



COLOURS

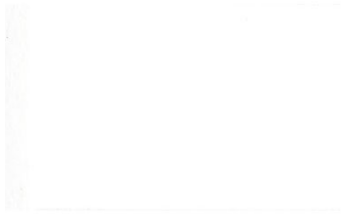
FARROW & BALL®



ALL WHITE™ 2005



WHITE TIE® 2002



WIMBORNE
WHITE™ 239



NEW WHITE™ 59



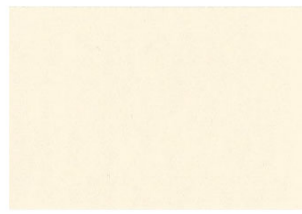
POINTING® 2003



HOUSE WHITE® 2012



JAMES WHITE® 2010



MATCHSTICK® 2013



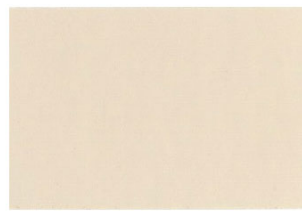
CLUNCH® 2009



STRING® 8



GREAT WHITE® 2006



SAVAGE
GROUND® 213



SLIPPER SATIN® 2004



DIMITY® 2008



LIME WHITE™ 1



JOA'S WHITE® 226



OFF-WHITE™ 3



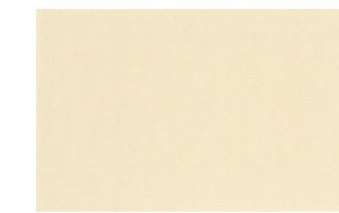
ARCHIVE® 227



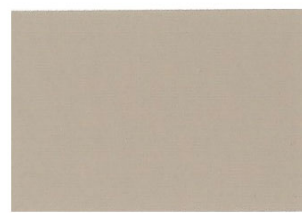
CORD® 16



OXFORD STONE™ 264



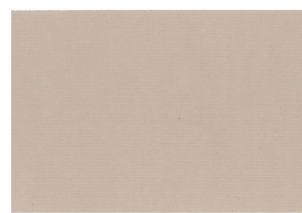
CREAM™ 44



LONDON STONE™ 6



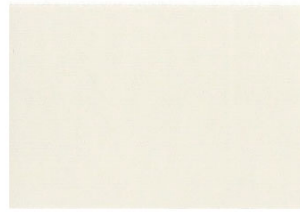
CAT'S PAW® 240



SMOKED TROUT® 60



STRONG WHITE® 2001



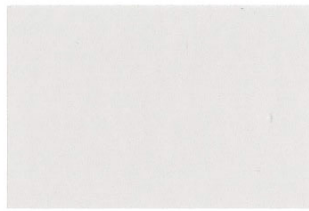
SHADED WHITE™ 201



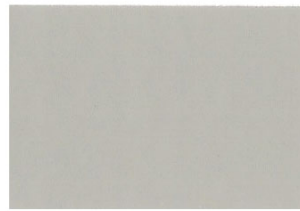
BLACKENED® 2011



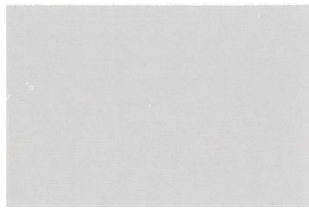
MIZZLE® 266



CORNFORTH WHITE® 228



HARDWICK WHITE® 5



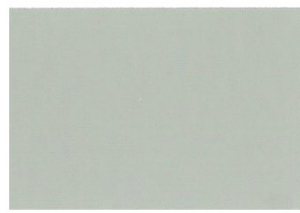
PAVILION GRAY™ 242



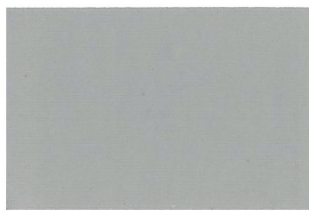
FRENCH GRAY™ 18



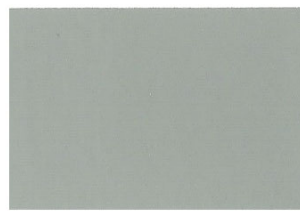
LAMP ROOM GRAY® 88



BLUE GRAY™ 91



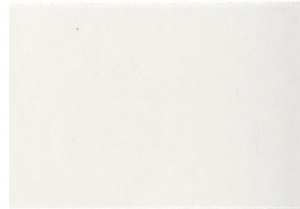
MANOR HOUSE GRAY® 265



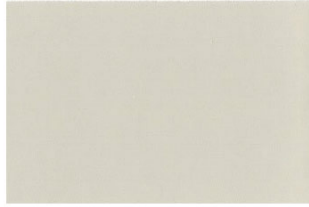
PIGEON® 25



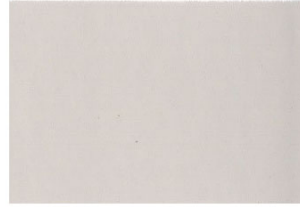
STONY GROUND® 211



SKIMMING
STONE® 241



BONE® 15



ELEPHANT'S
BREATH® 229



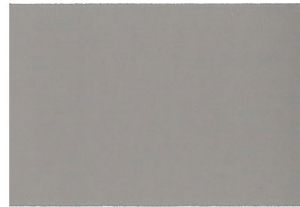
FAWN™ 10



DOVE TALE™ 267



OLD WHITE™ 4



CHARLESTON
GRAY® 243



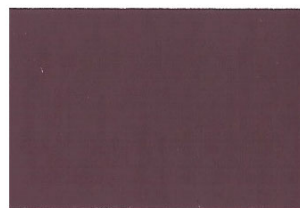
LIGHT GRAY™ 17



LONDON CLAY™ 244



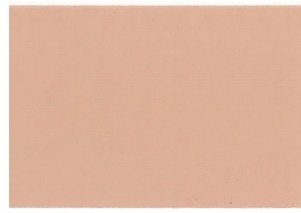
MOUSE'S
BACK® 40



BRINJAL® 222



MIDDLETON PINK® 245



FOWLER PINK® 39



CALAMINE® 230



RED EARTH™ 64



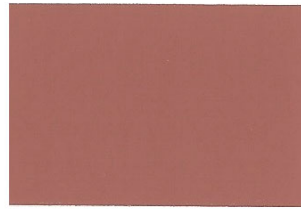
CINDER ROSE™ 246



PORPHYRY PINK® 49



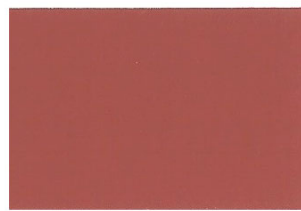
PINK GROUND® 202



BOOK ROOM RED® 50



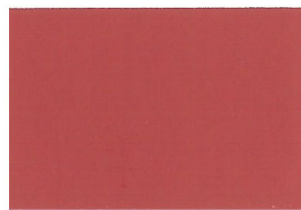
SETTING PLASTER® 231



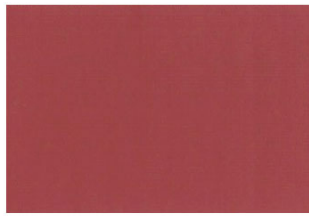
TERRE D'EGYPTE™ 247



DEAD SALMON® 28



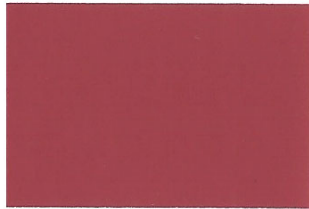
BLAZER® 212



INCARNADINE® 248



TALLOW® 203



RECTORY RED® 217



RINGWOLD
GROUND® 208



RADICCHIO® 96



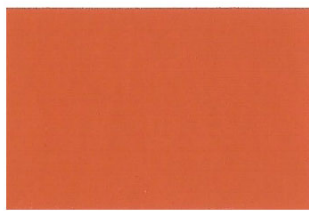
FARROW'S
CREAM® 67



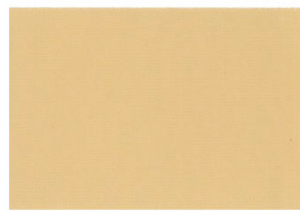
EATING ROOM
RED® 43



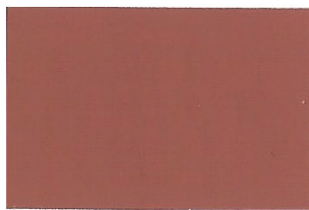
DORSET CREAM® 68



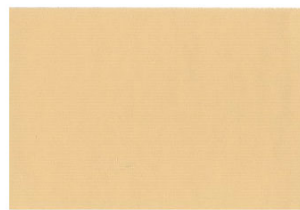
CHARLOTTE'S
LOCKS™ 268



SADBURY
YELLOW® 51



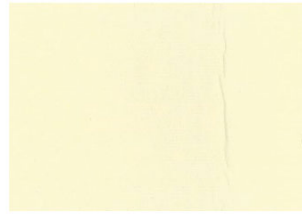
PICTURE
GALLERY RED® 42



PRINT ROOM
YELLOW® 69



LANCASTER YELLOW® 249



PALE HOUND® 71



DAYROOM YELLOW® 233



HOUND LEMON® 2



CITRON™ 74



HAY™ 37



YELLOW GROUND™ 218



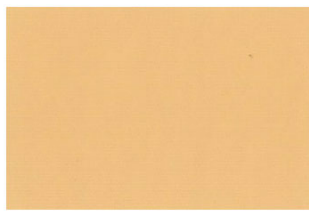
CIARA YELLOW® 73



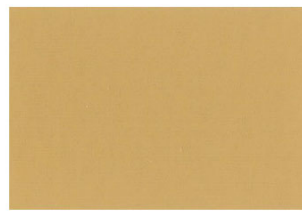
BABOUCHE® 223



STRAW™ 52



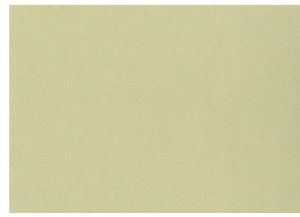
ORANGERY™ 70



INDIA YELLOW™ 66



TUNSGATE GREEN® 250



CHURLISH GREEN™



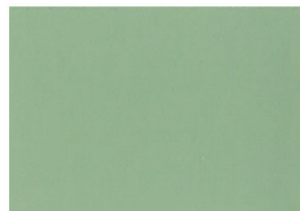
GREEN GROUND™ 206



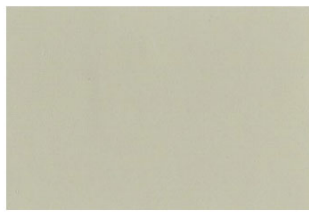
SAXON GREEN® 80



COOKING APPLE GREEN® 32



FOLLY GREEN® 76



BALL GREEN® 75



BREAKFAST ROOM GREEN® 81



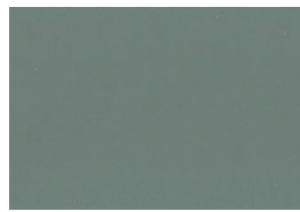
STONE WHITE™ 11



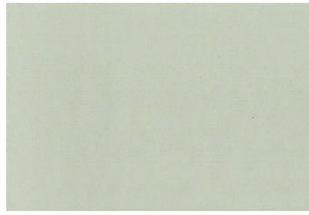
CALKE GREEN® 34



OLIVE™ 13



GREEN SMOKE® 47



VERT DE TERRE® 234



PAVILION BLUE™ 252



LICHEN™ 19



PALE POWDER™ 204



CHAPPELL GREEN® 83



TERESA'S GREEN® 236



CASTLE GRAY® 92



GREEN BLUE™ 84



CARD ROOM GREEN® 79



LIGHT BLUE™ 22

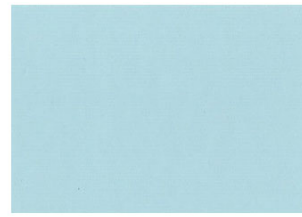


ARSENIC® 214



OVAL ROOM BLUE® 85

CABBAGE WHITE® 269



BLUE GROUND® 210



BORROWED LIGHT® 235



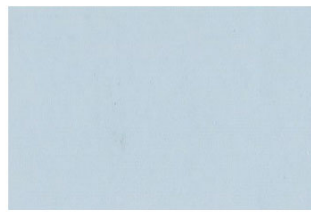
DIX BLUE® 82



SKYLIGHT™ 205



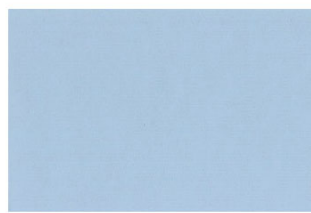
STONE BLUE® 86



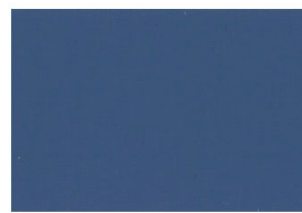
PARMA GRAY® 27



PITCH BLUE® 220



LULWORTH BLUE® 89



DRAWING ROOM BLUE® 253



COOK'S BLUE® 237



HAGUE BLUE® 30



CALLUNA™ 270



MAHOGANY™ 36



BRASSICA™ 271



TANNER'S BROWN® 255



PELT® 254



STUDIO GREEN® 93



PLUMMETT® 272



BLACK BLUE™ 95



DOWN PIPE® 26



OFF-BLACK™ 57



RAILINGS™ 31



PITCH BLACK™ 256

FARROW & BALL COLOURS

You may want to ponder over our 132 highly pigmented paints. We strive to make your decision a quandary by making every paint, perfection. While our methods remain traditional, Incarnadine® can inject drama to a modern city loft, as easily as simmering contentedly in a cottage kitchen.

When you have made your choice, buy a sample pot of Estate® Emulsion so you can try it out in your room at home. Paints change throughout the day with the light, so it's best to see their spectrum before making your final decision. Similarly you can dab paint onto paper or card for a better idea of its true hue. You don't want to find yourself landed with the predicament of disliking the fledgling coat of Pigeon®, because you actually prefer the rosier shade of Dove Tale™.

OUR 132 COLOURS

ALL WHITE™ NO.2005

Farrow & Ball's cleanest and whitest white - it will bring freshness to any colour. White & Light Tones undercoat.

ARCHIVE® NO.227

Darker and warmer than Joa's White®, this colour would normally be seen as a buff and not an off-white unless used with strong dark colours. Mid Tones undercoat.

ARSENIC® NO.214

A green verdigris wallpaper ground colour first used on our Napoleonic Bee wallpaper. Mid Tones undercoat.

BABOUCHE® NO.223

The brightness of this yellow will intensify on large areas. White & Light Tones undercoat.

BALL GREEN® NO.75

An old fashioned distemper colour from the Farrow & Ball archives. Mid Tones undercoat.

BLACK BLUE™ NO.95

This colour is definitely blue when painted in large areas. It is a blue version of Studio Green®. Dark Tones undercoat.

BLACKENED® NO.2011

Historically made with the addition of 'lamp black', a pigment made by collecting the residue from burnt lamp oil. White & Light Tones undercoat.

BLAZER® NO.212

A bright vermillion red similar to the colour of the sports blazer worn at St. John's College, Cambridge. Red & Warm Tones undercoat.

BLUE GRAY™ NO.91

A bluer version of French Gray™. This colour will appear bluer in well lit rooms. Mid Tones undercoat.

BLUE GROUND® NO.210

A blue wallpaper ground first used in our Damask collection. Dark Tones undercoat.

BONE® NO.15

As woodwork for strong colours or to simulate stone when combined with Lime White™. Mid Tones undercoat.

BOOK ROOM RED® NO.50

To do the work of Picture Gallery Red® or Eating Room Red® but in smaller rooms. Red & Warm Tones undercoat.

BORROWED LIGHT®
NO.235

A perfect bedroom light blue wall colour, though it can also be used as a complement to darker colours. White & Light Tones undercoat.

BRASSICA™
NO.271

An aged darker version of Calluna™. This colour comes alive when combined with Calluna™ or Pelt®. Dark Tones undercoat.

BREAKFAST ROOM GREEN® NO.81

This colour is lively both by day and candlelight. Mid Tones undercoat.

BRINJAL®
NO.222

This deep aubergine colour originated as a 19th century estate colour. Red & Warm Tones undercoat.

CABBAGE WHITE®
NO.269

A delightful clean colour that takes its name from the distinctive wings of the Cabbage White butterfly. Slightly lighter and warmer than Borrowed Light®. White & Light Tones undercoat.

CALAMINE®
NO.230

Colours like this one appeared regularly in country house anterooms and boudoirs from the 1870s on into Edwardian times. White & Light Tones undercoat.

CALKE GREEN®
NO.34

This is a colour based directly on a cleaned version of the breakfast room at Calke Abbey. Dark Tones undercoat.

CALLUNA™
NO.270

A much requested pretty heather colour. Warm but with an element of sophistication due to the addition of black. White & Light Tones undercoat.

CARD ROOM GREEN®
NO.79

For those who think this colour too drab, try with Fawn™. Dark Tones undercoat.

CASTLE GRAY®
NO.92

First used on the exterior woodwork of a stone castle. A good period green for exterior use. Dark Tones undercoat.

CAT'S PAW®
NO.240

Stronger in colour than its counterparts String® and Cord®, this is a good yellow-based neutral. Try alongside darker reds and warm blues. Mid Tones undercoat.

CHAPPELL GREEN®
NO.83

This colour will at times read green, at other times blue, depending on which colours are put with it. Mid Tones undercoat.

CHARLESTON GRAY®
NO.243

The Bloomsbury Group used this colour extensively, both in interior decoration and on canvas. Dark Tones undercoat.

CHARLOTTE'S LOCKS™
NO.268

Highly dramatic and extremely fashionable especially when combined with Railings™. Widely used as an accent in the minimalist decoration of the 1950s. Red & Warm Tones undercoat.

CHURLISH GREEN™
NO.251

This yellow-green colour has been used decoratively for centuries, both on its own and as a ground beneath patterned wallpapers. Good contrast to Tanner's Brown®. Dark Tones undercoat.

CIARA YELLOW®
NO.73

A typical bright Irish yellow as ordered for a project in County Cork. White & Light Tones undercoat.

CINDER ROSE™
NO.246

Contains no more than a hint of the yellow pigment found in many common pinks. Mid Tones undercoat.

CITRON™
NO.74

A 19th century trade name for a strong fairly acid yellow. White & Light Tones undercoat.

CLUNCH®
NO.2009

As in the chalk stone building blocks used in East Anglia. A very versatile off-white. White & Light Tones undercoat.

COOKING APPLE GREEN® NO.32

An old fashioned green made from common earth pigments. Mid Tones undercoat.

COOK'S BLUE®
NO.237

A match to the Cook's Blue described in the Farrow & Ball book 'Paint and Colour in Decoration'. Dark Tones undercoat.

CORD®
NO.16

A lively warm colour to put with natural materials. Mid Tones undercoat.

CORNFORTH WHITE®
NO.228

In memory of John Cornforth, architectural historian and author of the landmark publication 'English Decoration in the 18th Century'. White & Light Tones undercoat.

CREAM™
NO.44

A classic colour based only on the addition of yellow ochre and in this case a little lamp black. Mid Tones undercoat.

DAYROOM YELLOW®
NO.233

Popular in the late 20th century, this sunny yellow has its origins in the England of the 1820s. A typical Soanian or Regency colour. White & Light Tones undercoat.

DEAD SALMON®
NO.28

The name comes from a painting bill for the library at Kedleston of 1805, though in fact analysis suggests that this colour was far less pink. Red & Warm Tones undercoat.

DIMITY®
NO.2008

Most used as a wall colour in its own right with All White™ or Pointing® on woodwork and ceilings. White & Light Tones undercoat.

DIX BLUE®
NO.82

A cleaner, less green version of Green Blue™. Mid Tones undercoat.

DORSET CREAM®
NO.68

A darker and more yellow version of Farrow's Cream®. Mid Tones undercoat.

DOVE TALE™
NO.267

Some see this colour as a grey while to others it appears to be warmer and more stony. Typical of the colours used by the Bright Young Things between the wars. Mid Tones undercoat.

DOWN PIPE®
NO.26

A colour which imitates lead on exterior ironwork and helps 'lose' plumbing against brickwork. Dark Tones undercoat.

DRAWING ROOM BLUE®
NO.253

A traditional 'salon' blue, this colour's clean hue is reminiscent of the pigment cobalt, used by artists and discerning decorators ever since its discovery in the 19th century. Dark Tones undercoat.

EATING ROOM RED®
NO.43

A deep red, popular around the middle of the 19th century and made possible with the discovery of new pigments. It is related to red damask colourings. Red & Warm Tones undercoat.

ELEPHANT'S BREATH®
NO.229

An interpretation of this famously named colour by John Fowler. Use as a colour in its own right, or as part of a 'stone' scheme. Mid Tones undercoat.

FARROW'S CREAM®
NO.67

Farrow & Ball's original cream. Mid Tones undercoat.

FAWN™
NO.10

An often used colour in 18th and 19th century decorating for both walls and woodwork. Mid Tones undercoat.

FOLLY GREEN®
NO.76

A late 18th century neo-classical green. A calming shade, to suit any room of the house. Dark Tones undercoat.

FOWLER PINK®
NO.39

A colour John Fowler often used for paints and wallpapers. Red & Warm Tones Undercoat.

FRENCH GRAY™
NO.18

As the name suggests, also much used in 19th century wallpapers. Mid Tones undercoat.

GREAT WHITE®
NO.2006

A bright white, but one which is neither 'yellow' nor 'cold'. White & Light Tones undercoat.

GREEN BLUE™
NO.84

This colour will at times read green, at other times blue, depending on which colours are put with it. Dark Tones undercoat.

GREEN GROUND™
NO.206

One of our wallpaper ground colours based on Cooking Apple Green®. White & Light Tones undercoat.

GREEN SMOKE®
NO.47

An uncertain green/blue/grey colour popular in the second half of the 19th century. Dark Tones undercoat.

HAGUE BLUE®
NO.30

A strong blue, reminiscent of Dutch external woodwork. Dark Tones undercoat.

HARDWICK WHITE®
NO.5

The colourway used to touch up old white limewash at Hardwick Hall. Probably not thought of as white except in large areas or with dark strong colours. Mid Tones undercoat.

HAY™
NO.37

A bright but not excessively 'hot' yellow. An early 19th century colour. Mid Tones undercoat.

HOUND LEMON®
NO.2

This John Fowler colour is best used in well lit spaces. Mid Tones undercoat.

HOUSE WHITE®
NO.2012

A light yellowed off-white. Mid Tones undercoat.

INCARNADINE®
NO.248

A rich crimson red, similar to the red gloss paint used by the late David Hicks at Baron's Court in the 1970s. Red & Warm Tones undercoat.

INDIA YELLOW™
NO.66

First available in England in the 18th century, this pigment was produced by reducing the bright yellow urine of cows fed on a special diet of mango leaves. Red & Warm Tones undercoat.

JAMES WHITE®
NO.2010

A soothing but fresh off-white with underlying green. White & Light Tones undercoat.

JOA'S WHITE®
NO.226

For devotees of Off-White™, this colour though just darker, has none of the coolness or perceived greenish nature of Off-White™. Mid Tones undercoat.

LAMP ROOM GRAY®
NO.88

A match to the original white which had dirtied down due to the trimming of lamp wicks. Mid Tones undercoat.

LANCASTER YELLOW®
NO.249

This pale yellow is inspired by the silk on the walls of the Yellow Room at Kelmars Hall, Nancy Lancaster's mid-20th century home in Northamptonshire. White & Light Tones undercoat.

LICHEN™
NO.19

Quieter and subtler than Olive™ for well lit rooms. Dark Tones undercoat.

LIGHT BLUE™
NO.22

If you wish for a slightly light blue room this, rather than the more obviously blue blues, is the one to try. Mid Tones undercoat.

LIGHT GRAY™
NO.17

A stone colour, particularly successful when combined with Shaded White™ or Mouse's Back®. Mid Tones undercoat.

LIME WHITE™
NO.1

The colour of untinted brightest white limewash or soft distemper. Mid Tones undercoat.

LONDON CLAY™
NO.244

A charming warm brown, which works well as a colour in its own right. Dark Tones undercoat.

LONDON STONE™
NO.6

John Sutcliffe's colour taken from a Nash house in Regent's Park. Mid Tones undercoat.

LULWORTH BLUE®
NO.89

A clean mid-tone Regency blue. Dark Tones undercoat.

MAHOGANY™
NO.36

A very useful colour used to imitate mahogany both internally and externally and in place of graining. Dark Tones undercoat.

MANOR HOUSE GRAY®
NO.265

A traditional 18th century colour. A definite grey which also sits happily in contemporary interiors. Dark Tones undercoat.

MATCHSTICK®
NO.2013

Mostly used as a warm wall colour with lighter, cooler woodwork and ceiling whites. White & Light Tones undercoat.

MIDDLETON PINK®
NO.245

A lighter, more delicate version of Pink Ground®. White & Light Tones undercoat.

MIZZLE®
NO.266

A soft blue grey reminiscent of a west country evening mist. The blue will become more intense when painted in a smaller room. Mid Tones undercoat.

MOUSE'S BACK®
NO.40

A quiet, neutral dark stone or drab colour. Dark Tones undercoat.

NEW WHITE™
NO.59

Lighter and warmer than the much used Off-White™. An ideal 'white' for use with some of the brighter colours. White & Light Tones undercoat.

OFF-BLACK™
NO.57

More flattering to adjacent paint colours than jet black. Dark Tones undercoat.

OFF-WHITE™
NO.3

Paler than Old White™ with which it could be used as a picking-out colour. White & Light Tones undercoat.

OLD WHITE™
NO.4

This colour will look white in almost any 'old' situation. Mid Tones undercoat.

OLIVE™
NO.13

As used in early 18th century panel rooms. A true earth green. Dark Tones undercoat.

ORANGERY™
NO.70

Typical 18th century terracotta colour much used in orangeries. Red & Warm Tones undercoat.

OVAL ROOM BLUE®
NO.85

A typical late 18th, early 19th century colour which appears time and again in historic schemes. Dark Tones undercoat.

OXFORD STONE™
NO.264

Darker and warmer than Archive® and Joa's White®. The perfect combination with London Stone™ for a warm interior. Mid Tones undercoat.

PALE HOUND®
NO.71

For the effect of Hound Lemon® when used in smaller rooms. Mid Tones undercoat.

PALE POWDER™
NO.204

A pale, less coloured version of Teresa's Green®. White & Light Tones undercoat.

PARMA GRAY®
NO.27

John Fowler's name and colour sample, though surely based on 1830s and 1840s schemes. Mid Tones undercoat.

PAVILION BLUE™
NO.252

For the effect of Pale Powder™ when used in smaller rooms. White & Light Tones undercoat.

PAVILION GRAY™
NO.242

A lighter, less blue version of Lamp Room Gray®, reminiscent of an elegant colour used in Sweden in the late 18th century under Gustav III. Mid Tones undercoat.

PELT®
NO.254

Darker and less red than Brinjal®, the perception of this colour will vary greatly depending on what other colours are used with it. Dark Tones undercoat.

**PICTURE GALLERY
RED®** NO.42

Based on the Picture Gallery at Attingham Park. Red & Warm Tones undercoat.

PIGEON®
NO.25

Based on late 18th and 19th century paint sections. Dark Tones undercoat.

PINK GROUND®
NO.202

The lightest red of our wallpaper ground colours. White & Light Tones undercoat.

PITCH BLACK™
NO.256

A truer, more intense black than Off-Black™. Dark Tones undercoat.

PITCH BLUE®
NO.220

A strong definite blue made warm by the addition of magenta. Dark Tones undercoat.

PLUMMETT®
NO.272

A lighter version of Down Pipe®, imitating lead. Appropriate for interior as well as exterior use as often seen in Gothic architecture. Dark Tones undercoat.

POINTING®
NO.2003

Named after the colour of lime pointing used in traditional brickwork. White & Light Tones undercoat.

PORPHYRY PINK®
NO.49

This colour was often used on walls as a foil to porphyry details such as columns during the Regency period. Red & Warm Tones undercoat.

PRINT ROOM YELLOW®
NO.69

Farrow & Ball mixed this colour for an early restoration of an 18th century print room. White & Light Tones undercoat.

RADICCHIO®
NO.96

A cleaner, less aged version of Eating Room Red®. This is a strong red tempered by magenta. Red & Warm Tones undercoat.

RAILINGS™
NO.31

A dark bronze colour, suitable for exterior ironwork in place of the usual black. Dark Tones undercoat.

RECTORY RED®
NO.217

Vermillion, as in Blazer®, was often made cheaper by the addition of red lead which blackens with age, changing the colour to Rectory Red®. Red & Warm Tones undercoat.

RED EARTH™
NO.64

A paler version of Terre d'Egypte™. Red & Warm Tones undercoat.

RINGWOLD GROUND®
NO.208

Similar to Off-White™ but with greater warmth. White & Light Tones undercoat.

SAVAGE GROUND®
NO.213

A wallpaper ground colour favoured by Dennis Savage, a block printer par excellence. Mid Tones undercoat.

SAXON GREEN®
NO.80

An early pre-British Standard colour found on paint makers' cards. Dark Tones undercoat.

SETTING PLASTER®
NO.231

A definite pink in historical terms, this colour will reward those looking for a solid paint colour to reflect the colour of plaster. White & Light Tones undercoat.

SHADED WHITE™
NO.201

Just darker than Off-White™ and lighter than Old White™. This can also be used as a light 'drab' colour. White & Light Tones undercoat.

SKIMMING STONE®
NO.241

A highly versatile off-white. 'Skimming' refers to its original use as a 19th century skim colour. White & Light Tones undercoat.

SKYLIGHT™
NO.205

A definite light blue, works with Parma Gray®. White & Light Tones undercoat.

SLIPPER SATIN®
NO.2004

A very successful off-white for woodwork with strong colours or as a wall colour used with many of the other whites, both lighter and darker. White & Light Tones undercoat.

SMOKED TROUT®
NO.60

A paler, less coloured version of Dead Salmon®. Mid Tones undercoat.

STONE BLUE®
NO.86

Indigo, as imported in the 18th century, came in lumps and hence was often known as 'stone blue'. Dark Tones undercoat.

STONE WHITE™
NO.11

A 'Palladian' colour. Mid Tones undercoat.

STONY GROUND®
NO.211

One of our beige wallpaper ground colours. Mid Tones undercoat.

STRAW™
NO.52

A brighter version of John Fowler's 'straw left out in the rain' colour. White & Light Tones undercoat.

**STRING®
NO.8**

A pale earth pigment based colour which can be used either as an off-white with brighter colours or as its own colour with a brighter white. Mid Tones undercoat.

**STRONG WHITE®
NO.2001**

A bright, clean white when used with dark colours. Or if used with light colours it becomes cool. White & Light Tones undercoat.

**STUDIO GREEN®
NO.93**

The best very dark colours often appear black on colour cards and only show their colour when painted on larger areas. Dark Tones undercoat.

**SUDBURY YELLOW®
NO.51**

An interpretation of John Fowler's wall colour for the staircase at Sudbury Hall, Derbyshire. White & Light Tones undercoat.

**TALLOW®
NO.203**

A light off-white with a yellow tint. White & Light Tones undercoat.

**TANNER'S BROWN®
NO.255**

Earth browns are the most timeless of decorative tones. Almost black, equally suited to a loft apartment or historic house. Dark Tones undercoat.

**TERESA'S GREEN®
NO.236**

Just lighter in tone than the popular Green Blue™, this colour is also slightly warmer. Dark Tones undercoat.

**TERRE D'EGYPTE™
NO.247**

Joa's White® ideally complements the strength of this terracotta red. Red & Warm Tones undercoat.

**TUNSGATE GREEN®
NO.250**

A delicate pale yellowish green, this colour can be used with a clean white to maintain its clarity or against much darker colours to act as an interesting neutral. White & Light Tones undercoat.

**VERT DE TERRE®
NO.234**

This green is reminiscent of the pigment green earth. Darker and cooler than Cooking Apple Green® yet lighter and less stony coloured than Stone White™. Mid Tones undercoat.

**WHITE TIE®
NO.2002**

The white of old, pre-brightened, starched cotton. White & Light Tones undercoat.

**WIMBORNE WHITE™
NO.239**

Named after the historic Dorset town in which John Farrow and Richard Ball founded Farrow & Ball. White & Light Tones undercoat.

**YELLOW GROUND™
NO.218**

One of our yellow wallpaper ground colours. White & Light Tones undercoat.

WELCOME TO FARROW & BALL

Farrow & Ball paints are born and bred in Dorset, England. That's a fact. We've resided there since John Farrow, and fellow paint pioneer Richard Ball first founded the company. Their passion for making paint using only the finest ingredients and age-old methods has meant we've withstood the test of time and the passage of many a fickle fad. They were scrupulous in their quest to create unmatched paints, and we've ensured this still lives on today. Their original formulations and production techniques have changed little over the years.

There is alchemy to our paint. It's the high levels of pigments, rich resin binders, and the high refractory nature of key ingredients that result in that coveted finish. We believe paint is more than veneer. There's a reason Borrowed Light® is the precise colour of sunlight across shade. Our paints are created to shape homes.

We also make handcrafted wallpaper. We use our paint to print designs onto paper using traditional block and trough printing methods, which is what gives them their unique texture, and you, a lasting impression.



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