. A deep, rich color like this reddish brown puts you in that glamorous, sensual mood. I’d layer it with exotic paisleys and interesting antiques and a tiger-patterned carpet to create a lush, romantic room for drinks before dinner. Soft light to draw you in—romance has a lot to do with the way a room is lit.”

**ALEX PAPACHRISTIDIS**  
BENJAMIN MOORE  
GLENWOOD BROWN 1141



“I painted a living room this deep, saturated brown and added a giltwood mirror, furniture slipcovered in gray-and-white ticking, and sea grass on the floor. The brown looks even more romantic as dusk settles in and the touches of gilt come alive in the lamp-light. It feels smart and sophisticated. As soon as you walk in, you’re ready for a party.”

**TIMOTHY WHEALON**  
BENJAMIN MOORE  
MOCHA BROWN 2107-20

“I like to have cocktails in the living room before sitting down to dinner, and this soft gold still has the glow of sunset even after the sun has gone down. You could mix it with green, blue, or red or go more neutral with beige and cream. I like it in High Lustre so it reflects light. You’ll have the sensation of being inside a glass of Champagne!”

**LINDA RUDERMAN-ROSIER**  
CHRISTOPHER PEACOCK PAINT  
STICK CPP1-63





“I was looking for something different and chose this charcoal gray. The high contrast between the dark walls and the white linen on the headboard and the bed skirt and the curtains creates drama and gives you that wonderful crispness, which is very inviting in a bedroom. At night, the walls recede and all the lights of the city come through the window, and it kind of sparkles.”

**BARBARA WESTBROOK**  
BENJAMIN MOORE  
KENDALL CHARCOAL HC-166



“I’m envisioning a library or a den, an unapologetically adult room where you’d congregate at night to have drinks and watch *Mad Men*. I was trying to replicate the color of whiskey with the paint and chose this earthy terra-cotta with elements of yellow and gold, apricot, and peach. I’d use it in high gloss to give it that liquid transparency. At night, when the brass lamps are turned on, it will glow like amber beads.”

**ANN WOLF**  
BENJAMIN MOORE  
FIRENZE AF-225



“This deep Venetian red is straight out of an 18th-century palazzo. Do it in high gloss so it looks like a Byzantine jewel, and you’ll be seduced. I love it in a dining room with off-black trim and a tablecloth made of nubby burlap. Then you get that great contrast of the rough and the refined, the humble burlap next to the china and crystal and silver.”

**BRIAN J. MCCARTHY**  
FARROW & BALL  
INCARNADINE 248

“Red makes you feel special, as if you are getting the red carpet treatment. I love this shade because the pigment is toned down with a bit of black. It’s perfect for a nighttime room because it’s stimulating, yet not loud. While it can have a serious, regal quality, it can also be lighthearted and young—dignified and resplendent at once. More than anything, this red epitomizes what Bill Blass meant when he said, ‘Red is the ultimate cure for sadness.’”

**CHRISTOPHER MAYA**  
FINE PAINTS OF EUROPE  
POST OFFICE RED BS538



“This is an elegant neutral that deepens and intensifies in the evening, enveloping you in a soft perfume of silvery gray. It has the iridescence of the inside of a shell, and a shimmer that makes it sexy. It’s clean, it’s modern, and it’s a great base for other colors like Mediterranean blue or pink or chartreuse, which could be the accent in a silvery-gray dining room.”

**CARL D’AQUINO**  
BENJAMIN MOORE  
ABALONE 2108-60



“I recently did a midnight blue library that is so wonderful and seductive at night. The curtains match the walls, and the ceiling is midnight blue as well. Lacquered, because I love dark colors to be shiny. We used a pair of pond-green leather Louis XV–style chairs, and they make you feel as though you might be outdoors on a dark night with some fabulous fauna. It’s a cozy, romantic room. You can almost hear Ray Charles and Nina Simone singing ‘Baby, It’s Cold Outside.’”

**JAN SHOWERS**  
BENJAMIN MOORE  
HALE NAVY HC-154

# 7

# SOUTH-FACING ROOMS

SOLVING PROBLEMS WITH COLOR

If you're lucky enough to have the sunniest exposure of all, how do you make the most of it with paint?

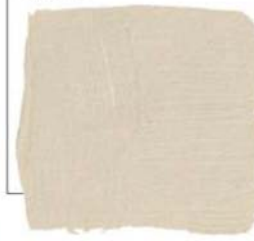


“People never fail to ask, ‘What is that color?’ It’s a neutral, the color of light hay, but it will change depending on what you put next to it. With cream linens, it might read almost as gold. It absorbs harsh white light and takes on the tone of antique parchment, so you get the effect of having papered a wall without actually having to do it.”

**JEFFREY ALAN MARKS**  
FARROW & BALL  
STRING 8

“A color can get very blown out with a lot of direct sun and then look dramatically different when the sun has moved, making it quite tricky to choose the perfect shade of paint. We tested eight before we found just the right peachy pink—not too baby pink and not too orange. It has that sun-kissed look.”

**ANGIE HRANOWSKY**  
PRATT & LAMBERT  
WESTERN SAND 5-30



“I’ve painted south-facing rooms in light and dark colors. There’s no rule—there are so many factors involved in choosing paint. My own south-facing living room is done in a golden yellow with a soft gray glaze, to make it more subtle. I’m one of those people who has to put on two shades of lipstick to get the color right. Just one doesn’t work for me.”

**JAN SHOWERS**  
BENJAMIN MOORE  
HAWTHORNE YELLOW HC-4



“South-facing rooms have wonderful light for most of the day, so why not take advantage of that and keep the airy and calm feeling? You don’t want a hot color, because it can get too warm. I’d use this cool, pearly white, like the inside of a seashell. When the sun shines on it, it turns a bit pink, which gives the walls a glow.”

**JENNIFER GARRIGUES**  
BENJAMIN MOORE  
SEASHELL OC-120



“This is a soft white that seems to glow and intensify as it gets flooded with sunlight. It opens up like a flower and makes a room look very clean, and it has this lovely antiqued or chalky quality that reminds me of lime-washed French bedrooms in summertime.”

**AMANDA MASTERS**  
RALPH LAUREN PAINT  
TIBETAN JASMINE WW37



“Imagine a bright, sunny day with the light streaming through the trees—all those shades of green create such glorious and varied effects. I like this muted gray-green. It will absorb strong light on a bright day and feel soothing at night. You can always trust a color from nature.”

**JOSIE MCCARTHY**  
FARROW & BALL  
GREEN SMOKE 47



“This apartment has a very happy vibe, just like the woman who lives here. We both love pink, and I found this romantic, grown-up pale peony pink for her. Subtle, yet strong enough not to wash out in all the natural light. It’s cheerful in the morning, but not too bright at night. It doesn’t scream at you if you’re reading in bed or trying to sleep.”

**BROOKE GOMEZ**  
BENJAMIN MOORE  
GENTLE BUTTERFLY 2173-70



“I love to put a warm color in a south-facing room. This is like a Creamsicle, but interpreted by Farrow & Ball, so it’s soft and yummy—not that orange that drips on your white tennis shoes. As the light changes during the day, so do the walls—from a warm beige to a deeper orange in the corners, in a good way! It’s cozy in lamplight and it’s cozy in full sun.”

**VICTORIA NEALE**  
FARROW & BALL  
DORSET CREAM 68



“With southern light you have the freedom to do whatever you want—maximize a warm color or warm up a cool color that might be tough in another room. This blue, with a bit of green, has that slightly old-fashioned summer-house quality. It could be chilly, but southern light would bring out its warmth. You’d get that wonderful crispness against white molding.”

**KARI McCABE**  
FARROW & BALL  
CHINESE BLUE 90

“This blue-gray, in an eggshell finish, feels like an icy drink on a hot day. It visually cools off a room that gets loads of light. And then you can build in some warmth with layers of color and texture in the furnishings. I’d bring in earth tones like chocolate brown, rust, and mustard gold, and maybe pop it with a hit of turquoise.”

**SCOTT LASLIE**  
BENJAMIN MOORE  
GULL WING GRAY 2134-50



“A south-facing room is more flexible when it comes to choosing colors. And it doesn’t necessarily have warm light, especially in the Northern Hemisphere, so you don’t have to stick with green or blue. I tend to like colors that are warmer to begin with, so I’d go with pink. Then you get all those beautiful transitions from pink to peach to golden yellow during the day.”

**STEPHEN SHUBEL**  
BENJAMIN MOORE  
PINK HARMONY 2013-60



“Southern light is spectacular, but there are drawbacks in terms of the heat, the fading, and the intensity. Sun bumps everything up, and the deeper the paint color, the more attention you have to give to the paint process, because the sun will pick out any imperfection. That’s why I like this pale blue with a bit of green. You’re aware of the color but it’s whispered, soft. And it changes, becoming deeper in the evening.”

**THOMAS PHEASANT**  
BENJAMIN MOORE  
WHITE RAIN 708

# 7

# NORTH-FACING ROOMS

SOLVING PROBLEMS WITH COLOR

With no direct sunlight, they can be a challenge—to decorate, to live in. Cheer up! The right paint color can make dark turn cozy, or north feel like south.

“If you’re not getting a lot of sunlight, you need to create warmth. Pink is what you want. It’s beautiful and flattering to any skin tone. But even if you go through every single paint book, there’s not a pink you can use, because they all look like bubble gum on the walls. So here’s the lowdown: Buy Elephant Pink and White, mix them half and half, and you’re set. It’s the perfectly balanced pale pink.”

**WILLIAM DIAMOND**  
BENJAMIN MOORE  
ELEPHANT PINK 2087-70 +  
WHITE INT. RM



“North-facing rooms like strong pigment. It energizes them. This is a good, classic green with just enough yellow to update it. And a bit of olive, but it doesn’t read like olive on the wall. It’s fresh and vibrant. I like it with navy, lilac, teal, even pale pink. It would look stunning with blue-and-white porcelain, giltwood furniture, and ivory slipcovers.”

**ANN WOLF**  
SHERWIN-WILLIAMS  
LEAPFROG SW6431



“This is not a sweet lavender. It’s sophisticated. Crisp and light, yet warm at the same time, which helps balance the fact that a north-facing room tends to be dark. I would do it with cerused floors and a comfortable sofa, upholstered in sage green or steel blue, where you could spend the afternoon reading a book.”

**ROBERT STILIN**  
PRATT & LAMBERT  
DIVINITY 30-29

“I go back to the Scandinavians, who use a lot of gray in a cool environment. This gray is not cold. It’s soft, with a slight celadon tint to it, depending on the light. It looks great with slate floors and old painted furniture. Throw in a nice, woolly Moroccan rug for more texture and coziness.”

**TIMOTHY WHEALON**  
DONALD KAUFMAN COLOR  
DKC-8



“I would paint the walls in this soft yellow—like the end of the day when the sun is going over the hill. It doesn’t give you a jolt, yet it would pierce the gray clouds. I’d do it in a satin finish for a bit of shine, with creamy white moldings and a stippled blue glaze on the ceiling to give a sense of blue sky.”

**DAVID EASTON**  
BENJAMIN MOORE  
GOLDTONE OC-112



“In Florida, where most houses along the coast are just a wave away from the ocean, even a north-facing room is flooded with light. Doing our library in cozy red would have felt like a bad sunburn. Green seemed to be a good idea, a smoky green from a memory of my first tree house. My brother and I used to spend hours looking up at the canopy of leaves.”

**MIMI McMAKIN**  
SHERWIN-WILLIAMS  
INLAND SW6452



“North-facing rooms can go gray, and this will give you some man-made light. It has more color in it than off-white. There’s a bit of tan and yellow. It makes me think of butter pecan ice cream. A color as subtle as this looks different on each wall, because the light hits each wall differently. I like that. It makes a room more interesting.”

**ALLISON PALADINO**  
BENJAMIN MOORE  
SECLUDED BEACH 899



“The rule of thumb is to use yellows to imitate the sun, but I’d turn up the thermostat with this intense apricot. It almost has an orange tint, without going into that scary orange category. Even on a dull day it looks great, and then you have the anticipation of turning on the lamps and having it explode. It has a high energy level. Tone it down with tobacco or shades of blue.”

**MATTHEW PATRICK SMYTH**  
PRATT & LAMBERT  
SALSA 7-7



“I like north-facing rooms the best. You don’t have the glare of the morning or the heat of the afternoon sun. It’s a calmer, quieter light. In a private room, I might go dark, but in a living room I’d want it light and open and airy. This pale blue is ephemeral, with a sense of sky and water. The atmosphere is almost aquatic.”

**JOHN OETGEN**  
BENJAMIN MOORE  
CRYSTAL BLUE 2051-70



“I’ve always loved north light. Without the direct sun, it’s more constant and uniform, which is why artists love to work in a north-facing studio. This rich blue-green becomes even deeper in north light. We did it 18th-century style—painting out all the moldings and baseboards instead of highlighting them. Very romantic in candlelight, offset with that intense vermilion.”

**CARL D’AQUINO**  
BENJAMIN MOORE  
GULF STREAM 670

“I’d use this light and ethereal lavender with a touch of pearl gray. Perfect for a bedroom. I see it with chalky white moldings—white is what makes color come alive—and chalky white furniture upholstered in deeper shades of lavender. Then add one really sharp green chair. That would be a knock-out room.”

**NOEL JEFFREY**  
BENJAMIN MOORE  
SLIP AF-605



“If the sun isn’t pouring into a room, don’t try and make it look as if it is with yellow or white or whatever. I’d go to the other side of the spectrum with strong colors like dark green or red. I’m very partial to red. It’s upbeat, and this has a little bit of brown, which kills that orangy sharpness. Do it with off-white trim for a nice contrast.”

**TOM FLEMING**  
BENJAMIN MOORE  
MILLION DOLLAR RED 2003-10



# 7

# JUST ONE WALL

SOLVING PROBLEMS WITH COLOR

Some designers love an accent wall. Others would never even consider one. Whose side are you on?



“I did a dining room with three dove-gray walls and one dark blue wall, a royal blue with just a little, little bit of red in it. At night, with the shine from the silver on the table, it was sexy, sexy, sexy, without consuming the room. Dark colors always give you more depth. It looked fathomless.”

**PHILIP NIMMO**  
BENJAMIN MOORE  
DARK ROYAL BLUE 2065-20



“We do feature walls. They anchor a room and give you a sense of destination. In a place that has no architectural details or fabulous focal points, it’s like an injection of character. This blue-gray has an undertone of taupe and feels very organic. It would look beautiful with dark floors and dark wood furniture.”

**ALAN TANKSLEY**  
FARROW & BALL  
PIGEON 25



“This brown has a lot of purple in it, like a color you’d see in a Rothko painting. So I’d do my own Rothko. Say you’ve got a 14-foot wall. Paint the center eight feet, floor to ceiling, in this brown, and then paint the remaining three feet on either side—and the rest of the room—in Powder Sand, which almost has a sun-glow. It would be exciting, and add depth—as though you could walk through that dark wall.”

**PATRICIA HEALING**  
BENJAMIN MOORE  
POWDER SAND 2151-70  
FINE PAINTS OF EUROPE  
BORDEAU BROWN 154A



“I painted this staircase black and the wall behind it a vibrant Chinese red to make it as sculptural as possible. Every time I see it, I feel totally exhilarated. And I won’t put any art on the wall. That crisp high-gloss red is the artwork.”



**AMANDA KYSER**  
BENJAMIN MOORE  
MERLOT RED 2006-10

“If you’re painting one wall, it needs to say, ‘Look at me!’, because you want it to energize the space. I always go for the bold, like this orange. But it’s not a Day-Glo, Howard Johnson’s orange. It has subtle terra-cotta undertones—very sophisticated, and it radiates warmth, so everyone will look good.”

**JOHN LOECKE**  
FARROW & BALL  
ORANGERY 70



“Pick a color out of your fabric and use it on one wall—much easier, because when you paint all four walls, the color vibrates off itself and multiplies and you end up with something you didn’t expect. Just one wall gives you a strong element, without being overpowering. I like this pale turquoise, which makes me think of a beach I’m not at.”

**JASON BELL**  
BENJAMIN MOORE  
HARBOURSIDE TEAL 654





“This soft pale green is a little unexpected in a bedroom, but also very soothing and serene. It makes a nice backdrop for dreaming. Putting it on one wall was enough. It gave the room a focus. It looks so fresh, surrounded by white and with that beautiful glass door to the bath.”

**MICHAEL RICHMAN**  
SHERWIN-WILLIAMS  
SLOW GREEN SW6456



“Painting an accent wall behind a seating group can define a living area—sort of like a rug, but on the wall. An accent wall can also stand in for windows or a fireplace that didn’t make it to the party. Paint is relatively inexpensive and entirely reversible, so it’s a little less scary to pick something bold and interesting, like this orange-red. Easier to change than a sofa in a similar hue.”

**STEVEN SCLAROFF**  
MYTHIC PAINT  
SPRING COSMOS 115-6



“In my architectural studio, I’ve got white walls and white floors and one green free-standing wall. It’s a green unlike any I’ve ever seen—not olive, not lime, not forest. It’s deeper than apple, more like green tea ice cream. Everyone comments on it. It defines the space.”

**JOHN KEENEN**  
DONALD KAUFMAN COLOR  
DKC-23



“Leave the other walls white and put the accent on the wall that gets the most sun. It will bounce back into the room and suffuse it with color. This is an amazing pink with a tiny bit of lavender in it. It will warm up the whole room. And if you’re stressed, pink is known to be tranquilizing. Prisons paint the cells of the most dangerous inmates in pink!”

**BENJAMIN NORIEGA-ORTIZ**  
BENJAMIN MOORE  
PRETTY PINK 2077-50



“In a dining room in a 1960s building, one wall was flanked by columns and a ceiling soffit, which created a kind of frame. So I painted just that wall recess in this muted blue-gray, which has that sense of calm I look for in colors. The blue gave me a beautiful silhouette for the dark wood of the dining table, and also tied back to the colors in the living room upholstery.”

**MARK EPSTEIN**  
BENJAMIN MOORE  
PHILIPSBURG BLUE HC-159

### *Don't love the idea...*

“I am not a big fan of the one-wall wonder. I think it’s gimmicky, like one earring. What’s the point? Couldn’t afford two?” **SCOTT SALVATOR**

“Would I recommend it? Only if the room offered no other viable solution. Is it a good idea? In professional hands, yes. In less experienced hands, probably not.”

**JEFFREY BILHUBER**

“I’m on the ‘Don’t do it’ side of the fence. Painting one wall says ‘I’m afraid of commitment,’ not ‘I love this color.’”

**NATE BERKUS**

“I have never painted just one wall a different color. It takes your eye away from everything else. I think it looks very window-display. Too unfinished.” **STEPHEN SHUBEL**

“I’m not a one-wall-only girl. I prefer to go in for the kill. I think you make much more of a statement and really get your point across when you paint all of the walls, and often the ceiling.”

**ANGIE HRANOWSKY**

“I wouldn’t do just one wall unless it was in stone or wood. I like everything to be the same so it doesn’t look decorated. Even if the room is a box, I’d paint the whole box the same color.”

**MYRA HOEFER**

“Painting just one wall seems a bit distracting and sort of a half measure. Why be timid? Pick a color you love and go all the way with it, baby!”

**TODD ALEXANDER ROMANO**

# 7

# WALL & TRIM COMBOS

SOLVING PROBLEMS WITH COLOR

We all know how to do blue walls with white trim. Now what about some more intriguing color combinations, like eggplant and pale green?



“Parma Gray is a soft, soothing blue that feels like the ocean and the sky—an unexpected choice in a library. It doesn’t come across as baby blue because there’s so much gray in it. I didn’t want to paint the moldings the usual black or white but still needed a nice contrast, and came up with chocolate brown—like earth against the sky. It grounds the room and picks up the tones of the dark wood furniture.”

**SCOTT SANDERS**  
FARROW & BALL  
PARMA GRAY 27  
MAHOGANY 36

“In a house by the ocean we painted the kitchen this beautiful, changeable gray that spans the arc from green to gray to blue, depending on the light. Then we chose a pale, pale lavender for the trim. It’s rather ethereal and very luminous, as if it has an inner glow.”

**CHERYL KATZ**  
FARROW & BALL  
HARDWICK WHITE 5  
BENJAMIN MOORE  
HEAVEN 2118-70



“For a red-on-red library, I chose a vibrant Chinese red in high gloss and painted the walls about six times, to get real depth. Then I used a slightly browner red on the moldings to create a shadow line and add a little contrast. The combination is bold and intense, but oddly enough it’s a very relaxing room. The red just pulls you in.”

**WILLIAM R. EUBANKS**  
SHERWIN-WILLIAMS  
HEARTTHROB SW6866  
TANAGER SW6601

“I like washed-out blue walls, surrounded by the most heavenly shade of green for the trim. It reminds me of the changing colors of the ocean on a sunny day, or the sea glass you find when you’re strolling on the beach. Add a splash of cobalt and a dash of dusty pink and see what that does for your senses!”

**JENNIFER GARRIGUES**  
BENJAMIN MOORE  
PALLADIAN BLUE HC-144  
HOLLINGSWORTH GREEN HC-141



“This is a classic Gustavian palette, with a wispy blue on the walls and a cloudy blue on the moldings—like glacial water reflected against a late afternoon sky. The colors have a grayish cast, which gives them a built-in patina, so the room never seems to age. It’s already faded. There’s something sort of calm and happy about that.”

**ERIC LYSDAHL**  
BENJAMIN MOORE  
LAKE PLACID 827  
WHIRLPOOL 1436

“I’m wild about sophisticated color combos like coral walls with twig-brown trim—or vice versa. It’s fresh and unexpected, but actually, the Brits have been doing it for centuries. The rosy pink has character and warmth and really flatters everything in the room—people and furniture. It’s like blush for your wall. And the brown ties in with what’s happening on the floor, and your dark brown furniture.”

**ELAINE GRIFFIN**  
RALPH LAUREN PAINT  
CAPRI PINK VM71  
CHOCOLATE SOUFFLÉ VM90





“Aubergine on the walls conveys a sense of deep space, like a Mark Rothko painting. It’s expansive and tonally rich. Then I’d be audacious and mix it with an equally provocative trim color like this citrony gray-green. It might be too much for a bedroom or a living room, but try it in a study, a library, or a powder room.”

**WHITNEY STEWART**  
BENJAMIN MOORE  
CAPONATA AF-650  
THICKET AF-405



“In a living room, I painted not only the moldings but the panels in between in Dorset Cream, and then used Sand on the remainder of the walls. Sand is the color of wet sand—a mucky, muddy brown with a little red in it to perk it up. In a big room, you wouldn’t necessarily want too much of it, but the Dorset Cream trim sweetens it and keeps the room light and bright.”

**DARREN HENAULT**  
FARROW & BALL  
SAND 45, DORSET CREAM 68

“The reason these colors work so well together is that they’re the most natural combination, like the green leaves and brown bark of a tree. I think there’s something therapeutic about pale green walls, and the nutty brown trim has an undertone of green. That reflection back and forth adds to the sense of peace. I’d use these in a smaller, more intimate room where you read or listen to music. They let you drift into imaginary worlds even with your eyes wide open.”

**BASIL WALTER**  
DONALD KAUFMAN COLOR  
DKC-63, DKC-50



“The Swedes were brilliant at using paint to create architectural detail, even where there was none, and we followed their example in a dining room. The walls were painted Arrowroot, a chalky white, and then we outlined them in a slightly darker shade to mimic an 18th-century trim. The colors are pale and dreamy, as if you were seeing them by candlelight.”

**CAROL GLASSER**  
PRATT & LAMBERT  
ARROWROOT 29-32  
PHANTOM 11-31

“I never treat a bathroom as a bathroom, but as another room in the house. The first thing I bought was the painting, and the colors came out of it. There’s a powdery blue on the walls and a powdery gray on the wainscoting. Very soft. When you walk in every morning, you don’t want to have a shock. It’s a soothing combination.”

**PAOLO MOSCHINO**  
FARROW & BALL  
LIGHT BLUE 22  
OLD WHITE 4



“I recently painted a living room the color of lobster bisque, lacquered to give it the depth to stand up to black trim. Very London 1930s, as if it’s eternally cocktail hour and Evelyn Waugh could walk in at any moment. The black trim did it, but I never use pure black. Here it was tinted with green so it’s not quite so strident. You have to strike a balance between drama and livability. The room is adventurous, but people still feel secure—and they look good.”

**MALCOLM JAMES KUTNER**  
PRATT & LAMBERT  
SUBTLE ORANGE 9-7  
BLACKWATCH GREEN 19-17

# 7

# PAINTED FLOORS

SOLVING PROBLEMS WITH COLOR

Painting the floor is one of the most powerful decorating makeovers. How about tomato red or ocean blue?



“I did this in a guest-house where the previous owner had put in nasty fake terra-cotta tile. You know that icky pale pink color? It drove me nuts! I painted it white and did driftwood-colored wicker furniture with blue-and-white fabric. It completely transformed the space.”

**SCHUYLER SAMPERTON**  
BENJAMIN MOORE  
SWISS COFFEE OC-45



“Why not put the sky on the floor? *Sooo* cool. It’s unexpected, contemporary, upside-down! This turquoise is the color of our Santa Fe sky on a clear day. Hang an antler chandelier, slipcover the sofas in oatmeal linen, add a rustic coffee table, and you’ve got a hip, affordable Santa Fe look.”

**EMILY HENRY**  
BENJAMIN MOORE  
SPECTRA BLUE 2049-50

“In a 1970s *Brady Bunch* ranch house, everything was wood—cedar plank walls, oak floor. It was just too much wood. So we painted the floors in this crisp, clean white and the house felt much lighter and more contemporary. They’ll tell you that you can just put a primer over the existing floor, but don’t believe it. Sand it down first to get a better bond.”

**ELDON WONG**  
BENJAMIN MOORE  
DECORATORS WHITE INT. RM



“A rich, deep green-painted floor will always be reminiscent of good traditional architecture—everything from Georgian shutters to the green floorcloth in the entrance hall of Monticello. It’s a no-brainer for a porch floor, because it has a natural connection to the outside. And this dark forest green sits down. It doesn’t jump out at you.”

**SAM BLOUNT**  
BENJAMIN MOORE  
LAFAYETTE GREEN HC-135

“I love painted staircases, and I’m doing one right now that leads up to an attic playroom. The base color is a wonderful, warm white, and then I’m having a two-color stripe—in gray-beige and a deep, rich gray-blue—painted on the outside ends of each tread and riser. It’s like a virtual runner. A little tongue-in-cheek, and less expensive than a carpet.”

**BETSY BURNHAM**  
DUNN-EDWARDS  
WHISPER DEW340  
DUNN-EDWARDS  
MUSLIN DE6227  
FARROW & BALL  
DOWN PIPE 26



“Blue was a natural for a Nantucket boathouse, and it brightened all that old wood. Then we spattered it with red, white, and blue, so you don’t notice all the sand you track in. You just tap a wet paintbrush against a strip of wood, but it’s more difficult to control than you think. It could end up looking like a Jackson Pollock—but that would be cool, too.”

**GARY McBOURNIE**  
BENJAMIN MOORE  
DEEP OCEAN 2058-30



“A plain stained floor is a missed opportunity to me. I did this radiating squares thing to add some zing to a little pass-through space at the Kips Bay showhouse where a real rug would have been a tripping hazard. The squares were espresso brown and soft silver-gray, but if that’s too much contrast, do tone-on-tone. Classic blue and white would be great in a beach house.”

**JOEL WOODARD**  
BENJAMIN MOORE  
DEEP CAVIAR 2130-20  
SILVER LINING 2119-60

“I love painted floors! People always miss this amazing tool. Rugs cost beaucoup dollars, and painting a floor is also less expensive than putting in a new one. Once I did a wide stripe on one wall of a teenager’s room and continued it across the floor and up the opposite wall. In white-white and the palest sand. It was very ethereal—and hip!”

**MARY DOUGLAS DRYSDALE**  
BEHR  
ULTRA PURE WHITE 1850  
RALPH LAUREN PAINT  
GOLF TEE WHITE IB41



“I painted my dining room floor because I didn’t want to go through the hassle and expense of refinishing it. I wanted something dark, because a dark floor dresses up a room. This iron gray has a little blue in it, and that tinge of color gives it more depth. It’s not just a dead black. And then you can bring in a brighter color and have fun with it. It’s pretty with my yellow chairs.”

**KATIE RIDDER**  
BENJAMIN MOORE  
WESTCOTT NAVY 1624



“I painted a sunroom floor in two colors, a gray khaki over a dirtied-up sky blue, so as you walk over it the blue starts to show through. It creates this nice scruffy look, as if it has aged over a long time—but it happens faster. When you reach that ideal moment and it looks pleasantly worn, finish it with clear polyurethane to preserve it.”

**STEVEN SCLAROFF**  
BENJAMIN MOORE  
GRAY OWL 2137-60  
BLUE JEAN 2062-50



“I couldn’t live without my red floors. Every floor in my log cabin is red. I’ve been buying rustic antiques and Americana for years, so it ended up being a nice base for my collections. And it brings me this absolute cheeriness. In summer, it feels like the Fourth of July; in winter, it’s like Christmas.”

**ANTHONY BARATTA**  
BENJAMIN MOORE  
CARNIVAL RED

“The reason I paint a floor is to get this sort of tonal cocoon. I do the walls and the floor in the same color so the eye goes around very softly. There’s nothing jarring. I like this color because it’s more than a beige. Sometimes it’s strawberry yogurt and sometimes it’s wet sand, depending on the light. It always works because it’s so calming.”

**BRETT BELDOCK**  
BENJAMIN MOORE  
KITTEN WHISKERS 1003



# 7

# FRONT DOORS

SOLVING PROBLEMS WITH COLOR

It's the easiest makeover of all. Why not try pumpkin or plum or cinnabar for an unforgettable first impression?

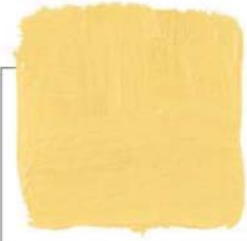
"Go with something strong and bold that makes a statement. I like this gorgeous raisin with undertones of purple and gray and brown. It's an unusual color for a front door. A little mysterious. It would whet the palate for the entry foyer. Why not do that in something exciting and complementary, like Chic Lime?"

**CARL D'AQUINO**  
BENJAMIN MOORE  
MOUNTAIN RIDGE 1456  
CHIC LIME 396



"I'm very fond of cinnabar—deep red with a bit of orange and umber—the color of old Chinese lacquer and good paprika and the pollen in a lily. Use three coats of high-gloss paint over a tinted primer to give it depth and make it so thick and shiny, it looks like you licked it. Then get a nice brass kickplate, which is like putting a bracelet on your door."

**MALLORY MARSHALL**  
BENJAMIN MOORE  
MOROCCAN RED 1309



"This would be a great color to come home to at the end of a hard day. It reminds me of Provence and those van Gogh fields full of harvested wheat. It's got that baked-in-the-sun look. I like it because it's warm, but not one of those shock-value yellows. Unexpected, but not out of the ballpark. It's one of those colors that just has a glow."

**MATTHEW PATRICK SMYTH**  
PRATT & LAMBERT  
BEESWAX 11-6

"I'm envisioning a Shingle Style house with white trim and a bright lemon yellow door. I think it would be very welcoming, and a little daring. In summer, it would look great with greenery and flowers, and in winter, it would brighten up that barren feeling."

**STEPHEN SHUBEL**  
BENJAMIN MOORE  
SUNBURST 2023-40



"This is a deep, dark inky blue that can look almost black in the shade, but it turns into a rich, deep blue in the sun. It would look just as great on a stone house in the mountains as it would on a faded, silvery-shingled Cape Cod at the beach."

**ANDREW FLESHER**  
BENJAMIN MOORE  
EVENING SKY 833



"This is a Spanish Colonial house in the California chaparral, at the foot of a mountain range. The land is carved by arroyos, covered with mesquite and mustard weed. Everything is dry and dusty. Any green at all is a triumph over nature. I found this color under layers of paint on some trim, and used it on the front door. It evokes the notion of shade, beckoning the visitor inside, hinting at the cool to be found within."

**KATHRYN M. IRELAND**  
FARROW & BALL  
FOLLY GREEN 76



“Dark green is a traditional Southern color that looks wonderful on the front doors of brick houses with white trim. This green is so dark it’s almost black, but when the sun hits it you clearly see the green. It’s the color of a spruce tree. I’d do it in high gloss, super thick, like those beautiful Georgian front doors you see in England with a round brass doorknob right in the center.”

**PHOEBE HOWARD**  
FARROW & BALL  
CARRIAGE GREEN 94

“I don’t want people to think they have to live by the water to use this, but it does remind me of the Caribbean. It’s a deep, dark blue-green, almost like a jewel tone or something you’d see on a peacock feather. I think it’s fun to experiment with something a little different on your front door. You don’t have to go crazy with the whole house, and you could do it in an afternoon. Add a pair of plants—in beautiful pots, of course.”

**ANGIE HRANOWSKY**  
BENJAMIN MOORE  
VENEZUELAN SEA 2054-30

“I wanted to draw people to the door like bees to a flower, and this luscious red did the trick. The color has such clarity. It’s like the most kissable lips. The quality of the high gloss in this particular brand of Dutch enamels is fantastic, and they also wear like iron. It’s like the best manicure you’ve ever had.”

**SUZANNE TUCKER**  
FINE PAINTS OF EUROPE  
TULIP RED 1001



“I would use this pumpkin with olive trim. It’s a bold color that pushes the envelope for a front door. It says, ‘I dare you to walk through.’ But then it’s also very appealing. It’s the new paradigm for anyone who is tired of red doors. It’s more youthful.”

**WHITNEY STEWART**  
BENJAMIN MOORE  
OLIVE BRANCH 2143-30  
GOLD RUSH 2166-10



“Grays can be so dull, but this has a little kick to it. It’s such a sophisticated shade of gray, with that lavender cast. It reminds me of the gray one sees in Georgian interiors, particularly the Adam houses in the English countryside. In high gloss, pure elegance!”

**PHILIP GORRIVAN**  
BENJAMIN MOORE  
HAMPSHIRE ROCKS 1450



“When you first see this deep, rich purple, it looks quite dark, but it never loses the color. There’s a good dose of red plum underneath. It would look kind of dapper on a door, very Savile Row. Dark and distinguished, yet unexpected. And it would work equally well on a traditional or a modern house.”

**KEN FULK**  
C2 PAINT  
WICKED C2-001







# CONFESSIONS OF A HOUSE PAINTER

500+ FAVORITE PAINT COLORS

What's the most common mistake people make when they choose a painter? Are premium brands worth the price? Find out here, from a pro.

## “What makes you crazy when estimating a job?”

**JOE NICOLETTI:** The assumption that my time doesn't matter and that I'm ready, willing, and able to offer advice at great length and at no charge. And then when I give the estimate, to be told, 'No, I think I can get it done cheaper.' A lot of people shop painters not just to compare price, but also to steal ideas that they then will turn around and do themselves, or ask their grandmothers to do for them. My antenna goes up as soon as I suspect it. I don't want to do that dance.

*What's the most common mistake people make when it comes to choosing a painter?*

Hiring the cheapest guy, and then expecting too much. Or hiring the guy you think you can take advantage of, and then having to make all the decisions yourself.

*How much prep work should I expect?*

It depends on how many moving parts a room has. Let's say it has chandeliers, fireplace paraphernalia, alarms, window locks. We catalog and photograph each item before either removing it or securing it from any damage. Then when we put everything back in place, it's an easy check to see if anything was damaged.

*Do you believe in brushes, rollers, or sprayers?*

You need a combination of all three. Some of it's logical, some a judgment call the painter makes. In most cases, for instance, you wouldn't use a sprayer on trim. The key is not only to use fine brushes, fine rollers, and the best airless sprayers, but also to keep them absolutely clean. Dirty brushes or rollers will leave streaks, and a dirty sprayer will spray unevenly.

*Do you paint the trim first, then the walls?*

Every situation is unique. Is there a builder involved? Other tradespeople? Are the rooms loaded with fine architectural details? Do the clients have particular preferences? Some ask you to paint the walls first—they want the instant gratification of fast change. Others want to gauge the look of the trim work before anything else is done. Typically, though, it makes the most sense to start with the ceilings and the walls, and move on to the molding, door trim, doors, and baseboards.

*What are the best paint finishes for different surfaces?*

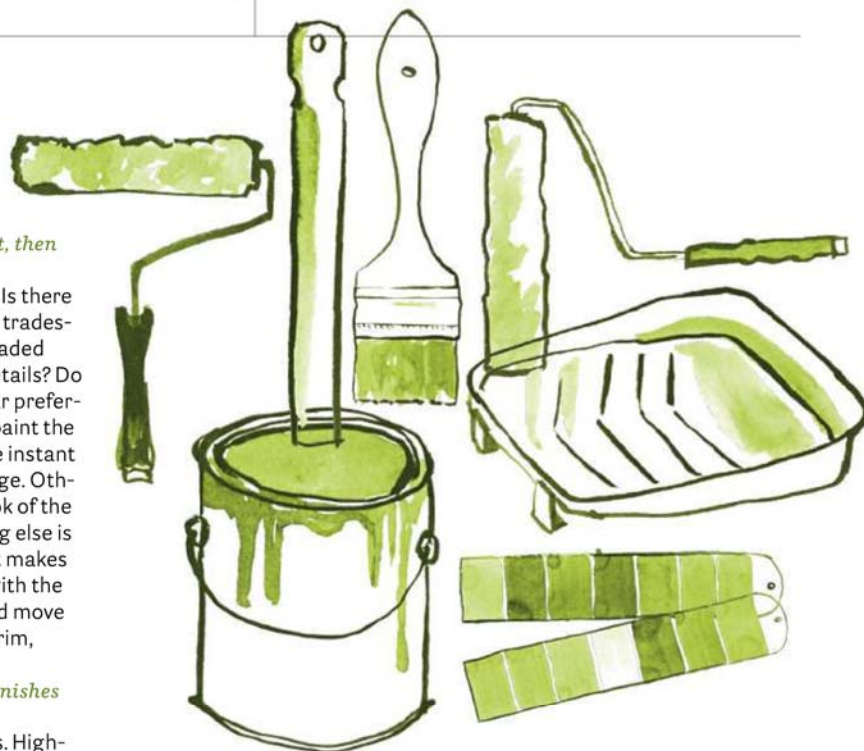
Anything goes these days. High-gloss oils on walls? Why not! Metallics on glass? Sure! But if you're asking what the standard is, I'd say satin or semigloss for doors, molding, and trim, and flat for walls and ceilings.

*Is it worth paying more for the premium brands?*

The premiums spread more smoothly and adhere to surfaces better. They require fewer coats to get that nice uniform appearance. They tend to last longer. They're more resistant to the normal dirt and staining that comes from everyday life, and they generally hold up to repeated cleanings much better.

*What's your feeling about 'green,' non-toxic paints?*

I think 'green' is an overused word, and a little overblown. A relatively low percentage of clients ask for low-VOC or non-VOC paint. Frankly, a lot of people consider the level of toxic emissions in paint a negligible risk factor.



*How many coats will I need?*

A primer is a must. And generally two or three coats, depending on the condition of the surface.

*How long before I'll need to repaint?*

Barring fires or floods or a rambunctious dog, you could go from five years to forever—with normal touch-up maintenance.

*What should I do if the painter is midway into a job and I realize the color is all wrong?*

Don't hesitate. Tell him. In most cases, he'll do it over for a minimal charge if the change isn't too extreme. If it's lacquered red and you decide you want white latex flat, that's going to cost more.

*Should I get a written warranty?*

Every job should have a signed contract specifying what you've agreed to. It helps avoid misunderstandings, disappointments, and unrealistic expectations.

*How do you manage a client's expectations?*

Communicate. Show them you're listening. Be willing to make

changes as the job evolves. Don't get locked into an adversarial relationship. You're on the same team.

*What can I do to make life easier for you?*

Be open to my suggestions. Make me feel like a partner, not an employee. Sure, I want to make money, but I also want to do good work, feel a sense of accomplishment and pride and, yeah, even have some fun along the way. Tell me every once in a while, 'Hey, that's really looking good.' And when the job is done to your liking, say 'Thanks.' Make a world of difference. ✨

JOE NICOLETTI IS PRESIDENT OF CHAMELEON PAINTWORKS, A FINE CUSTOM AND DECORATIVE PAINT COMPANY IN SANTA MONICA, CA. HE CAN BE REACHED AT 310-453-4444; WEB SITE: PAINTWORKS.US





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Interior designer Windsor Smith's confidence is an inspiration to us all: saffron and raspberry velvet, next to blue Moroccan embroidery, against walls of Benjamin Moore Pink Begonia. "I tend to jump off in one direction, but then I know I have to pull it all the way back in the other."





# BALANCE YOUR HOME WITH COLOR!

Color is energy, with the power to change your mood. Here, Michele Bernhardt of colorstrology.com prescribes the colors your house needs. What do you crave more of?

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## CREATIVITY



### ORANGE EXPANDS YOUR THINKING.

It reduces self-consciousness and allows you to express yourself with confidence. Use it in your home when you want to feel younger. It is the color of laughter and celebration.

### TRY AN ORANGE...

- MOUSE PAD
- CHILD'S ROOM WALL
- BORDERED NOTECARD

## ORDER



### DEEP BLUE ENCOURAGES EFFICIENCY.

It will purify your thinking, so you can cut through the clutter and discover what is most important in your life. It helps you integrate the big picture with the little picture. Wear dark blue when you need to make a decision.

### TRY A DEEP BLUE...

- OVERSIZE TRAY
- WASTEBASKET
- DESK LAMP

## PROSPERITY



### GREEN INCREASES WEALTH.

The primary color in nature, it corresponds with life's riches. It is the color of fresh starts and growth. It will encourage you to honor your unique talents and manifest them in the material world.

### TRY A GREEN...

- CHECKBOOK
- DESK CHAIR
- FRONT DOOR

## SPIRITUALITY



### LIGHT PURPLE IS SPIRITUAL.

It will help you connect to a higher plane. Purple encourages a fresh perspective on emotional issues. By reminding you that we are all connected, it will deepen your sense of humanity. Use it in your home to enhance compassion and to experience friends as family.

### TRY A LIGHT PURPLE...

- CASHMERE THROW
- YOGA MAT
- JOURNAL

## CALM



### BLUE GIVES A SENSE OF PEACE.

It dissolves tension and promotes tranquility. Light blue especially brings ease into the home and harmony into relationships. Wearing or surrounding yourself with it helps calm aggressive tendencies and eliminates discord.

### TRY A LIGHT BLUE...

- HEADBOARD
- PIECE OF CORAL
- PAINTED CEILING

## ENERGY



### BRIGHT RED WILL FORTIFY YOU.

It is a stimulant. It promotes courage and fearlessness. Use this color when you want to increase self-confidence. But too much red can make you feel overly excited or agitated. A little goes a long way.

### TRY A BRIGHT RED...

- DISH OF CANDY
- PICTURE FRAME
- COFFEE-TABLE BOOK

## CONCENTRATION



### YELLOW INCREASES YOUR FOCUS.

It is known for enhancing intelligence and mental agility. It can help stimulate conversation and clarify thoughts.

### TRY A YELLOW...

- NO. 2 PENCIL
- BOOKMARK
- PAD OF POST-IT NOTES

## LOVE



### PINK OPENS THE HEART.

Gentle and soothing, pink is the color of love. It promotes tenderness and is a comfort in times of emotional transition. Use it in a room when you are trying to increase receptivity and understanding.

### TRY A PINK...

- CELL PHONE COVER
- LIGHTBULB
- ROSÉ WINE

## HEALTH



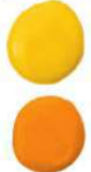
### GREEN IS ALSO THE COLOR OF HEALING.

It represents nourishment and helps steady the body, balancing your equilibrium and encouraging stability. Use it to rejuvenate yourself, to promote physical and emotional well-being.

### TRY A GREEN...

- CAST-IRON POT
- SET OF KITCHEN BOWLS
- BATH TOWEL

## HAPPINESS



### YELLOW AND ORANGE ADD LIFE.

These colors help dispel darkness and allow us to see the brighter side of things. Always remember, an array of color is key to happiness: You need the full range of it to feel balanced and fully alive.

### TRY A YELLOW OR ORANGE...

- KITCHEN TOWEL
- THROW PILLOW
- COFFEE MUG

## SENSUALITY



### DEEP RED INSPIRES PASSION.

It helps awaken the libido. Use it to move you through inhibitions and emotional blocks that prevent you from expressing yourself. It will remind you to live life fully and to love your body.

### TRY A DEEP RED...

- OTTOMAN
- LAMP SHADE
- ACCENT CHAIR

## REST



### AQUA INSPIRES TRUST.

This is the color to use when you need to relax. Wear or surround yourself with it if you have difficulty sleeping, dreaming, or meditating.

### TRY AN AQUA...

- DUVET
- SLEEP MASK
- PAINTED FLOOR



Jeff Hester  
Contractor



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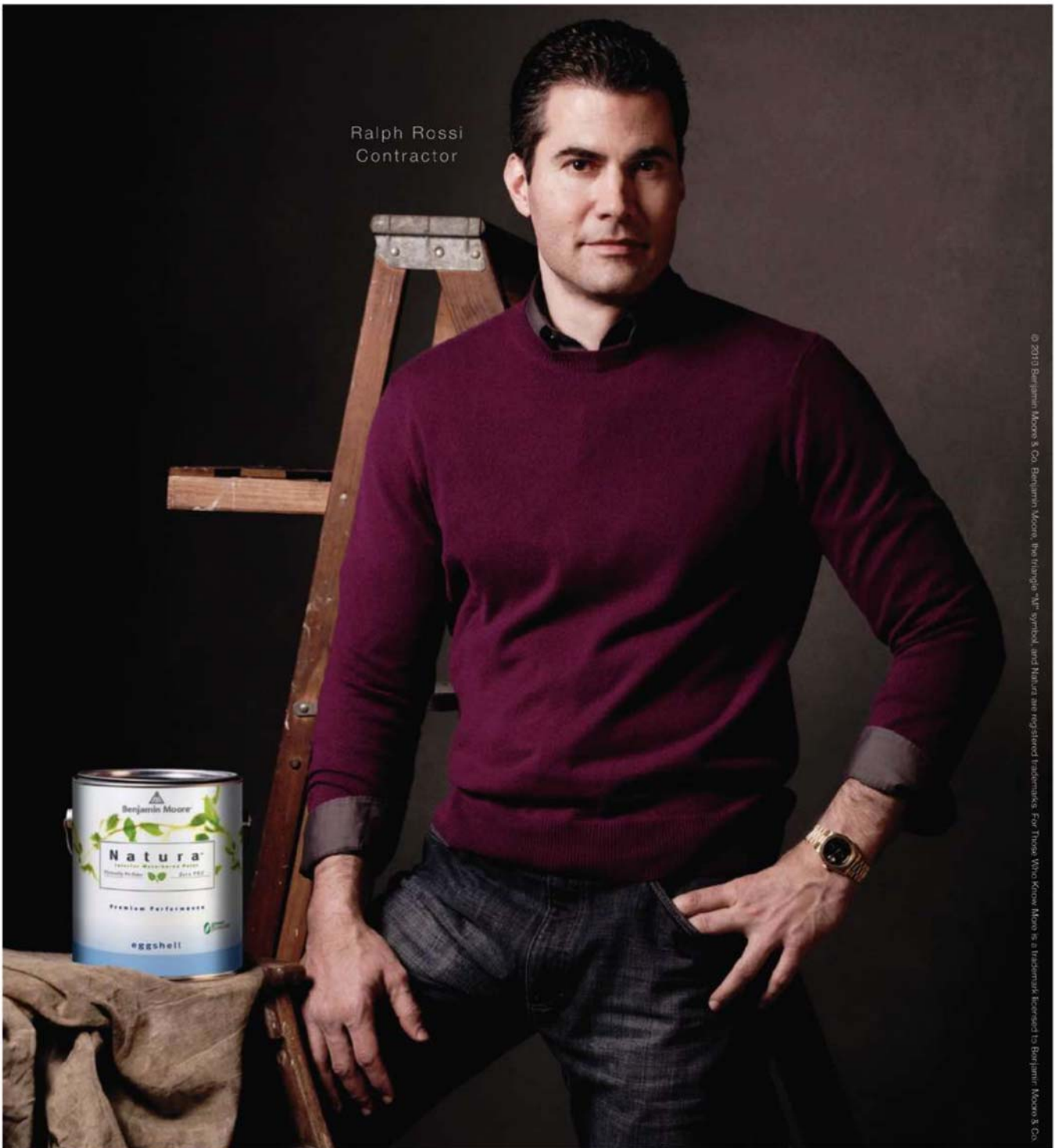
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