

Points by Little Greene

In the 18th century, on the outskirts of Manchester in the north of England, the tiny hamlet of Little Greene was home to The Little Greene Dye Works; an entrepreneurial business making colourful, natural dyes for the cotton industry. Today, our headquarters are located near to the original site, and our philosophy is led by the same craftsman-like determination, to produce the very best paints and wallpapers for the 21st century home.

An independent, family-run business, Little Greene takes pride in this simple commitment. All Little Greene paints are formulated and made from raw ingredients in our own factory in the foothills of Snowdon in North Wales, where we blend the highest quality ingredients using a mix of traditional and pioneering manufacturing methods.

The unrivalled depth of colour in Little Greene paints is achieved by using complex formulations and up to 40% more pigment than is found in ordinary paints, creating undertones that subtly change in different lights and bring exquisite character and definition.

All Little Greene paint colours are available in discerning, environmentally-friendly finishes for all applications; not just interior walls, ceilings and woodwork - we produce high quality paints and primers for floors, radiators, exterior walls, garden furniture, gates and front doors too.

Our water-based 'Intelligent Paints' are the smart choice of the modern homeowner; their cutting-edge formulations offer an unrivalled combination of beauty, hardwearing longevity, ease of application and exemplary eco credentials.

Alongside the Intelligent Paint family, we also produce a portfolio of traditional finishes including breathable and oil-based formulations; popular in older properties, and used extensively for restoration projects of all scales, from domestic renovations to high-calibre, historically significant conservation work.

Little Greene and The National Trust

With a shared commitment to finding and preserving the most important colours and patterns of the last 300 years, Little Greene has collaborated with The National Trust, a charity devoted to looking after over 500 historic sites, houses and properties throughout England, Wales and Northern Ireland. Little Greene contributes a minimum of £25,000 per year in support of the National Trust's important work to look after these special spaces for everyone, for ever.

Les peintures, par Little Greene

Nous sommes au 18^{ème} siècle, dans la banlieue de Manchester, dans le nord de l'Angleterre. Le petit hameau de Little Greene est le fief de The Little Greene Dye Works : entreprise dynamique qui fabrique des teintures colorées et naturelles destinées au secteur du coton. Aujourd'hui, notre siège social se situe à proximité du site d'origine. Notre philosophie est guidée par la même détermination que celle qui anima les artisans : produire les meilleurs papiers peints et peintures dans le but d'habiller les intérieurs du 21^{ème} siècle.

Little Greene est une entreprise indépendante et familiale, fière de cet engagement simple. Toutes les peintures Little Greene sont formulées et élaborées à partir de composants bruts, au sein de notre propre usine située dans les contreforts du massif Snowdonia, dans le nord du Pays de Galles, où nous mélangeons les composants de la plus grande qualité en combinant des méthodes de fabrication traditionnelles et innovantes.

L'emploi de formulations complexes et jusqu'à 40 % de pigments supplémentaires que dans les peintures ordinaires permet d'obtenir la profondeur de couleur incomparable des peintures Little Greene. On obtient alors des nuances subtilement changeantes au gré des fluctuations de lumière qui apportent un caractère et une définition de toute beauté.

Toutes les couleurs de peinture Little Greene sont disponibles dans des finitions pertinentes et respectueuses de l'environnement, adaptées à toutes les applications qui ne se limitent pas aux murs, aux plafonds et aux boiserie intérieures. Nous fabriquons également des peintures et apprêts de grande qualité destinés aux sols, radiateurs, murs extérieurs, mobilier de jardin, portails et portes d'entrée.

Notre gamme "Intelligent Paints", à base d'eau, s'impose comme le choix judicieux pour les habitats modernes. Leurs formulations à la pointe de la technologie offrent une parfaite alliance entre beauté, longévité à l'épreuve du temps, facilité d'application et références écologiques exemplaires.

Parallèlement à la collection de peintures "Intelligent Paints", nous fabriquons également une gamme de finitions traditionnelles aux formulations respirantes et à base d'huile. Plébiscitées dans les propriétés plus anciennes, elles sont largement utilisées pour les projets de rénovation de toutes ampleurs, allant des rénovations d'intérieurs aux travaux exceptionnels de conservation, de bâtiments historiques et célèbres.

Little Greene et Le National Trust

Forts d'un engagement commun, consistant à identifier et conserver les couleurs et motifs les plus importants des 300 dernières années, Little Greene et The National Trust travaillent en collaboration. The National Trust est une association caritative qui se consacre à la préservation de plus de 500 sites historiques, demeures et propriétés en Angleterre, au Pays de Galles et en Irlande du Nord. Chaque année, Little Greene participe à hauteur de 25 000 £ minimum en soutien à l'important travail réalisé par The National Trust, en vue de préserver ces lieux d'exception pour tous et pour une durée illimitée.

Farben von Little Greene

Im 18. Jahrhundert war der kleine Ort Little Greene am Stadtrand von Manchester im Norden Englands die Heimat der Little Greene Dye Works, einem innovativen Unternehmen, das farbenreiche, natürliche Farbstoffe für die Baumwollindustrie herstellt hat. Heute befindet sich unser Hauptsitz in der Nähe des ursprünglichen Standorts, und unsere Philosophie wird immer noch von derselben handwerklichen Entschlossenheit geleitet, die besten Farben und Tapeten für das Zuhause des 21. Jahrhunderts zu produzieren.

Little Greene ist ein unabhängiges, familiengeführtes Unternehmen, das stolz auf diese einfache Versprechen ist. Alle Little Greene Farben werden in unserer eigenen Fabrik am Fuß des Snowdon in Nordwales mit traditionellen und modernen Herstellungsmethoden aus den hochwertigsten Rohstoffen produziert.

Die unbefärbten Farbtöne der Little Greene-Farben wird durch die Verwendung komplexer Rezepturen und bis zu 40 % mehr Pigment als in gewöhnlichen Farben erreicht. Dadurch entstehen Undertöne, die sich in verschiedenen Lichtverhältnissen subtil ändern und exquisiten Charakter und Definition verleihen.

Alle Farben von Little Greene sind in anspruchsvollen, umweltfreundlichen Anstrichen für alle Anwendungen erhältlich. Nicht nur für Innenwände, Decken und Holzarbeiten – wir produzieren auch hochwertige Farben und Grundierungen für Fußböden, Heizkörper, Außenwände, Gartenelemente, Tore und Hausüren.

Unsere „Intelligent Paints“ auf Wasserbasis sind die kluge Wahl moderner Hausbesitzer. Ihre hochmodernen Rezepturen bieten eine unvergleichliche Kombination aus Schönheit, spazierfähiger Langlebigkeit, einfacher Verwendung und beispielhaften ökologischen Eigenschaften.

Neben der Intelligent Paint-Familie produzieren wir auch ein Portfolio traditioneller Anstriche, einschließlich altschöner und ölbasierter Farben, die in älteren Gebäude beliebt sind und häufig für Renovierungsprojekte oder Größenänderungen aus Schönheit, spazierfähiger Langlebigkeit, einfacher Verwendung und beispielhaften ökologischen Eigenschaften.

Little Greene and the National Trust

Bei dem gemeinsamen Engagement, die wichtigsten Farben und Muster der letzten 300 Jahre zu finden und zu bewahren, arbeitet Little Greene mit dem National Trust zusammen, einer Denkmalschutzorganisation, die sich der Erhaltung von über 500 historischen Stätten, Wohnhäusern und anderen Gebäuden in ganz England, Wales und Nordirland widmet. Little Greene unterstützt die wichtige Arbeit des National Trust, diese Stätten für die Zukunft zu bewahren, mit einem Beitrag von mindestens 25.000 Pfund pro Jahr.

Little Greene

In de 18^{de} eeuw was het kleine dorpje Little Greene, in de voorstad van Manchester, de plek waar The Little Greene Dye Works was gevestigd, een ondernemend bedrijf dat natuurlijke verfstoffen maakte voor de katoenindustrie. Vandaag de dag ligt onze hoofvestiging dichtbij de oorspronkelijke locatie, en onze filosofie gebaseerd op dezelfde ambachtelijke vastberadenheid, voor de productie van de beste verf en behang voor woningen van de 21^{ste} eeuw.

Als onafhankelijk familiebedrijf is Little Greene trots op deze eenvoudige toewijding. Alle verven van Little Greene worden geformuleerd en vervaardigd met grondstoffen afkomstig uit onze eigen fabriek in de moeie omgeving van de berg Snowdon in Noord-Wales, waar wij met een combinatie van traditionele en vooruitstrevende productiemethodes en ingrediënten van de hoogste kwaliteit onze producten produceren.

De ongeëvenaarde kleurdiepte in de verven van Little Greene wordt verkregen via complexe formuleringen en tot 40% meer pigment dan in gewone verven. Zo worden ondertonen verkregen die subtiel wijzigingen ondergaan onder verschillend licht, en zorgen voor een voorreelrijk karakter en een uitstekende definitie.

Alle verkleuren van Little Greene zijn verkrijgbaar in onderscheidende, milieuvriendelijke afwerkingen voor alle toepassingen; wij produceren niet alleen kwaliteitsverven en primers voor binnenmuren, plafonds en houtwerk, maar ook voor vloeren, radiatoren, buitenmuren, tuimeubelen, poorten en voordeuren.

Gez "Intelligent Paints" op waterbasis zijn een slimme keuze voor moderne huisgezinnen; de geavanceerde formuleringen van deze verven bieden een ongeëvenaarde combinatie van schoonheid, gemak bij het aanbrengen en een voorbeeldige milieuscore.

Naast de Intelligent Paint-familie produceren wij ook een range van traditionele afwerkingen, bijvoorbeeld onze ademende formuleringen op oliebasis, die populair zijn in oudere gebouwen en uitgebreid worden gebruikt voor restauratieprojecten als woningrenovaties tot hoogwaardig en belangrijk historisch conservatiewerk.

Little Greene and The National Trust, een liefdadigheidsinstelling die zorg draagt voor 500 historische locaties, huizen en eigendommen verspreid over heel Engeland, Wales en Noord-Ierland, met de gezamenlijke inzet om de belangrijkste kleuren en patronen van de afgelopen 300 jaar te conserveren. Little Greene draagt minimaal £ 29.000 per jaar bij als steun aan het belangrijke werk van The National Trust, voor de verzorging van deze speciale plekken, voor iedereen en voor altijd.

Little Greene et The National Trust

Little Greene werkt samen met The National Trust, een liefdadigheidsinstelling die zorg draagt voor 500 historische locaties, huizen en eigendommen verspreid over heel Engeland, Wales en Noord-Ierland, met de gezamenlijke inzet om de belangrijkste kleuren en patronen van de afgelopen 300 jaar te conserveren. Little Greene draagt minimaal £ 29.000 per jaar bij als steun aan het belangrijke werk van The National Trust, voor de verzorging van deze speciale plekken, voor iedereen en voor altijd.

Краски Little Greene

В XVIII веке в деревушке Литл-Грин, расположенной на севере Англии, в предместьях Манчестера, размещалась частная мастерская The Little Greene Dye Works. Здесь изготавливали разноцветные натуральные красители для хлопковой промышленности. Сегодня штаб-квартира компании находится недалеко от этого места, где находится история нашего бизнеса. Наша философия основана на целеустремленности мастеров прошлого и преданности их своему делу.

Little Greene остается независимой семейной компанией, которая гордится тем, что взяла на себя простое обязательство, — производить лучшие краски и обои для интерьеров XXI века. Все краски Little Greene разработаны и изготовлены на нашей собственной фабрике, расположенной в Северном Уэльсе, у подножия горы Сноудон. Мы используем ингредиенты самого высокого качества, применяя при смешивании как традиционные, так и передовые методы.

Цвета краски Little Greene обязаны своей непревзойденной глубиной сложному составу и высокой содержанию пигмента, которого может быть до 40 % больше, чем в обычных покрытиях. В результате возникают оттенки, которые слегка меняются при разном освещении и придают краскам изысканность и четкость.

Little Greene предлагает экологически чистые типы покрытий в богатой цветовой гамме для широкого спектра применения. У нас есть качественные краски и грунтовки, которые не только для внутренних стен, потолков и изделий из дерева, но и для полов, радиаторов отопления, наружных стен, садовой мебели, ворот и входных дверей.

Наша высокотехнологичные краски Intelligent Paints на водной основе — разумный выбор для современного жилья. Благодаря инновационному составу в них имеются неоспоримые преимущества — красота, износостойкость и долговечность, простота нанесения и соответствие экологическим стандартам.

Наряду с серией Intelligent Paints у нас есть коллекции традиционных красок, в том числе воздухопроницаемые покрытия на масляной основе. Их часто используют в старинных домах и в реставрационных проектах различного масштаба — от домашнего ремонта до восстановления исторически значимых зданий.

Little Greene и Национальный фонд

Little Greene сотрудничает с Национальным фондом, курирующим свыше 500 исторических достопримечательностей, зданий и комплексов в Англии, Уэльсе и Северной Ирландии. Эта благотворительная организация разделяет стремление нашей компании найти и сберечь самые важные цвета и узоры последних трех столетий. Little Greene ежегодно вносит не менее 25 000 фунтов в поддержку важной миссии Национального фонда, который работает о сохранении памятников для будущих поколений.

Pittura Little Greene

Nel 18^o secolo a nord dell'Inghilterra, nei dintorni di Manchester, nel piccolo villaggio di Little Greene aveva sede The Little Greene Dye Works. Un'attività imprenditoriale che realizzava tinture naturali colorate per l'industria cotoniera. Oggi, la nostra sede si trova nei pressi del sito originario e la nostra filosofia è guidata dalla stessa determinazione artigianale di allora che applichiamo alla produzione delle migliori pitture e carte da parati per la casa del 21^o secolo.

Azienda a conduzione familiare e indipendente, Little Greene è orgogliosa di continuare la tradizione della produzione a livello artigianale. Tutte le pitture Little Greene sono formulate e realizzate partendo da materie prime di altissima qualità, nel nostro stabilimento di produzione ai piedi del Monte Snowdon nel Galles settentrionale, dove misceliamo i vari ingredienti applicando una serie di metodi di produzione sia tradizionali che innovativi.

L'insuperabile profondità di colore delle pitture Little Greene viene ottenuta utilizzando formule sofisticate e oltre il 40% in più di pigmento rispetto alle pitture convenzionali, donando al lavoro finito sfumature con leggere variazioni di luce ed un carattere raffinato e definito.

Tutti i colori delle pitture Little Greene sono disponibili in finiture ecologiche diversificate per tutte le applicazioni: non solo pareti interne, soffitti ed elementi in legno; produciamo anche pitture e primer di alta qualità per pavimenti, radiatori, pareti esterne, mobili da giardino e porte di ingresso.

Le nostre pitture della linea "Intelligenti" a base d'acqua, rappresentano la scelta ideale per le abitazioni moderne. Le loro formulazioni all'avanguardia offrono una combinazione senza pari di bellezza, resistenza, durata, facilità di applicazione, tutto nel rispetto delle norme ambientali ed ecologiche.

Insieme alla linea di pitture "Intelligenti", produciamo anche una serie di finiture tradizionali, incluse le formulazioni traspiranti a base d'olio, popolari nelle proprietà più antiche e utilizzate ampiamente per progetti di restauro in vari settori; dalle ristrutturazioni domestiche ai lavori di conservazione di alto livello e storicamente significativi.

Little Greene e la National Trust

Con il fine comune di riscoprire e preservare i colori e i motivi più importanti degli ultimi 300 anni di storia inglese, Little Greene collabora con The National Trust, un'organizzazione benefica che si occupa della tutela di oltre 500 siti, residenze e proprietà di rilevante storica in Inghilterra, Galles e Irlanda del Nord. Little Greene contribuisce con un minimo di 25.000 sterline all'anno a favore dell'importante impegno della National Trust per la tutela di questi luoghi unici per sempre e per tutti.

Colour Descriptions

China Clay™
A popular colour that hints at the orchard and eases the transition from the inside to the garden.
Peacocks™ (Regency)
A rather exclusive colour, used in the Royal Pavilion in Brighton and once very popular in the dining rooms of Regency townhouses.

Ashes of Roses™ (Victorian)
A soft, brownish red, favoured for its depth and discretion and achieved by mixing the primary red with the secondary green.
Adventure™
A regal and reassuring plum aubergine — a great shade for atmosphere and intimacy.

Mischief™
An exciting, glamorous shade that includes magenta and violet to an intoxicating effect.
Baked Cherry™
A sumptuous red, wonderfully rich and popularly used in dining rooms and studies.
Bronze Red™ (Victorian)
A name more commonly used to describe the bronze lustre of printing inks, but in fact taken from a late 19th-century book of paint colours.

Orange Aurora™ (1950s)
An interesting accent colour from the 1950s, notably used with Magnolia on the walls and a pinky-beige on the doors.
Mid Azure Green™ (1930s)
The depth of this shade made it an expensive colour to produce, even in the 20th century. A splendid, deep teal.

Silk™
This cool silver can be used with dark and vibrant colours for a particularly sophisticated scheme.
Pearl Colour™ (Georgian)
This soft tint came in many guises. This is a grey variant which was listed by Sir William Chambers as 'used on the beds of elaborate late 18th-century ceilings'.

Celestial Blue™ (Regency)
A dusky variant of 'Sky Blue™ 103', found on a rare surviving panel colourcard of 1807.
Roman Plaster™
A deeper version of a rather expensive historical colour that often contained a dash of vermilion.

Stone-Pale-Warm™ (Georgian)
A honeyed stone shade, this colour is cleaner and warmer than many of the traditional stone-neutrals.
Stock®
A subtle pastel shade of white, named after the fragrant country flower.

Hammock™
An unbleached calico. Neutrals with this weight were typically used in the place of white, on ceilings and fine plaster mouldings in historic country houses.
James™
A clay™ version of 'Roman Plaster™ 31', with more ochre — use as a warm neutral for modern and period interiors.

Slip™
A deep, warm clay colour with exceptional charm and character.
Whitening™ (Georgian)
Originally created by mixing chalk with water and a binder to make light-reflective ceilings.
Yellow-Pink™ (Regency)
A 'fancy' grey mixed with a little extra blue and red, this colour was expensive to produce and this is visible in the finished room. The king of greys.

Mid Lead Colour™ (Georgian)
The darker lead colour provides a more powerful finish and was traditionally favoured on woodwork and doors.
Juniper Ash®
A gorgeous blue, warm and intimate, without being overwhelming.

Thai Sapphire™
A saturated, hot blue, this instantly adds splendour and drama to a scheme.
Lead Colour™ (Georgian)
Another 'common' Georgian colour which once graced the London residence of composer George Frideric Handel.

Jack Black™
Soft is collected and used to produce this pigment — it is absolute black.
Middle Buff™ (1930s)
This unusual buff recalls its name on the first British Standard range of paint colours and can be found on many 1930s buildings.

Bath Stone™ (Victorian)
Matched to an example of original Bath Stone and widely used to paint the facades of Victorian town houses.
Pale Lime™ (1950s)
A vibrant colour, tempered with a little black, this was popularly used in 1950s schemes alongside a darker blue-green, and grey.

Citrine™ (1950s)
In a north-facing room it was recommended that this be used with a pale yellow and a chocolate brown colour.
Olive Colour™ (Georgian)
This was a fashionable colour in Georgian times, despite its price tag. Mrs Delany, the 18th-century writer, records having her English room 'painted a sort of olive for the sake of my pictures'.

Apple™
A superb tertiary ground colour, this can behave as neutral, green and yellow depending on colours used with it, and the time of day.
White Lead™ (Georgian)
An aged, creamy white which was named after the original house-painting pigment, lead carbonate, created when ground with row linseed oil.

Portland Stone™ (Victorian)
In keeping with the high aspirations of Victorian society, this shade was formulated to match original Portland stone — used extensively in the construction of many significant buildings in London — and was used to paint the facades of many town houses of the era.
Tracery IP™
This lighter version of 'Normandy Grey™ 79', is a very sophisticated colour favoured by architects — it can be used with great style to off-set limestone, marble and granite.

Boxington®
A reduced lime, with added red oxide of iron, provides a relaxing and elegant backdrop in dining rooms and studies.

Kitchen Green®
A popular colour that hints at the orchard and eases the transition from the inside to the garden.
Garden™
This reduced version of George Bernard Shaw's 'Hopper™ 297' brings a fresh ambience of midsummer itself.

Acorn™
Fresh and bright pale green, ideal for use in kitchens and conservatories it will also lighten a dark interior.
Pea Green™ (Regency)
A soft, peaceful colour this was originally recommended for dining rooms where the rest of the house was painted in stone colours.

Green Verdure™ (Regency)
A by-product of the silver refining process, this copper carbonate-based pigment was first used in the Book Room of Broughton House.
Canton™ (1950s)
Inspired by Chinese rugs, ceramics and textiles from the Canton area, this colour would adorn wall-facing rooms with off-white and a pale blue-green.

Marine Blue™ (1950s)
In a west-facing room, it was recommended that this colour be used in combination with a pale grey and a coral red.
Mid Azure Green™ (1930s)
The depth of this shade made it an expensive colour to produce, even in the 20th century. A splendid, deep teal.

Silk™
This cool silver can be used with dark and vibrant colours for a particularly sophisticated scheme.
Pearl Colour™ (Georgian)
This soft tint came in many guises. This is a grey variant which was listed by Sir William Chambers as 'used on the beds of elaborate late 18th-century ceilings'.

Celestial Blue™ (Regency)
A dusky variant of 'Sky Blue™ 103', found on a rare surviving panel colourcard of 1807.
Roman Plaster™
A deeper version of a rather expensive historical colour that often contained a dash of vermilion.

Stone-Pale-Warm™ (Georgian)
A honeyed stone shade, this colour is cleaner and warmer than many of the traditional stone-neutrals.
Stock®
A subtle pastel shade of white, named after the fragrant country flower.

Hammock™
An unbleached calico. Neutrals with this weight were typically used in the place of white, on ceilings and fine plaster mouldings in historic country houses.
James™
A clay™ version of 'Roman Plaster™ 31', with more ochre — use as a warm neutral for modern and period interiors.

Slip™
A deep, warm clay colour with exceptional charm and character.
Whitening™ (Georgian)
Originally created by mixing chalk with water and a binder to make light-reflective ceilings.
Yellow-Pink™ (Regency)
A 'fancy' grey mixed with a little extra blue and red, this colour was expensive to produce and this is visible in the finished room. The king of greys.

Mid Lead Colour™ (Georgian)
The darker lead colour provides a more powerful finish and was traditionally favoured on woodwork and doors.
Juniper Ash®
A gorgeous blue, warm and intimate, without being overwhelming.

Thai Sapphire™
A saturated, hot blue, this instantly adds splendour and drama to a scheme.
Lead Colour™ (Georgian)
Another 'common' Georgian colour which once graced the London residence of composer George Frideric Handel.

Jack Black™
Soft is collected and used to produce this pigment — it is absolute black.
Middle Buff™ (1930s)
This unusual buff recalls its name on the first British Standard range of paint colours and can be found on many 1930s buildings.

Bath Stone™ (Victorian)
Matched to an example of original Bath Stone and widely used to paint the facades of Victorian town houses.
Pale Lime™ (1950s)
A vibrant colour, tempered with a little black, this was popularly used in 1950s schemes alongside a darker blue-green, and grey.

Citrine™ (1950s)
In a north-facing room it was recommended that this be used with a pale yellow and a chocolate brown colour.
Olive Colour™ (Georgian)
This was a fashionable colour in Georgian times, despite its price tag. Mrs Delany, the 18th-century writer, records having her English room 'painted a sort of olive for the sake of my pictures'.

Apple™
A superb tertiary ground colour, this can behave as neutral, green and yellow depending on colours used with it, and the time of day.
White Lead™ (Georgian)
An aged, creamy white which was named after the original house-painting pigment, lead carbonate, created when ground with row linseed oil.

Portland Stone™ (Victorian)
In keeping with the high aspirations of Victorian society, this shade was formulated to match original Portland stone — used extensively in the construction of many significant buildings in London — and was used to paint the facades of many town houses of the era.
Tracery IP™
This lighter version of 'Normandy Grey™ 79', is a very sophisticated colour favoured by architects — it can be used with great style to off-set limestone, marble and granite.

Boxington®
A reduced lime, with added red oxide of iron, provides a relaxing and elegant backdrop in dining rooms and studies.

Carys™
This muted, rosy tone can stand alone or combine well with deeper shades to create a strong statement without being too overbearing.
Carmine™ (1960s)
A colourcard of 1968 includes Carmine, described as 'a dusky pink — one of the 'new-this-year' emulsion colour'.

Atomic Red™ (1970s)
Another of the powerful, primary shades that made its way to the English decorative paint market as a direct result of the immigration swell in the 1970s.
Leather™ (1970s)
The brightest of pinks, this signature 1970s colour was used in conjunction with 'Margolite™ 209', in the most arresting colour schemes of the time.

Theatre Red™ (1970s)
A sophisticated burgundy shade from the late 1970s which saw continued popularity into the next decade alongside 'Deep Space Blue™ 207'.
Trumpet™ (1970s)
An accent shade from the 1970s, derived from the development of intensely-coloured plastics.

Aquamarine - Deep™ (1970s)
Soft and muted, 'Deep™ 198' is a shade that was used with pale and mid browns, both for contrasting walls and in furniture and accessories.
Phthalo Green™ (1970s)
Taking its name from the dye pigment, this 'electric green' was extolled by the interior designer David Milnor in the March 1971 edition of Ideal Home.

Brighton™ (1960s)
An extremely versatile, very clear blue-green shade. Its obvious seaside connotation was embraced by home decorators across the land to create fresh, calm, spacious interiors.
Tivoli™ (1970s)
A successful foil to darker true blues.

Deep Space Blue™ (1970s)
This shade achieved its greatest prominence some time after its introduction, becoming a mainstay in Laura Ashley's cottage style, and also featured in Terence Conran's 'New House Book' of the 1980s.
Hicks' Blue™ (1960s)
David Hicks, one of the most important interior designers of the 60s and 70s, used this blue in the restaurant at the top of the London Telecom Tower in 1962.

Marigold™ (1970s)
Another of the new 'spice' colours introduced to the Kingdom in the 1970s, this bright paint colour was hugely popular in the hallmark orange and brown colour schemes.
Dorchester Pink™ (1960s)
A 1960s article on an interior in the Dorchester Hotel describes the use of this colour: 'Lilac provides an unusually restful setting for this bedroom. The room is given a gay note by the barlequin effect of the bed drapes and valance...'

Obsidian Green™ (1970s)
A classic off-black colour, this has since been a popular colour for front doors and exterior railings, but in the 1970s it provided a dramatic backdrop to natural wood furnishings and bookshelves.
Mirror™
A pared-down green with an unquestionable calming quality.

Pink Slip™
Based on red oxide, the name is a nod to both the petticoat colour and warm clay.
Basalt®
For a distinctive front door, or an intense blue for interior walls, panelling or cabinetry, look no further than this timeless blue-black.

Loft White™
Almost pure white — use this in place of brilliant white which can be unsympathetic to the eye.
Scree™
A shade with humble provenance, the use of this grey was widespread in the 19th century as a cheap mix of leftover paint colours — an early example of paint recycling!

Lamp Black™
A softer, off black colour than the true 'Jack Black™ 119', this version is more versatile and is a little easier on the eye in a total colour scheme.
Wood Ash™
A toke grey, just off-white and an ideal ceiling and wall colour in warm rooms.

Serpentine™
Found in fractured rock, this natural grey could itself be hewn from stone.
Flint™
A sophisticated warm white, Flint will combine with many colours as it is purely mineral based — beautiful in large kitchens and living spaces, regardless of their lighting.

Delicate Blue™
Offering just a hint of colour, this linen-blue shade will intensify considerably when used with a brighter white.
Pale Wedgwood™
A colour derived from the 18th-century blue 'Jasperware', popularised by the innovative industrialist Josiah Wedgwood of his 'Etruria' pottery in Staffordshire.

Shirring™
A pure white used as a neutraliser and formulated without optical brightener — a classic heritage white.
Joanna®
The palest of tipples, created for us by Joanna — a warm and easy white for many schemes.

Sunlight™
With its delicate, powder-like hue, Masquerade — alongside the diluted versions of it — offers an alluring, natural undertone that is as 'at-home' in the bedroom as in the ballroom.
Indian Yellow™
The traditional flour mill of Nether Alderley, at Alderley Edge in Cheshire, has been central to local agriculture for over 600 years. This profound mud red is found in the bare sandstone walls of the original mill, and can be seen in its full glory on the south-west face.

Traveline™ (1950s)
Now cared for by The National Trust, Basilston Park came into the philanthropic hands of Lord and Lady Ilfrin in the 1950s. Bringing a passion for renaissance interiors, this warm neutral was used on the walls of the Staircase Hall to make it feel more like a sitting room than a cold corridor.
Etruria™
A classic colour inspired by the work of renowned potter Josiah Wedgwood who named his Staffordshire ceramic factory 'Etruria' in 1769. The title was a tribute to his passion for the forms, colours and decoration of ancient Etruscan and Greek pottery, which he expertly recreated and brought to English high society in the late 18th century.

Silent White - Mid™
A deeper colour scale of 'Silent White™ 329', formulated in the quest for the perfectly balanced, neutral-warm white for a calm interior.
Masquerade™
With its delicate, powder-like hue, Masquerade — alongside the diluted versions of it — offers an alluring, natural undertone that is as 'at-home' in the bedroom as in the ballroom.
Small™
The origins of small as a pigment — the encapsulation of cobalt into glass — dates from as far back as 200BC. This technique resurfaced and rose to the height of popularity in the 18th century.

Mazarine™
A truly neutral blue, not too green or violet, this stunning centrepiece shade takes its name from the tips of the wings of the Mazarine Blue butterfly.
Royal Navy™
A sumptuous blend of Royal Blue and Navy Blue, this is a charismatic alternative to dark grey or black in a neutral colour scheme.
Air Force Blue™
Historically, Air Force Blue is in fact a general term for a multitude of shades, mixed by individual squadrons. This version is deeper and richer than some, even more so when used on all the walls of a room.

Blush™
This muted, rosy tone can stand alone or combine well with deeper shades to create a strong statement without being too overbearing.
Green Stone - Light™
A paler colour scale of the earth colour 'Green Stone™ 270', popular in architectural decoration the waver and used in ancient Roman frescoes and Russian iconography.

Conifer™
A delicate, clean shade with celebratory charm and a romantic ambience.
Hellebore™
A dusky pink, providing a balance of prominence and sophistication making it suitable for any room. Contains a muted violet note.

Grey Stone™
Don't be fooled by the name, this shade is undoubtedly blue. Celestial in spirit yet completely down-to-earth.
Córdoba™
This distinctive, aged, wooden aubergine tone is sumptuous on walls and dramatic on furniture and trim.

Pale Lupin™
Soft and muted, 'Lupin™ 198' is a shade that was used with pale and mid browns, both for contrasting walls and in furniture and accessories.
Aquamarine - Mid™
A paler colour scale of the popular green-blue 'Aquamarine™ 138'.

Boringdon Green™ (Georgian)
From walls of the Dining Room of Saltram House (a Jacobean mansion once declared 'the most impressive country house in Devon') this green was, in all likelihood, chosen to match a pair of urns Robert Adam designed himself to display in this room.
Windmill Lane™ (Georgian)
This muted green, can still be seen on the walls of the main stairs and north passage at Osterley Park in West London. A classic Robert Adam shade that perfectly characterises his exquisite taste and understanding of colour.

Hopper™ (Edwardian)
This bold green is seen on the exterior woodwork at the home of the equally vibrant playwright George Bernard Shaw and was 'admitted for the way it matches the colour of the leaves in the garden when the sun shines through them'.
Puck™
Shakespeare famously used this name for the character also known as

Colours of England

In collaboration with the National Trust, this card is the result of Little Greene's ongoing decorative research programme and presents an eclectic mix of the most timeless and best-loved Little Greene colours.

The collection includes many significant shades from all over the British Isles that, over the last 300 years, have contributed to the internationally renowned style of 'English Interior Design'.

These authentic, historic colours are identified by small, red icons that cite the period in which they were first popularised, and are presented alongside a palette of contemporary shades with which they are commonly, and affectionally, used today.

In high-quality finishes for traditional and modern homes, however grand or modest, Little Greene colours bring character and profound depth of colour to almost any surface – inside and out.

FINE PAINTS & PAPERS
IN ASSOCIATION WITH



Period Key

G

Georgian

R

Regency

V

Victorian

E

Edwardian

30

1930s

50

1950s

60

1960s

70

1970s

Authentic National Trust colour.

Loft White™ 222.	Flint™ 236.	First Light™ 49.	Whitening™ 41.	Julie's Dream™ 26.	Gauze® 106.	Acorn™ 87.	Mirror™ 219.	Light Gold™ 53.	Yellow-Pink™ 46.	Mister David™ 47.	Delicate Blue™ 248.	Pale Wedgwood™ 249.	Dorchester Pink® 213.	Atomic Red™ 190.	Córdoba™ 277.
Shirting® 129.	Slaked Lime™ 105.	White Lead™ 74.	China Clay™ 1.	Stone-Pale-Warm™ 34.	Pearl Colour™ 100.	Green Stone - Light™ 269.	Hidey Hole™ 307.	Sunlight™ 135.	Giallo™ 337.	Carys™ 148.	Brighton™ 203.	James™ 108.	Chemise™ 139.	Orange Aurora™ 21.	Invisible Green™ 56.
Wood Ash™ 229.	Linen Wash™ 33.	Stock® 37.	Hollyhock™ 25.	Beauvais Lilac™ 29.	Salix® 99.	Tracery II™ 78.	Aquamarine - Mid™ 284.	Apple™ 137.	Indian Yellow™ 335.	Trumpet™ 196.	Sky Blue™ 103.	Grey Stone™ 276.	Pink Slip® 220.	Marigold™ 209.	Obsidian Green™ 216.
French Grey™ 113.	Joanna® 130.	Silent White - Mid™ 330.	Hammock™ 38.	Masquerade™ 334.	Bone China Blue™ 107.	Normandy Grey™ 79.	Aquamarine™ 138.	Kitchen Green® 85.	Pale Lime™ 70.	Phthalo Green™ 199.	Tivoli® 206.	Pale Lupin™ 278.	Confetti™ 274.	Heal™ 24.	Royal Navy™ 257.
Serpentine™ 233.	Portland Stone™ 77.	Travertine™ 319.	Clay™ 39.	Light Peachblossom™ 3.	Celestial Blue™ 101.	Boringdon Green™ 295.	Aquamarine - Deep™ 198.	Pea Green™ 91.	Boxington® 84.	Green Verditer™ 92.	Blue Verditer™ 104.	Mambo™ 112.	Hellebore™ 275.	Tuscan Red™ 140.	Dock Blue™ 252.
Lead Colour™ 117.	Rolling Fog® 143.	Bath Stone® 64.	Mushroom™ 142.	Blush™ 267.	Etruria™ 326.	Windmill Lane™ 296.	Tea with Florence™ 310.	Garden® 86.	Citrine™ 71.	Canton™ 94.	Air Force Blue™ 260.	Wood™ 251.	Carmine™ 189.	Bronze Red® 15.	Basalt® 221.
Mid Lead Colour™ 114.	Silk® 40.	Bassoon™ 336.	Roman Plaster™ 31.	Ashes of Roses™ 6.	Juniper Ash® 115.	Sage Green™ 80.	Goblin™ 311.	Hopper™ 297.	Jewel Beetle™ 303.	Marine Blue™ 95.	Mazarine™ 256.	Smalt™ 255.	Leather™ 191.	Baked Cherry® 14.	Lamp Black™ 228.
Scree™ 227.	Light Bronze Green™ 123.	Middle Buff™ 122.	Nether Red™ 315.	Adventurer™ 7.	Hicks' Blue® 208.	Livid™ 263.	Harley Green™ 312.	Puck™ 298.	Olive Colour™ 72.	Mid Azure Green™ 96.	Deep Space Blue™ 207.	Thai Sapphire™ 116.	Mischief™ 13.	Theatre Red™ 192.	Jack Black™ 119.

Finishes



Absolute Matt Emulsion



Intelligent Matt Emulsion



Intelligent Eggshell | Intelligent Exterior Eggshell
Interior Oil Eggshell | Tom's Oil Eggshell



Intelligent Satinwood



Intelligent Glass | Traditional Oil Gloss



Intelligent Floor Paint



Intelligent Masonry Paint