

CROWN
PAINTS

COLOUR
SERVICE

EDUCATION COLOUR BOOK

A library of colour for educational premises

It's not just paint.
It's personal.®



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November 2013/V1

THE POWER OF COLOUR

The philosophies and methodologies informing the choice and application of colour in any environment are many and varied.

Colour, in addition to interior form, light, space and texture, is a major design element that can be used to create an enriched learning environment.

Externally, colour can be a means of contextualising a building amongst others, or be used to define its form distinctly from others. Internally, colour has a large role to play in the demarcation of spaces and the definition of their purpose. Of course, it can also be used to create mood or, conversely, neutrality where other elements of the design are brought to the fore.



WHO WE ARE AND WHAT WE DO

Crown Paints is a British based decorative coatings company with a history of innovation stretching back for over 200 years. We believe passionately in innovation and customer focus as key constituents of a healthy business. The solutions we offer for effective paint specification – and the way in which we deliver them – stem from corporate self-belief that, where Crown is concerned, “it’s not just paint... It’s personal”.

A cornerstone of our business philosophy is a mission to provide our customers with products that enhance, protect and sustain; and to do so at minimal environmental cost. Three years ago, as part of our earthbalance® sustainability programme, we measured the carbon footprint of every one of our products. We did this to

For more information, call our Specification Services team: **0845 034 1464**, or email them: info@crownpaint.spec.co.uk

establish a benchmark from which we could make *measurable* reductions and, as far as we know, we are still the only manufacturer in our industry to have done so. Our portfolio footprinting model can assist clients in making informed decisions about sustainable specification.

Continuous research and development enables us to combine new and alternative raw materials to create efficient and sustainable products, ensuring that Crown Paints brands remain at the leading edge of paint technology.

In 2011 we became part of the Hempel Group, a world leading coatings supplier for the decorative, protective, marine and container markets. This has extended Crown's specialist coatings offering with protective paint systems developed for wind farms, bridges and steel framed buildings.

EDUCATION COLOUR BOOK

Crown Paints brings a wealth of technical and aesthetic know-how to the production, specification and selection of paints, along with system solutions for all interior and exterior decorative situations.

Crown Trade is one of the most widely used professional coatings brands in the UK and offers the optimum blend of product quality and aesthetics. Our products have been specially formulated for professional application, to ensure you get a long lasting, durable and attractive finish.

The colours shown here are available in most Crown Trade products from the conventional finishes such as Matt Vinyl, Silk Vinyl, Full Gloss, Mid Sheen, Satin Finish, Eggshell and Acrylic Eggshell to the high performance Clean Extreme Scrubbable Emulsions and our Steracryl hygiene range. Many colours are also available in the Crown Trade Timonox range of flame retardant coatings.

For this colour book, three colour palettes have been created to take account of the three key stages of the UK schooling system: primary schools, secondary schools & colleges and finally, universities.

Each palette is tailored to the needs and requirements of the independent key skill level.

This library has been designed to take the hassle out of choosing colour, offering inspiration for the decorating project. However, while suggestions and guidelines are proposed, these should be based on the requirements of the pupils, students and staff. The building itself must also be taken into account; the current furnishings, the lighting, the structure and architectural characteristics.

There appears to be strong evidence to suggest user involvement in the design process is key to its success. Effective engagement between staff, students and other users of the school building enables ownership which is a great motivator for ensuring a positive impact on behaviour, well-being and attainment.

We take every effort to ensure that colours are shown as accurately as possible, however, due to print limitations, the colours shown here may not exactly match the paint colours and do not represent a particular texture or finish. Please ensure that paint colours are checked prior to application.

The Crown Paints Colour Service recommends samples are ordered from the Customer Relations Team on 0845 389 9583.

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EQUALITY ACT

The Equality Act places a duty on employers, service providers, educators and transport providers to ensure that they take 'reasonable steps' to ensure that disabled employees or users of their services (customers) are not at a 'substantial' disadvantage in comparison to employees or customers who are not disabled.

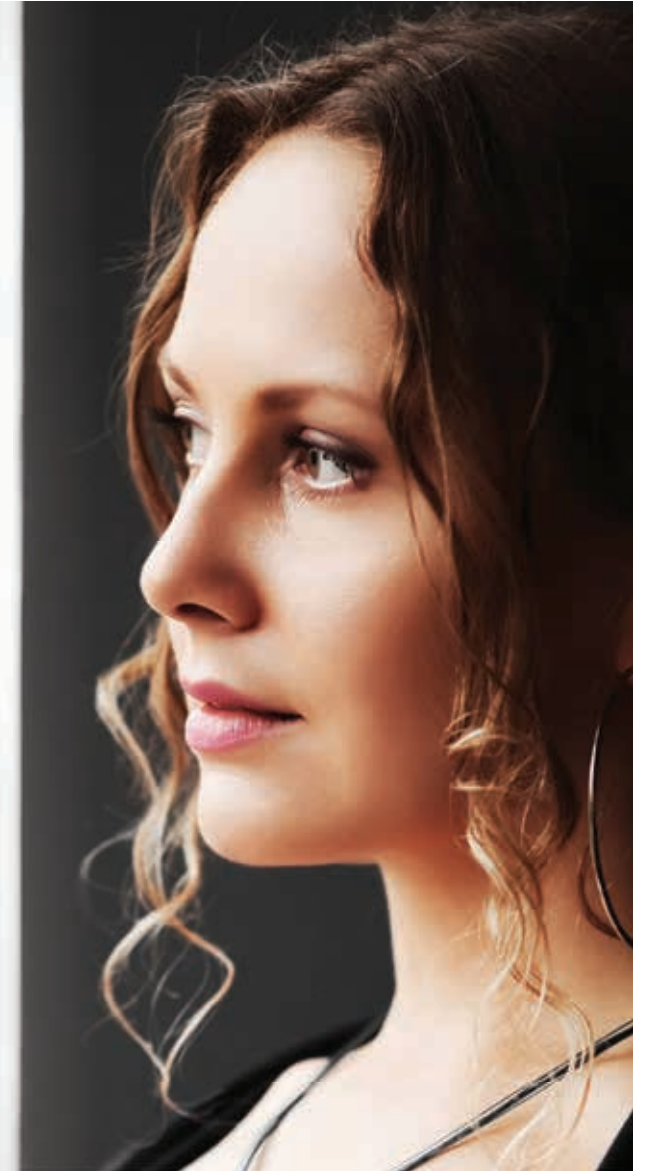
It is important to note that the Equality Act is about people and equal opportunities and not about buildings. The Equality Act does not contain any performance based or technical specifications for buildings, facilities or environment.

In terms of the physical environment, guidance on what may constitute 'reasonable' provision under the Act can be obtained from several sources, the main ones being BS8300:2001 (Incorporating Amendment No1), effective since June 2005, and the Approved Document to Part M of the Building Regulations (2004).

For projects where compliance with the building regulations is required, the Approved Document to Part M suggests that sufficient visual contrast will be achieved if the difference in Light Reflectance Value (LRV) between adjacent critical surfaces, such as walls, ceilings, doors and floors, is 30 points or more.

With the Crown Paints Scan® colour codification system, the middle two digits of the colour code show the light reflectance value of the colour.

BS8300:2001 Code of Practice (Design of buildings and the approaches to meet the needs of disabled people) sets out best practice and relates to the accessibility and usability of the built environment for disabled people.



INCLUSIVE COLOUR

INCLUSIVE COLOUR

With a growing number of people in the UK known to be visually impaired - this trend is consolidated by the country's ageing population - it is critical that specifiers develop a greater understanding of visual impairment, and specifically how impairment can affect a person's perception and wayfinding behaviour.

It has been proven that the visually impaired find it much easier to differentiate a tonal difference between colours (light against dark or vice versa) than between different colour hues such as red and green.

When providing inclusive colour schemes, adjacent colours should vary in lightness by 30 points or more. This is very easy to achieve using our Crown Trade fandeck and should not be perceived as being a restriction on interior design. It is easy to create a wide range of inclusive colour schemes for the visually impaired that meet regulations and which are aesthetically pleasing for everybody.

CRITICAL COLOUR

Contrasting colours by luminance can be used to highlight separate zones and objects within a space, creating a structure and hierarchy that a visually impaired person can quickly grasp, acclimatise to and function within.

Understanding the size and shape of a space for the visually impaired is less of a subconscious process than it is for the fully sighted. When entering an environment, people considered visually impaired rely on their residual vision to seek visual clues, firstly scanning the upper wall and ceiling (the least cluttered areas of a room) to establish its dimensions.

Having gathered this information, the visually impaired tend to look for contrast between large or 'critical' areas. Therefore, intelligent colour contrasts between ceilings and walls, floors and walls, as well as between doors and architraves can help make an environment easier and safer to navigate.

CREATING CONTRAST

The critical element to remember when creating visual contrast for a colour scheme is to ensure that adjacent colours on critical surface areas vary in luminance (tonal contrast) by 30 points or more.

With Crown Paints' SCAN® colour codification system the middle two digits of the colour code show the luminance of a colour.

Luminance is the proportion of useful light reflected by a colour in daylight. The greater the luminance, the lighter the colour.

Luminance is calculated on a scale from 0 - 100, where 0 is a perfect black, or total absorption of light, and 100 is a perfect white, or total reflection of light. In reality, white paint has a light reflectance value of 90 points.

A difference of 30 points in luminance is considered to be adequate to distinguish between two surfaces, although the bigger the difference, the stronger the contrast will be.

To achieve effective colour contrast in practice, the design of an interior environment needs to be broken down and surfaces addressed individually. Key items such as handrails, switches and stair nosings should also be emphasised through colour contrast, with greater colour difference required for smaller items.

BETTER FOR ALL

By adopting the principles of colour contrast in this way, it is possible to make a real difference for people with visual impairments, and still create an aesthetically pleasing colour scheme. As contrast can be produced more subtly through varying luminance, the result is a colour scheme that is both practical and desirable to those with normal vision. This allows architects, designers and specifiers to create inclusive environments that fully embrace the concept of access for all, without compromising the interior design of a building.

For further information contact the Specification Services team on **0845 034 1464**



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A PALETTE OF EMOTIONS

Whilst there remains much debate surrounding the psychophysiological effects of colour, colour remains an important factor in the physical learning environment and is proven to impact on student achievement.

Many studies have shown that well planned educational facilities can improve learning and have beneficial effects on test results. Colour can increase concentration levels and provide an inspiring atmosphere for both work and play. Colour can also help to achieve aesthetically pleasing interiors and enhance surroundings.

How colours affect us will vary to some degree between individuals and will inevitably be influenced by several factors including, society, upbringing, culture and race. However, recognisable patterns of colour responses have been identified and there are certain colours that are synonymous with generating a particular emotion and subconsciously drive us to take a particular action. It is clear that any strong colour will cause an immediate reaction that can be physiologically measured.



□ White

Positive: Hygiene, sterility, clarity, purity, cleanness, simplicity, sophistication, efficiency

Negative: sterility, coldness, barriers, unfriendliness, elitism

■ Brown

Positive: Seriousness, warmth, nature, earthiness, reliability, support

Negative: Lack of humour, heaviness, lack of sophistication

■ Violet

Positive: Spiritual awareness, containment, vision, luxury, authenticity, truth, quality

Negative: Introversion, decadence, suppression, inferiority

■ Black

Positive: sophistication, glamour, security, emotional safety, authority, efficiency, substance

Negative: oppression, coldness, menace, heaviness

■ Blue

Positive: Intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm

Negative: coldness, lack of emotion, unfriendliness

■ Red

Positive: Physical courage, strength, warmth, energy, basic survival,

Negative: Defiance, aggression, visual impact, strain

■ Green

Positive: Harmony, balance, refreshment, universal love, rest, restoration, reassurance, environment awareness, equilibrium, peace

Negative: Boredom, stagnation, blandness

■ Yellow

Positive: Optimism, confidence, self esteem, extraversion, emotional strength, friendliness, creativity

Negative: Irrationality, fear, emotional fragility, depression, anxiety

Before making a final colour choice it's worth considering the type of atmosphere that's required. Colours such as shades of red, orange and yellow are perceived as warm colours and thus increase the perceived temperature of a space whilst the opposite is true of true blues and blue shades of green.



HINTS & TIPS ON COLOUR

Apart from the choice of colour hue, careful application can make or break a colour scheme



1. Alter the perception of the space:

Horizontal lines can help increase the perceived width of the space whilst vertical lines add to the perceived height. However, be aware that lines can either induce stress or create quite a calming environment. Horizontal lines create alpha waves that mentally assist de-stressing. Vertical lines can have the effect of increasing the perceived height of a space but they create beta wavelengths which are thought to induce stress.

2. Cool, light colours will help make a space seem larger than it actually is whilst the opposite is true of warm, dark colours which will make a space seem smaller and more intimate. Some cool, dark colours can make a space seem larger whilst making it seem quite cosy.

3. Think about the required atmosphere: Cool colour schemes have a very efficient, calming effect and pupils can easily concentrate on the smart board. This is especially important when pupils are required to focus on listening, reading and understanding. Warm colour schemes have a welcoming effect. Warm colours lift the pupils' spirits and lessen nervousness. This is especially important when pupils are required to focus on discussing, communicating and understanding.

4. Optimise the function of a space: Paint the teaching wall in a deeper mid toned shade than all other walls to focus attention on the

subject matter and reduce contrast glare and counteract eye strain. This feature wall will help the eye to relax as pupils look up from a task. The teaching wall and chairs can be the same colour to further engage the pupil with the subject matter being taught. Keep all remaining walls a neutral colour to offer variety.

5. Creating an un-distracting scheme:

If the door is located on the same wall as the smart board, paint it the same colour as the wall to create an unbroken (and therefore un-distracting) feature wall. Reveals, architraves and ironmongery should be a different colour to address the Equality Act.

6. Skirting boards can distract from an overall decoration, especially if they are painted white or a much lighter shade than the walls. Consider painting them the same colour as the teaching wall or a similar hue to the carpet or flooring

7. Reduce clutter: Apart from the display of the smart board, keep the teaching wall free of any visual noise to reduce distractions and ensure the teaching material can be viewed easily and reduce clutter around the classroom where possible.

8. Make the best use of light: When choosing colour it's best to view it under the light in which it will be seen, as different light sources can have a massive effect of our perception of a particular colour:

North facing rooms are illuminated by early morning light which projects a cool grey cast on all surfaces. Colours with a red undertone should be used in the décor to compensate for the coolness of the light. This doesn't necessarily mean sticking to reds, and oranges; some shades of blue can include red pigments. Primary blues or shades of greens will make the room appear colder.

South facing rooms benefit from the warm glow of afternoon sunlight. The intense golden rays and distinct shadows of a sunny, late afternoon can have a profound effect on the colours in a room. Southern Light is warm and cool dark colours work well in a room with a southern exposure.

9. Artificial lighting varies in colour temperature and projects different colour casts: Florescent light gives a blue/green cast whilst incandescent light gives colours a yellow/red cast. Colour rendition appears warm under incandescent and halogen lights. Reds and yellows are enhanced and blues and greens appear dark and moody. Contrastingly, under the cool cast of fluorescent lights, blues and greens are enhanced, while reds and yellows are muted.

10. Avoid blocking out all natural light as lack of light causes the body to produce melatonin, the hormone which induces sleep. Control the light to suit the function and install dimmer switches ideally.

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A planned design approach should consider key aspects such as the basic school function, the range of activities and the age groups of the children and the working environment of the staff.



COLOUR PALETTES

It is essential to consider the architectural style and operational layout of the building and, to ensure a harmonious scheme, the fixed colours of pre-finished materials and furnishings need to be taken into account. Other considerations include the selection of appropriate products and finishes as well as the type of surfaces. The selection of products and finishes will largely depend upon performance maintenance requirements.

For this colour book, three colour palettes have been created to represent the three key stages of the UK schooling system: primary schools, secondary schools & colleges and finally, universities. Each palette is tailored to the needs and requirements of the independent key skill level. Research has shown that the many different functional spaces within a school work best when they are identified as a specific function, however, a palette of colours can still be introduced to run throughout the school for a continuous and harmonious scheme.

The possibilities for potential colour schemes are endless but here are a number of palettes to assist colour choice...



Primary Schools



Secondary Schools



Universities



PRIMARY SCHOOLS

Young children respond to bright colours. Cheerful and fun colours relate to the energy and activities of children. Younger children tend to dismiss greys, browns and neutrals in favour of a more vibrant palette.

The key for a successful interior for primary schools is to combine exciting hues with lighter, neutral shades, to achieve a fun yet balanced environment, without the colour scheme being overbearing.



Classrooms

Keep saturated colours to feature areas. Walls which are painted in bright saturated tones will fight against the pupils' artwork on display. Subtle shades provide a suitable backdrop to show the paintings and pictures to their full effect. Creative play and social activities are often encouraged within primary school classrooms, so certain areas will benefit from warmer shades. However, whilst heavily saturated colours may catch the attention of younger children, they are not necessarily conducive to a learning environment. In addition, overuse of stimulating colours can result in hyperactive children, and so must be balanced with calmer shades. Pastel shades are thought to be the most successful for autistic children as it's been shown that such children have a higher sensitivity to whites and yellows.

Corridors

Corridors are a place of transition linking one room to another and may also be a place where groups of pupils congregate. Circles and shapes on the walls can create a friendly and welcoming space for young pupils and are not as distracting as they would be in classrooms. Simple shapes create mesmerizing patterns that young children engage with.



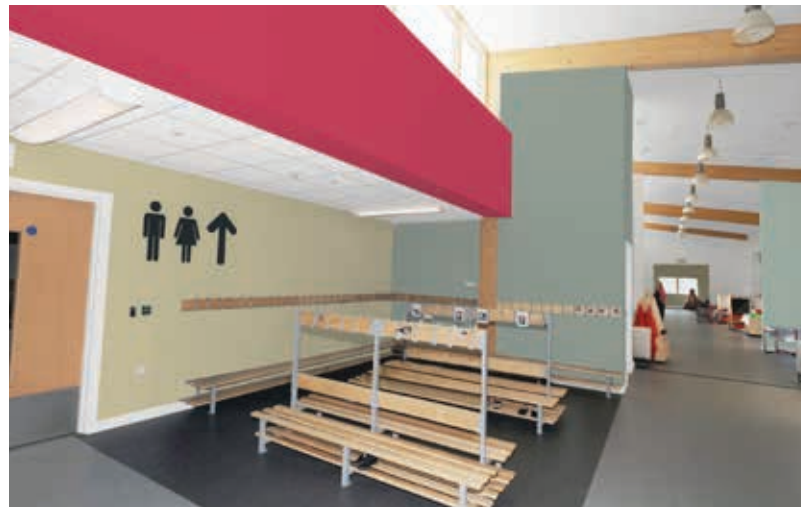
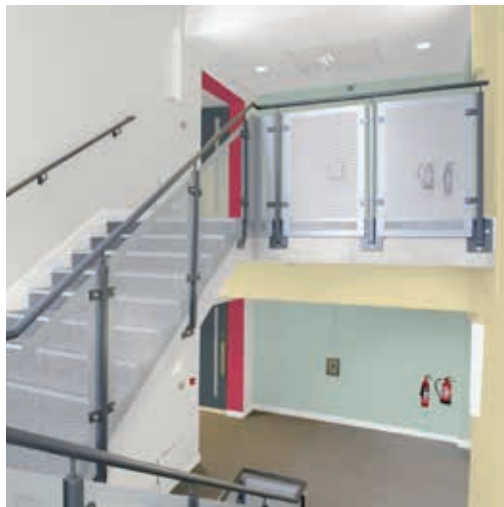


COLOUR PALETTES

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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 1



WHITE	
B7670E	
C0611D	
G8530S	
F6320L	
W9184A	
M0120V	

All of the colours shown in this brochure are available in most Crown Trade finishes. We take every step to ensure the accuracy of colours but for technical reasons associated with colour reproduction, the colours shown may not exactly match the paint colours and do not represent a particular texture or finish. Crown Paints advises that certain colours in some finishes may require additional coats for complete coverage.



COLOUR PALETTES: PRIMARY SCHOOLS OPTION 2



WHITE	
D3690C	
C0682A	
K4311Y	
J0323K	
C7371E	

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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 3



WHITE	
K4850H	
L4741B	
P6372Y	
N0180W	
C0772P	

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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 4



WHITE	
N2550G	
C2760E VICTORIA WHITE	
S2790H	
R3213J	
T4184C	
K0433D	

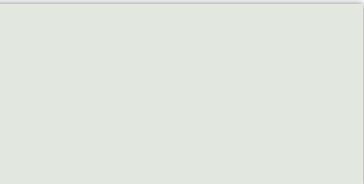
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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 5

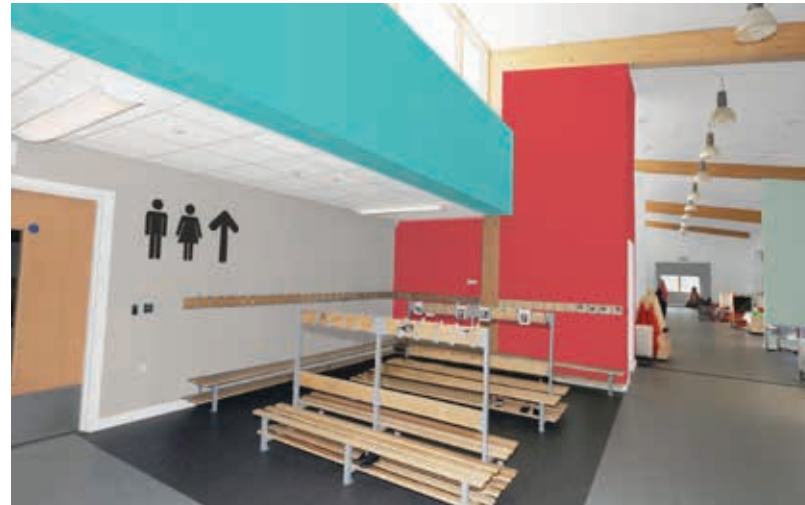


WHITE	
E9830E	
B8742P	
H1830V	
P8121D	
Q7204U	

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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 6



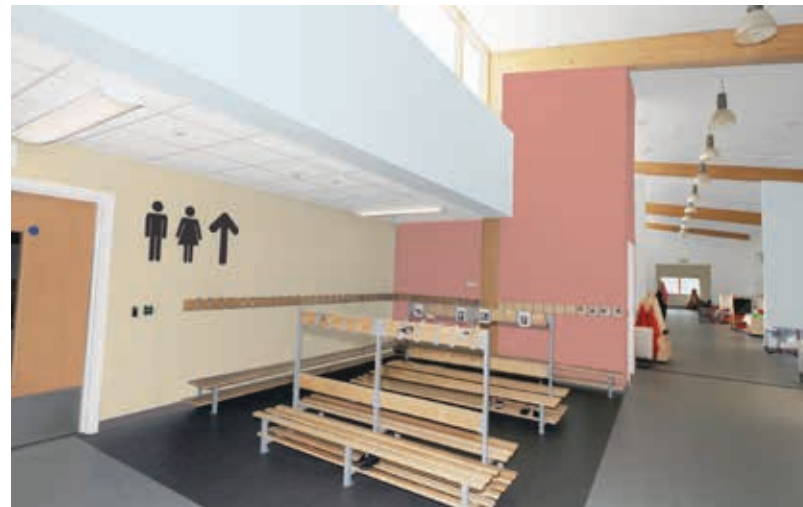
WHITE	
H3730E	
Y4353K	
X6204A	
Z8120A	
K0433D	
A8630D	

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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 7

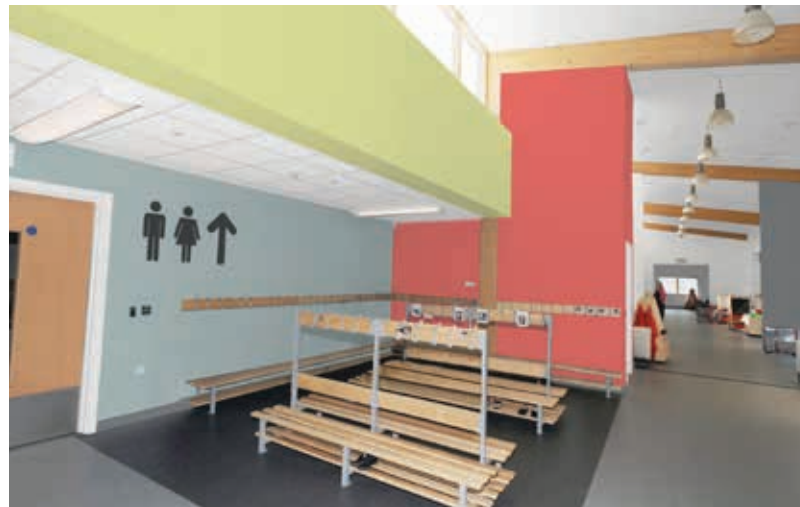
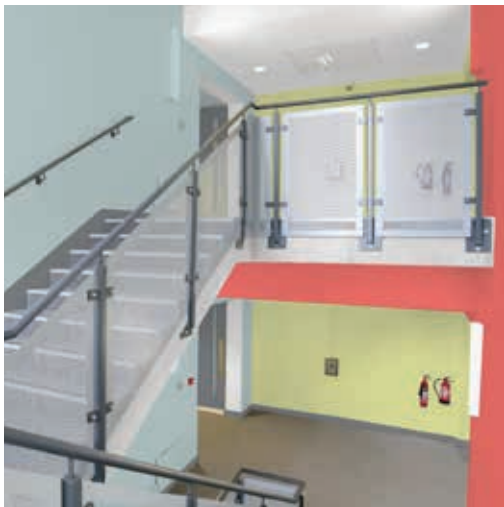


WHITE	
D3690C	
Z3810F	
M2780Q	
B3811B	
Y2371P	
S8170L	

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COLOUR PALETTES: PRIMARY SCHOOLS OPTION 8



WHITE	
D9850C	
K3520R	
X9273D	
C7641Y	
N4611P	
N1210H	

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SECONDARY SCHOOLS

Heavily influenced by fashion, teenagers reject primary shades which they feel to be childish. Secondary and tertiary shades such as purples, aquas and greens are popular choices. Less saturated versions of these colours can be used to prevent too many vivid colours in one area.



Classrooms

Secondary schools and colleges focus more on study than play, thus cooler shades (which are thought to encourage independent learning) should be used within many of the classrooms. The teaching wall is ideally suited to a feature wall colour as it not only draws attention to the teacher but it can also help to prevent eye strain. After concentrating on one particular area for a period of time, a subconscious action of lifting the head and staring at a distance enables the eye to change focus and therefore relax, thus reducing eye strain. The majority of text written on a smart board is black on a white background, a high contrast combination. A feature colour of about 50LRV on the teaching wall ensures the eye does not have to make too much adjustment after staring at the text for duration.

Corridors and circulation areas

Embracing school colours within the design for corridors and circulation areas can encourage a sense of belonging amongst the pupils. To promote a sense of order and calm, opt for cool colours such as blues, purples and greens, rather than the saturated, warm tones of red and orange. Vibrant, warm shades are acknowledged as energising and sociable colours but they can promote stress and tension.





COLOUR PALETTES

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SECONDARY SCHOOLS



COLOUR PAlettes: SECONDARY SCHOOLS AND COLLEGES OPTION 1



WHITE	
H3730E	
P9660H	
N3380V	
ETOILE/ Q3141S	
C5594A	

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COLOUR PALETTES: SECONDARY SCHOOLS AND COLLEGES OPTION 2



WHITE	
N2550G	
P9460R	
Q0210W	
Q9092R	
K2184P	

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COLOUR PAlettes: SECONDARY SCHOOLS AND COLLEGES OPTION 3



WHITE	
D3690C	
D8560D	
J0311Y	
N0180W	
M8144F	

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COLOUR PALETTES: SECONDARY SCHOOLS AND COLLEGES OPTION 4



WHITE	
G3720G	
G4490E	
H8220M	
J9321L	
C5594A	

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COLOUR PAlettes: SECONDARY SCHOOLS AND COLLEGES OPTION 5



WHITE	
C2560F	
B9210F	
Y5153B	
B9472H	
L4121H	

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COLOUR PALETTES: SECONDARY SCHOOLS AND COLLEGES OPTION 6



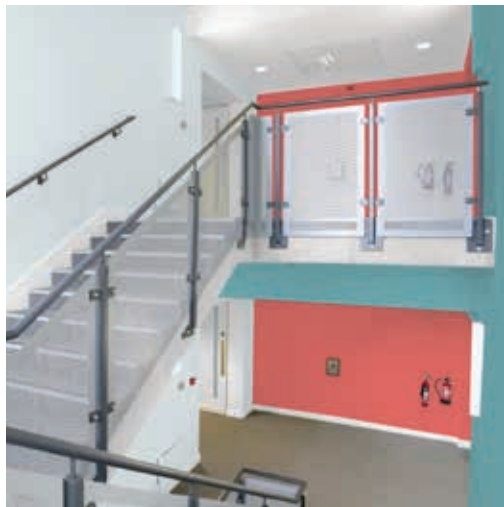
WHITE	
B7670E	
B8560N	
J7400R	
Y1123R	
A1323C	

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COLOUR PAlettes: SECONDARY SCHOOLS AND COLLEGES OPTION 7



WHITE	
L4790P	
Q2193N	
K4311Y	
X9273D	
C7641Y	

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COLOUR PALETTES: SECONDARY SCHOOLS AND COLLEGES OPTION 8



WHITE	
B8620L TURTON WHITE	
Q3141S	
V5122U	
D5170C	
S7112N	

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UNIVERSITIES

Colour schemes for universities will largely be determined by the age and characteristics of the building.

University buildings often vary enormously in architectural style so it's impossible to offer a one size fits all colour solution. Nonetheless a relevant look can still be achieved for a much more sophisticated age group. As a rough guide, contemporary buildings should err towards crisp clean colours against a backdrop of neutral tones whilst historic buildings will suit rich hues as well as muted & subdued tones.



Lecture Theatres

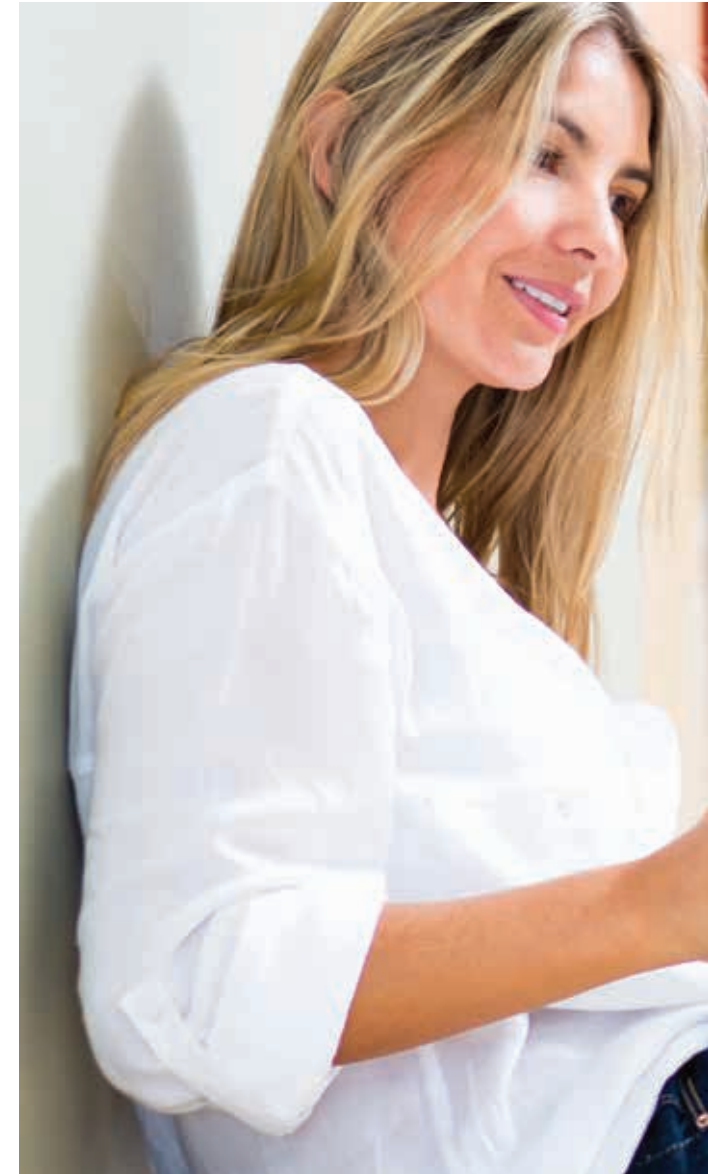
The same principle applies to University teaching rooms as Secondary school and college classrooms. In addition, entrance/exit areas outside lecture theatres benefit from a mid toned wall colour, again as before, to help the eye gradually adjust from being in a darkened room (maybe viewing slides for example) to more brightly lit spaces.

Corridors

Corridors can generally withstand more colour than in the classroom as the same level of concentration is not required when travelling from one destination to the next.

Libraries

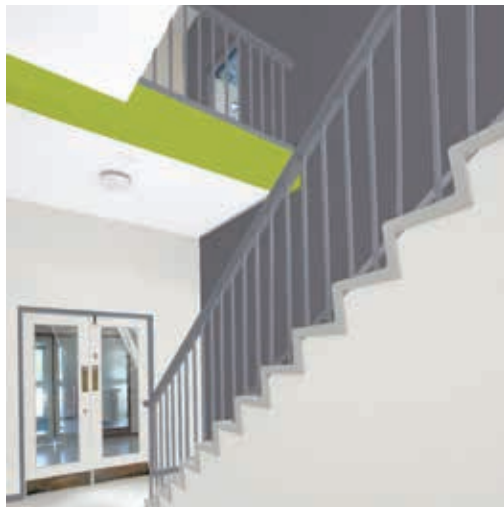
Libraries and quiet study areas suit cool colours which promote a sense of calm and promote self study and concentration. These hues can be paired with neutral shades to avoid a cold and clinical feel. Mushrooms and stones sit quietly and do not distract from the task in hand.





COLOUR PALETTES

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WHITE	
D3690C	
C7291U	
P8270Q ART DECO 4	
R5120L VICTORIAN ECLECTIC 10	
C7383D	

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COLOUR PALETTES: UNIVERSITIES OPTION 2



WHITE	
N2550G	
P9460R	
Q3141S	
S1093E	
K7123M	

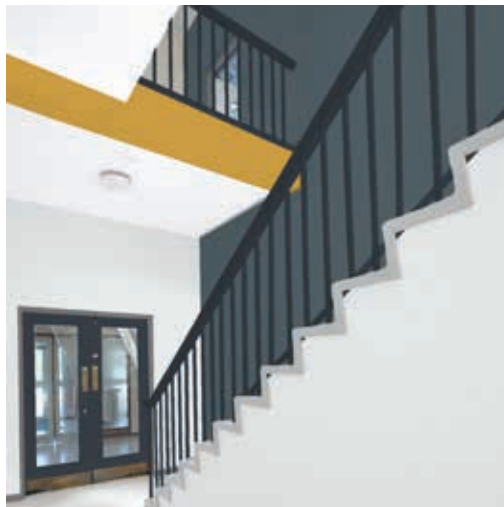
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COLOUR PALETTES: UNIVERSITIES OPTION 3



WHITE	
H3730E	
K8300T 50'S SKETCHBOOK 14	
M0120V	
N1060W	
B0332V	

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COLOUR PALETTES: UNIVERSITIES OPTION 4

WHITE	
C6740M	
B8560N	
C2380F	
Y5153B	
B4261T	



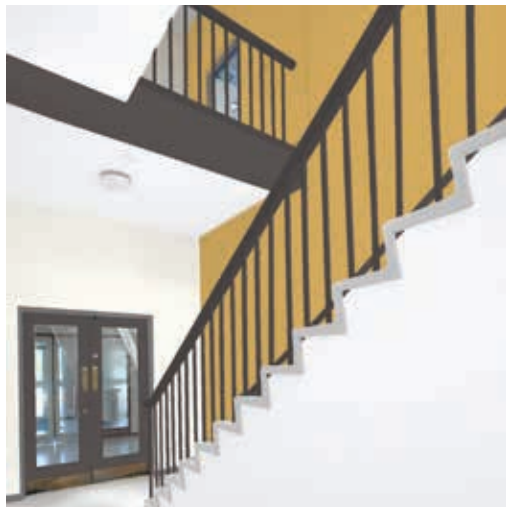
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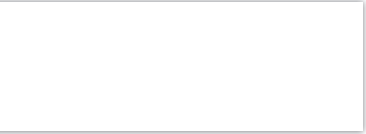
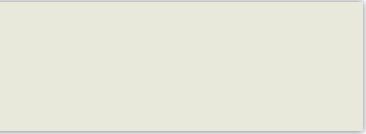


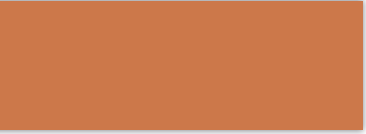

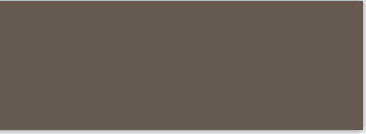

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COLOUR PALETTES: UNIVERSITIES OPTION 5



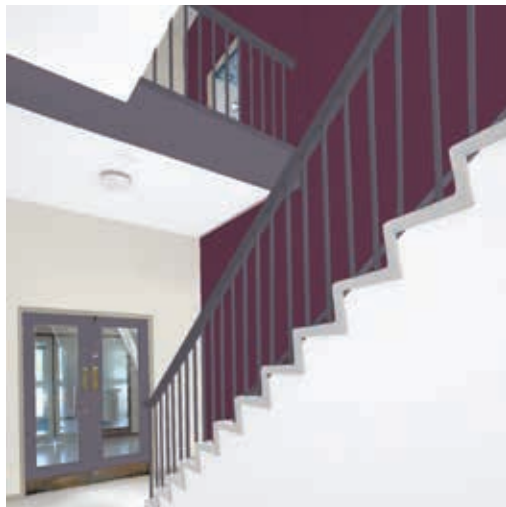
WHITE	
C7840H	
Y4291D	
Z8510R	
Z4263G	
B0382J	
Z1120T	
W8100F	

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COLOUR PALETTES: UNIVERSITIES OPTION 6



WHITE	
B7670E	
Y1390M	
C0560M	
U9072K	
R8150V	

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COLOUR PALETTES: UNIVERSITIES OPTION 7



WHITE	
C3900K PLEASINGTON WHITE	
K3520R	
Y3480G NEO CLASSICAL 7	
P9460R	
P8121D	

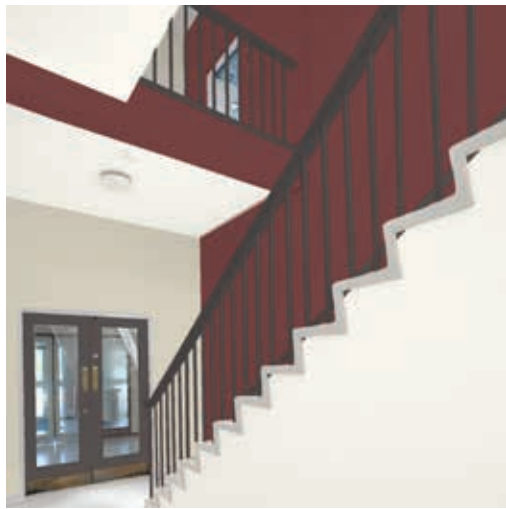
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COLOUR PALETTES: UNIVERSITIES OPTION 8

E7880J	
C7840H	
B8560N	
J7400R	
X3101W	
W8100F	



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The Crown Paints Family

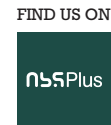
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Material Code: 6035015

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