



PAINT

All About Ease

You could de-stress with a fidget spinner. But we prefer blissed-out hues to bring the calm.



G17140
FINE PAINTS OF EUROPE

"For the library of a 1906 Victorian-style home, I wanted a sense of intimacy and gravitas. Once I saw this deep aubergine, with its refinement and mystery, I knew it would ground the space. With the vintage leather chair, woolly pillow, and bespoke mirror, it's soothing and snug, as if you're having a late-night Cognac at a favorite watering hole."

RENA CHERNY



DKC-42
DONALD KAUFMAN COLOR

"At first glance, this creamy butter yellow—the exact shade of a Studebaker my family had when I was growing up—appears quite bright. But there's a depth beyond that initial impression. It has a hushed, meditative side to it, like an extroverted introvert. A rare combo of relaxing and cheerful, it's more likable to me than other yellows."

CARL D'AQUINO

PINK GROUND 202
FARROW & BALL

"Raw umber in this Parisian pink counters its sweetness. It's balanced, making it very centering. I'd compare it to a lazy afternoon in the City of Light, as you sip rosé and Edith Piaf wafts through the window. Team it with animal prints, vermilion, and chartreuse—both the color and the libation. The best part: It makes any complexion look *magnifique!*"

RAUN THORP

STONE 1
PORTOLA PAINTS & GLAZES

"You get an instant drop in blood pressure with this sand-pebble hue. Tinged with gray, it's timeless and organic—it would blend right into the colors on the ocean floor. Bring in a large-scale sofa in navy-blue mohair, some pops of orange, and touchable oversize weaves, and it would be extraordinary."

JILL GOLDBERG

FALLING TIDE 087
PORTOLA PAINTS & GLAZES

"I wrapped a bedroom's walls in this restful combination of sea green and silver gray, then introduced creams, ivories, and whites. The result was like drifting off to sleep under the canopied branches of a perfect shade tree. Romantic and expressive, it's a hue you'd spot from a hillside in Provence, France."

JENN FELDMAN

MISTY SW 6232
SHERWIN-WILLIAMS

"Walk into a room painted in this barely there hydrangea blue and a sense of tranquility washes over you. You'll immediately want to slip on flip-flops—or kick them off entirely! While it's a classic choice for a shore house, the gray undertones make it sophisticated enough to venture inland, too."

AUSTIN HANDLER

COLOR



**PLUMMETT 272 (LEFT)
AND STIFFKEY BLUE 281
FARROW & BALL**

“Enveloping this Manhattan space in a stormy ocean blue that progresses into a contemplative gray cocoons you, like twilight descending into stillness. The secret is an ombré technique: Stiffkey Blue starts on one side, and more drops of Plummett are added to the paint until it morphs into full-on gray by the other side. The colors are so all-encompassing—they continue onto the ceiling—and the effect is so total, your mind quiets within minutes. It’s exactly what you need in New York City—or anywhere.”

TINA RAMCHANDANI



**KENDALL CHARCOAL
HC-166
BENJAMIN MOORE**

“The darkness and richness of this smoky gray reminds me of a luxuriant cashmere sweater. You just want to snuggle into it with a good book—and what’s more serene than that? Set it in a room with plaid fabrics and saddle leathers, and you can almost smell the fire crackling in the hearth.”

DAN MAZZARINI

**OVAL ROOM BLUE 85
FARROW & BALL**

“This pensive, elusive blue shifts down the whole of my being into first gear, slowing the tempo of my heart. It’s the layers that draw me in and send me into a reverie. Slightly green, barely gray, it causes me to ponder and wonder until I’ve tapped into something larger. By connecting with the impossible-to-comprehend, I forget life’s mundanity and remember how lovely and miraculous it all can be.”

MONA ROSS BERMAN

**GREAT WHITE 2006
FARROW & BALL**

“To me, being Zen is about clearing your mind, and nothing does that like white—the purity, the clean-slate newness. While some shades skew chilly, the subtle lilac undertones here give warmth. It’s like the buildings in Santorini: By day, they’re white, but at dusk, they reflect the lavenders and pinks of the fading rays. Who wouldn’t want a room like a Greek sunset?”

**OLIVIA ERWIN
ROSENTHAL**

**NATURAL TAN SW 7567
SHERWIN-WILLIAMS**

“If you need a color you can trust, one that’s modern without being cold, turn to this calm greige. A great unifier, it’s a placid backdrop for blending both neutrals and brights. Pair it with blues, reds, and oranges, as well as contemporary art—which is exactly what I did in the living room of my home in the Hamptons. The mix feels cohesive, not jarring.”

DAVID SCOTT

**STONINGTON GRAY
HC-170
BENJAMIN MOORE**

“When I see this pale putty gray, I’m transported to the beach on a misty morning. The sand is damp, fog shrouds the weathered cedar shingles of the cottages, and everything is muted. In a room, it’s complete coziness. I love the way it responds to blacks and super-saturated charcoals, and to a sexy metallic wallpaper in a city entry hall I designed.”

DAN SCOTTI