



CROWN
PAINTS | **COLOUR**
SERVICE
tailored & personal colour advice

Sandtex
TRADE | **Sadolin**

EXTERIOR Colour book



It's not just paint.
It's personal.

The Exterior Colour book has been created by the Crown Paints Colour Service to provide both guidance and inspiration for exterior decoration projects. We understand the importance of colour and aim to share our knowledge and experience to help with the selection process.

When choosing colour for exterior buildings you should consider factors other than personal preference as the decision will have an impact on the surrounding area.

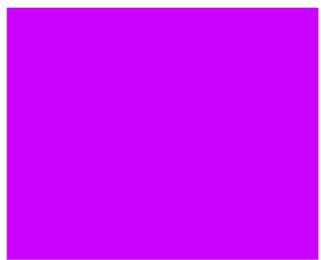
The Exterior Colour Book provides information about the built environment and covers topics such as historical styles, geology and building stones, regional

colour and colour application. Beautiful colour palettes and a variety of colour schemes provide visual inspiration and creative ideas. With our Sandtex Trade and Sadolin brands, Crown Paints has solutions for every exterior decorating project.



SD: Colour available in a range of Sadolin products. SX: Colour available in a range of Sandtex Trade products. For technical reasons connected with colour reproduction and print manufacture the colours shown will not exactly match the paint colour and do not represent a particular texture or finish. For further information or for colour samples, please contact our Customer Relations Team on 0330 024 0302.

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01 Introduction

Colour has been used through the ages to decorate and document our lives. It is found in examples of cave paints, wall frescos, art and architecture.

Colour was and still is a prominent feature of our buildings for both domestic and commercial properties.

Originally pigments were produced from substances that existed naturally in the environment. In the UK, cohesive colour palettes were created almost accidentally, limited to local construction techniques and materials.

The developments of the Industrial Revolution enabled construction materials to be produced on a larger scale and transported nationally.

Today, the latest technologies have produced such an extensive variety of building materials and colour pigments we can be overwhelmed with too much choice. The idea of a sensitive colour palette can

be lost. When choosing a colour palette for an exterior project the one great determining factor is that the building will form part of the landscape and the surrounding environment.

A balance of respect and innovation is a good starting point, the Exterior Colour Book provides inspiration and colour knowledge to help with the selection process.

When choosing a colour palette for an exterior project the one great determining factor is that the building will form part of the landscape and the surrounding environment.



02

Product information



There may be a few brands in the construction industry boasting a 50 year pedigree, but few claim to serve the very same purpose today as they did when they first appeared in the market.

Sandtex Trade however has stayed true to its origins and continues to serve the same industry needs in very much the same way as it did in 1961; protecting and decorating the nation's external substrates using a system approach.

Over the decades Sandtex has gone from strength to strength and with the launch of a brand specially developed for professionals.

The Sandtex Trade brand and its product portfolio has benefited from extensive investment in research and development and features state of the art coatings technology. That's why you will find BBA accreditations and anti-carbonation certificates which ensure our formulations include the most durable, weather resistant and light-fast products money can buy.

The Sandtex Trade system now consists of products that encompass wood, metal and even uPVC as well as stone, brick, pebble-dash and render, and of course concrete which is where it all began.

sandtextrade.co.uk



The ultimate defence against the elements. A superior durable, smooth masonry paint which provides up to 20 years protection against weather exposure

- 20 years protection
- Ultimate dirt resistance
- Excellent adhesion
- Quick drying
- Anti-carbonation concrete protection
- Highly flexible, covers & resists re-appearance



Specially developed for use in adverse weather conditions, Sandtex Trade 365 All Weather Masonry can be used in temperatures as low as -10°C.

- Based on high performance Pliolite® resin
- Tested & proven performance in 'all weather' conditions
- Resistant to showers after only 20 minutes
- BBA approved 15 years proven durability
- Solvent-based, Matt finish



A smooth masonry paint specially formulated for the professional user, which provides a quality protective and decorative finish

- For everyday conditions
- Highly durable
- Good opacity
- Covers fine cracks
- Water-based, Matt finish



A premium quality, finely textured masonry paint which provides a professional quality finish and long lasting protection

- Very lightly textured finish, with excellent opacity
- An aggregate reinforced film, for extra protection
- Anti-carbonation coating
- BBA approved 15 years proven durability
- Helps fill hairline cracks
- Water-based, Matt finish



A flexible high-performance exterior Gloss system which provides greater resistance to cracking and flaking than traditional Gloss

- 10 year exterior Gloss with mirror shine
- High Gloss finish for wood
- Added inhibitors to reduce UV damage
- Good flow levelling & film build
- Manufacturers 10 year proven durability
- Solvent-based, Gloss finish



A flexible high performance, solvent-based Eggshell finish, specially formulated to provide long lasting protection for exterior joinery and suitably primed metal

- Smooth finish for wood & metal
- X-tra durable, outdoor specific formulation
- Added inhibitors to reduce UV damage
- Flexes with substrate to alleviate flaking & cracking
- Solvent-based, Eggshell finish



SUPERIOR WOOD PROTECTION

Advanced technology underpinned by over 200 years of history

At Sadolin we pride ourselves on creating the very best in wood protection products, drawing on more than 200 years of innovation to offer customers the widest range of commercial and trade solutions.

At the forefront of wood technology, Sadolin's seal of quality has been centuries in the making, and the brand has come a long way since its early days in the wilds of Scandinavia.

When Swedish born Jacob Holmblad founded his paint and varnish business in 1777 he dedicated himself to creating products that could withstand the harsh northern European winters. When it merged with pioneering wax colour producer, Sadolin, in 1912, the modern product was born.

Today we continue to invest in technology that allows us to develop premium quality wood treatment solutions for the modern market, channelling years of experience to create a brand you can truly trust.

sadolin.co.uk



Highly versatile all purpose woodstain for deep penetrating protection.

- Provides tough weather protection & excellent durability
- Easy to apply, especially over large surface areas
- Resists blistering & flaking
- Ideal for use on decking, cladding, & other large surface areas
- Perfect basecoat when used with Sadolin Extra Durable Woodstain on windows & doors
- Solvent based



Extremely durable finishing coat for all exterior joinery

- UV advanced protection
- Provides tough weather protection & excellent durability
- Resists blistering & flaking
- Long lasting colour
- Use with Sadolin Classic for optimum performance on windows & doors
- Solvent based



Opaque wood protection, with ultimate flexible finish

- 10 year protection
- Self priming & undercoating
- Opaque woodstain ideal for hiding timber blemishes whilst maintaining the natural texture of the wood
- Highly flexible formulation
- Exceptional durability
- Suitable for all exterior wood excluding decking
- Solvent based



Opaque woodstain with excellent light fastness

- Up to 7 years protection
- Flexible coating with beautiful long lasting finish
- Solid colour finish with superb colour retention
- Superior weather resistance, particularly to UV & water
- Suitable for all exterior wood, including decking
- Solvent-based

03 Geology

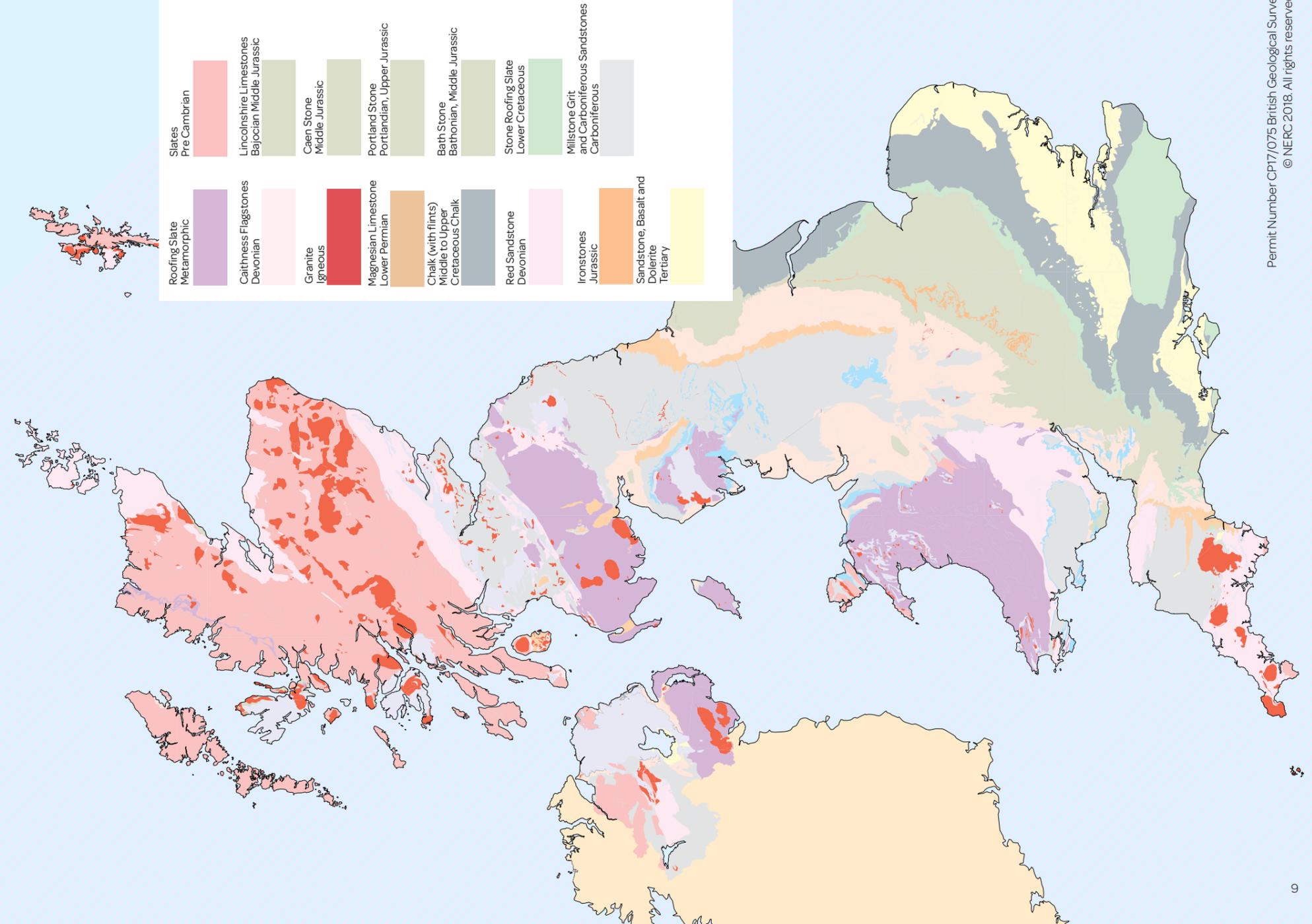
Building stone is the main building material for more than 1/2 million buildings in the UK. **This map (right)** shows the location of some of Britain's best known building stones.

On the following pages, examples of the main types of building stones are shown alongside harmonious colour palettes. The proposed colours are for wood and metalwork and door areas only and we do not suggest bare stone to be painted.

Britain's towns and villages are in many cases a reflection of the local geology. The surrounding landscape and geographical character is a result of the underlying geological column. Building stones are naturally occurring rocks that are classified through the process of formation; igneous

(granites), sedimentary (sandstones and limestones) and metamorphic (slates and marbles). Building stones are cut or shaped into blocks and slabs and used for walling, paving or roofing materials in buildings. Building stones vary greatly in appearance, colour and texture.

Traditionally towns and villages were built using stone local to the region, whole towns were and can be created using one dominant type of stone. As a result, a local distinctness is apparent in our historic towns, villages and cities across the UK.



BUILDING STONES

Caithness Flagstones Old Red Sandstone, Devonian

Used as a building stone since prehistoric times, the height of Caithness Flagstone production was during the 19th century when its exceptional qualities as paving flags were recognised.

The location of the quarries near the coast originally facilitated easy shipment to many of Britain's rapidly expanding industrial cities.



Scottish Parliament Building,
Edinburgh



Photo © martin bremner
(cc-by-sa/2.0)

Granite Igneous

Throughout the 19th and early 20th centuries Britain was the world's leading granite producer. The industry was in two areas, the north-east of Scotland and in south-west England. Small production centres also developed in Cumbria and Leicestershire.

The 'granite city' of Aberdeen provides a good example of the early importance of the building stone industry to the local economy and in creating the character of the area. Most of the notable buildings in the city are built of this stone and considerable quantities were exported overseas.



Marshall College,
Aberdeen



Granite

Magnesian Limestone Lower Permian

The Magnesian Limestone is the only dolostone (dolomite) which has been used on a relatively large scale for building in the UK. It ranges in colour from almost white, through pale to dark yellow brown, and may even be fine, even textured or coarsely crystalline in nature.

It has provided stone for some of our most beautiful religious buildings and for village housing along the whole of its outcrop, which stretches from Nottingham to the Tees.



York Minster



Magnesian
Limestone

Photo © Andrew Curtis
(cc-by-sa/2.0)

The Lincolnshire Limestones Bajocian Middle Jurassic

The Lincolnshire Limestone has been the source of several of the country's most famous building stones including Ancaster, Barnack, Clipsham (used for repairs at the Houses of Parliament) and many others.

They are dominantly oolitic (sedimentary rock) with variable proportions of shell debris. They range in colour from pale whitish brown to yellowish brown. They have been quarried since at least Roman times and have been used extensively in many prestigious buildings as well as in the vernacular houses in the many villages along the limestone outcrop.



Wollaton Hall



Lincolnshire
Limestone

Photo © Kate Jewell
(cc-by-sa/2.0)

E6840D SX	Rust Red SD	M7550J SX	Polar White SD	C3710K SX	M9100C SX | SD
D9460L SX	N7100C SX	X5060W SX	X9082H SX	Hidcote Green SD	T2081D SX

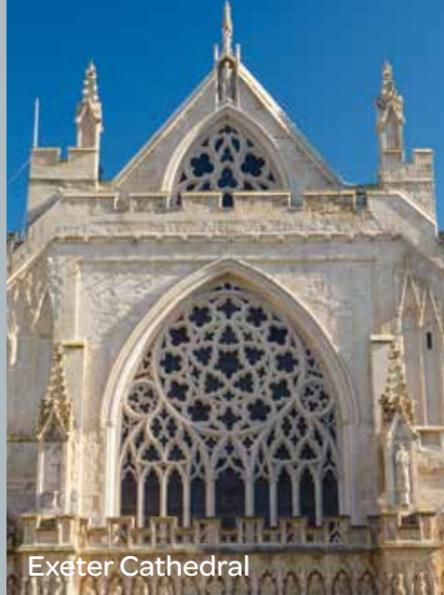
Polar White SD	Atlantic Blue SD	B6740N SX | SD	Iberis White SD	B9770J SX	C6850G SX | SD
F1320J SX	Black SX | SD	Brandy Wine SD	Q4112E SX | SD	Pea Green SD	Obsidian SD

BUILDING STONES

Chalk (with Flints) Upper Cretaceous Chalk

This is a very fine grained limestone ranging from white to grey in colour. It is sometimes termed Clunch, but its best known varieties are probably the Totterhoe (Beds), Burwell (Cambs) and Beer (Devon) stones.

Beer stones have been widely used for intricately carved internal decorative stone work and vaulting. Both have been extensively used in Britain's cathedrals e.g Peterborough, Ely and Exeter, and locally in houses and in churches (e.g Lincolnshire and East Yorkshire).



Exeter Cathedral

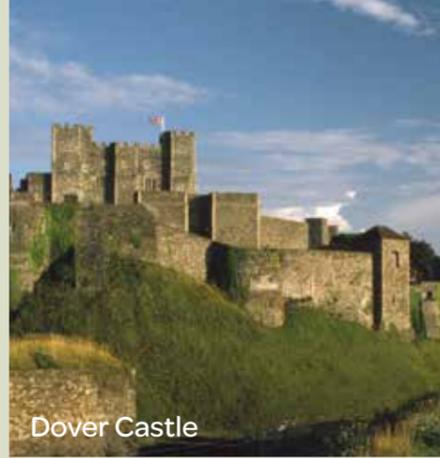


Photo © Anne Burgess (cc-by-sa/2.0)

Caen Stone Middle Jurassic

This French Limestone is the only 'foreign' stone to figure prominently in the early building stone history of Britain. It was extensively used in many of the larger historic buildings in south-east Britain dating from the time of the Norman Conquest. The limestone is very pale yellow-white, fine evenly grained and non oolitic.

Its widespread use initially stemmed from the location of the quarries along the River Orne, near Caen in Normandy, providing ready access to the coast. This made shipment by boat to England easier, and therefore cheaper, than the overland transportation of most of our indigenous stones.



Dover Castle



Caen Stone

Portland Stone Portlandian, Upper Jurassic

Portland Stone is perhaps the best known and possibly the most widely used of Britain's building stones. It is an even grained, white oolitic limestone with varying proportion of shells.

The coastal location of the quarries on the Dorset Coast was subsequently a very important factor in the stone's rise to pre-eminence.

Although it was used locally the stone first found favour in London with the architect Inigo Jones in the early 17th century and was subsequently, and perhaps more importantly, used extensively by Sir Christopher Wren in the rebuilding of London after the Great Fire.



Port of Liverpool



Portland Stone

It would be difficult today to walk through central London without soon coming upon a substantial building of white Portland stone.

Bath Stone Bathonian, Middle Jurassic

Soon recognised by the Romans as a good building stone, Bath Stone is seen to best effect in the many splendid buildings of Bath itself and in the houses of the surrounding villages.

The limestones are dominantly oolitic with variable proportions of shell debris. They range from pale to dark yellowish brown in colour.

Bath Stone was and is still largely produced from underground mines, which now form a network of galleries several tens of kilometres in extent beneath the City of Bath and its environs.



Great Pulteney Street



Bath Stone, The Cathedral Boxmine

Photo © Nick Chipchase (cc-by-sa/2.0)

These galleries, are now largely abandoned but they provided safe storage areas during both world wars for many important and valuable documents and paintings. Today they host a thriving mushroom industry.

Chalk Hill B9760G	H8170W	C6320M	B6740N	Old English White	Hudson Bay
SX | SD	SX | SD	SX	SX | SD	SD	SD
B4840G	X6220L	P9331G	Dark Spice Z7070K	C2460Y	Y8121T
SX	SX	SD | SX	SX	SX	SX

E3840E	C2880K	B9630K	E3840E	B5670T	H8170W
SX | SD	SD	SX	SX | SD	SX	SX
J1191L	N1210H	P3051W	Swedish Red	D8270S	N7100C
SX	SX	SX | SD	SD	SX	SX

BUILDING STONES

Red Sandstone Devonian

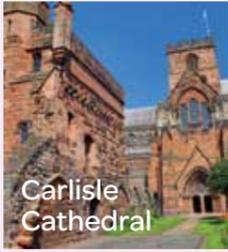
Britain has produced such a wide range of red sandstones that it is difficult to single out just a few for mention.

The range of hues is in fact quite extensive, passing from pale pinks to deep reds and red browns. Red sandstones have been extensively used for buildings in Strathclyde, Cumbria, Cheshire, Staffordshire, Nottinghamshire, Worcestershire, Herefordshire and Gloucestershire, Glamorgan and Somerset. Whilst colourfully decorative, they have shown to be widely varying in durability.

The resistant red sandstone used in Glasgow contrasts strongly with the



Glasgow University



Carlisle Cathedral



Old Red Sandstone at Auchmitie

Graeme Churchard (GOC53)

poorer stones originally used, for example, Worcester and Carlisle Cathedrals. It should be noted that not all Triassic sandstones are necessarily red, e.g. yellow to buff Clashach (Moray) and white Grinshill (Shropshire).

Ironstones Jurassic

An ironstone is a sedimentary rock that has more than 50% iron-bearing minerals. The sedimentary ironstones may be hard and calcareous and contain quartz grains, pebbles and a wide variety of macrofossils.

Ironstones are characterised by their strong yellow-brown or orange-brown colours when weathered. When quarried and in an unweathered state however, they may show more subdued grey and greenish grey colours, dependant on the oxidation state of the iron minerals.

Fresh ironstone blocks are often “blue hearted” where the core of the block has been protected from weathering and oxidation effects.



Great Hall
Oakham Castle

DeFacto CC BY-SA 4.0



John Mann (Own work)
CC BY-SA 3.0

Roofing Slate Metamorphic

Geographically, a slate is a fine grained metamorphic rock with a pronounced cleavage. It is this cleavage, which enables the mason to split the rock into thin sheets.

The second notable characteristic of a slate is its relative impermeability which makes it an ideal roofing material. Five areas of Britain have produced high grade roofing slates, in some cases, for several centuries. In Scotland, slates were produced at a number of quarries, which all have now ceased operation.

In Cumbria (green and blue slates) and in North Wales (purple and blue-grey slates) slate production is very much active.



Welsh Assembly Building



Welsh Slate



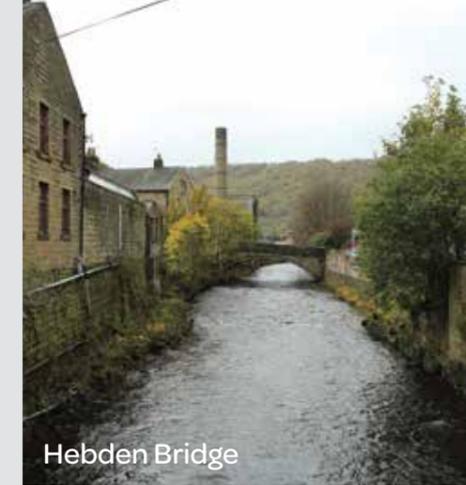
Welsh Roofing Slate

In Leicestershire, production has long been abandoned. In the South West, slates were once quarried very extensively in numerous small local quarries. Larger operations are still active at the Delabole quarries.

Millstone Grit and other Carboniferous Sandstones Carboniferous

These sandstones from the Upper Carboniferous, Millstone Grit and Coal Measures, produced some of the strongest and most durable stones used in Britain.

They were particularly widely used for major engineering projects such as reservoirs, quaysides and bridge building. In Yorkshire, where the greatest concentration of working quarries still occurs, these pale yellow-brown to grey sandstones are commonly known under the generic name ‘York Stones’. Many of Yorkshire’s industrial towns and cities (eg. Leeds, Bradford, Halifax and Huddersfield) are built entirely of these local sandstones or gritstones.



Hebden Bridge



Photo © Ceri Thomas
(cc-by-sa/2.0)

Iberis White SD	C3830E SX	B7600R SD	Iberis White SD	B9770J SD	B8550T SX
C8140U SX | SD	Pea Green SD	Obsidian SD	Ilex Green SD	D0310U SX	Y7180H SX

M1160N Seclusion SX	B9760G SX | SD	C6850G SX | SD	B4840G SX	B9630K SX	W8080X SX
V5111K SX	B4310F SX	Goldfinch SD	H8180J SX	Y0081Z SX	Olive D8270S SX

04

Regional colour



In the UK, cohesive colour palettes were created almost accidentally, limited to local construction techniques and materials. Originally, pigments were produced from substances that existed naturally in the environment and materials were used that could be sourced locally.

Colour and building techniques have become a reflection of cultural traditions, local customs and current trends both in the UK and internationally. As a result, regions, cities, towns, villages and even streets can have their own individual colour identity. We can still see this today, especially in places like Tobermory & Norwich.

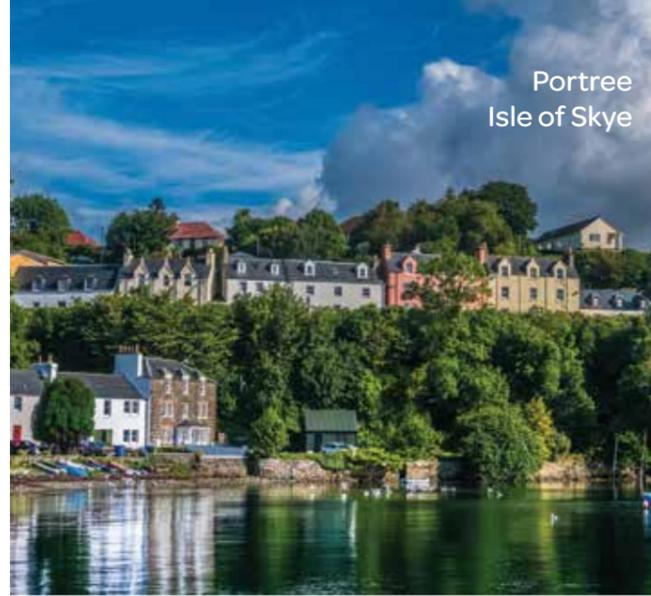
The original purpose of a town or village, whether it originates from manufacturing, fishing, farming or mining helps to establish an identity within a community.

In the following section there is an overview of the nine regions around the UK. The coastal, urban and rural landscape in each area reflects a unique colour palette and captures the essence of a place. The landscape is something to be considered when choosing colour for the exterior, it forms the backdrop to the building. A balance between respecting local customs and traditions and innovation is key to a successful colour scheme.



Coastal houses are often brightly coloured, and one theory for this is that returning fishermen can easily identify their home when approaching the shoreline.

SCOTTISH
HIGHLANDS
AND LOWLANDS



Portree
Isle of Skye

D6340A

SX



Tobermory, Isle of Mull

F0270J

SX

V7083N

SX

A4392R

SX

B4181Z

SX



Hebridean Coast



U1181L

SX



Edinburgh

B1830G

SX

B4371F

SX

Lovat Green
D0310U

SD | SX



C8720A

SX

P9161A

SX

Plockton



B8451A

SX

N9110R

SX

Glen and Loch Trool



P8125R

SX

X4094Q Rowan Berry
Ready Mixed Flexigloss X-Tra

SX

X6450M

SX



**NORTH WEST;
CUMBRIA AND
THE PENNINES**



Liverpool

L8390Y

SX



Salford

B6740N

SD | SX



Media City, Salford

C1790J

SX

B8580X

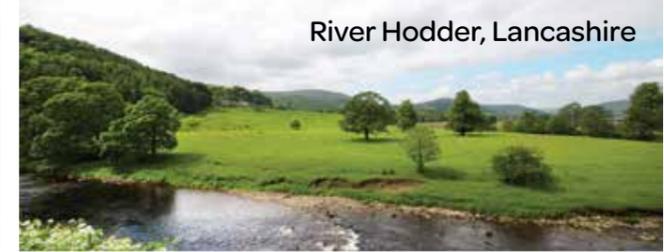
SX



Lytham St Annes

P9331G

SD | SX



River Hodder, Lancashire

A9330F

SX

Mid Stone
B0430U

SX

Blackpool Pier



Keswick

M0620B

SX

B3550M

SX | SD

D0310U
Lovat Green

SX | SD

D7121E

SX



B6770Y

SD | SX



University of Manchester



Little Langdale

M1160N
Seclusion

SX



X5082S

SX



SD: Colour available in a range of Sadolin products. SX: Colour available in a range of Sandtex Trade products. For technical reasons connected with colour reproduction and print manufacture the colours shown will not exactly match the paint colour and do not represent a particular texture or finish. For further information or for colour samples, please contact our [Customer Relations Team](#) on [0334 024 0302](#).

**NORTH EAST
YORKSHIRE AND
THE HUMBER**

C2880K

SX

Whitby

B6770Y

SX

Ilkley Moor

C3830E

SX

C7500B

SX

B9630K

SX

Bamburgh Castle, Northumberland



B8320J

SX



K3520R

SX



Hebden Bridge

Yorkshire Moors



Newcastle

Z3281K

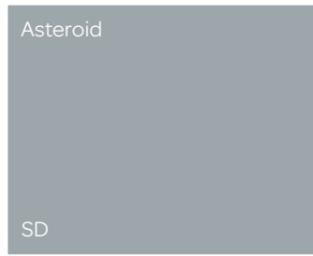
SX

Staithes



Asteroid

SD



Robin Hood's Bay

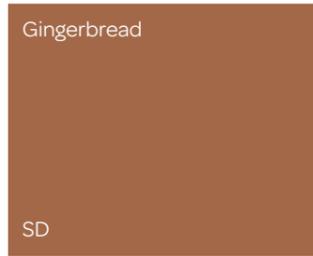
Oriental Blue

SD



Gingerbread

SD



Y2460K

SX



C2460Y

SX | SD



Leeds



T7111K

SX



A3180M

SX

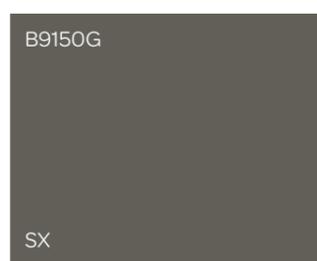
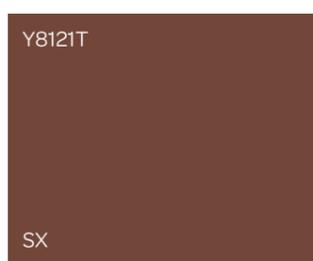
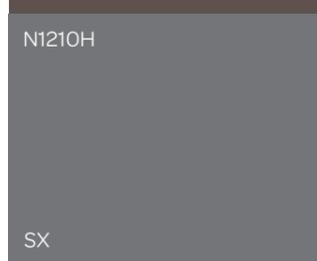
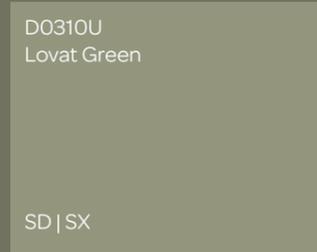
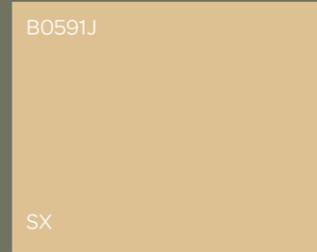
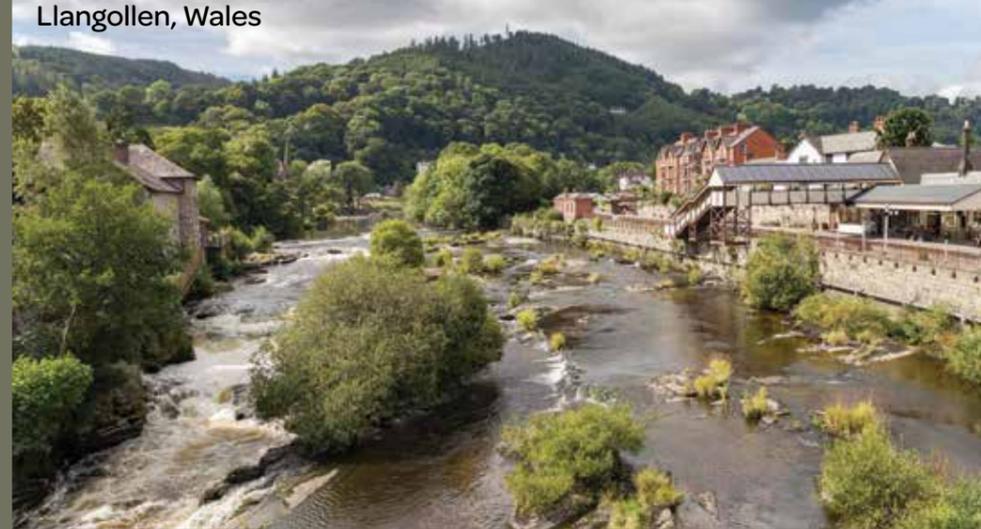
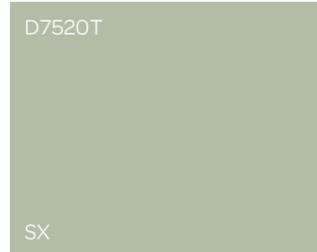
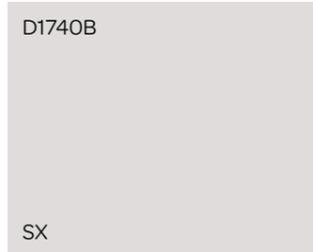


V1150A

SX



WALES



WEST MIDLANDS
AND THE
POTTERIES

Shrewsbury



C3830E

B9840R

SX

SD | SX



Birmingham



Shrewsbury

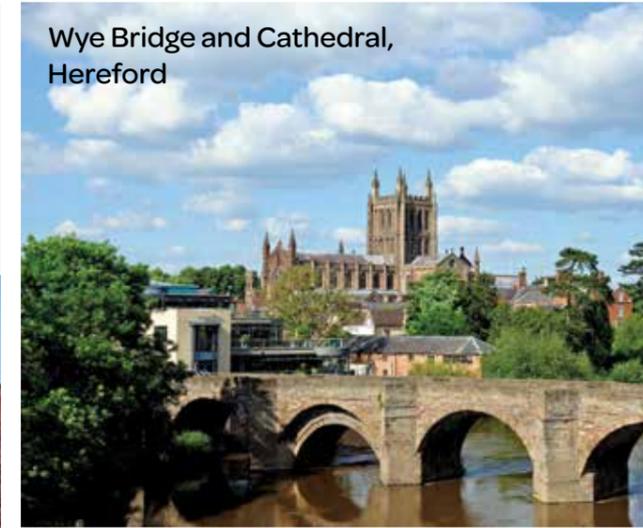
Orpiment
A8362B

SX

River Avon, Stratford Upon Avon



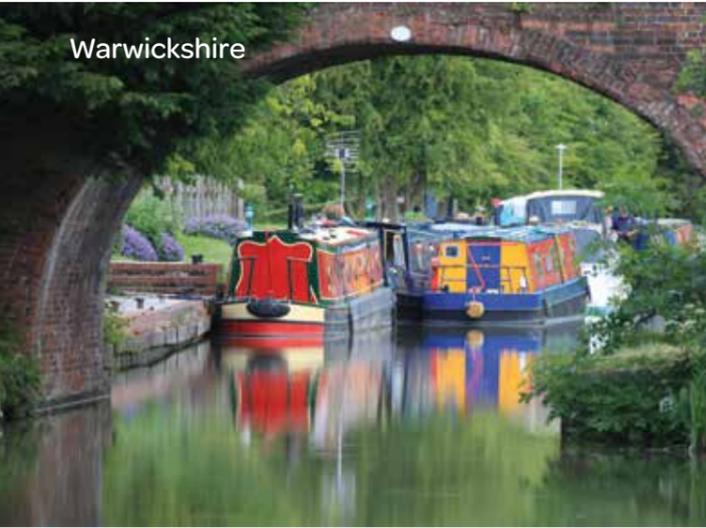
Wye Bridge and Cathedral,
Hereford



Malvern Hills



Warwickshire



Three Shires Head

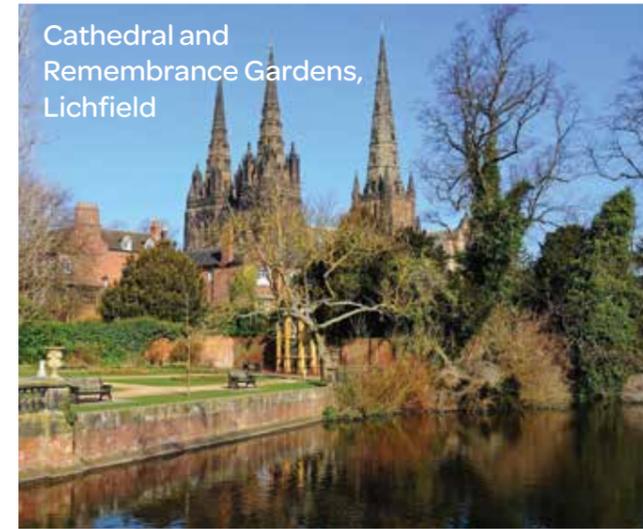


Plymouth Grey
A6480D

SX



Cathedral and
Remembrance Gardens,
Lichfield



Cinnabar X7162Y

SX

Shakespeare's Birthplace



Carolina Stone

SD



Y5120K

SX

Bournville Village Green



EAST MIDLANDS



Sherwood Forest

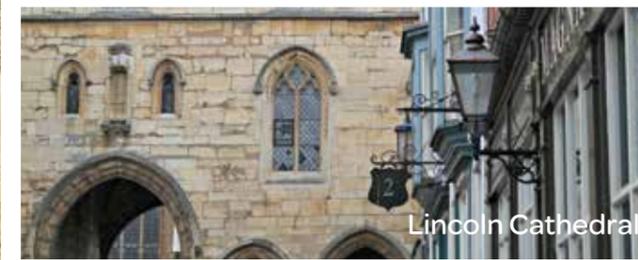


Country Stone B2630Q

SX



Newark Castle



Lincoln Cathedral



C6850G

SD | SX



Chalk Hill B9760G

SD | SX



Steep Hill, Lincoln



Cleethorpes



Sutton Beach



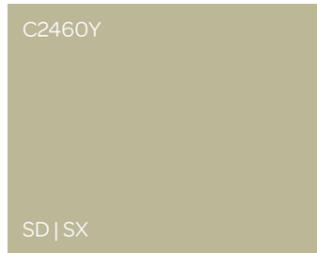
Hemlock

SD



C3731S

SX



C2460Y

SD | SX



Speculum

SD



Lincolnshire Wolds



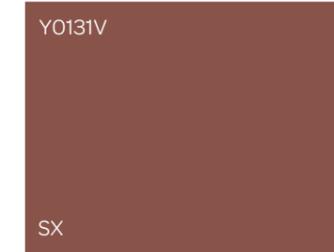
E8520Q

SX | SD



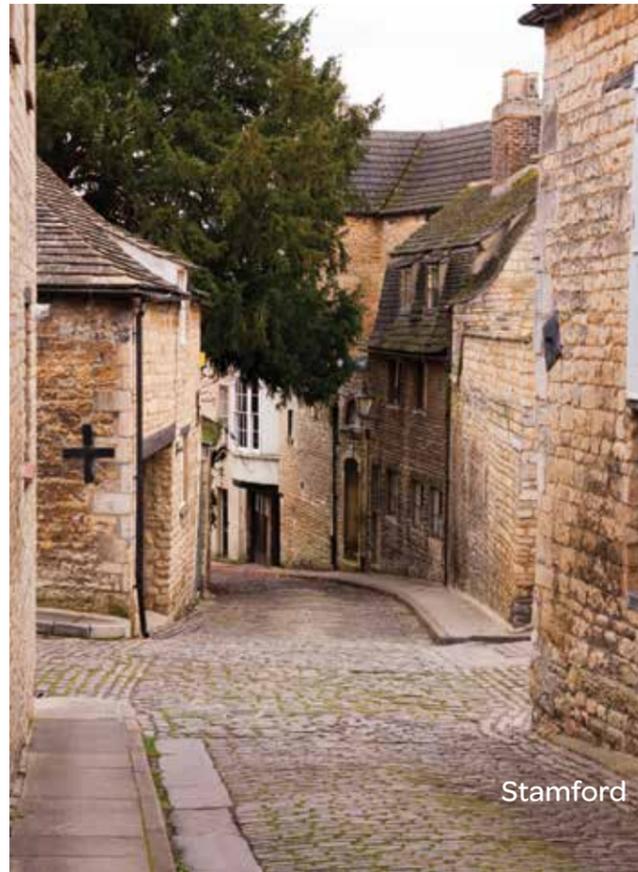
B7560L

SX



Y0131V

SX



Stamford



C2520D Light Grey

SX



Z4530G

SX

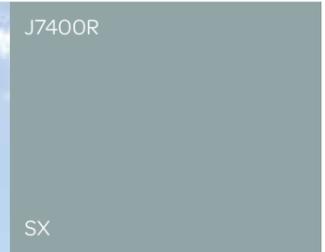


Z2331D

SX



Chapel St Leonards



J7400R

SX



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EAST ANGLIA
AND THE FENS

C6850G

SX | SD

Alderburgh



Mersea Island



G1640H

SX

Cambridge



Barley White
B4800S

SD

B3680X

SX



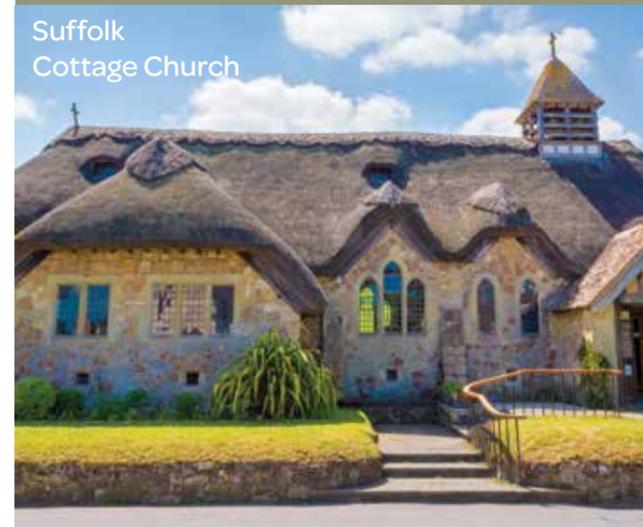
Cromer



A8362B
Orpiment

SX

Suffolk
Cottage Church



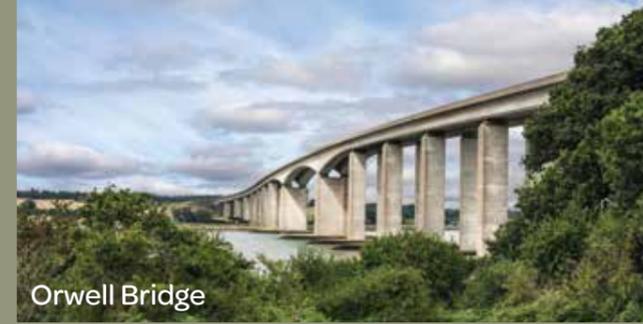
Suffolk
X9430Z

SX

Lovat Green
D0310U

SD | SX

Orwell Bridge



Whisper Grey

SD

B3550M

SD | SX



Elm Hill, Norwich

L2450R

SX

X6450M

SX



L9760P

SX

L4441J

SX

Y3551D

SD | SX

Z2331D

SX



Cambridge

Y0261M

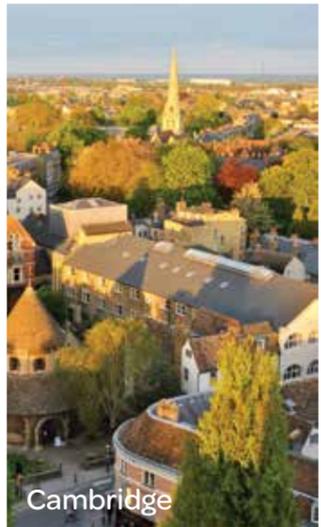
SX

A7320K

SX



Norwich



Cambridge

SOUTH WEST



Dartmouth



Cornwall

C6850G

SD|SX

C0620F

SX

Chalk Hill
B9760G

SD|SX



Castle Combe



Dartmouth

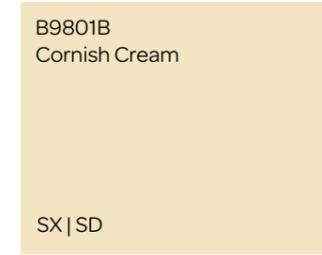
Barley White
B4800S

SD



Cotswold Cream
B1731D

SX



B9801B
Cornish Cream

SX|SD



B0591J

SX

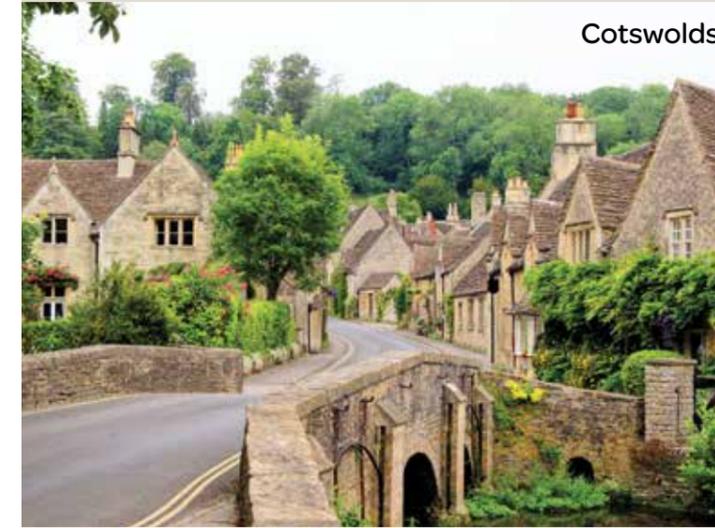


Kynance Cove

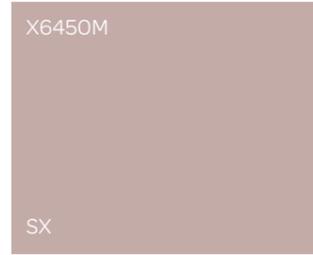


H9471J

SX



Cotswolds



X6450M

SX



Cheltenham

Clifton Grey
C9560Y

SD|SX



G6720G

SX



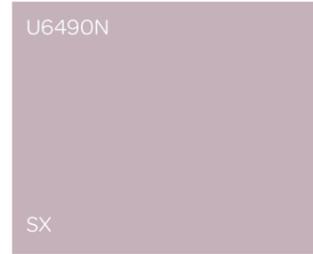
Devon



Salcombe



Dartmouth

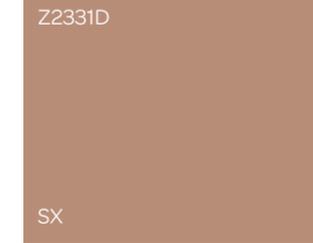


U6490N

SX



Lulworth Cove



Z2331D

SX



Bath

X6450M

SX

D6120R

SX



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SOUTH EAST

C6850G



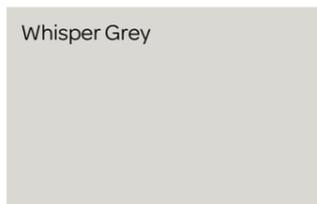
SD | SX

B4840G



SX

Whisper Grey



SD



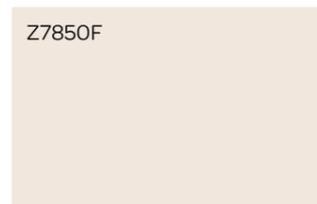
C6850G



SD | SX



Z7850F



SX



B7770U



SX



Z8650T



SD

Y2460K



SX



C0460Q



SX



L9760P



SX

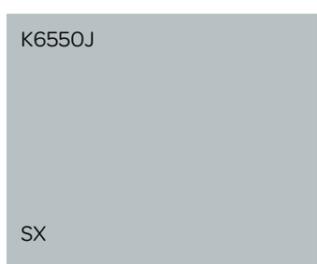
C0620F



SX

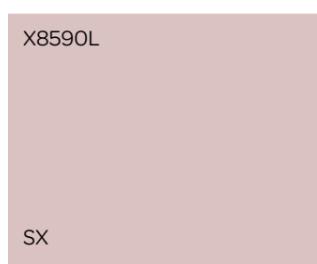


K6550J



SX

X8590L



SX



A9290P



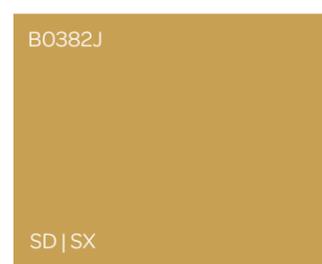
SX

X9211V



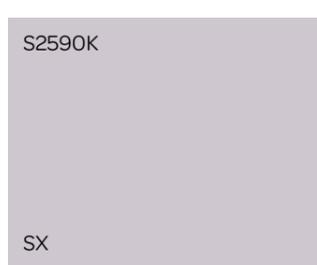
SX

B0382J



SD | SX

S2590K



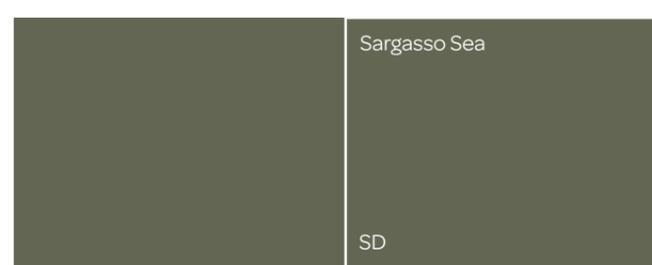
SX

B8240D



SX

Sargasso Sea



SD



05

Architectural styles



Historically, architectural styles were often named after the reigning monarch. Today, architectural styles are driven by social, economic, environmental and technological change.

Until the availability of synthetically manufactured pigments, colours for exterior decoration remained broadly the same over many architectural periods.

In recent years there has been an increasing interest in the conservation of period properties but even with detailed paint analysis, it's been difficult to ascertain authentic period colours. However more sophisticated paint sampling and examination coupled

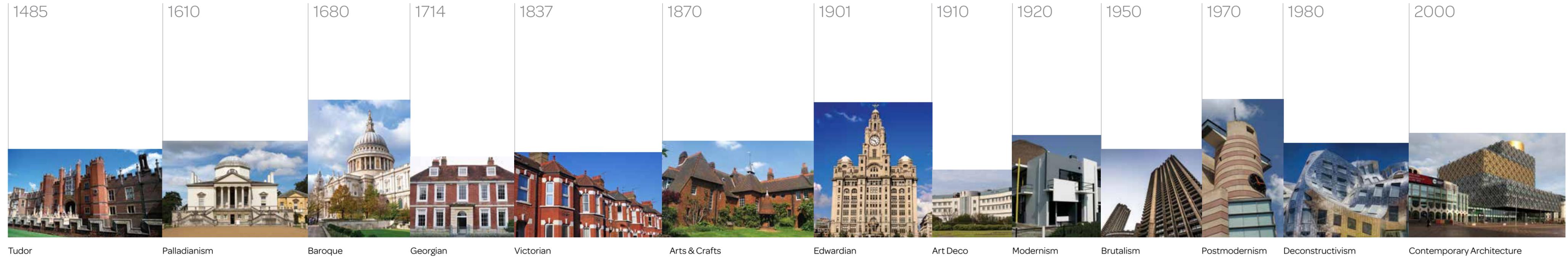
with increased knowledge of the original raw materials has led to a clearer understanding of the original colours used.

'Common' colours and those seen on the exterior of ordinary domestic properties were derived from earth based pigments and were shades of white, stone, cream, yellow ochre, umber and red ochre as these were inexpensive to make whilst being resistant to fading. In fact, these shades are still popular today.

Over the following pages you will find an overview of some of the more well known architectural styles, along with key features and a typical colour palette.



ARCHITECTURAL STYLES



A brief outlook of architectural styles which have been predominant in the UK. In the pre-industrial age, styles took time to spread so although dates have been given, some areas of the country might not have adopted a particular style until years later.

1485 - 1603	.....	Tudor	1901-1910	.....	Edwardian
1480-1620	.....	Elizabethan	1910-1939	.....	Art Deco
1580-1660	.....	Jacobean	1920-1960	.....	Modernism
1610-1652	.....	Palladianism	1950-1970	.....	Brutalism
1680-1720	.....	Baroque	1970-1990	.....	Postmodernism
1714-1830	.....	Georgian	1980-early 21st century	.....	Deconstructivism
1837-1901	.....	Victorian	2000-present	.....	Contemporary Architecture
1870-1910	.....	Arts and Crafts			

TUDOR, 1485-1603

A period of time as well as an architectural style. In 16th-century Britain, housing was characterised by thatched roofs and exposed timber frames, and built largely with practicality in mind.

The few houses that have survived from this period are the finer quality buildings, made from local materials by masons and carpenters who passed their knowledge from one generation to the next.

During the years of Tudor rule, England became richer than ever before. The mining of tin, lead and coal became very popular thus towns grew and beautiful houses were built. However, there was a great divide in the style of the ordinary home and that of the great and famous palaces; the wealthy used the exterior of their homes to promote just how wealthy they were.

Cinnabar
X7162Y

SX

Q KEY DESIGN FEATURES:



WOODEN FRAMES

Most ordinary homes in Tudor times were half timbered - they had wooden frames and the spaces between were filled with small sticks and wet clay called wattle and daub.

Tudor houses are known for their black & white effect. It was the Victorians who coated the beams with tar. The Tudors left them bare or painted them red.



TIMBER MULLION WINDOWS

During the early part of this period, these were used with no glazing. Shutters or oil cloths were used to keep the worst of the weather out.

The use of glass became more widespread during Tudor times but larger pieces were difficult to make and very expensive, so glass panes were tiny and held together with lead in a criss cross pattern (Lattice).



JETTIES

This was the overhang and a way of creating extra space on the upper floor of a home as well as a status symbol. The urban houses of merchants and tradesmen often had a shop on the ground floor with accommodation above.

Darker ends of burnt bricks formed the decorative detail of diagonal crosses which were called diaper patterns.

Hampton Court Palace



RED BRICK WITH STONE DRESSING

Stone, and later brick, began to replace timber as the standard building material. Brick had been reintroduced into the country in the 14th century and was popular in the south and east.

Stone dressings were often used for the corner stones as well as around the windows.



C3830E

SX

Black

SD | SX

PALLADIANISM, 1610-1652

Palladianism is a classical style named after the 16th century Italian architect **Andrea Palladio** (1508-1580). Palladio was inspired by the buildings of ancient Rome and his designs were rational in their clarity and symmetry.

Palladio also employed the correct use of classical orders which were types of columns used to support the building and described by the labels Doric, Ionic, Corinthian, Tuscan & Composite. Palladian exteriors were plain and based on the rules of proportion.

Inigo Jones, born in 1573, introduced Palladian architecture to Jacobean England in the early 17th century. His use of temple fronts and the Venetian window became hallmarks of Palladian design.

This Palladian style became influential, only ending due to the onset of the English Civil War and Jones' death in 1652. Palladianism made a revival in the early 18th century, inspired by many designers (including Inigo Jones) the work became known as Anglo Palladianism. Palladianism is still very influential in architectural design today.

Q KEY DESIGN FEATURES:

COLUMNS

With acanthus leaf capitals at the top (called 'Corinthian') are characteristic of Palladian design.

PEDIMENTS

Pediments were used over doors and windows and on the outside of buildings.

SYMMETRY

Inspired by ancient Greek and Roman architecture. Each side of the facade is a mirror of the other.

PALLADIAN WINDOWS (also known as the Surlina or Venetian window).

TEMPLE FRONTS



Queens House, Greenwich

Chiswick House, London (Anglo-Palladian style)



Palladian 3
B5710P

SD | SX

B3550M

SD | SX

Country Stone
B2630Q

SX

BAROQUE, 1680-1720

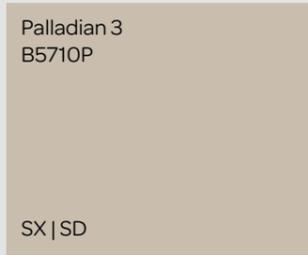
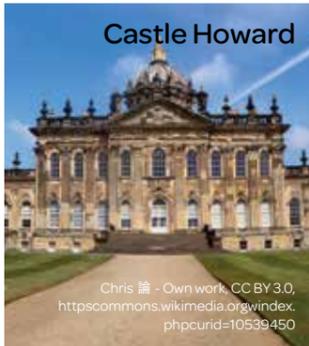
Baroque was established during the early 17th century but it wasn't until later that it became popular and was regarded as a take on Classicism.

Many gentlemen & nobles were inspired by the latest European trends and built grand buildings reflecting them.

The great fire of London in 1666 saw the introduction of the 'Rebuilding of the City of London Act of 1667' and specified that houses must be built from brick or stone. To prevent the spread of fire, wooden houses were no longer permitted. The grandest houses were built of solid stone but that was expensive and not always available locally so a cheaper imitation, stucco, was used to cover brickwork and give the impression of stone.

The late 1690s saw the appearance of the first Baroque country houses, with the most iconic figures of the movement including Sir Christopher Wren, Sir John Vanbrugh and Nicholas Hawksmoor.

The British Baroque was about reasserting authority. The style is heavy, rich and flamboyant. In the Baroque period of architecture, the intensity and interplay of natural light and shadow was carefully considered and resulted in outstanding examples of 'building with light'. Key colours derived from the colours of stone, clay, granite & marble.



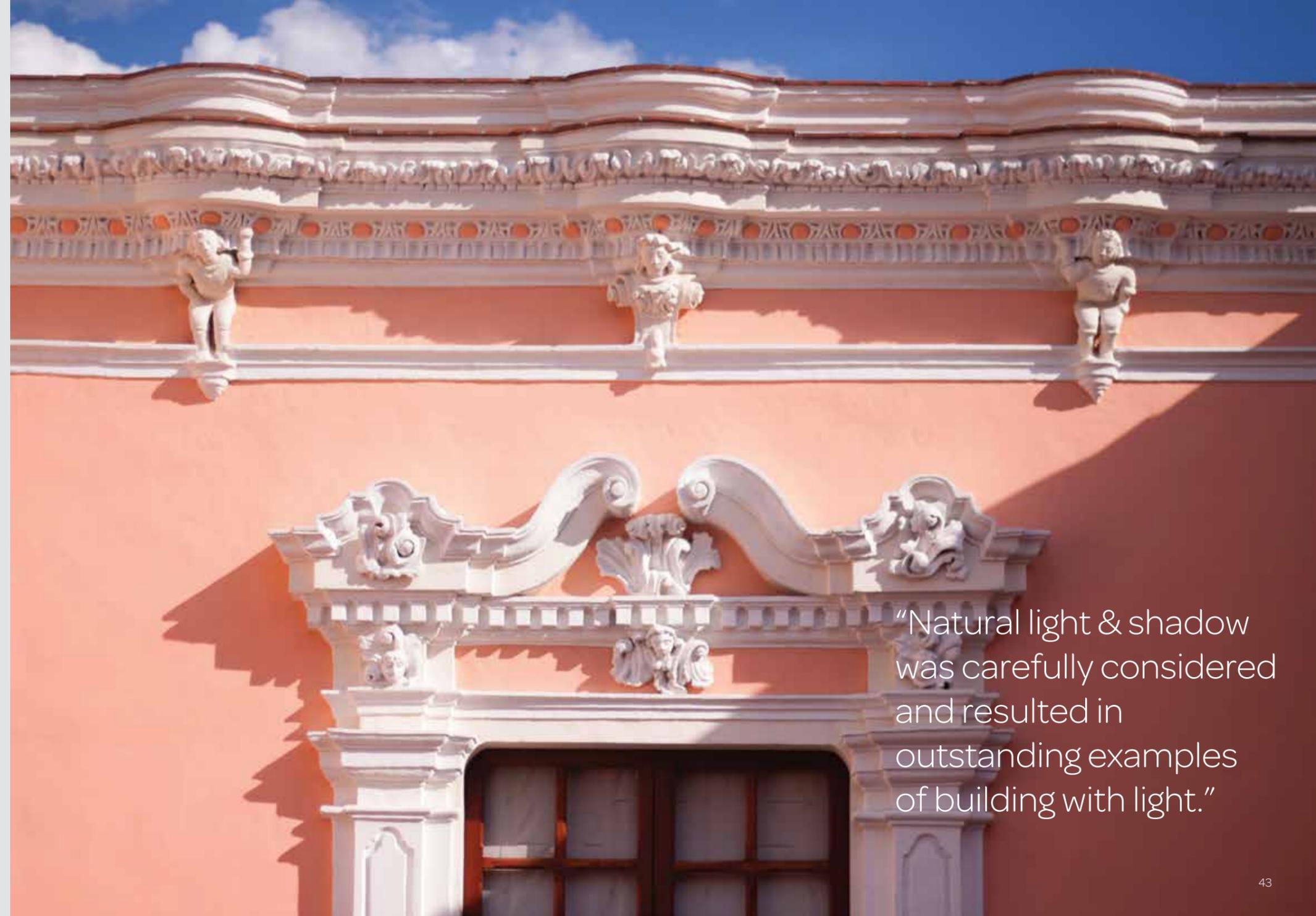
Q KEY DESIGN FEATURES:

PROTRUDING ARCHITECTURAL DETAILS
To produce strong light and shade contrasts (chiaroscuro effect).

CYLINDRICAL DOMED TOWER

THE CENTRE OF THE FAÇADE IS THE FEATURE

DISPLAY ELEMENTS OF CLASSICAL DESIGN



“Natural light & shadow was carefully considered and resulted in outstanding examples of building with light.”

GEORGIAN, 1714-1830

Encompassing the Regency period (1811-1820), this is the name given to the set of architectural styles between 1714 and 1830.

A period of time spanning 116 years, there are a number of different architectural styles and whilst they do vary, they are marked by symmetry and proportion based on the classical architecture of Greece and Rome.

Palladian and Neoclassical were the key architectural styles of the Georgian era. Architects turned their back on the heavily embellished and dramatic Baroque style in favour of the earlier Palladian work produced by Inigo Jones.

Neoclassical (1760-1790) was an academic revival of Classicism. Partly fuelled by the excavations at Pompeii and the rediscovery of the architecture of ancient Greece, there was more emphasis on Greek architectural design. Consequently, there was a slight change in proportion which resulted in architecture which was lighter and more elegant in appearance.

Regency Classicism (1800-1830) was essentially the same as Neoclassical but with added elements taken from nature: from the art of ancient Egypt and from French design of the mid 18th century.

Q KEY DESIGN FEATURES:



STONE

Stone was the preferred building material of the era and where brick was the local building material it was sometimes faced in stone to appear more high status.



STUCCO

This is the render applied to late-Georgian façades that could also be sculpted and moulded for decorative purposes. In the Regency period it was often used

to cover brick on the entire façade. Originally, the plaster rendering would have been colour washed to simulate stone. Later, stucco cements had the (Bath) stone colour within them.



SYMMETRICAL FAÇADES

Georgian buildings usually have a square symmetrical shape and are carefully proportioned according to fashionable Classical design principles.



UNIFYING PORTICO

A row of columns supporting an entablature, and sometimes a pediment too, were often used to link the façades of a number of adjoining houses, or even an entire terrace.



PALLADIAN WINDOW

This was an essential ingredient for most neoclassical buildings. A window in three parts, with the central light rising taller to be rounded off in an arch and the two side lights flanked by pilasters.



MANSARD ROOF

Introduced in the late 18th century, this roof has four sloping sides, each of which becomes much steeper midway down. These were tall and spacious, and allowed owners of buildings to gain an extra floor without really looking like they'd done so.



ROOF STYLES

Roof with parapet imitating classical form and moving away from building designs with a steep pitched roof, designers began hiding the roof with a parapet.



FANLIGHT

A fanlight is the arched window found above a Georgian door, which would shed extra daylight into the hallway.



GREEK MOTIFS

In true Neoclassical style, Greek motif designs would be introduced.



WINDOWS

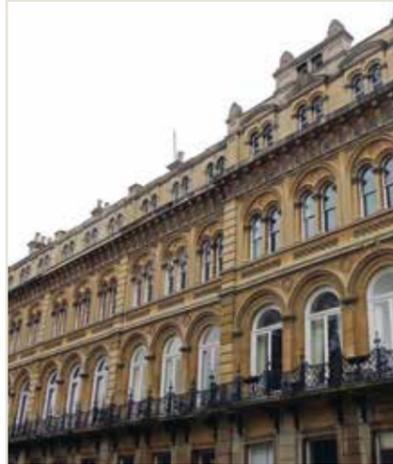
Small and six-paned towards the top of the property, while there are larger nine or even twelve panel windows on the main floors. The importance of a room was indicated by the size of its windows.

GEORGIAN, 1714-1830 (cont.)

The Georgian era is notably remembered as marking the summit of house design in Britain and it was a time of great urban growth. The density in towns meant that there was a need to pack a lot of houses into a small space. This need gave birth to the terrace.

Terraces took several forms; often laid out in straight lines, but also in squares around a central garden space, or in crescents or oval 'circuses'.

Examples of these can be seen in London, Edinburgh, Bristol & Bath; their façades employing classical pilasters, pedimented doors and windows, and graceful mouldings.



Edinburgh Georgian Terrace

B9760G
Chalk Hill

SD | SX



Palladian 3
B5710P

SD | SX

C3830E

SX

Amongst the most important architectural legacy of the Georgian period was the widespread use of the terrace plan.



KEY DESIGN FEATURES:

Whilst Stucco was painted to replicate stone - stone was never painted. Regardless of whether the property was constructed of stone, red brick, London stock brick (yellow) or stucco, the elements and colours for decoration would have been:

CORNICES, WINDOWS, WINDOW FRAMES, DOOR FRAMES AND FANLIGHTS:
Pale stone colours or off white

FRONT DOORS:
Bronze greens, Brunswick greens, Invisible Greens, Red Browns, Olive Browns

WINDOW BOXES:
If there were window boxes, they would have been painted in the same colour as the front door.

Brunswick
F7122E

SX

D6120R

SX

Olive
D8270S

SX

Etruscan Red
Y0141W

SX

RAILINGS AND OTHER IRON-WORK:
Greys, Stones

In the first half of the nineteenth century 'invisible' greens (so called because they would blend into a background of foliage) were used for fences, gates, railings and garden furniture.

RAINWATER GOODS:
Greys (Lead colour). On stucco or rendered façades, the rainwater goods would blend with the façade.

FAÇADE (where painted):
Stone colours. All of the houses on a terrace would match.

What we know today as Brilliant White was never used (it wasn't available until after WW II). Off whites or creams would have been used instead.



The Circus, Bath

VICTORIAN, 1837-1901

Victorian Architecture describes buildings constructed during the reign of Queen Victoria. It isn't limited to one specific style but it's a broad term that describes the different styles that emerged during Victoria's 63 years as Queen: Gothic Revival, Italianate, Queen Anne and Arts & Crafts.

There were many changes which took place during these 63 years that influenced building design: the Industrial Revolution brought societal change and the expansion of the railroads allowed for items such as window glass, tiles, and granite to be easily transported thus reducing costs.

The 1850s saw the glass and brick tax abolished, making these more readily available and cheaper than ever.

The Houses of Parliament



VICTORIAN BRICKWORK

Developments in steam power enabled brick manufacturing to become mechanised and the availability of denser clays allowed for better strength, regularity and a range of colours. By the end of the 19th century, machine-made bricks

with sharp edges and a durable surface were being transported all over the country although their extra cost meant they were often used only for façades. The variety of colours meant the Victorians started patterning their external walls with enthusiasm.



Q KEY DESIGN FEATURES:



CANTED BAY WINDOW

Those with a straight front and angled sides – became a fashionable and popular feature of middle-class Victorian terraced houses and villas.



ENCAUSTIC & GEOMETRIC TILING



SASH WINDOWS

These became popular when affordable sheet glass was invented in 1838. Thereafter, windows grew wider and glazing bars thinner. Sash windows remained expensive and it was not until the 1870s that they were widespread.



IRON RAILINGS

Iron railings became readily available. Often decorated with elaborate finials (to impress any visitors) they were often painted dark traditional shades of green or brown and then later, black.

STAINED GLASS

Especially popular during the period of Gothic Revival. Stained glass with floral and geometric patterns was typically fitted in the upper panels of windows, in entrance panel windows and in front door panels.



There were more homes built during the Victorian era than at any other period in history. These new homes were built to cater for people from across the classes, as either detached properties or long rows of terraced houses.

In poverty stricken areas, houses were modest in scale and were often back to back or two up two down in style.

People of stature; the middle classes and above were housed in more lavish properties, which also saw accommodation for the house servants. These types of homes showcased the purest form of contemporary architecture, most often Gothic Revival in decoration.

VICTORIAN

Key Colours

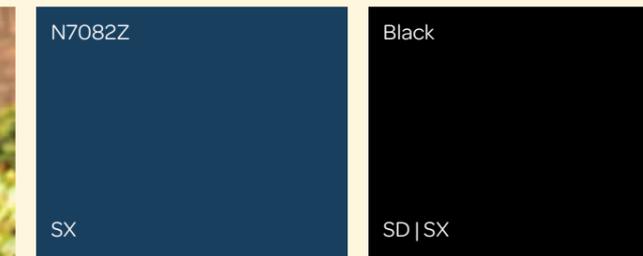
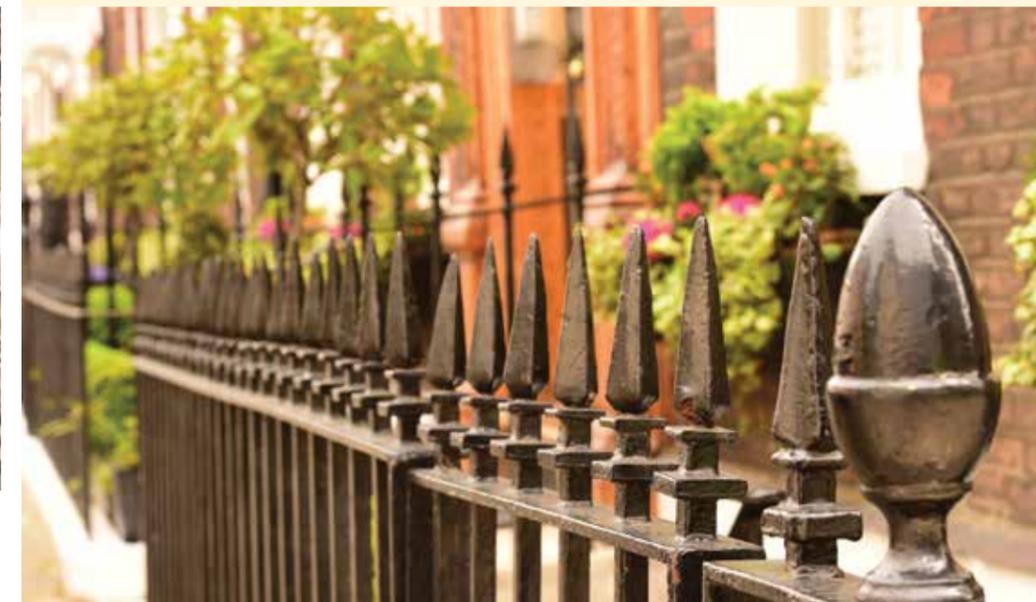
Shades of white were tinted with ochre or black and later towards the middle of the century, windows were painted a practical chocolate brown and front doors a dark Brunswick green or black.

From 1840 a bronze green finish was introduced.

Green was used throughout the mid Victorian period but as the Victorian period progressed, dark blue, red and chocolate brown were also popular.



The increasing use of coal during the 19th century polluted the atmosphere so much that it was impractical to use any shade of white outside.



ARTS & CRAFTS, 1870-1910

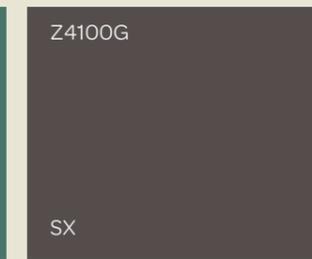
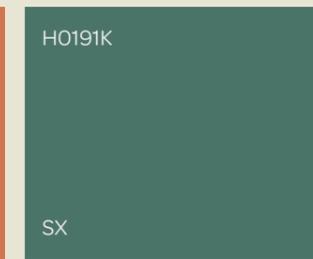
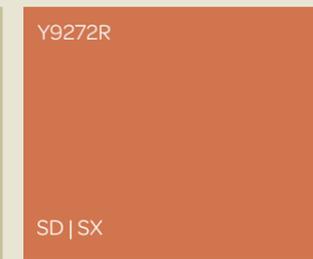
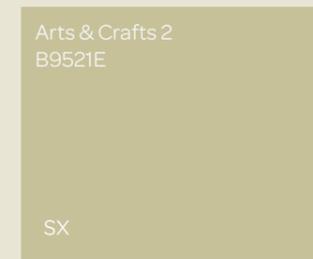
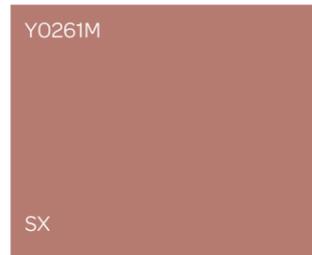
An influential movement, Arts & Crafts attempted to re-establish the skills of craftsmanship that were under threat from mass production and industrialisation.

The style's main advocate, William Morris, believed factory production destroyed natural creativity and the solution to this lay in the medieval past and its architecture.

The Emphasis of Arts & Crafts architecture was honesty, function, need and simplicity without any need for unnecessary adornment. Philip Webb, Richard Lethaby and Charles Voysey were all architects who drove this style.

Whilst the majority of the Arts & Crafts buildings were domestic, the architects of the movement also addressed churches, museums and commercial buildings. Arts & Crafts buildings were built with ordinary people in mind but they were so expensive to construct that only the wealthy could afford them. As a result, the Arts & Crafts movement was relatively short lived and by the early 1900s was in decline.

The Arts & Crafts ideology; truth to material, structure and function and its Socialist principles, were a catalyst for a number of 20th century designs.



KEY DESIGN FEATURES:

PITCHED ROOFS

Featuring large eaves giving the impression the building was only one and a half storeys high.

LARGE CHIMNEYS

Tall as well as wide. The stacks would be ornately decorated with traditional brickwork or stonework.

EXPOSED CONSTRUCTION MATERIALS; BEAMS AND BRICK

Medieval and Tudor in appearance.



Craftsmanship, simplicity and good design using warm colours driven by nature, were used as a reaction against low quality, mass produced design.

EDWARDIAN, 1901-1910

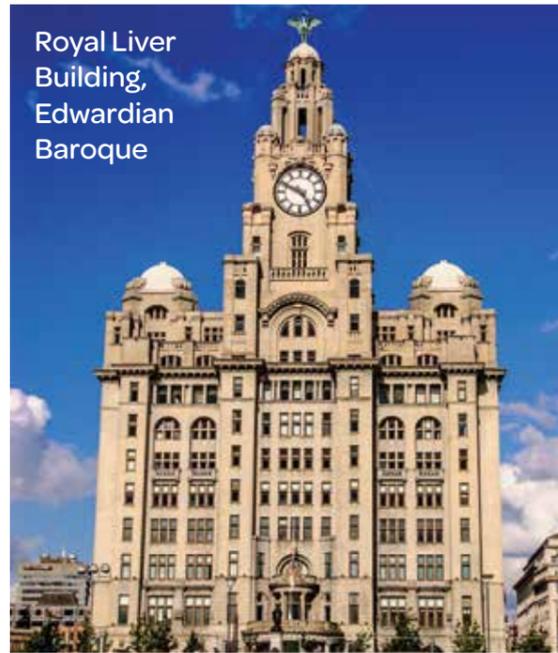
Set between the boom of Victorian England and the catastrophic First World War, the era stands out as a time of peace and prosperity. Britain was at its imperial height. However there were great differences between the wealthy and the poor and this age heralded great changes ahead in terms of politics and social life.

Fixated on the architectural styles of the past, the most important architectural styles of the early 20th century largely passed Britain by.

Arguably, well known British Architects produced outdated Neo-Classical, Neo-Georgian designs at the request of the elite for their new country homes. In spite of the popularity of Art Nouveau in Europe, English architects again turned to the past for inspiration.

The Edwardian Baroque style of architecture was widely favoured for public structures and was a revival of Christopher Wren inspired designs of the late 17th and early 18th centuries. Earlier Georgian and Neoclassical styles of the late 18th & early 19th centuries were popular too. Homes were inspired to some extent by the Arts & Crafts movement and were given larger frontages and therefore extra room for halls.

Rooms for servants were not needed so cellars and second floors vanished. Typical features of Edwardian buildings include small paned leaded windows, rough cast walls, half timbering and wooden porches.



KEY DESIGN FEATURES:

- RED BRICKWORK
- PORCH WITH WOODEN FRAMES
- MOCK-TUDOR CLADDING AND TIMBERS AT THE TOP OF THE HOUSE
- SMALL PANEL LEADED WINDOWS
- ROUGHCAST WALLS
- GARDENS FRONT & BACK



WINDOWS

Air and light were thought to be health giving and affordable production methods meant windows were larger than those of the past. Contrarily, doll-sized porch and inglenook windows were sometimes added to create a perfect view of the garden beyond.



A higher quality of construction was expected in the Edwardian era than at any other time in history and building regulations, combined with social idealism ensured this was the case.

This was the golden age of the suburb. It was a form of development that Britain pioneered as the medicine to smoke-grimed Victorian industrial cities.

Venetian Red
Y2122Q

CT

Signal Red
X9224S

CT

Golden Yellow
A8514D

CT

Peacock Blue
L1092P

CT

Strong Blue
N1133Z

SX

Royal Blue
Q4041C

CT

Eau-de-Nil
D8371T

CT

White

SD | SX

H0191K

SX

EDWARDIAN Key Colours

Edwardian colour schemes were lighter than those of the 1880s and 1890s.

Carrying on the trends established by the Arts & Crafts movement and helping achieve the Edwardian ideals of freshness and light, internally, houses were decorated in appropriate colours, typically pale blues, greens and greys.

Externally, windows were often dark in colour but marked out in white. Any roughcast (coarse plaster) was left plain or whitewashed. Magpie-work was in black on white or un-painted render.

The period saw a revival of Georgian styles, supported by Lutyens, an English architect known for adapting traditional architectural styles to suit the requirements of the era.

For the exterior, this manifested in pale creams, pastels, quiet greens and blues, although Lutyens himself preferred stronger colours including black, strong greens and reds.

ART DECO, 1910-1939

Art Deco took place between World War I and II and is known for its streamlined style influenced by the Industrial Revolution. The term was coined after the Exposition Internationale des Arts Decoratifs held in Paris in 1925.

Art Deco was a combination of many styles, the influence of Japanese and Ancient Egyptian art was combined with the geometry of Cubism or designs from the theatre.

The style is evident in interiors, furniture, graphic posters, ceramics, jewellery and architecture. It was purely stylistic, without any concept or theory and materials used were often luxurious or rare. Art Deco celebrated technological innovation oceanliners, sky scrapers and modern cars and trains.

During the Great Depression Art Deco became less decorative and is referred to as streamline moderne. While Art Deco has international status it is only apparent in the entertainment industry in the UK, in particular, cinemas and hotels. Many Art Deco buildings are now protected and listed.

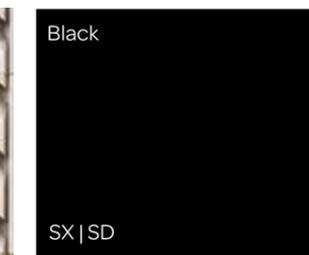
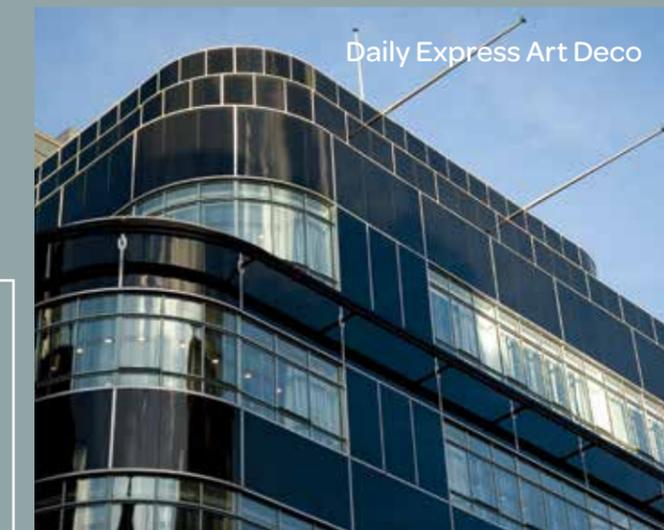
KEY DESIGN FEATURES:

- STREAMLINING
- BOLD SHAPES
- COLOUR
- SUN MOTIFS
- GEOMETRIC DESIGN
- DECORATION

Sandtex
TRADE

Sadolin

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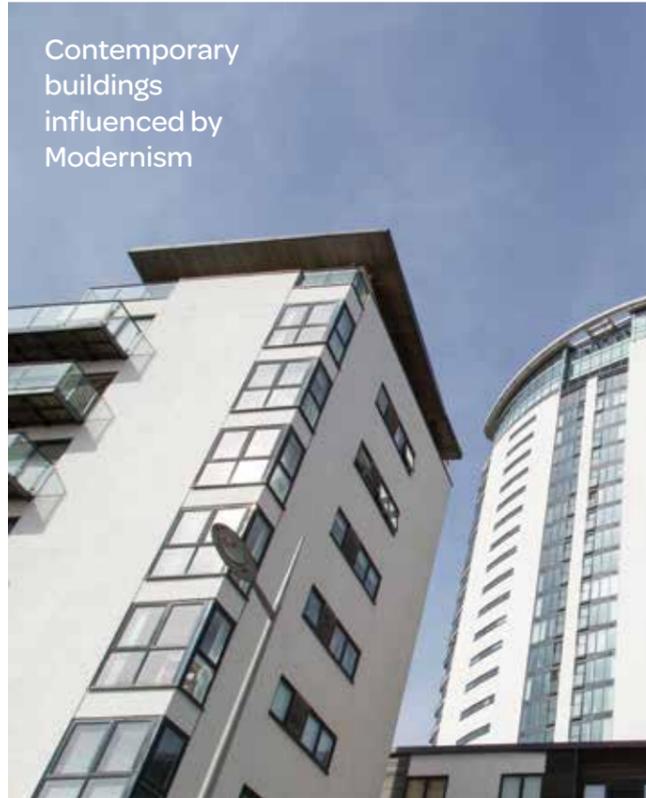
MODERNISM, 1920s-1960s

Modernism is an umbrella term and encompasses Futurism, Constructivism, De Stijl and Bauhaus. It is also known as International Style. After the First and Second World wars, a culture of rationing and limited funds, architects looked for alternative solutions.

Modernist architecture led with a 'less is more' approach and explored alternative building materials such as steel concrete and large glass windows.

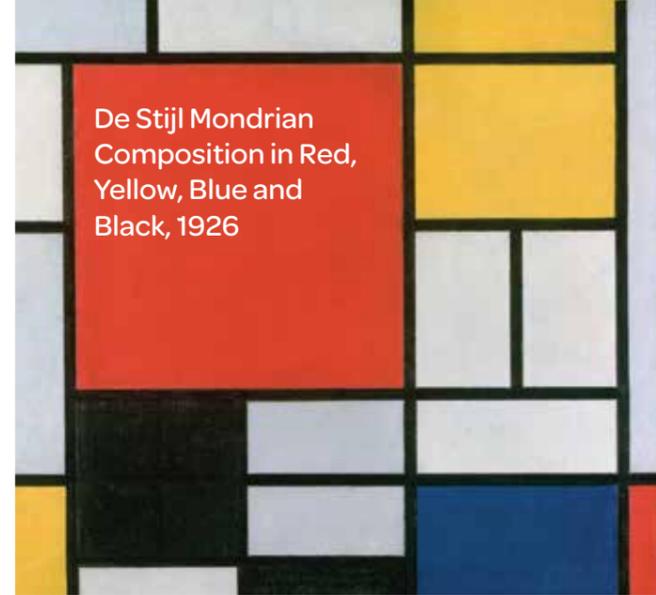
Modern Art and Architecture rejected elaborate styles of the past and instead embraced minimalism. It sought to explore innovative methods and techniques. Layouts were much more free and open plan. The essence of Modern Architecture is seen in many of our buildings.

White
SD | SX
D9850C
SX



C7500B
SX

N4230F
SX



B6574G
SX

X7162Y Cinnabar
SX

P8125R
SX

Black
SD | SX

Red Pepper X7114E
SD



The Bauhaus (1919 - 1933) was an art school set up by architect Walter Gropius in Weimar 1919, and the theory behind it had a huge influence on art, design and architecture.

The Bauhaus ideal aimed to combine the craft of art and architecture into something that was both functional and stylish and more importantly link creativity to manufacturing again. There was emphasis on affordable self contained homes. Many renowned artists, architects and designers shared ideals and spent time at the school;

Paul Klee, Wassily Kandinsky, Le Corbusier to name a few.

Political pressure forced the school to relocate to Dessau in 1925, where Gropius designed new buildings for the school.

The iconic building expresses the essence of modern architecture; simplicity in design, cubic form and glass façades. Today Bauhaus has a huge following and the influence still remains.



De Stijl (1917-1931) is a dutch term meaning style. Van Doesburg and Mondrian created a magazine titled De Stijl about their ideas on art theory. Architect Rietveld Schroder joined the group later and created the only building to truly follow the De Stijl principles. The De Stijl concept was a reaction against the horrors of the First World War, it aimed to restore harmony and order. The Eames House in Los Angeles built 20 years later took inspiration from De Stijl, as graphic design does today with reduced form and simple lines. The use of block colour was highly innovative and forward thinking.

- KEY DESIGN FEATURES:**
- REINFORCED CONCRETE
 - LARGE GLASS WINDOWS
 - STEEL
 - WHITE EXTERIORS
 - CUBE SHAPES
 - RATIONAL GEOMETRY
 - FLAT ROOFS
 - MINIMAL DESIGN & DECORATION
 - ABSTRACT DESIGN
 - PRIMARY COLOURS
 - SIMPLE GEOMETRY
 - CLEAN LINES

BRUTALISM, 1950s - MID 1970s

Brutalist architecture can be seen in dominating concrete structures, small windows and unusual shapes. The style came about when Britain was being rebuilt after the Second World War during a period of austerity.

The name comes from the French term *beton brut* (raw concrete) and some see it as a reaction against more decorative styles and instead opting for honest structures.

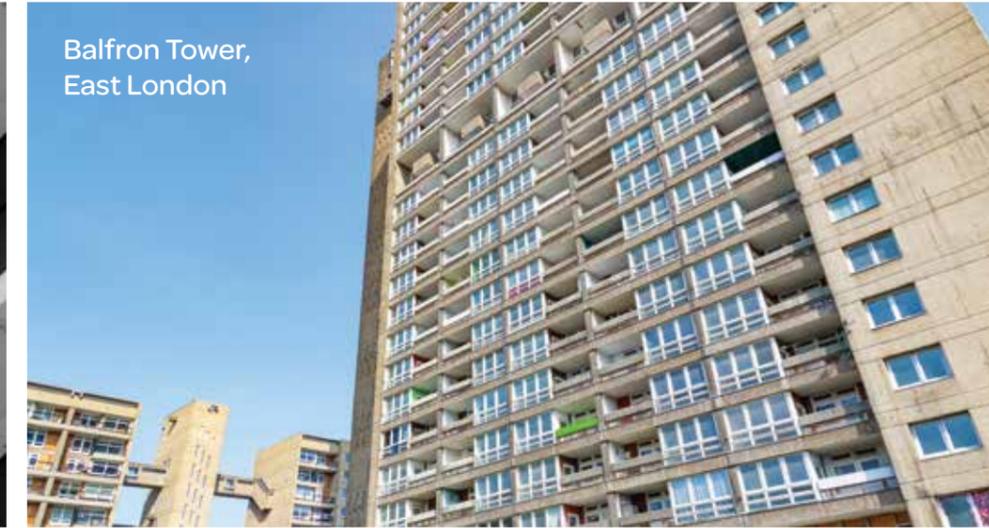
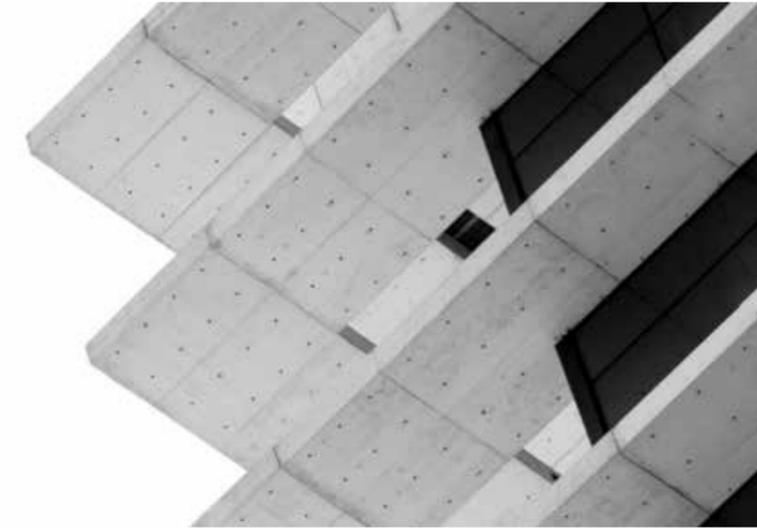
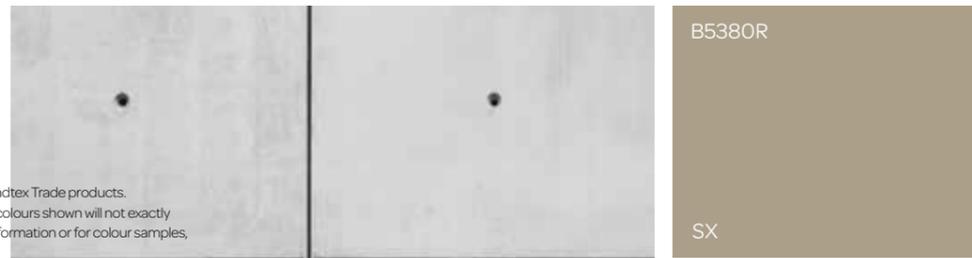
The desire to show the construction of the building resulted in raw concrete forms and a rugged finish, scale is also an important characteristic and buildings are large and heavy looking. Brutalist buildings were relatively cheap to produce in comparison to other more elaborate building techniques, as a result it was often used for government buildings; tower blocks, shopping centres and educational facilities, especially universities.

KEY DESIGN FEATURES:

- RAW CONCRETE
- LARGE IMPOSING SCALE
- SMALL WINDOWS
- EXPOSED ENGINEERING
- UNFINISHED SURFACES



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POSTMODERN ARCHITECTURE, 1970s-1990s

Postmodern architecture is less serious than the modernist predecessor and has a playful ironic tone. It was intended to be warm and funny; the buildings have individual characteristics, a reaction to modernism which was seen as cold and soulless.

Modernism was borne out of austerity and Postmodernity was its antithesis. Postmodern architecture did not imitate local styles and as a result buildings tend to be distinctly different from their surroundings.

The Trafford Centre in Greater Manchester is a good example of Postmodern architecture; it references Roman and Greek sculptures, it has Neo Classical columns and a dome ceiling that resembles St Paul's Cathedral. Shapes and styles are eclectic with influence taken from all over, historic styles are mixed, colour is expressive and the result is non conformist.

The style has been surrounded by controversy, some critics object to the extravagant approach of Postmodernity, whereas others see that it has challenged previous notions of architecture and is unapologetic for daring to be different.

KEY DESIGN FEATURES:

- COLOUR
- UNIQUE DESIGN
- HISTORICAL REFERENCES
- VARIETY OF MATERIALS
- ECLECTIC DESIGN

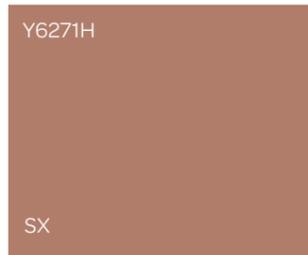


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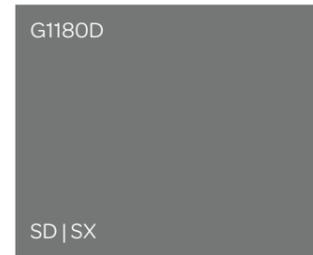
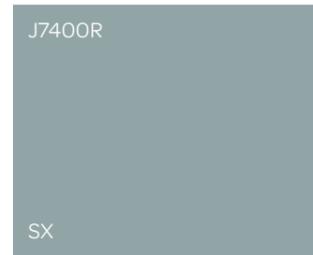
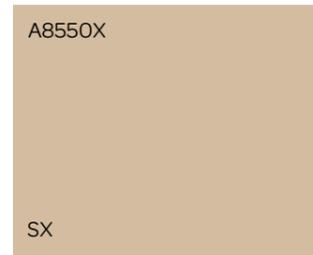


The Trafford Centre

The Trafford Centre Trafford_Centre.By ReptOn1x (Own work) CC BY-SA 3.0.JPG



James Stirling
No 1 Poultry



James Stirling
No 1 Poultry

DECONSTRUCTIVISM, 1980s-EARLY 21ST CENTURY

Deconstructivist architecture makes a statement and challenges traditional perceptions of architecture. Deconstructivist structures do not follow rational geometry and as a result the exterior is distorted.

Chaos is created through manipulation of the skeletal structure. Advancements in both materials and aerospace technology have enabled these designs to become a reality.

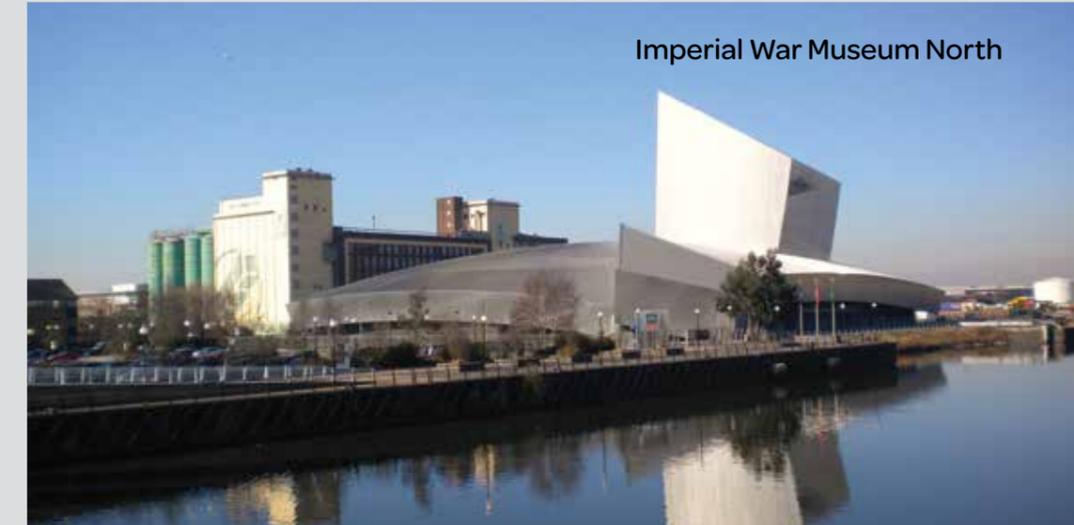
The New York Museum of Modern Art staged a show "Deconstructivist Architecture" and featured designs from architects such as Frank Gehry and Zaha Hadid.

Some architects have detached themselves from the term but it is still used as a definition.

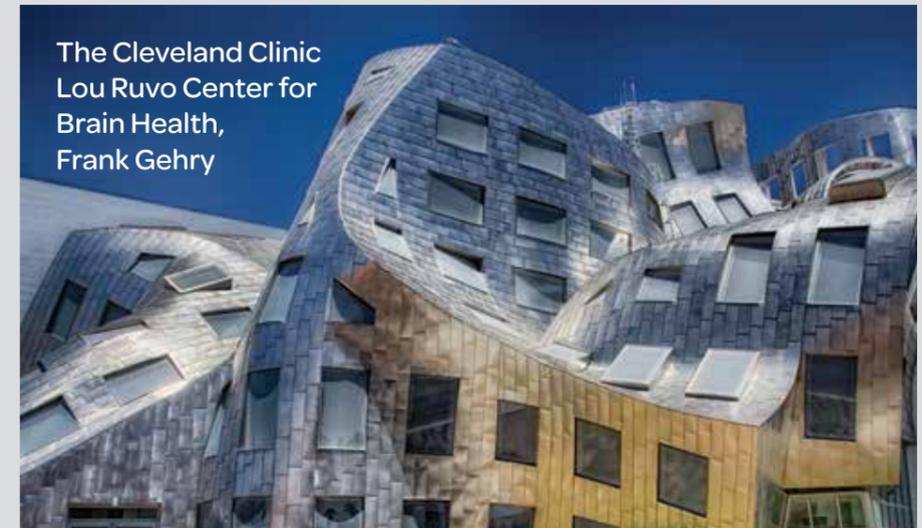
Architecture today focuses on materials rather than paint finishes and so a colour palette is not included in this and the following category.

KEY DESIGN FEATURES:

- FRAGMENTATION
- NON RATIONAL GEOMETRY
- SURFACE MANIPULATION
- FORM FOLLOWS FUNCTION



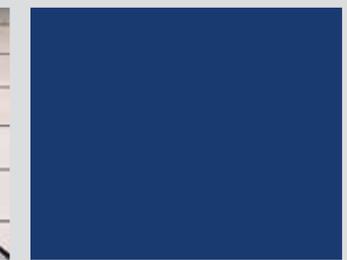
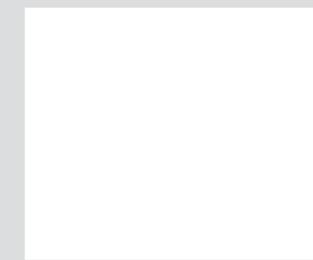
Imperial War Museum North



The Cleveland Clinic
Lou Ruvo Center for
Brain Health,
Frank Gehry



Dancing House,
Prague



CONTEMPORARY ARCHITECTURE, 2000 TO PRESENT

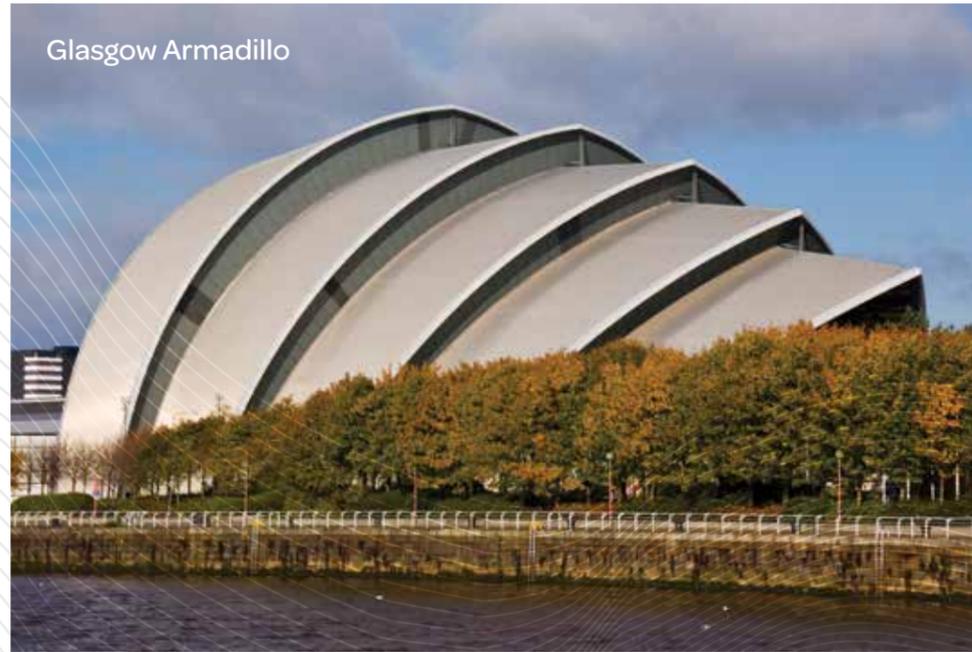
Sustainability and technology are key features in contemporary architecture, buildings are designed to be environmentally friendly and highlight green credentials using the latest technology to do so.

Futuristic materials allow forms to move far away from the modern cube and instead become fluid undulating lines.

The use of lightweight tubular materials and advanced 3D design packages allow more freedom in realising concepts. Structures have flexible boundaries that blur the division between inside and outside and maximise the qualities of natural light and ventilation. Engineering is being placed on the outside to increase the potential space internally.

KEY DESIGN FEATURES:

IRREGULAR FORMS
ECOLOGICAL DESIGN
GLASS WALLS



06 Colour inspiration

When we look at an object; the colour, dimension, form and texture is how we describe it yet, colour is the first thing we store in our memories

The following pages show a diverse range of exterior projects. Products have been tried and tested and case studies reflect the experience Crown Paints has with redecoration.



B6574G	Sadolin Superdec Superwhite	Ripple Grey
SX		SD

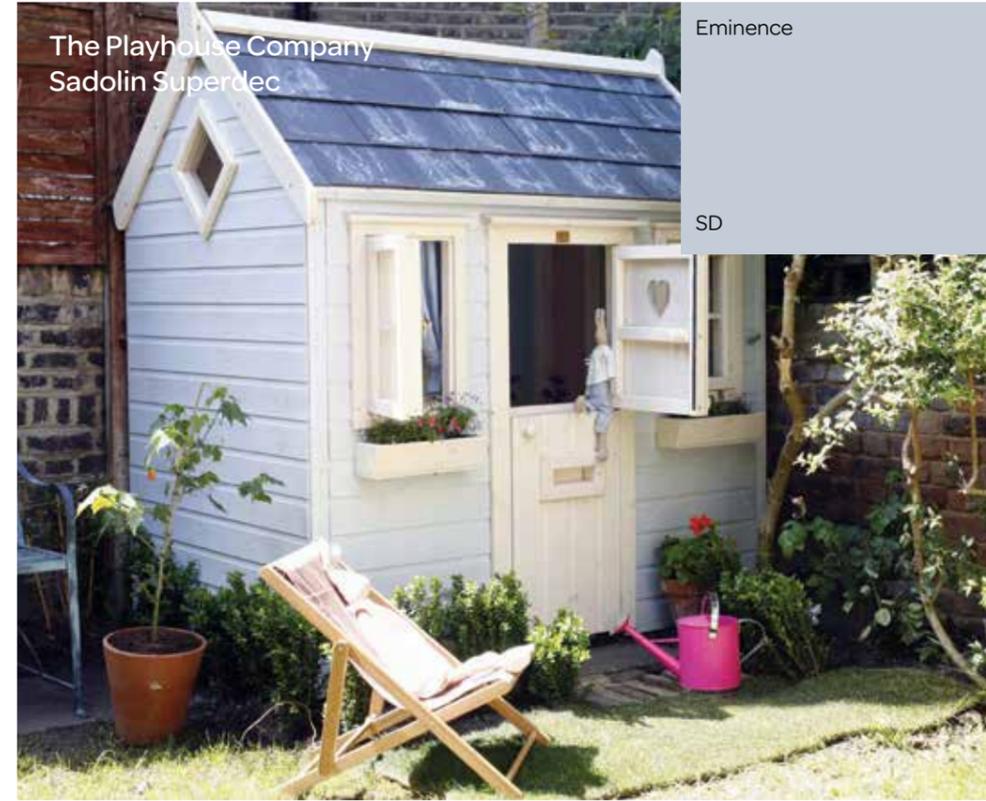


Bahama Blue
M1383F

SX



Bournemouth Beach Huts
Sadolin Superdec



The Playhouse Company
Sadolin Superdec

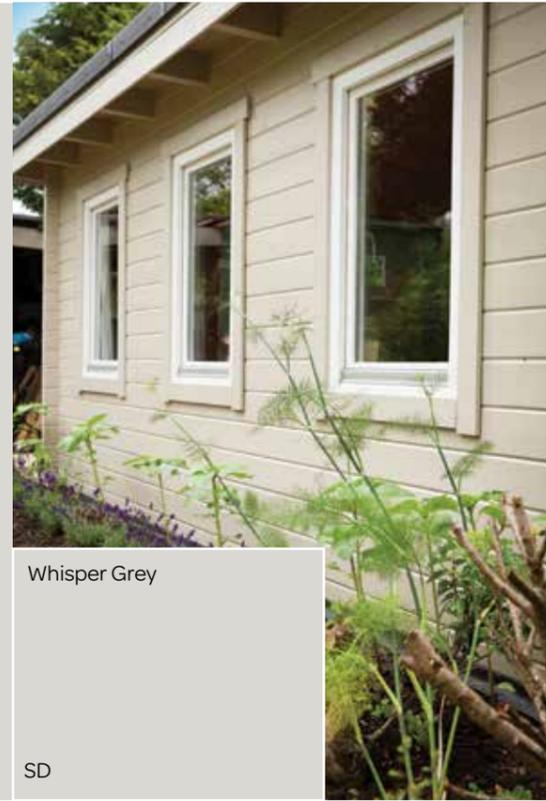
Eminence

SD



Old English White

SD



Whisper Grey

SD



Obsidian

SD



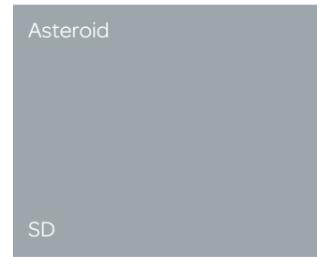
Hudson Bay

SD



Clover Leaf

SD



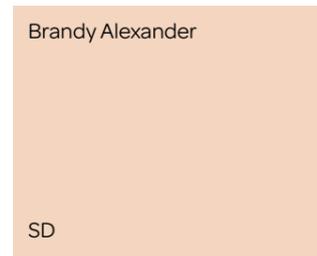
Asteroid

SD



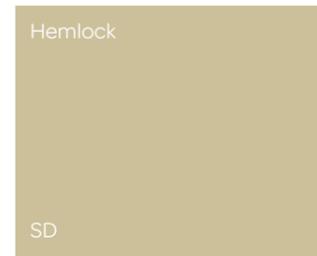
Monaco

SD



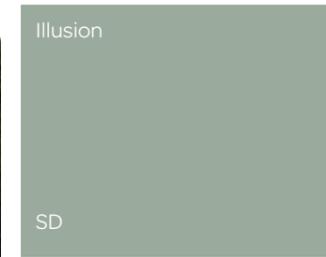
Brandy Alexander

SD



Hemlock

SD



Illusion

SD



Ponderosa Pine

SD



Lyme Bay Cabins
Sadolin Superdec



Paignton Club
Sandtex Trade X-Treme X-Posure®



A7850G

SX

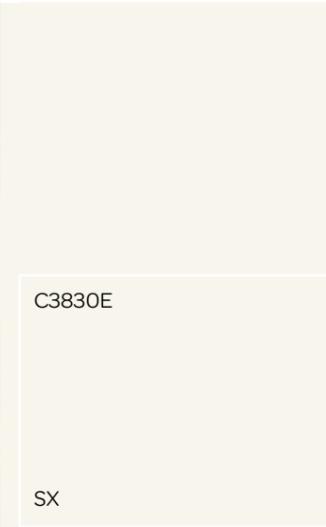
L4500S

SX



Duchally Country Estates
Sandtex Trade High Cover Smooth
Sadolin Superdec

Sandtex Trade
C3830E



C3830E

SX



Lapis Lazuli

SD



B7670E

SX

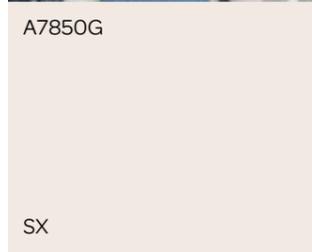


C3830E

SX

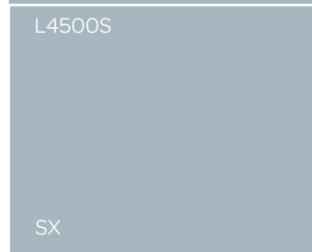


Caversham Park
Sandtex Trade X-Treme X-Posure®



A7850G

SX



L4500S

SX



Hudson Bay

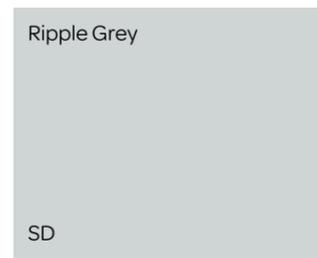
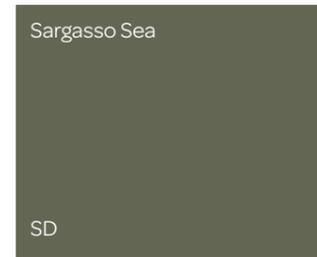
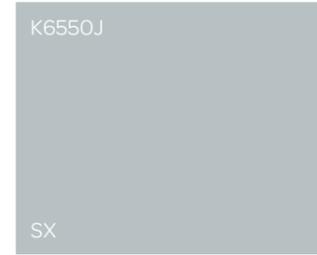
SD



California Gold

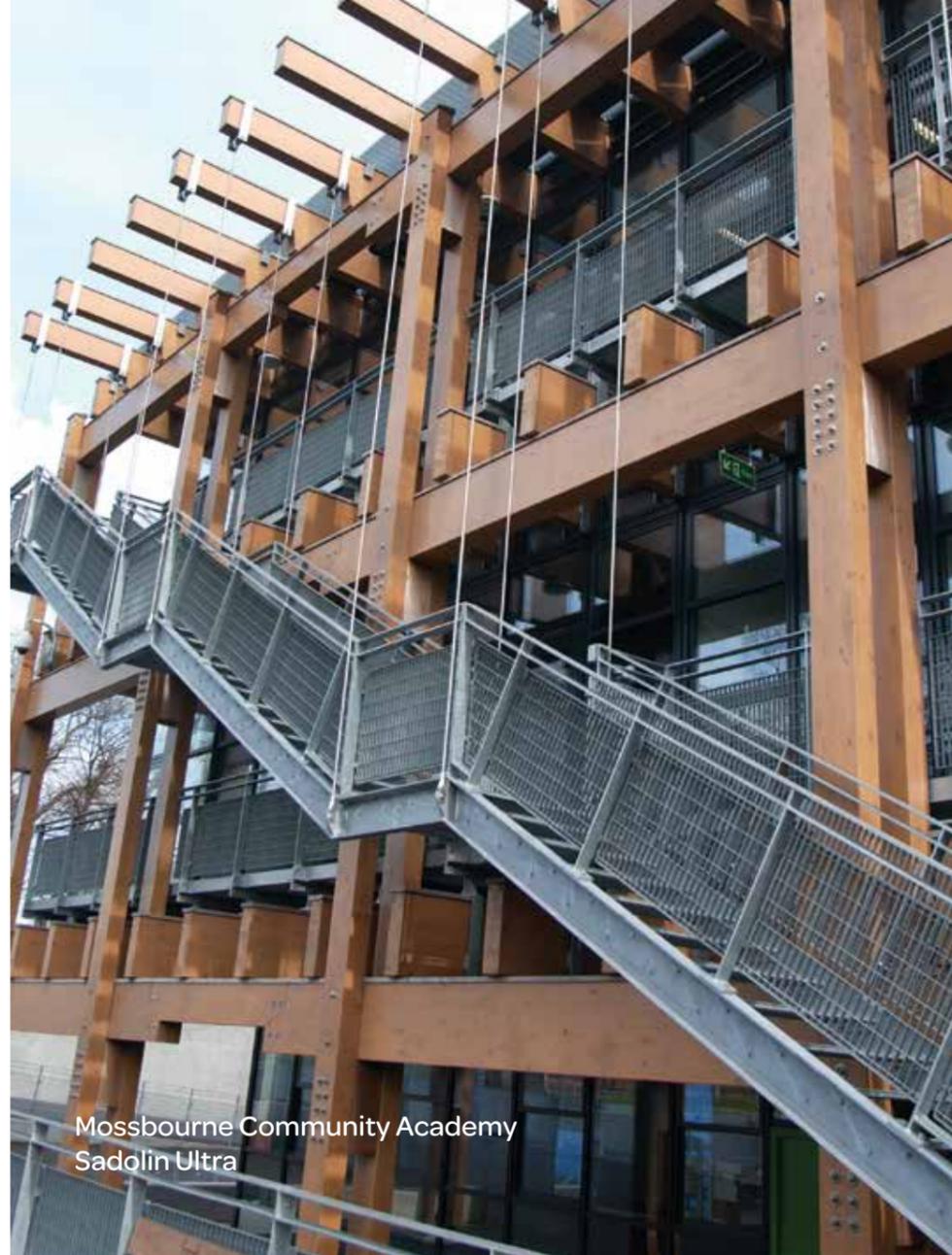
SD

INSPIRATIONS





Durham University
Sadolin Ultra

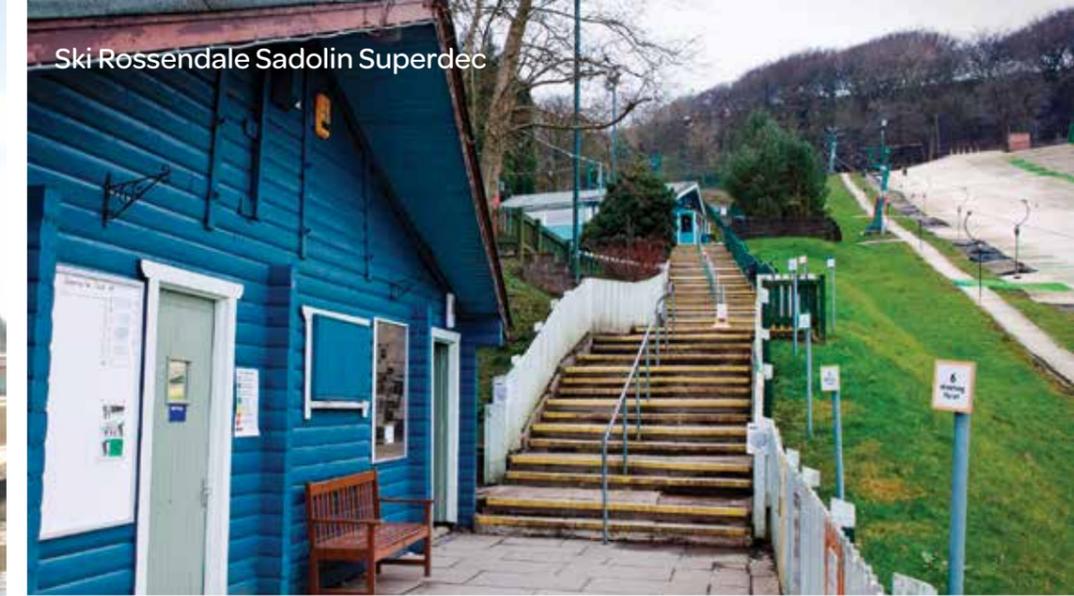


Mossbourne Community Academy
Sadolin Ultra



Martin Mere Wetlands
Sadolin Classic

Super White SD	Lapis Lazuli SD	M6154T SD	Ripple Grey SD
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Ski Rossendale
Sadolin Superdec



Ski Rossendale
Sadolin Superdec

Hudson Bay SD



Ripple Grey
SD



F0550J
SX

COLOUR SERVICE
tailored & personal colour advice

INSPIRATIONS



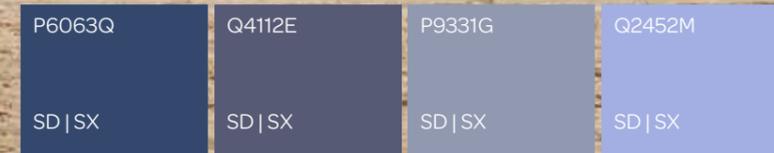
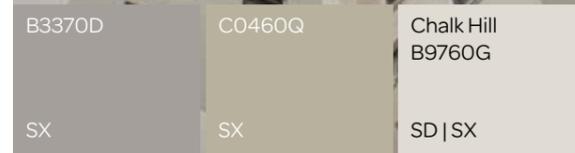
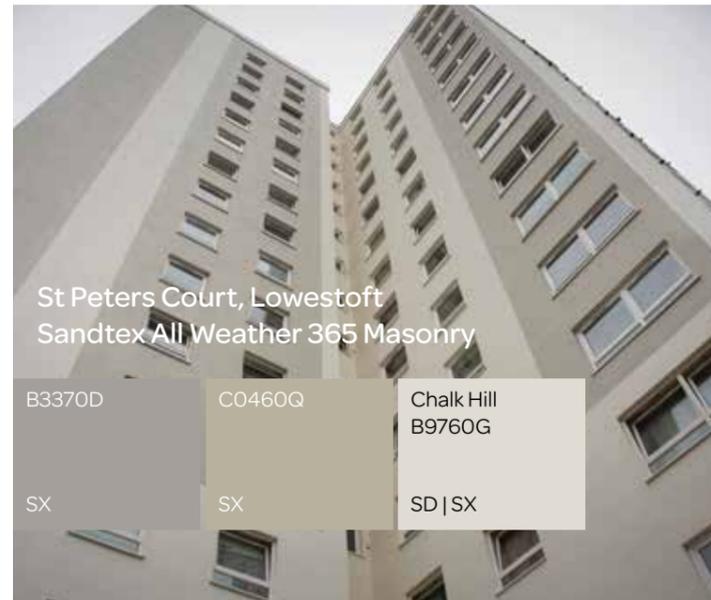
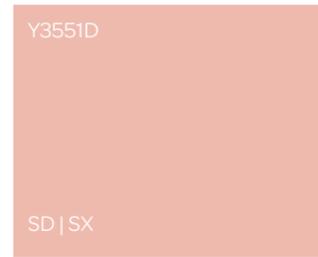
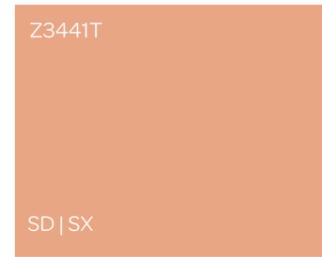
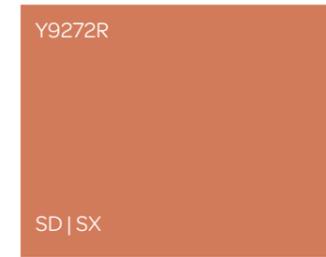
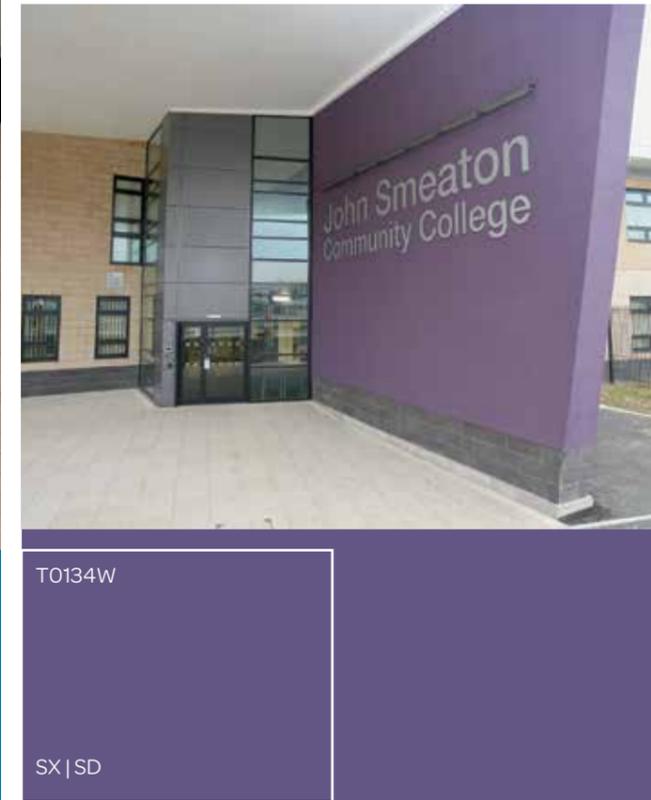
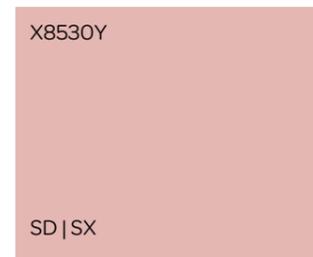
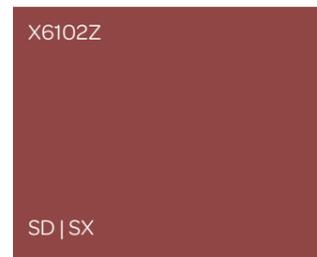
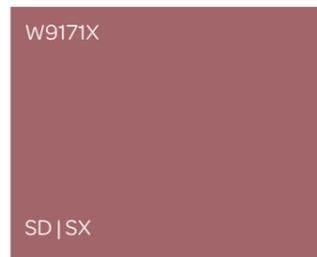
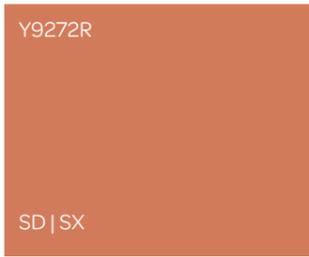
B6770Y
SX

L4741B
SX

F1390U
SX

B8870L
SX

N4611P
SX



07

Colour & Application



We often take colour for granted until our expectations are challenged. We do not notice colour in our built environment unless it stands out dramatically.

How do we reach a decision that will benefit the building and enhance the area?

Research has shown that in older small-scale dwellings, traditional colours of application are more important because a sense of conformity has been established, whereas in new large-scale industrial buildings there have been no previous expectations and so more arousing and innovative colours will be applied.

The function, location and architectural style will dictate a colour palette.

Some streets have a sense of community and may follow a theme that enhances a sense of place. A home that stands out dramatically from the rest of the street may impact the harmonious flow of colour.

The landscape can have a significant impact on colour choice; a building in a rural area should complement the colours of surrounding nature and not compete against it.

A historic monument should not be dominated by a dayglo skyscraper that competes for attention. Historic building styles should be respected by choosing colours that respectively enhance the building.

Emerging information constantly strengthens the theory that we are deeply affected by our environment. The more we learn the more we can achieve.

COLOUR & APPLICATION
LIGHT

There is no doubt that natural light is the best light for illumination, however, it is also the most changeable and the most difficult to model.

Daylight can differ enormously depending on the angle at which it falls, the season, the country and the time of day.



Light is the most important factor in determining our perception of colour and form.

Sunlight, shadow and reflection create continual subtle changes in our perception of the building's colour, size and mood.

As light and shadow have such a profound effect on the way colour is perceived, an understanding of the location of the building is a critical factor. The light in Britain will never be as bright as it is near the equator.

In the UK the light we receive is classed as cool northern light. The bright saturated colours used in the fishing village of Burano, Italy (colours inspired by the fishing boats) will look lurid under the light of our northern hemisphere. Vice-versa, a delicate and subtle colour palette would look washed out under the Burano light. Generally within the UK, bright colour looks best on doors and windows.

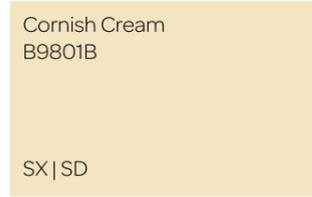
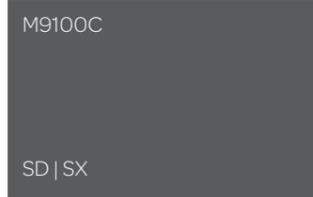
TIP: Choose colours which are one or two shades darker than you would choose for your interior.

Natural light is more powerful than artificial light. Colours on exterior surfaces tend to look lighter than they would in an interior setting. Additionally, heavily textured walls won't reflect as much light as smooth walls so chosen colours will look darker.

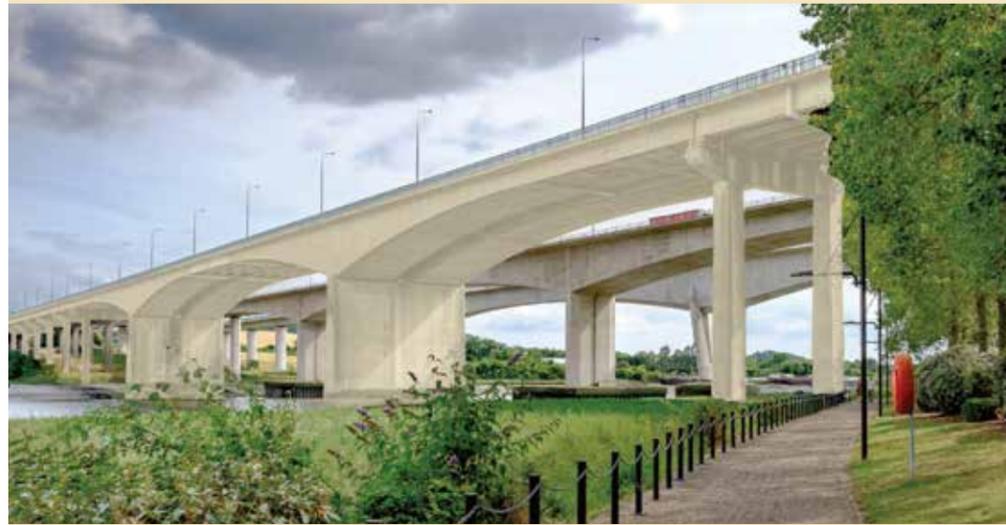
It is difficult to get a good impression of how a colour will look from a small sample colour chip. Paint samples onto a large area to get a true impression of how a colour will look outside.

COLOUR & APPLICATION
WEIGHT

Instinctively we tend to associate dark 'earthy' shades with the earth and light, unsaturated shades with the sky. Subconsciously, darker colours are seen as being heavy whilst light shades are considered weightless.

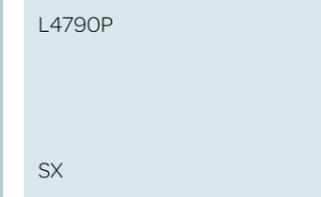
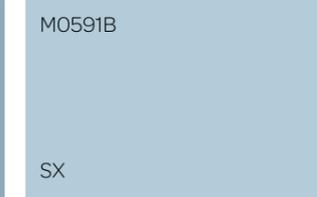
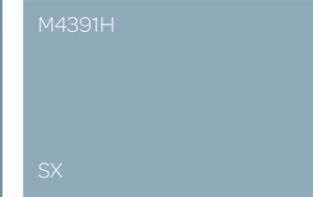
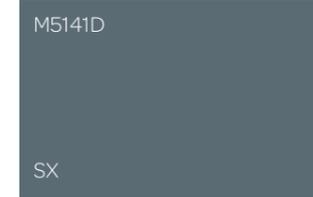
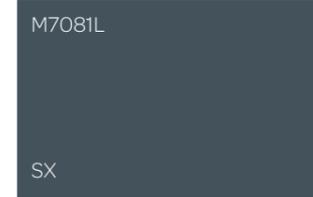


The use of light colours can make structures like bridges appear less heavy and oppressive.



COLOUR & APPLICATION
WEIGHT (cont.)

The use of colours graduated by lightness and saturation from the base to the top of the building can help to anchor the structure. Colour can also be used to break up the mass of a very large building and create more interest.



Dark colours used to decorate the top section of this building make it appear top heavy and make the structure more prominent within the landscape.



Dark colours at the bottom anchor the structure whilst the light shade used for the top of the building helps blend it into the skyscape.

COLOUR & APPLICATION
SCALE & DISTANCE

Lighter colours make things look larger and closer to us whereas dark colours make things look smaller and further away.



COLOUR & APPLICATION
EMPHASIS VS BLEND



This method of dark versus light colours can be adopted to either emphasise, blend or camouflage a building or object.



White to emphasise



Dry Earth Z3220J to blend using regional colour



C4121R to camouflage

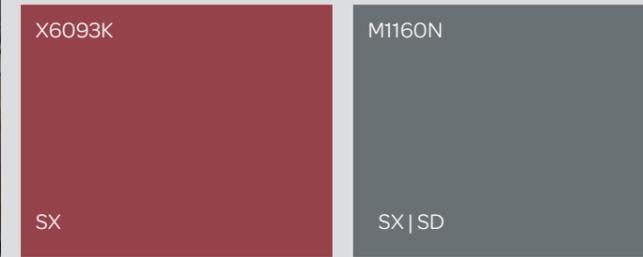
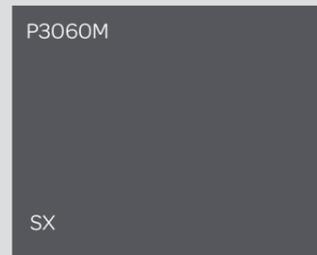
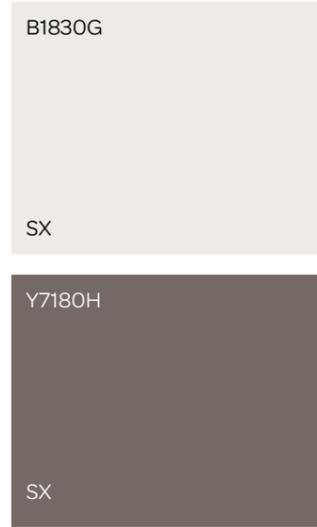
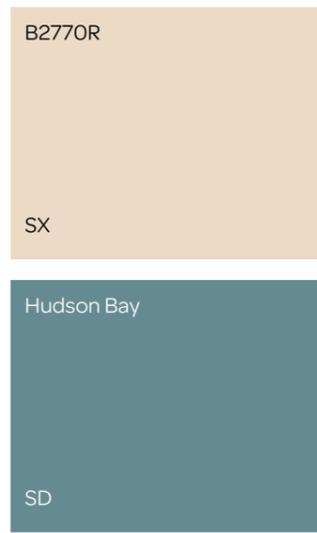
COLOUR & APPLICATION
FORM

It's impossible to consider colour and form separately.

With different colours we can identify and draw attention to different features of a building.

On monotonous façades, colour can be used to create interest. A recent study by Colin Ellard indicates the stress levels of a pedestrian increases when they walk past a boring façade.

Equally stress levels decrease when we walk past shops or restaurants or places that have enough detail to stimulate and keep us occupied.



COLOUR & APPLICATION

FORM (cont.)

Architectural relief is naturally highlighted by light and shadow and these areas can be destroyed by excessive use of colour.

Light colours reflect more light than darker shades, thus highlights and shadows are accentuated. Conversely dark, matt shades mask detail.

Heavily textured walls won't reflect as much light as smooth walls so chosen colours will look darker as a result.



COLOUR & APPLICATION

KEY TIPS

High gloss finishes accentuate features and create reflections adding interest to the form.

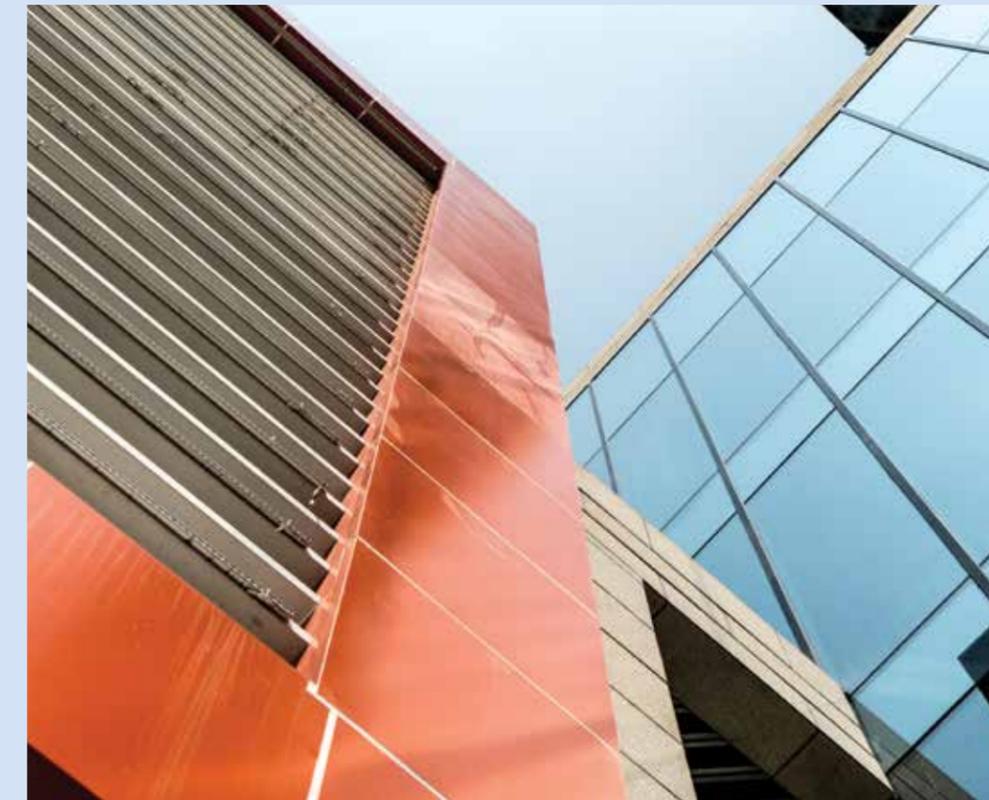
Choose colours one or two shades darker than you would choose for your interior. When viewed in natural daylight and over a large area, colours on exterior surfaces tend to look lighter than they would in an interior setting.

Heavily textured walls won't reflect as much light as smooth walls so chosen colours will look darker.

For a cohesive look, match gutters to the roof and downpipes to the wall colour.

Get samples and view them in context.

On large, featureless buildings, the interplay of different materials and finishes add interest.



08

Specification services

At Crown Paints you won't find a 'one size fits all' solution; just a willingness to find the perfect solution for your needs and your budget.

- Zoning to aid effective use of labour and products
- BIM objects available on Crown Trade, Sadolin and Sandtex Trade products

We like to think a big part of what separates us from other paint manufacturers is the service we give and the lengths we're prepared to go to, to ensure that your decorative and protective needs are completely satisfied.

You can expect these services from Crown Paints to support your projects:

- Site visits including conditions surveys and flake analysis
- Full technical specifications and asset management programmes
- Training for specifying clients and painting contractors
- Assessment of climatic, atmospheric and environmental conditions to ensure the correct specification
- Specification writing service, writing NBS M60 specifications or manufacturer specifications for any relevant project
- Assistance in developing sound cyclical maintenance programmes to ensure optimum value
- Guidance in dealing with fire safety legislation and fire risk analysis
- Colour scheming advice
- On-going site support and setting key performance indicators

The Crown Paints PaintSpec Finder®, our web based specification tool, available via www.crownpaintspec.co.uk offers the following tools and benefits;

- Tools suitable for both professional and DIY markets
- Creates professional looking specifications for customers
- Guides user through specification writing
- Contains interior and exterior products from our professional brands
- Printable PDF of bespoke specification
- Download product and safety data in an all-in-one, site specific document



Create your own professional specification documents using:

Crown Paints PaintSpec Finder®

The Crown Paints PaintSpec Finder® is an online tool designed to make specifying coatings really straightforward.

www.crownpaintspec.co.uk



Colour services

The connection between colour, mood and spatial function is well documented. Colour has an important role to play in both our exterior and our interior environment. Internally, colour can help create identity, suggest function and assist navigation. Externally, colour can be a means of contextualising a building amongst others, or be used to define its form distinctly from others or its environment.

Accessed through our Sales teams, the Colour Service exists to offer expert assistance to professional customers of Crown Paints.

Without charge, our colour service can offer the following support to take the hassle out of colour selection:

- Colour Card Library
- Bespoke Colour Cards
- Colour Books for a range of sectors; Housing, Healthcare, Education and Commercial.
- Bespoke colour schemes
- Interior schemes by computer aided design
- CPD presentations
- Face to face consultations



CROWN PAINTS



Use the Crown Paints PaintSpec Finder® at
www.crownpaintspec.co.uk



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It's not just paint.
It's personal.