

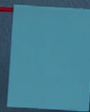
COLOUR
FUTURES[™]
12

INTERNATIONAL
COLOUR TRENDS 2012



A BRAND FROM
AkzoNobel







Welcome

AkzoNobel is the world's largest paint and coatings manufacturer. Our mission is to 'Add colour to people's lives'.

We understand the power of colour and the positive effect it has on our mood. Colour is all around us and influences all aspects of our lives. Uplifting, soothing, inspiring, challenging or intriguing, colour can change the way we view our surroundings. Being the largest colour manufacturer worldwide, it is AkzoNobel's responsibility to know all there is to know about how colour works.

We pride ourselves on our knowledge of colour formulas and design principles. Knowledge collected, researched and interpreted on an ongoing basis by AkzoNobel's Aesthetic Center, enables *ColourFutures*[™] to showcase colour forecasts and collections that inspire our customers.

Once a year, the global Aesthetic Center invites an international group of creative experts from the fields of design, architecture and fashion to determine the key colour trends for the next year.

Our experts come from different parts of the world and draw on a variety of cultural sources and influences, from fine art to technology and from nature to pop culture. Their views, insights and findings on trends are translated into colour palettes and images, and captured in this annual edition of *ColourFutures*[™]. Consider it your instant update to all things inspirational.

‘Looking at the world from different perspectives opens up a world of possibilities’



Possibilities

The influence for 2012

Every year, *ColourFutures™* presents one dominant trend, or underlying value, which all five of the trends and colour palettes stem from.

This year's driving influence follows on from the mood set over the last few years. 2010 was about 'Reclaiming' what we knew to be true and solid, relying on our individual strength and our capability to regroup, in the hope of moving forward. Then in 2011 'Appreciation' was our main inspiration. This reflected a new found appreciation for simplicity and purity, finding joy in the everyday things we had taken for granted for so long.

For 2012 the dominant concept is one of 'Possibilities'. This builds on 'Appreciation' but also offers the exhilarating and inspirational idea that new options are waiting to be uncovered inside all those things we have recently reclaimed and have come to appreciate. The concept of Possibilities moves us into a pro-active position. It spurs us on to mine our newly-appreciated familiar world for opportunities and encourages us to combine materials and colours in new, unsuspecting and satisfying ways. It challenges us to explore the whole world – both the physical one outside and the imaginary world inside us – and discover that these worlds still have so much to offer.

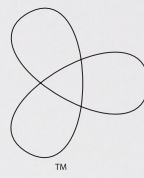
Colour transitions

In 2011, the colour mood was clean, fresh, joyful and charming, with playful, zingy pastels riding the crest of the wave.

2012 is full of take-charge optimism. As you will discover, this translates into full bodied hues with lots of character and meaning, but also into tender, hushed pastels, chic neutrals and edgy brights, which complement each other in stimulating, new ways. The complete palette for 2012 can be found on the following two pages, and visually represents the world's new understanding of our need for diversity – of concepts, of viewpoints, of approaches.



2012 Palette





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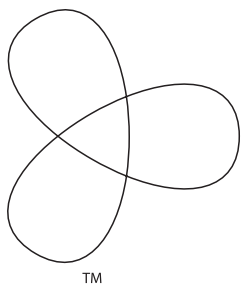
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Colour of the year 2012

B8.38.44
10YR 21/436





Floral Glowing Daring New horizon Key statement



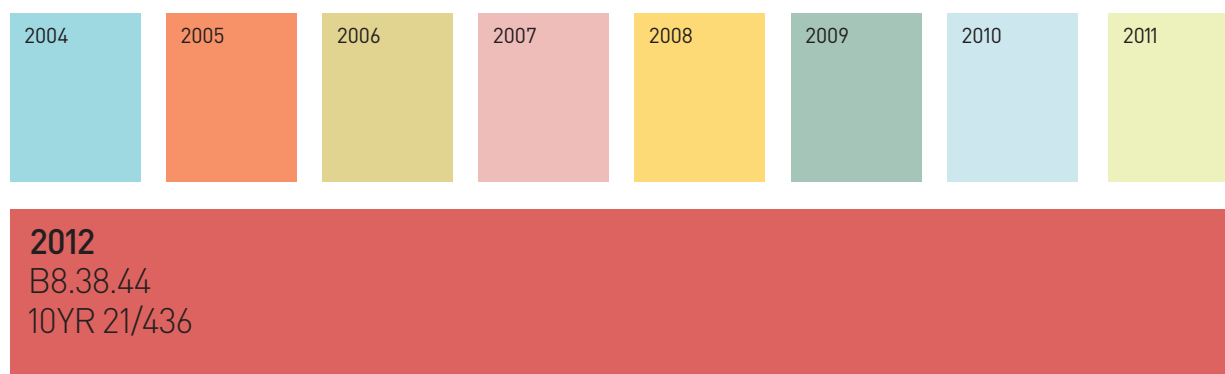
The Colour of the year is a blushing, lively, juicy red. This radiant shade is the most important colour for 2012 as it is at once whimsical and serious, dynamic and soft, perfect for a tiny accent or for a feature wall. A colour that can be many things to many people reminds us not to look for simple solutions, but to open our minds to new ideas that are waiting to be discovered.

Red is a powerful mood-modifier

Red is held in high regard around the world for its many symbolic purposes. In China, it is associated with good fortune; in India it signals marital bliss and insightfulness. In many western societies it is the colour of passion, power and festivity. Children prefer it to other colours, grown-ups feel attracted to those who dare to wear red in public. Red is the perfect tool to convey value and meaning, and since we cannot ignore it, it is also used to alert us to danger.

Within a palette of hues, this colour offers many possibilities: contrasting one colour, bringing out a certain depth or cool quality in the next, allowing a third to recede. Like the jester in a deck of cards, it can change the game in an instant and brighten your outlook in unpredictable ways.

Colour of the year transitions. The paler tints of colour seen over the last two years have grown into something more confident and robust to warm our hearts for 2012.



The five key trends for 2012









Delicate Mix

Refined Subtle Elegant Smooth Luxurious Understated





‘A new type of luxury that aspires
to striking the perfect balance’







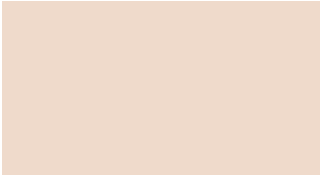
In times of turbulence, we are attracted to design that offers silence and visual stillness. Design that celebrates the mind while soothing the soul, delivered with a light hand and a level of refinement we now appreciate as the new luxury.

The art of designing today's objects is the outcome of slow but steady development. Playing with our sensibilities and challenging traditional concepts, designers have developed highly evolved ways to communicate with society.

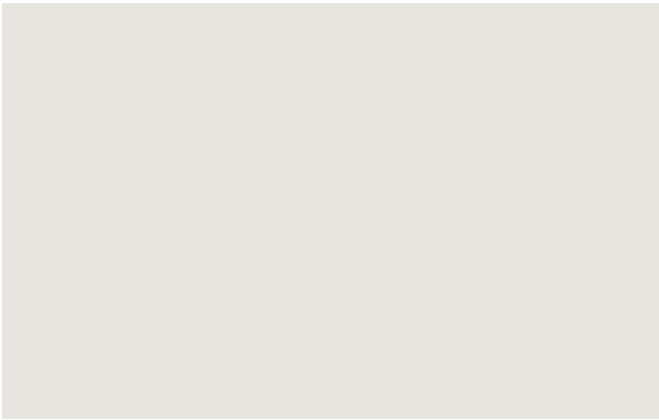
Delicate Mix whispers of elegance and intellect, and is all about the juxtaposition of materials and artistic composition. Knowing that an object was a long time in the making and that a lot of fine tuning and research went into it will makes us appreciate a porcelain lampshade with the sensibility of an eggshell, or an impeccably woven cashmere throw, as much as an antiques aficionado would admire a gilded mirror. It's about a new type of luxury that doesn't aspire to express wealth through glitz and excess.

The colours in this palette exude subtlety. Here, any simplicity is not austere, but a deliberate choice in materials and objects in order to achieve the perfect balance; and smoothness is a key element. The materials contemporary designers prefer: concrete, metal, wood, stoneware, wool and new plastics, may be pure, but they are not raw. Surfaces are honed carefully and professionally, making good use of industrial processes, to reveal the intrinsic beauty of the material.

The colour palette reflects all of this: cool, elegant neutrals, luxurious warm camels, blushing coral and nude pinks, paired with nuances of forged iron, steel, polished concrete and anodised aluminium, wood, copper and oiled leathers.



D8.13.73
80YR 57/179



FN.01.81
30YY 72/018



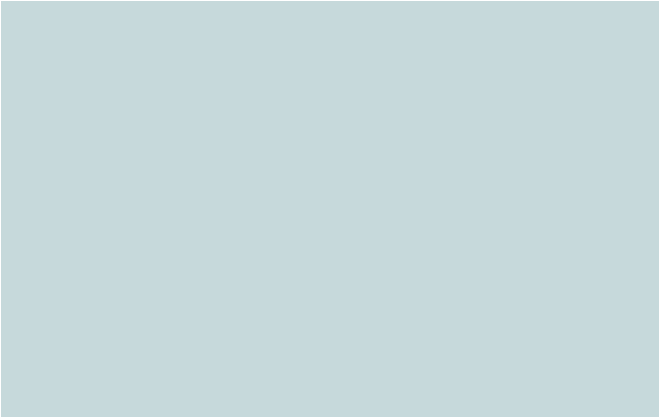
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50YR 26/461



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30YY 20/029



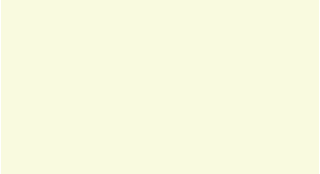
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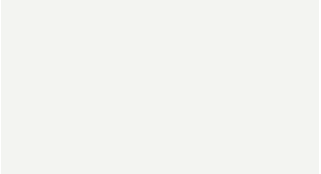
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CN.00.70
50YR 53/011



H0.07.86
90YY 83/107



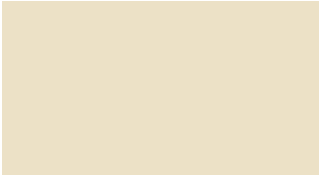
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F4.04.73
30YY 56/060



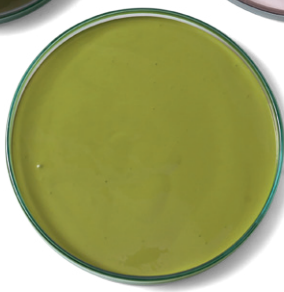
D8.12.62
80YR 40/148



F1.11.77
20YY 63/149



Lloyd Hotel Amsterdam - www.lloydhotel.com





**one
small
seed.**

PRECIOUS HEALTHY FRAGILE LOCAL new life





‘The world needs dreamers and do-ers,
but most of all, dreamers who do’







One lesson learned: we can't save the world on our own, but we can create small wonders as individuals, like sowing a seed in a pot and watering it every day to create new life. Right there, in our own homes.

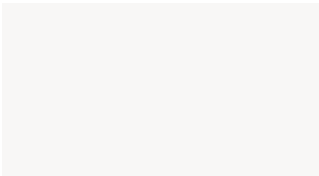
This theme is about our personal bond with nature. It's about the seemingly mundane, but on second inspection the delightful fact that a whole plant can grow from one tiny seed.

In India, Ayurvedic practitioners prescribe plants to their patients with medicinal properties, which they take home and care for. By growing their own medicine the patient heals their body and by making the plant thrive, nourishes their soul too.

In a similar vein, growing your own vegetables has become popular with a whole new crowd. In Detroit, neighbourhood groups have cleaned up empty lots and turned them into collective gardens where organic produce is grown. As a side-effect, the dreariest parts of town have become a better living environment.

One Small Seed represents so much that is valuable to humans. Inviting nature into your home and surrounding yourself with its offerings allows you to enjoy the beauty of tender leaves and the surprise of a sudden bloom. Plants are no longer simply decorative, but represent the delicate balance and importance of nature.

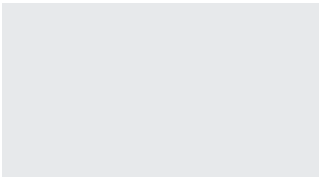
The colour palette for this theme is inspired by the principle of photosynthesis. Water, sun, earth and clay are important, as is the feeling of early morning, or early spring, and the tenderness of saplings and sprouts. Watery greens, rain clouds and pale, fresh pastels and neutrals set the mood, with dark soil and bright blossom colours as counterweights. Together they form an indoor garden of delight.



UN.00.86
50BB 83/006



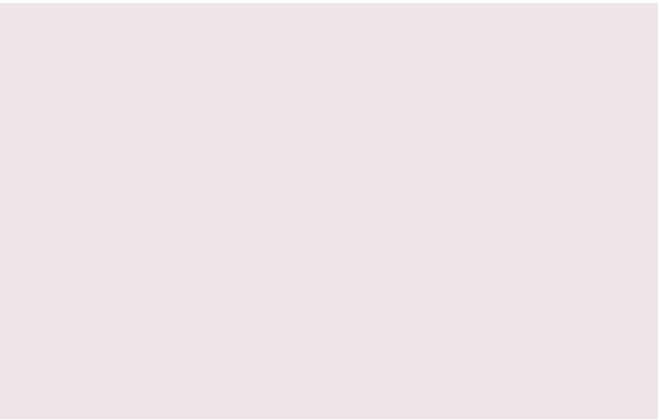
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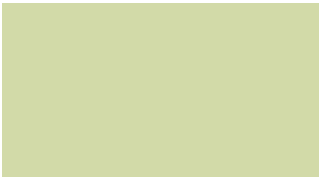
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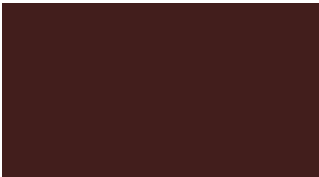
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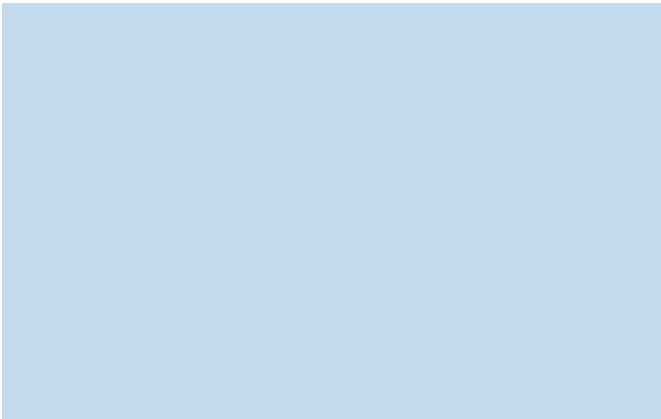
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90YY 62/264



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50YR 06/081



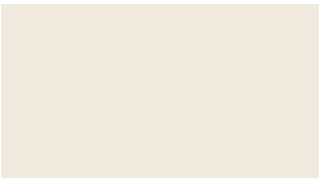
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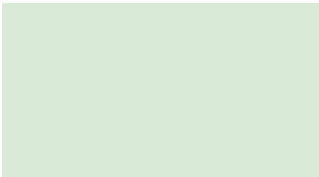
A3.20.13
78RR 06/137



E7.18.58
10YY 35/196



E0.03.83
98YR 78/041



K6.08.82
70GY 73/124



G5.17.19
70YY 06/088



L1.53.34
90GY 13/375



K5.29.61
70GY 38/330



C0.52.30
09YR 11/475



A9.38.46
83RR 23/486



Living Scrapbook

.....

The story of me

Snap shot

Sharing

Collecting

Narrating life





‘Telling the story of me, my
home becomes my scrapbook’





Living Scrapbook



Our perception of privacy is challenged by Facebook, Myspace and Twitter, but so is the status quo, the way we think and our boundaries of creativity; which opens up some exciting possibilities.

Documenting the self has become a multifaceted thing of beauty. Not so long ago you would keep a diary, or create a self portrait. Other things, like collecting objects or writing songs, were designated to other categories, like 'hobby' or 'self-expression'. Everything was clear, and in its clarity, limited.

These days, recording our lives is about sharing experiences and self-expression and inviting people into your personal zone; but its implications go much further. Facebook, Myspace, Twitter and a myriad of blogs allow people to create a personal environment or impression of themselves and share it with the world. This culture of showcasing 'who I am' has crossed over into the physical world and influenced how we present ourselves through our homes.

Being in charge of our self-created environment kick-starts our creativity. If you are terrible at drawing, but decide to illustrate your blog nevertheless, no art director can stop you from publishing your technically imperfect but highly amusing sketches. The same goes for showcasing your collection of Dinky Toys from the sixties and giving in to the need to build miniature garages for them. Love them or hate them it's an expression of you.

This colour palette reflects the aesthetics of blogs and social media, and the quirkiness that is the product of highly personal tastes and predilections. It's also the 'perfect' palette: balanced, warm and charming, but not particularly nostalgic. There are hints of craft paper and cardboard and a lot of happy, yet mature pastels. The colours beloved by Ray and Charles Eames: modern, but ever so slightly degraded and non-mainstream.



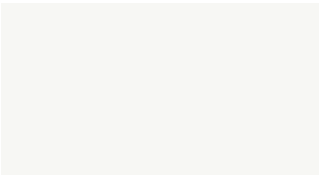
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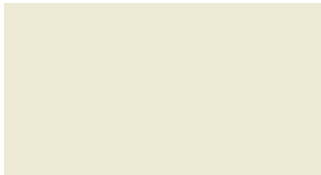
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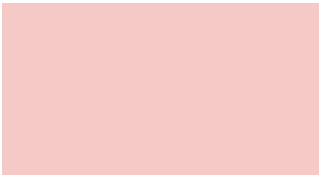
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SN.00.86
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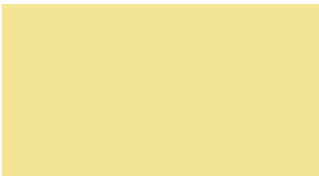
G5.06.82
70YY 73/083



B7.11.71
10YR 53/175



G8.46.57
60YY 34/461



G2.30.81
60YY 71/409

Q1.12.74
24BG 61/142



F3.08.58
30YY 36/094



U5.16.18
70BB 07/103



S7.14.68
10BB 49/137



E0.26.45
82YR 23/239



F0.04.73
20YY 57/060



E8.52.58
10YY 35/543

R5.21.52
70BG 28/169



The Blue Cone © Foto: Treehotel www.treehotel.se



An abstract graphic featuring a pink background with a series of concentric, slightly offset rectangular frames. The frames are in various shades of pink and purple, creating a tunnel-like effect. In the center, a blue square contains the text "Different spjOM" in a black, sans-serif font.

Different
spjOM

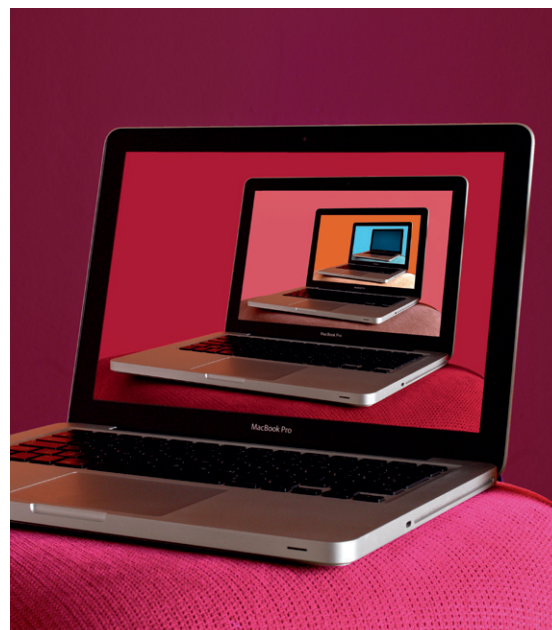
Illusion Digital Altered perceptions Surreal Escapism

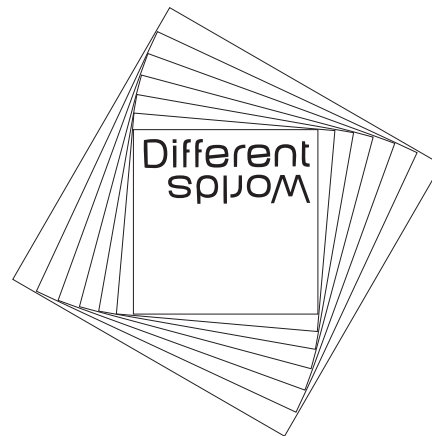




‘The concept of moving from one world
to another liberates the mind’







State-of-the-art technology allows us to 'be' in different worlds or realities at the same time, with very little effort. One minute we are skypeing with an aunt in Brazil, the next we are playing *World of Warcraft* with friends in Finland and then we put on our 3D-shades to meet up with Alice. Oh, you know where!

Could it be that our modern-day concept of virtual reality came about when Lewis Carroll's Alice first dropped down a rabbit hole, in 1865?

Science fiction and fantasy have been exploring the concept of reality for years, as have artists. Humans seem to have an inner need to stimulate the mind with illusionary images. A good example is the colourful *Monsters Inc.* Of course, the idea behind it isn't new. It is in fact very familiar to C.S. Lewis's *Narnia* books. In the first *Narnia* story, a little girl playing hide-and-seek hides in an old wardrobe in the attic. As she moves through a jungle of coats the clothes turn into trees and the wooden boards underfoot into snow. Suddenly, she steps out into another land: *Narnia*.

The virtual and the surreal have become an integral part of our lives and recent films reflect this. In *Inception*, Leonardo DiCaprio leads a group of trained dream specialists through layers of other people's dreams. In the 3D animation miracle *Avatar*, scientists immerse themselves in a magical, jaw-drop-beautiful world of blue people and light-emitting trees. Recent Hollywood history even saw the 3D-return of our beloved Alice, who finds herself in Wonderland once more – just a brighter, even more surreal version.

From a visual and graphical point of view, some ingredients turn up time and again. Trompe l'oeil, an age-old technique to fool the eye, is something that never fails to delight us.

The colour palette chosen for this theme reflects extremes: it swings from the dreamy and surreal to the solid and super real. Lush, velvety bright blues, greens and reds are played off against ethereal and translucent pastels.



G4.50.75
66YY 61/648



R4.58.28
72BG 12/296



H7.15.84
10GY 79/231



P9.28.59
17BG 37/265

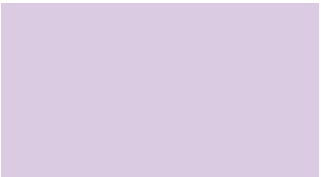
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30BB 23/291



R8.25.70
79BG 53/259



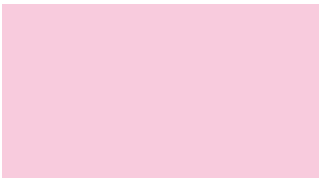
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88BB 11/331



W8.08.76
42RB 63/137



V8.26.29
10RB 11/250



Y7.12.75
10RR 60/197

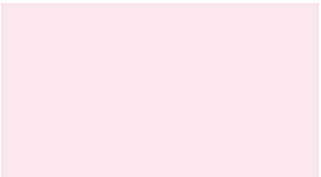
W4.12.19
30RB 08/094



A4.44.30
64RR 12/436



D6.66.53
68YR 28/701



Z0.04.84
19RR 78/088

A9.38.46
83RR 23/486



A7.32.19
80RR 07/260



B7.53.35
05YR 15/555



REDISCOVERED **HEROES**

REVITALISED LEGACY ROBUST INDUSTRIAL APPRECIATED





‘Let’s utilise all the smaller seemingly worthless resources at our disposal’







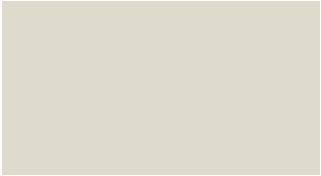
Coming to an economic standstill can have its advantages: it allows us to take a look around at what is already there and discover new possibilities in the most unlikely places – like abandoned old buildings that are less than beautiful.

We are surrounded by things we don't notice. Things so ordinary, we become oblivious to their existence. As a rule, things like these serve very simple and unromantic purposes. And yet, on closer inspection, they reveal their own beauty and value.

Take a look around in a hardware store, garage, office or factory. Spaces filled with useful, reliable materials, tools and equipment, stacked in the most logical way, from wood and plaster to paperclips and folders. Most of those spaces are literally built from ordinary things as well, like concrete, glass, metal beams, wood and nails, all doing their unassuming, trusted jobs. And yet *The Vitra Design Museum* in Germany devoted a whole exhibition to them in 2010.

The problem with simple, useful objects and even buildings is that they are easily discarded once their use runs out. All cities around the world have areas with old factories, offices and other edifices that once provided workplaces for thousands of breadwinners. These days, many stand abandoned, our appreciation for them evaporated since the day the company relocated and the caretaker switched the light off for the very last time.

This colour palette is inspired by the down-to-earth qualities of our industrial heritage, and the masculine aesthetics that have always accompanied them: denim blue, industrial neutrals, rusty metal tones, sewing machine green, the signal-bright hues of wire, metal doors and pipe work and last but not least, engine and concrete greys.



F3.08.75
30YY 60/104



T9.26.21
50BB 08/171



RN.01.61
50BG 38/011



R6.10.41
70BG 19/071



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F4.63.56
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F3.04.56
30YY 33/047



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40YY 64/903



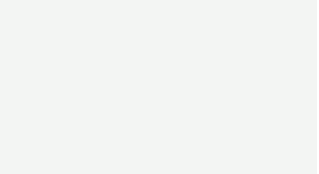
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10GG 53/030



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30GG 61/010



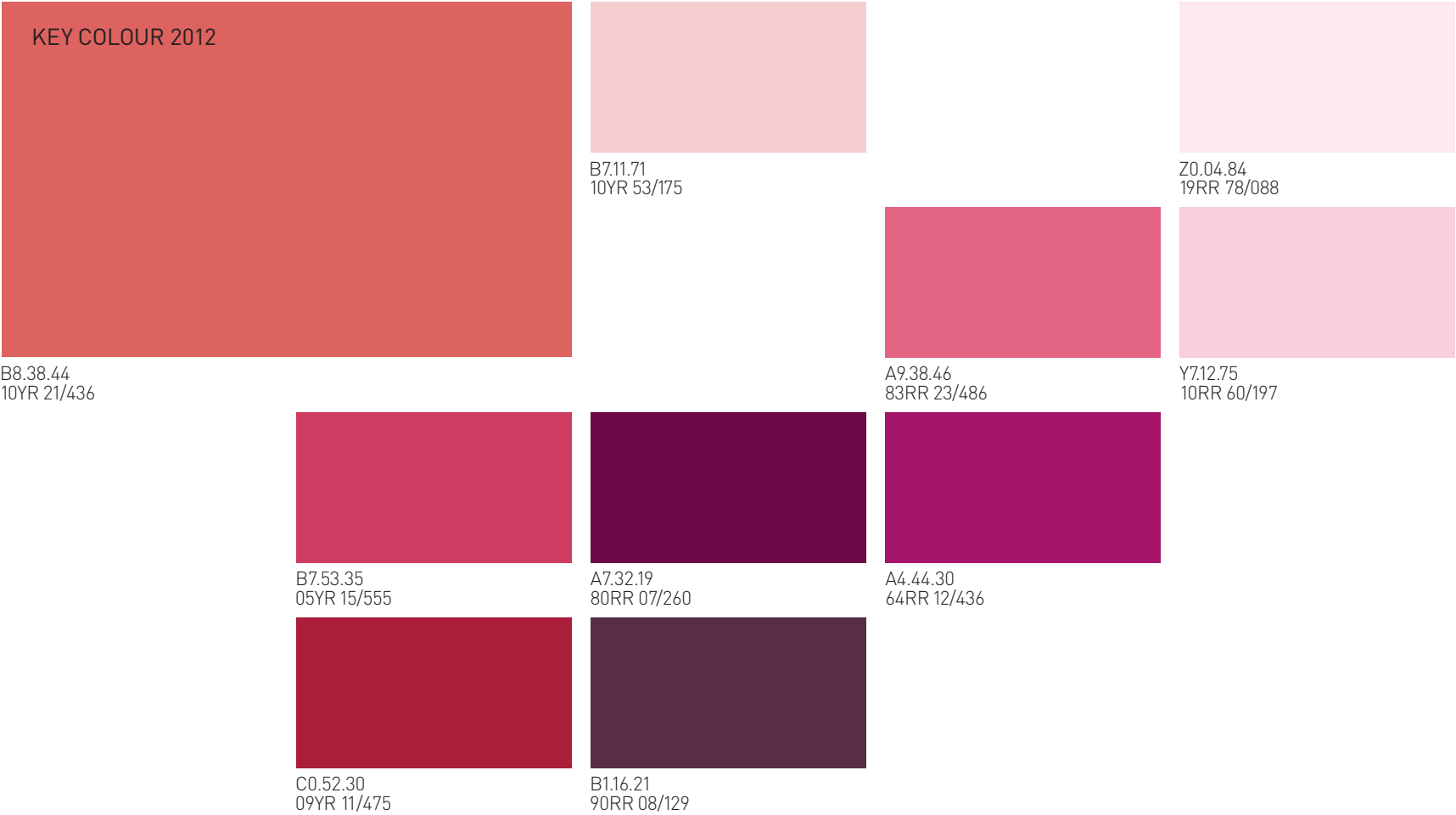
H9.51.41
19GY 19/377

Colours

This section of *ColourFutures*[™] presents all colours chosen for 2012 as colour families: Reds, Oranges, Yellows, Greens, Blues and Violets, followed by Warm Neutrals and Cool Neutrals. At the bottom of each page the transition over the years within each colour family is shown.







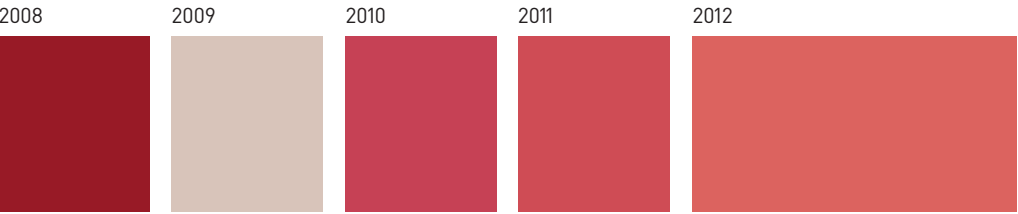
Reds

Berry-ripe Romantic Edible

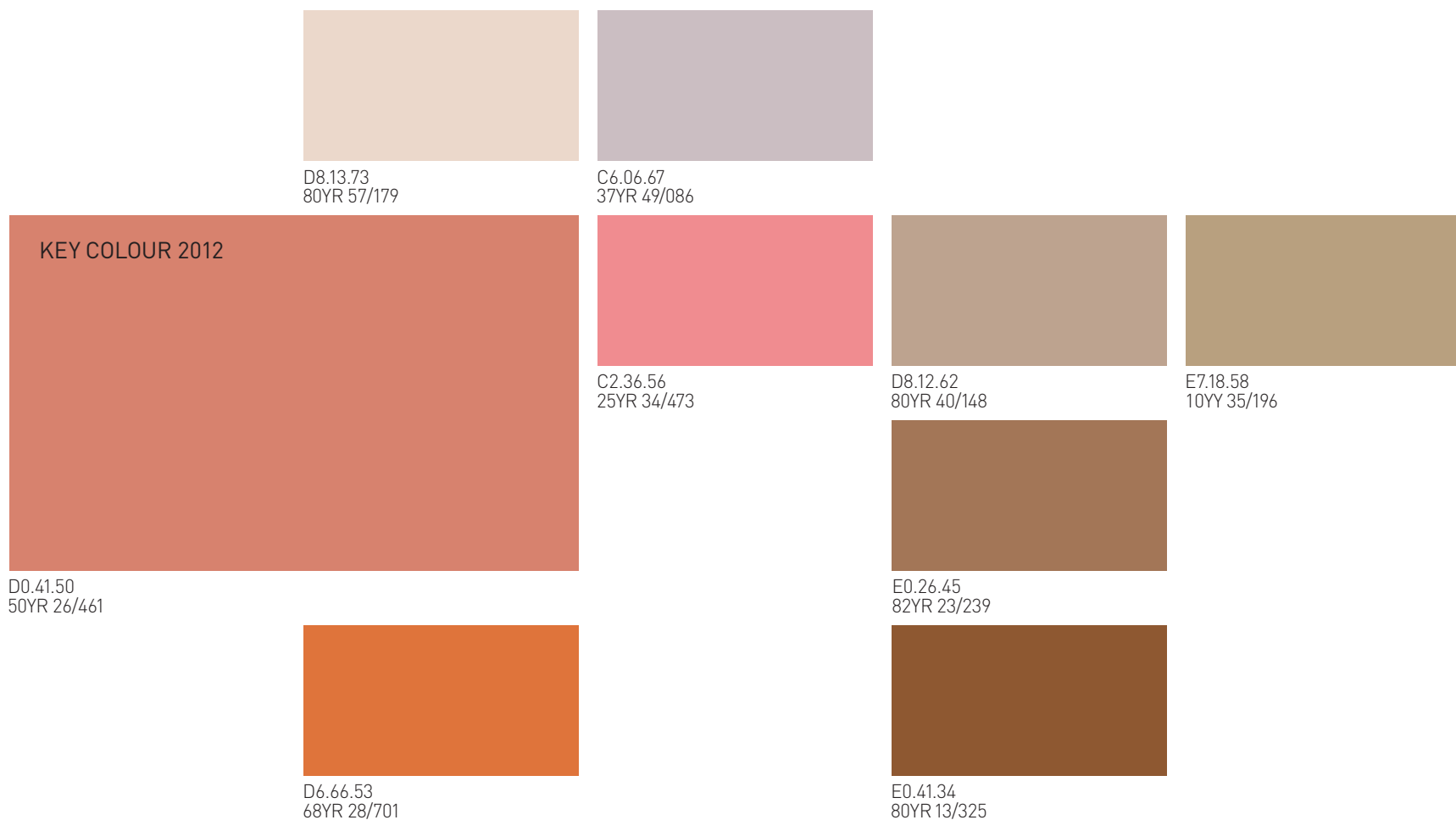
The hues of macaroon and ripe fruit dominate this palette, with a rich plum to set the mood and a cranberry red to add a hint of surprise. Pair a mellow burgundy with a warm neutral, or go modern and try a happy blush of pink with shocking lemonade yellow.

Key colour. A deep warm blush of pinkish, tropical red with a subtle hint of peach and a misty aspect. This red is quite the chameleon: reassuring or edgy, soft or bright, depending on what it is paired with.

Red's transition. The intense fiery quality of 2011's red is toned down by a misty, dusky veil, making the new red slightly more enigmatic and versatile.







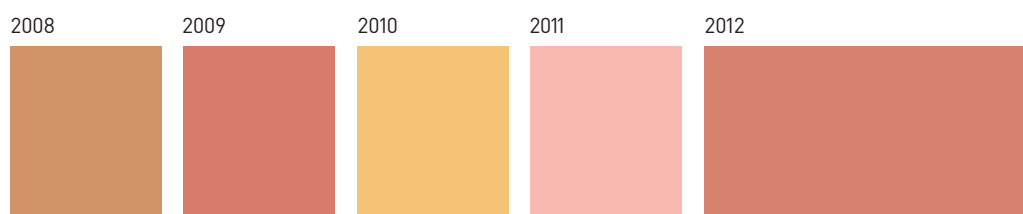
Oranges

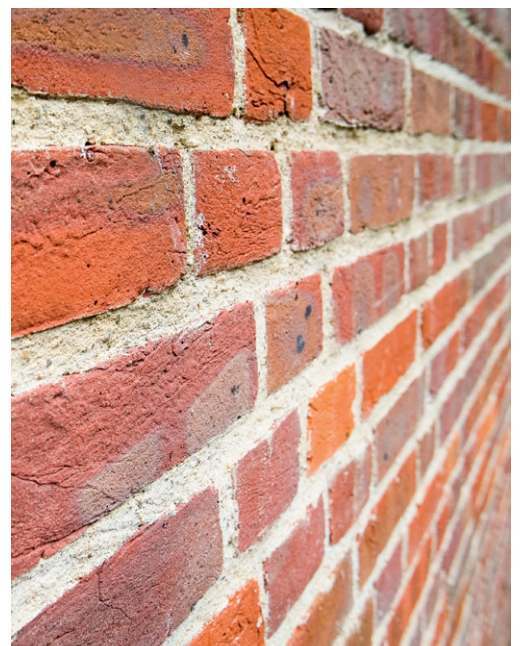
Earthy Industrial Hypnotic

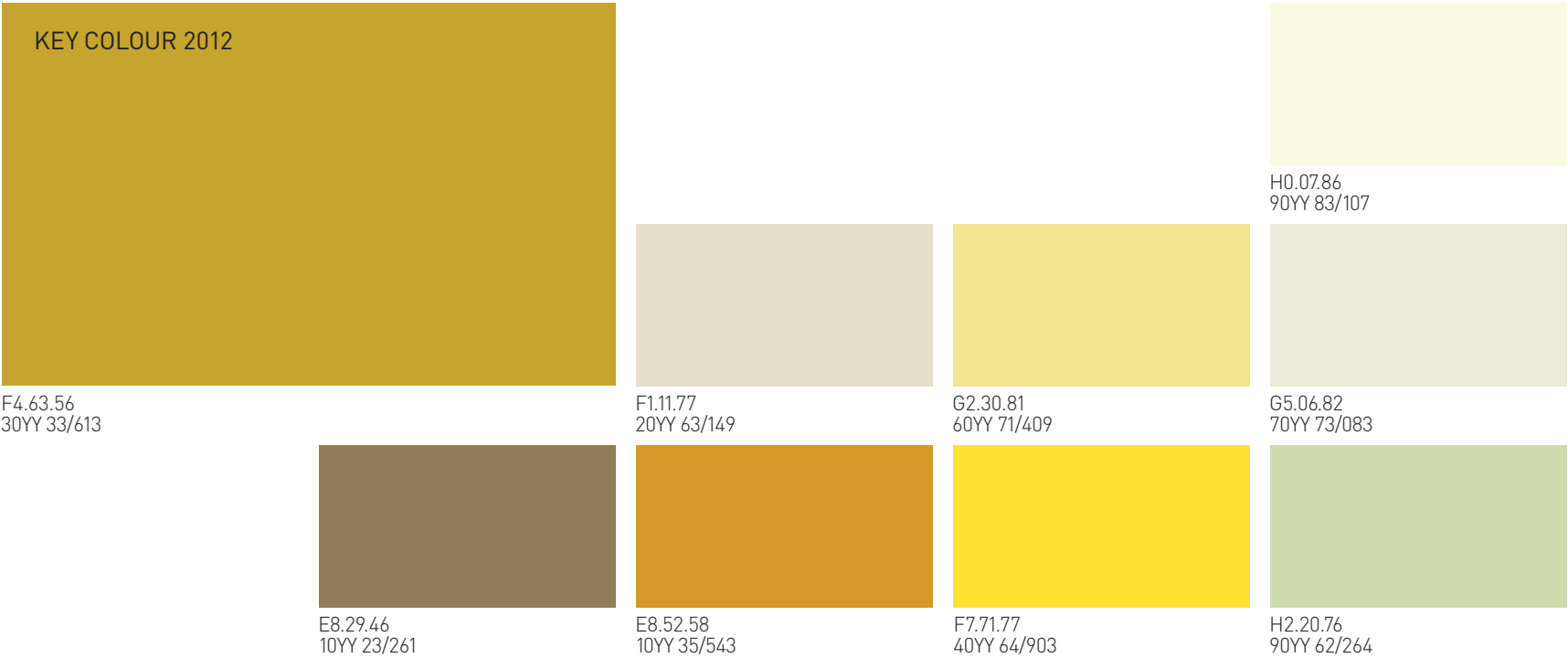
Not unlike the Reds on the previous page, this mix of Oranges brings hot and cool together; the way liquid copper in a foundry cools down. Hues range from robust and almost neutral, through rusty tones that add weight and a masculine touch, to the super-real quality of true intense orange.

Key colour. The ideal burnt orange, this shade is a happy, reassuring, classic colour with a tan undertone and a light element that reminds us of copper.

Orange's transition. Orange has steadily been cooling off over the years. Moving away from the ochre-based, reassuring pumpkin tones via citrus and coral, it now matures into a rustier hue.







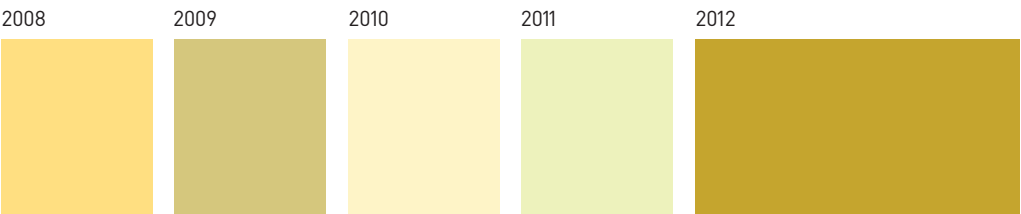
Yellows

Spicy Tan Edgy

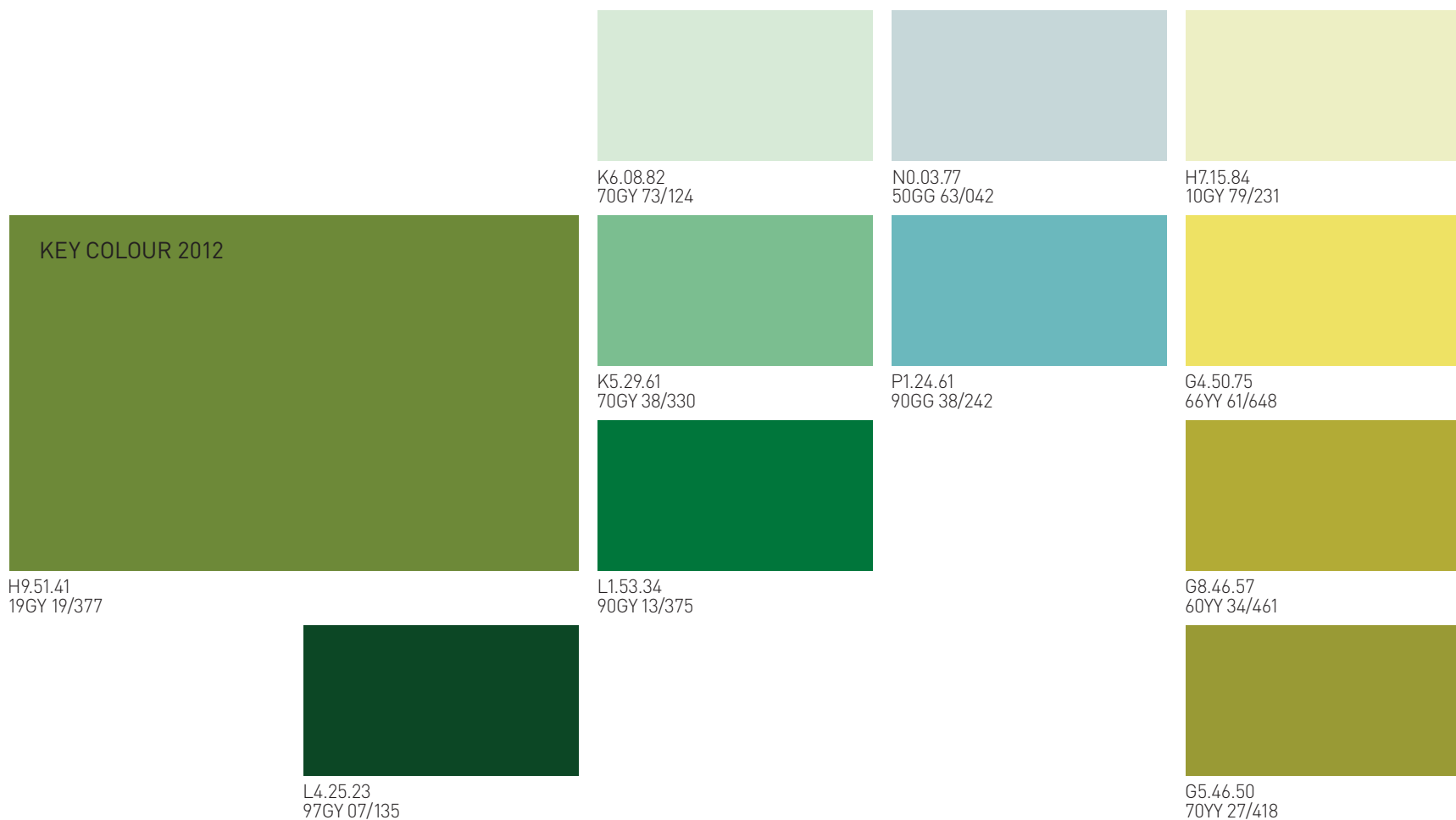
A diverse palette of ochre, mustard and creamy, elegant tones which stand alongside bright and playful un-ripened lemon and synthetic yellow. These tones will spark some interesting combinations when partnered with equally surprising hues.

Key colour. With a hint of curry, mustard and gold ore, this snappy hue is an exotic trip into uncharted territory. Like the other key colours, it has depth and strength, which makes it perfect for unexpected combinations with neutrals and oranges.

Yellow's transition. Stepping away from its traditional role to represent easy simplicity, yellow moves out from the sunny, buttery and lemonade-like center and nudges towards tans and warm neutrals.







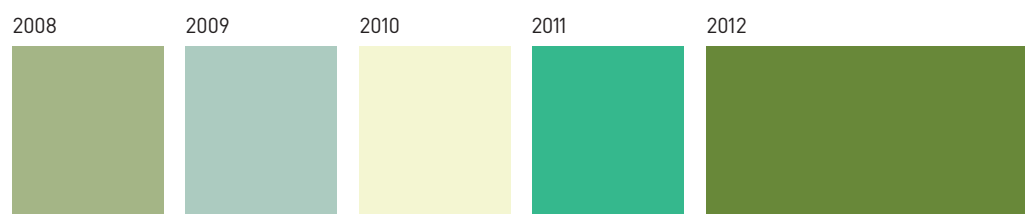
Greens

Botanical Watery Natural

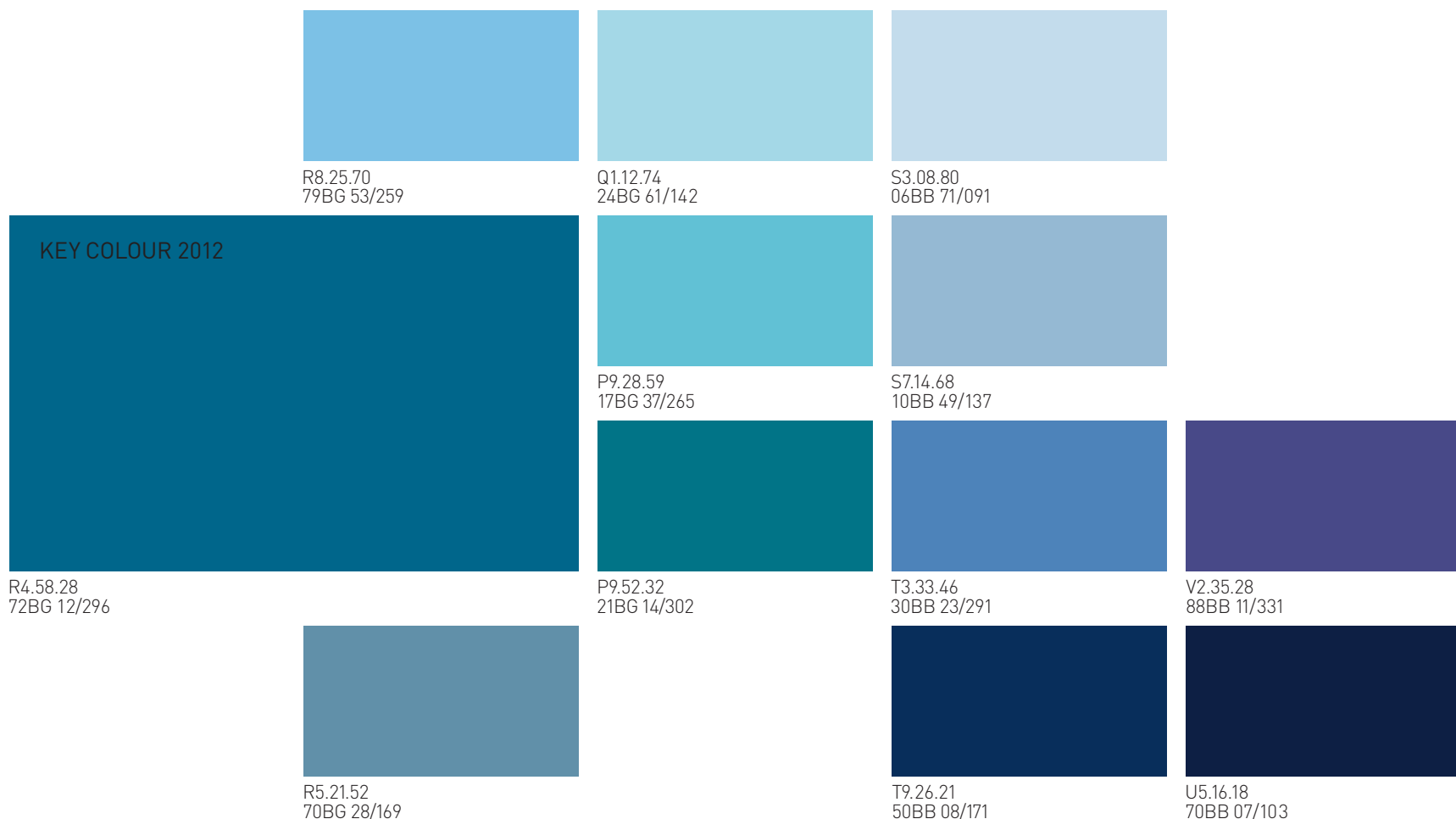
A distinct freshness speaks from these Greens; a mixture of calming forest tones, tender spring greens, powdery Asian pastels and warming olives. On the whole, these are natural greens, but for a couple, this is nature from a pixilated 3D world, where flora has a manmade feel.

Key colour. Grassy, leafy and saturated, this green has a distinctive yellow, almost chartreuse undertone, like a gemstone in an antique ring.

Green's transition. Green was very toned down and neutral a few years ago, its 'camouflage' period. It then paled and suddenly transitioned into a bright absinthe green tinged with blue, which gave us the bold, vital colour we needed to put a smile on our faces last year. In 2012 the buzzword is natural.







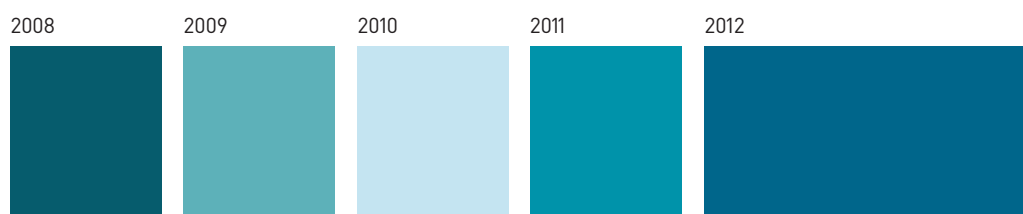
Blues

Enigmatic Classic Personal

Many types of blue make up this palette: mysterious ocean-deep tones, unfathomable inky night skies and chalky pale blues which evoke images of airmail envelopes, Cape Cod cottages, Wedgwood porcelain and duck eggs. These are inspiring blues, ready to set a contemplative mood.

Key colour. An awe-inspiring teal, strong, deep and remarkable, this blue goes brilliantly with rusty browns and pale designer greys, but also adores industrial yellow.

Blue's transition. Apart from a brief adventure into pale and airy, blue on the whole is on a prolonged greenish streak. Last year's brighter teal dives down into an even more mysterious underwater depth.

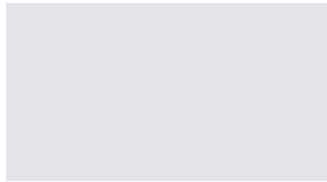




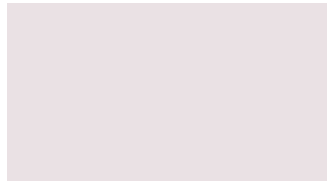


KEY COLOUR 2012

W4.12.19
30RB 08/094



UN.02.83
70BB 73/030



XN.02.78
76RB 67/048



V8.26.29
10RB 11/250



A3.20.13
78RR 06/137



W8.08.76
42RB 63/137

Violets

Dusky Shadowlike Mysterious

Like colours that occur in the quiet, shady corners of nature, these violets and purples evoke tones of forest fruit, stormy skies and the strange dimension between worlds that connect night and day, reality and fantasy.

Key colour. A wonderful colour to set a mood, this deep blackberry shows hints of charcoal and will take on different personalities, depending on the brightness of the space in which it is used. A great tone to use if you want to add visual interest.

Violet's transition. Violet is growing darker and bluer by the year and has not been in burgundy territory for a while. This year's deep, enigmatic violet is very much like last year's, but with a hint of slate.

2008



2009



2010



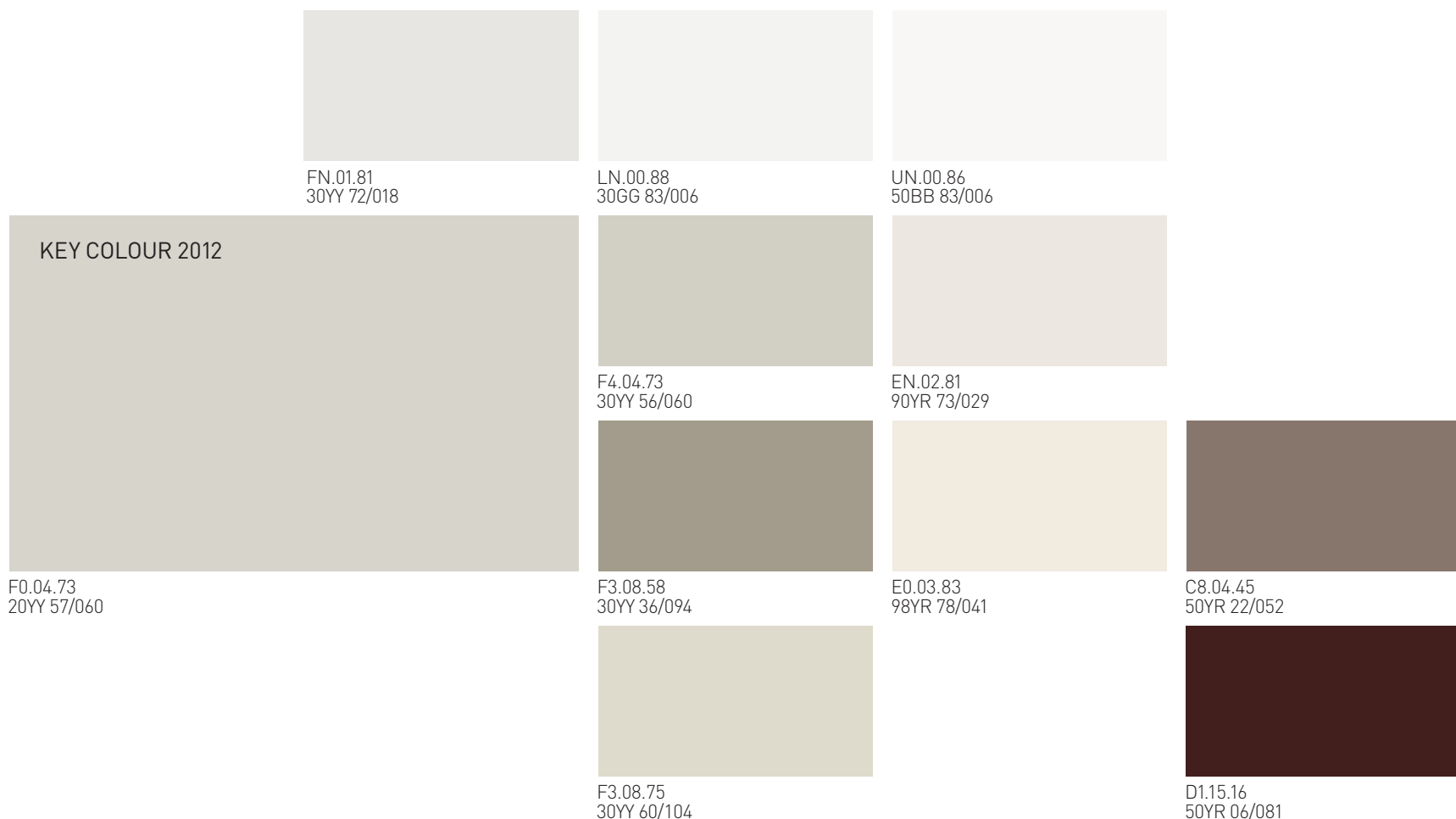
2011



2012







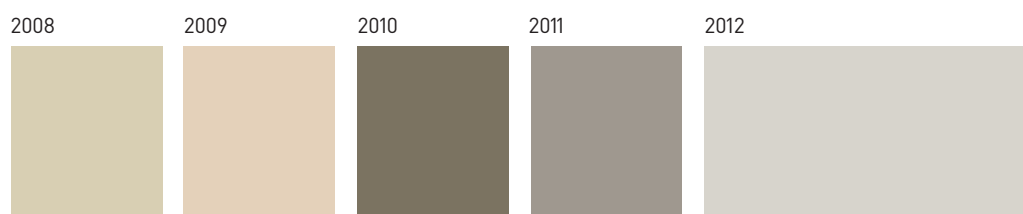
Warm Neutrals

Nude Couture Chic

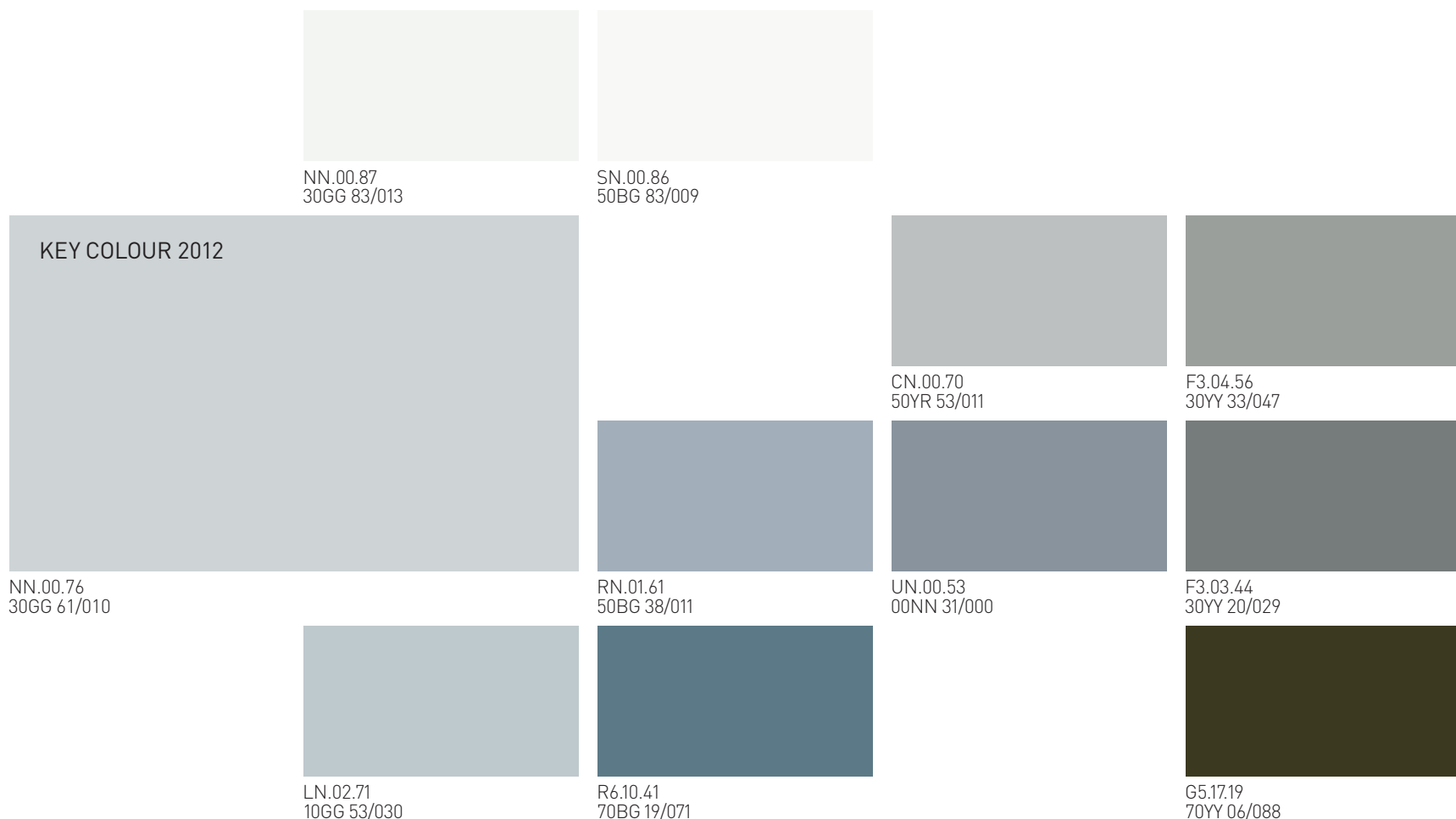
From trench coat beige to silky chamois to cappuccino and the darkest of chocolate, these Warm Neutrals exude luxury and refinement with a classic, feminine touch.

Key colour: Mix grey and beige and the result is extremely delicate, a hue with connotations of wet sand, pearls and satin. A subtle hint of salmon warms it and makes it a perfect match for powder pinks and antique teals.

Warm Neutral's transition. Key warm neutrals tend to darken and lighten along with the mood of the moment. Last year's oyster shell taupe now settles into a lighter, warmer hue.







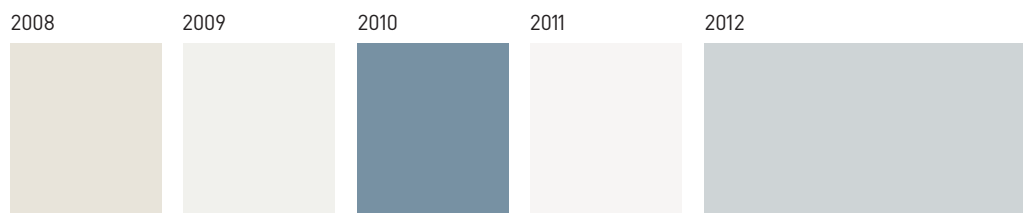
Cool Neutrals

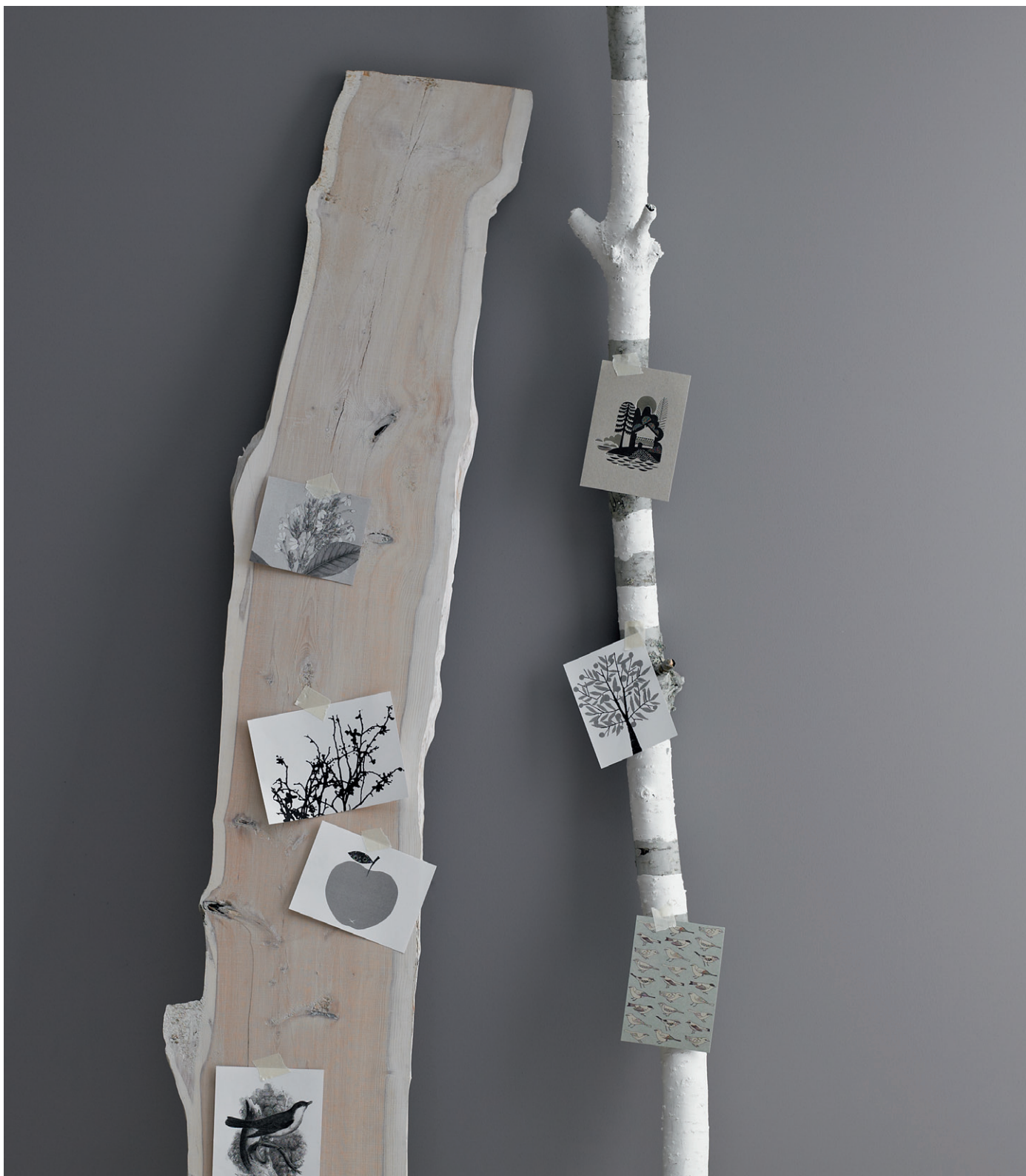
Modest Natural Solid

These Cool Neutrals aren't so much cool as they are modest. Many hues are reminiscent of clay, pebbles and metals like pewter and old silver, while others are indicative of paper, bone and seagull's feathers. A palette like a beachcomber's cabinet of precious finds.

Key colour: This humble, silvery grey combines warmth and a hint of green to form the perfect base for bright or deep companions, as well as other neutrals from the cool palette.

Cool Neutral's transition. Last year's modern, palest industrial grey had a lilac tinge. This hue looks almost green in comparison, and downy soft, like the undercoat of a rabbit.





Resources

Here you will find an index of the pictures that have been used in this publication.
For the online version of the book, please go to www.colourfutures.com

Colour of the year

Front cover



CF12-COVER

p8-11



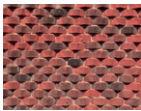
CF12-COY-1



CF12-COY-2



CF12-COY-3



CF12-COY-4



CF12-COY-5

Trends



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CF12-DM-1



CF12-DM-2



CF12-DM-3



CF12-DM-4



CF12-DM-5



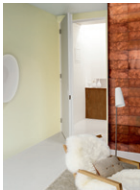
CF12-DM-6



CF12-DM-7



CF12-DM-8



CF12-DM-9



p22-29



CF12-OSS-1



CF12-OSS-2



CF12-OSS-3



CF12-OSS-4



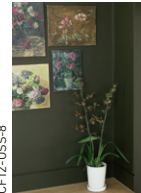
CF12-OSS-5



CF12-OSS-6



CF12-OSS-7



CF12-OSS-8



CF12-OSS-9



p30-37



CF12-LS-1



CF12-LS-2



CF12-LS-3



CF12-LS-4



CF12-LS-5



CF12-LS-6



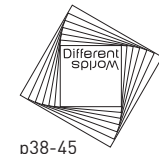
CF12-LS-7



CF12-LS-8



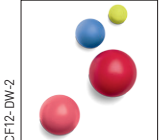
CF12-LS-9



p38-45



CF12-DW-1



CF12-DW-2



CF12-DW-3



CF12-DW-4



CF12-DW-5



CF12-DW-6



CF12-DW-7



CF12-DW-8



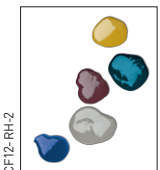
CF12-DW-9



p46-53



CF12-RH-1



CF12-RH-2



CF12-RH-3



CF12-RH-4



CF12-RH-5



CF12-RH-6



CF12-RH-7



CF12-RH-8



CF12-RH-9

Colours

Reds

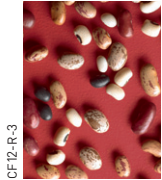
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CF12-R-1



CF12-R-2



CF12-R-3

Oranges

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CF12-O-1



CF12-O-2



CF12-O-3

Yellows

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CF12-Y-1



CF12-Y-2



CF12-Y-3

Greens

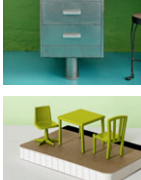
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CF12-G-1



CF12-G-2



CF12-G-3

Blues

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CF12-B-1



CF12-B-2



CF12-B-3

Violets

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CF12-V-1



CF12-V-2



CF12-V-3

Warm Neutrals

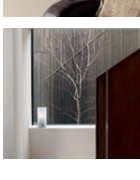
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CF12-WN-1



CF12-WN-2



CF12-WN-3

Cool Neutrals

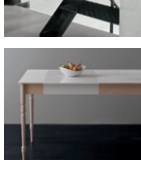
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CF12-CN-1



CF12-CN-2



CF12-CN-3

Generic

Introduction



Title pages



Back page



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AkzoNobel Decorative Paints
International Marketing Department
Wexham Road, Slough,
Berkshire, SL2 5DS, United Kingdom
Tel +44 (0)1753 550 000

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