

# MARSTONS

## PREMIUM PAINTS

### Used on buildings inside and out

#### Deciding on paint colours

Choosing colours 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 colour combinations

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

#### Colours look different in different locations

Using the chart for general guidance, shortlist your preferred colours 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 colour, position them at the point the different colours will meet – for example, where a wall colour meets a doorframe. This way you can check that you like the colour relationship.

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

#### Complementary colours

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

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

#### Tonal colours

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 colours – where all the various shades of buff stone sit so comfortably next to each other. Several colours 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 colours for the woodwork will emphasise the architectural detail. Surrounding these with the walls painted in a complementary colour adds a further dynamic.

