

MARSTONS

PREMIUM PAINTS

Used on buildings inside and out

Deciding on paint colors

Choosing colors is an important decision to make, and getting it wrong – that is to say not liking the results – can be expensive and disappointing. The following hints will help you make the correct decisions before you buy the paint.

Choosing good color combinations

The Marstons Premium Paints chart is divided into groups for picking individual colors. A tip for choosing combinations is to cut the chart up into individual color tiles, leaving no white border except for the edge with the paint color name on it. This way you can see how the colors will look against each other.

Colors look different in different locations

Using the chart for general guidance, shortlist your preferred colors and, using a sample pot, paint a reasonable size area onto wood or thick card, and place them in position. Where there is more than one color, position them at the point the different colors will meet – for example, where a wall color meets a doorframe. This way you can check that you like the color relationship.

It is particularly important to do this for exteriors, as colors can look quite different when viewed in outdoor light.

Complementary colors

The use of complementary colors (meaning colors that are opposite each other on the color wheel (see opposite) can usually be a reliable and attractive mix. In a room where you want light airy colors, but with more than a plain white shell, consider combining the colors of Swedish Grey (which has a greenish tinge) with Portland (which has a pinkish tinge). Other tried-and-tested combinations in pale colors are Porcelain and Elderflower, Steel and Chalk. In darker colors, Pebble and Fawn, and Dark Bay and Pearl Grey.

Many of the pale colors in our range are almost-whites – lightly tinted whites that can be combined to make more interesting color relationships than can be achieved by just plain white.

Tonal colors

This is the use of one hue, but in varying tones. These combinations always work sympathetically, and can provide interest without too much contrast. A typical Cotswold village is a good natural example demonstrating the beauty of tonal colors – where all the various shades of buff stone sit so comfortably next to each other. Several colors may be easily combined, and it is difficult to go wrong with these:

**White Pepper, Fava and Umber
Swedish Grey, Granite, and Drab
Pewter, Wood Ash and Steel**

Combining complementary and tonal

For both interior and exterior work, combining two or three tonal colors for the woodwork will emphasise the architectural detail. Surrounding these with the walls painted in a complementary color adds a further dynamic.

