

NOVEMBER 2006

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COLORS HALLWAYS

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"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."

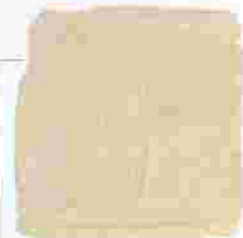
SUE BURGESS
BENJAMIN MOORE
TAUPE 2110-10

"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 2057-20

"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 687



"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 Brancusian—very Brancusian—very Brancusian—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

