

Life in Colour

Inspiration, Ideas and Techniques
from the Professionals at A & A Painting



Page 2



News and Views:

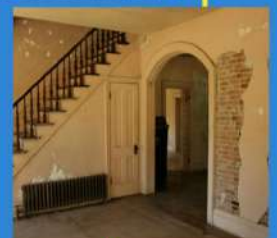
As A & A Painting launches Life in Colour, and relaunches its newsletter, we take time to tell you what we've been doing lately.

Page 3



Time to Repaint:

The cost to repair damage to your home can add up quickly. We talk about the best season for exterior repaints, and provide a checklist for deciding when it's really time ... really!



Page 4 - 5



Dreaming in Colour:

Industry colour trend specialist, Pantone declared Viva Magenta (left) to be the colour of 2023, but paint companies aren't jumping on their bright pink bandwagon. Here's what they propose instead.



Page 6 - 7

Colour Schemes:

Colour has the power to affect you mentally, emotionally and physically. A & A Painting thinks some well-researched guidelines might work better than a mood-ring for learning how.

The **A & A Painting** Professionals welcome you to our Spring edition of **Life in Colour**, the newsletter that keeps us in touch with you, our community.

2023 is off to a busy start. So far, A & A is participating in 2 major construction projects:

Apartment-style condos are presently for sale at **514 Victoria**, the new multi-use residential and commercial storefront complex in Nelson.



News and Views

Rossland Yards, the new City Hall and Affordable Housing Residential Complex is an exciting, much-needed addition to this mountain community. A & A is thrilled to be involved in a project that adds so much intrinsic value and infrastructure to the area.



Of course, the backbone of our business comes from residential re-paints and refurbishments throughout the West Kootenays, like the heritage home in Fairview we painted for Anne (below.)

Life in Colour is just one way we at A & A Painting can continue to express our ongoing gratitude to you.

With Life in Colour, A & A continues our tradition of offering suggestions for home maintenance, décor and colour in hopes that you will be inspired to keep it fresh. We invite you, in turn, to let us know what inspires you. Please feel free to send us your feedback, suggestions and ideas at office@aapainting.ca. Enjoy the spring!





Time to paint

Canada is a great place to live, but the season for exterior painting is short. Temperature is a big factor since the surface has to be warm enough, or paint won't adhere properly. Once the thermometer climbs **above 10 - 15 C** outside, it's usually okay. Today's polymer emulsions are quick-drying, so as long as the paint has a chance to cure for a couple of hours after application, the thermometer can plunge at night.

The West Kootenay microclimate is a temperate rainforest, which means water—

lots and lots of rain and dew. Most primer, paint and stain coatings harden from the evaporation of water molecules. There is no point in applying paint if it's just going to wash right off, so rain is the main reason for rescheduling exterior paint jobs. Oil-base products harden by a different process, but cannot be applied to wet surfaces, so oil paints and stains can take cool weather, but not rain. Unfortunately, cold usually goes hand-in-hand with wet here.

On a good year, the exterior painting season may begin as early as April and usually runs until the end of October.

A Checklist for Knowing When to Call the Professionals at A & A Painting:

- Cracked, peeling, and blistered paint
- Moisture stains, rust and mold, water damage
- Faded, weathered, dated and discoloured
- Smoke, insect, bird, animal or plant damage
- Gaps, cracks and splits in stucco or wood, damaged or split caulking

- Dry rot, moss and lichen
- There are so many fresh, new colours to enjoy!

Exposure to the elements is hard on the exterior of a house, and once mold, rot and insects get in, the expense of repairing damage can sky-rocket. A good painter knows exactly how to recognize signs of damage and will always let you know when it's time to call in other experts. After the main problems are fixed, they will make your home look as good as new.

Dreaming in Colour

2023 Colour Trends

PANTONE®

18-1750 TCX
Viva Magenta

Pantone, the company which standardizes colour matching for designers, manufacturers and media all around the world, chose **Viva Magenta** as their Colour of the Year for 2023, and the resounding reply from paint manufacturers was ... crickets.

Pantone's selections are based on popular trends, which means the hue will arrive in dyes, glazes and mass-made products like fabrics, ceramics, make up and furniture. But it seems as though this passionate pink is too much for the average homeowner. Colourists have responded by mixing up desaturated reds instead. but if you want to be on trend, consider using magenta as an accent.



Cloverdale describes its Colour of the Year for 2023, **Prosperity 0107**, as "a deep and rich shaded pink", and the sample indicates that a lot of gray has been added to the mix. It is really hard to nail down. Is it grayish violet? Bruised brown? Close to what Pantone describes as Rose Taupe, it is pinker and more intense. Because it registers at about a 7 on the Denman Ross value scale, it absorbs a lot of light, so it works well for spaces which accentuate intimacy and relaxation. A warm, mustard yellow lights it up and it would provide a nice setting for Chinese brush-and-ink florals.

Prosperity 0107

Raspberry Blush 2008-30 is the 2023 Colour of the Year that **Benjamin Moore** calls "charismatic ... unapologetic ...bold ... vivacious", which makes us wonder where the blushing comes in. This red-orange veers closer to coral than berry, and has just enough terracotta in its matrix to tone down the intensity. Bright reds need skill to keep from turning ferocious, but with enough neutral and analogous partners, this could be a cheerful and energizing showstopper. Please note that Living Coral was Pantone's Colour for ... 2019.





In a complete complementary contrast to the reds which dominate most 2023 colours, **Glidden** chose a muted teal as its colour of the year. **Vining Ivy** PPG1148-6 (below) is a sedate alternative to the fires lit by other trend-setters, but it does quietly defer to the Canadian wilds with its cold forest vibe, and how it pairs so perfectly with russets, ochres, burnt siennas and umbers. Keep the metal touches warm with gold, antique brass or copper accents.



Behr's choice for this year, **Blank Canvas** DC 003 (above), couldn't get more neutral. This off-white with a spit of beige is so unflavoured by spice, so unperturbed by sass, so empty and untouched, it almost provokes artists to unleash their inner Banksy. You might think Pantone had declared war on Behr for going this bland.



Redend Point SW9081, an earthy taupe with just a hint of clay, is **Sherwin Williams' Colour of the Year for 2023**. It permitted itself to be touched by the faintest smidgen of red, but flinched before fully divesting itself of the beige. The end result is a winter nude with just a little tan left over from that snow-bird holiday in Mazatlan. Paired with russets, ochres, charcoal greys and hunter or teal greens, it feels like another celebration of cabin-core aesthetics.



On the Colour Spectrum

with A & A Painting

The selection of paint colours for living spaces is an important decision because colour affects us physically, emotionally and mentally.

The science behind colour is well-tested and documented over many years ... decades ... centuries.

So why does Colour Theory still have such a 1970s Psychedelic Mood Ring vibe?



In 1762, when Sir Isaac Newton refracted a beam of light through a prism into the colour spectrum, he started a new and colossal field of study. Colours affect us in many ways, from physiological responses which light up our brains on an MRI, to subjective influences, personal experiences and other factors which run the gamut of cultural, commercial, racial ... so many other states and conditions.

Colours can quicken or help subdue a person's breathing and pulse, generate feelings of warmth or coolness, and even prompt emotional responses like sadness, irritability or elation. It depends on photosensitivity—our sense of sight and the way our brains respond to our optic nerves, but some results are about the same for anyone whose sense of sight functions properly. These reactions include the **value**, **contrast** and **saturation** levels of colour. The sensation of **temperature** is also fairly standard, where blue, green and purple evoke feelings of coolness, and red, orange or yellow warmth. Another simulation is **spatial alignment**, which is when certain colours seem to move forward or recede. These are what we mean by physiological reactions.

These reactions have nothing to do with our family, gender or race, the schools or ceremonies we attended, our favourite sports teams, or what we believe. If our sight or colour reception isn't impaired, or if we align as *neuro typical*, they are a standard response to colour, the way our brains interpret signals from our optic nerves.

Not to say other factors don't matter—far from it! Colour choices based on mental or emotional states, cultural norms, or personal tastes and experiences often have *more* impact on our contentment or discomfort within living spaces, but they aren't universal. In North America, for example, it's poor taste to wear white to a wedding unless you're the bride, whereas in China or India, white is traditionally worn for mourning; brides wear red. Different cultures have different conditioning for colour, and the same goes for other influences, whether classic or whimsical ... or, going back to mood rings, a little silly.

The subject of colour has intrigued physicists, neuroscientists, doctors, engineers, artists, psychologists, filmmakers and many other technicians, trades and scholars for centuries. The study of colour for the design and painting of living environments is, in itself, a massive commercial and cultural endeavour.

If choosing colours for your home leaves you feeling anxious and out in the weeds, you are not alone. The professionals at A & A Painting can help.

Illustration: warm, bright and stimulating, or dark, cool and calming, the value and temperature of a colour can determine how a room affects your mood. Upper bedroom painted in Glidden's Spicy Mustard PPG1108-5, lower in Benjamin Moore's North Sea Green 2053 -30.





Illustration: The Denman Ross Value Scale

Value is the degree of lightness or darkness in a colour. Light colours reflect light; dark colours absorb it.

Artists still mainly use the Denman Scale to measure the value of paints. This visual reference was developed by the American painter, collector and colour theorist Denman Waldo Ross back in 1907. It provides the visual reference for a descending or ascending sequence of grays from 1 - 10. Commercial white paint hovers closer to 2 and commercial black settles at around 8. Grey scales have become a whole lot more sophisticated since the early 20th century, but the Denman scale is simple, straightforward and easy enough for most people to use. The main thing to understand is there is a lot of variation beyond the scale; so it's a guideline, not a ruler.

When it comes to paint choices, value determines how bright or dim a surface appears.

A dark, matte surface can hide a lot of flaws, like stubborn wauws in drywall that can't be sanded out, but darkness also has psychological effects. Light absorption can affect circadian cycles (seasonal sleep patterns.) Darkness slows down breathing and heart rates, calms the mind and emotions, and induces a state of receptivity or drowsiness. It's soothing, especially for those on the autism spectrum, but there can be negative effects as well, especially if a person is prone to depression or feelings of loneliness and grievance.

A bright, glossy area reflects light and helps illuminate the room and shows all the flaws. At the subconscious level, brightness energizes and invigorates the body, and stimulates the mind, imagination and emotions. It raises the sense of alertness and readiness for action. Too much of it can wash out colours, however, and leave you feeling jittery, irritable, wary and anxious.

If either darkness or light are too extreme, they may strain and even injure your eyes, or cause headaches. Balance is key. It also helps to consider the purpose of the space, focusing on brightness for social or work-related spaces like kitchens or studios, and darkness for relaxing spaces like media rooms or bedrooms.

Saturation is the intensity of colour. The more saturated a colour, the closer it resonates with the original light vibration wavelength. This may sound like New Age philosophy, but it's pure physics on the subatomic level, which has very practical implications when it comes to design. A pure colour has a high degree of saturation, which can be reduced by adding white to **tint** it, or black or grey to create a **shade**, or by mixing in a contrasting colour, either analogous or complementary, which will **neutralize** the original hue and turn it gray or brown.

Highly saturated colours are considered bright and stimulating to the sense of sight and can have the same effect on our bodies, mind and emotions, so they work well in places where you want a lively, energetic environment, like the kid's play room. Desaturated colours create environments that feel muted and relaxing, so they are good in places where you want to feel most at ease.

Temperature is the sensation of warmth or coolness in relation to a colour palette. Although certain colours are considered warm (red, orange, yellow) and others cool (green, blue, purple), this may change when they are placed next to each other. A lemon yellow tint "feels" cool next to saturated violet, for example (it's also a complementary contrast.) It's always relative, which is why colour swatches are important so you can judge for yourself.

Also, if your home is prone to feeling hot in the summer and cold in the winter, it helps to paint north- and east-facing rooms with warm colours, and south and west-facing rooms in cooler tones.

Spatial alignment is the sensation of colours moving forward or backward in relationship to each other. Light colours seem to jump forward and dark ones recede. Similarly, saturated colours seem to occupy the foreground while desaturated colours recede. Where this comes into practical effect is when you want to create the illusion of more space in small or cramped rooms, and smaller spaces in areas that feel cavernous.

Contrast is the degree of opposition or harmony in the wavelength of colours. Some colours blend and work well together, while others fight for dominance, and others, yet, appear to cancel each other out completely.

Colours which work well together are called **analogous** or harmonious. They align next or near to each other on a colour wheel:

Red-Orange-Yellow
Violet-Red-Orange
Purple-Violet-Red
Blue-Purple-Violet
Green-Blue-Purple
Yellow-Green-Blue
Orange-Yellow-Green

Illustration: This combination of pinks (red), corals (red orange), apricots (orange) and lavenders (violet) shows how analogous colours harmonize with each other. The pop of robin's egg blue (blue-green tint) adds enough analogous and complementary contrast to keep things interesting without jarring the eyes.

Analogous Colours are not to be confused with the optical phenomenon of **Analogous Contrast**, where colours neutralize each other. When placed side-by-side, our vision seems to cover analogous contrasting colours with a gray block.

Red next to blue-green and yellow-green
Blue next to red-orange and yellow-orange
Yellow next to blue-violet and red-violet
Purple next to yellow-green and yellow-orange
Green next to red-orange and red-violet
Orange next to blue-violet and blue-green.

Too much analogous contrast can make a room look dull.

Colours which oppose each other on the colour wheel are called **Complementary Contrasts**. They stimulate the optic nerve so much that the boundaries between those colours appear to flicker and distort the physical space around them. Stable, solid objects appear to move.

If complementary contrasts are not neutralized by adding other colours, they can overstimulate and distress photosensitive people. The optical flickering has been known to set off migraines and even epileptic seizures. A little complementary contrast makes for a very dynamic surface, however, and energizes a room's décor in the same way as a little conflict makes a story more exciting.

blue/orange
yellow/purple
red/green
black/white

Although they are not technically considered colours, black and white also provide a complementary contrast to each other because they have the same physiological effect on our eyes. They appear to tremble and waver.

Illustration: the complementary contrast of black and white can look very stark. Here, it is tempered because of the play of light and shadow from the window, which introduce the neutralizing element of gray. Magenta flowers are set off like jewels against this background.

