

# COLOR QUIET & CALM

They don't have to shout or clamor for attention. These colors lure you with a whisper.

Interviews by  
CHRISTINE PITTEL



“This is a soft blue with a bit of green and gray in it, which makes it very serene. To me, it’s a neutral with personality, more interesting than beige. So many colors work beautifully with it—raspberry, caramel, mocha, chocolate, green. Give it a classic Robert Adam look with crisp white moldings.”

**LISA ERDMANN**  
BENJAMIN MOORE  
PALLADIAN BLUE HC-144

“It’s a light blue, but it doesn’t have that sweet pastel feeling because of all the gray in it. I love how it changes with the light. On a sunny day, it looks more blue, and when it’s cloudy, it blends in with the weather. It longs to be paired with bright white trim. Add a pop of persimmony orange.”

**MELANIE CODDINGTON**  
ANN HALL  
DELFT AHCD 156



“One of my favorite ways to quiet a room is to use a similar color on the walls and curtains. I often come back to this pale yellow with a touch of green and tan. When the light is right, it’s buttery and soft, and on a rainy day it doesn’t go all dark and depressing. It’s a steady, stress-free color. Everything looks good against it—aubergine, turquoise, chocolate brown.”

**JOHN WILLEY**  
BENJAMIN MOORE  
GREENMOUNT SILK HC-3



“I’m in a gray phase lately. This is almost a white, but not quite, and it defines the space differently. There’s something very tranquil and elegant about gray walls and gray upholstery. Juxtaposing a cold color like gray with a warm color adds depth and pop—my entire office is gray and coral.”

**ALEX PAPACHRISTIDIS**  
BENJAMIN MOORE  
SILVER BELLS 1458



“Part of the quietness of a room is not to have too much contrast. So I would do all the walls and trim in this kind of dark nude, mauvey-pink grayish brown. I’d use it in a place where you go to be alone—a dressing room or a sitting room. I’m picturing it with a Jim Thompson taffeta—silvery gray with a red cast, bronzy gold leather, limed oak. Very elegant.”

**TORI GOLUB**  
FARROW & BALL  
DEAD SALMON 28



“In an introspective room where you go to think and read, flesh tones work very well because they have an engulfing, comforting quality. This is a pale face-powder shade, with a sensuality about it that would also suit a bedroom. It makes everybody look wonderful and creates a sense of intimacy.”

**VICENTE WOLF**  
BENJAMIN MOORE  
VICTORIAN LACE 2100-70