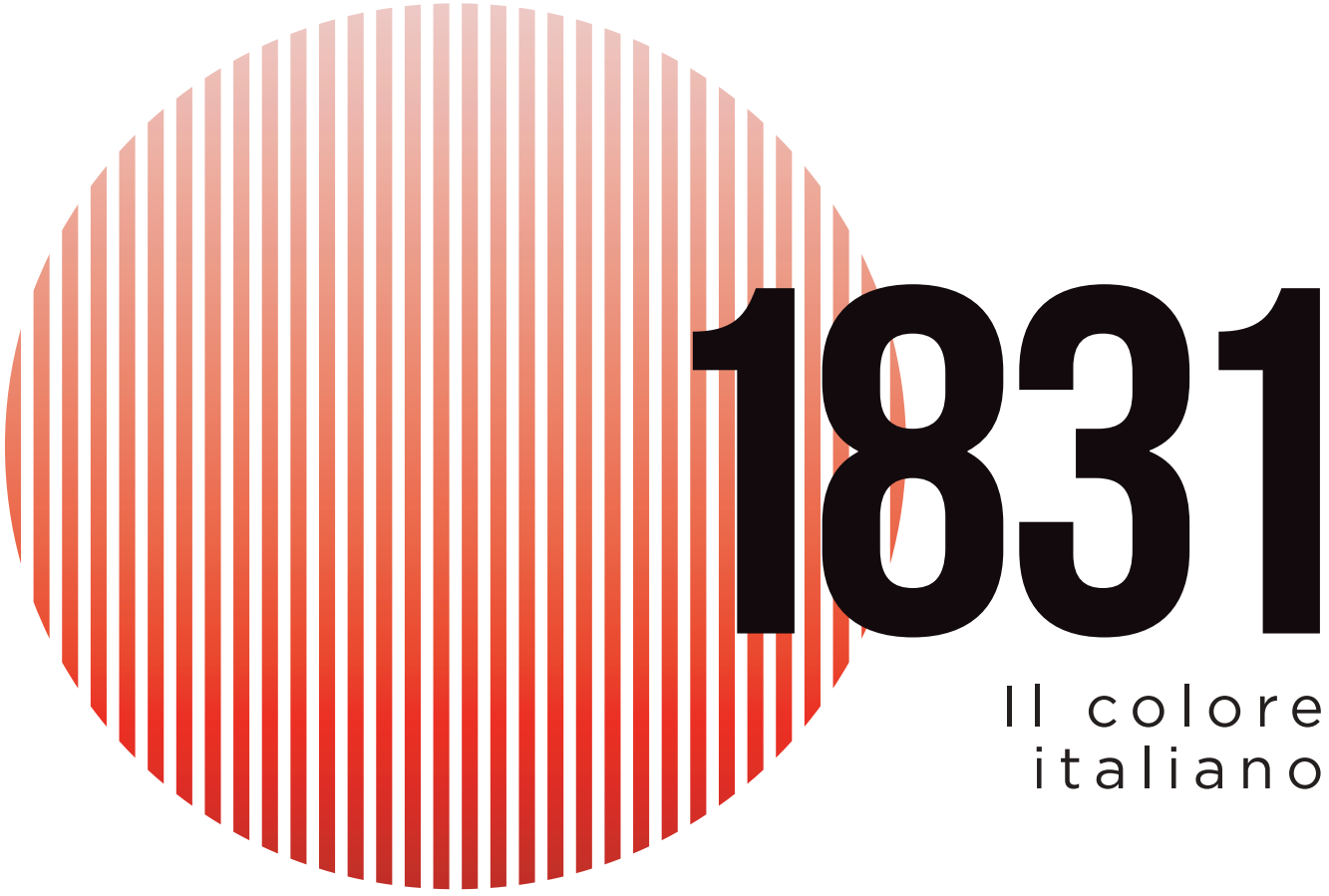
Il colore italiano dal 1831

BOERO

1831

Colour
System

www.boero.it



If light and colour are Italy's gift to the world...

...**BOERO** is the brand that more than any other has embodied **the country's excellence in colour** for almost two centuries. Characterised by a universally recognised heritage of professional expertise, ongoing technological progress and uncompromising quality, **BOERO has always been the benchmark** to turn to for a job well done, one that stands the test of time and respects the environment and people's health. While there is a general trend towards the gradual standardisation of lifestyles and consumption, BOERO reveals the unique value of the brand's identity: **letting people express their personality through excellence in colour**.

The new **inspirational, proactive and iconic system**
The new **complete, elegant and proprietary colour tool**

Today BOERO presents **1831 – *Il colore italiano***.
A **comprehensive and elegant proprietary** tool developed as a guide to transform ideas into colour combinations that work. **1,391 colours** selected **on a perceptual basis** and classified according to **a clear and intuitive structure**, for an offering that is easy to understand and use.

An **inspirational, proactive and iconic system** that includes simple and effective pairing mechanisms. A powerful ally in **interior design**.

An **avant-garde sensibility in the combination of latest generation products**, one that contemplates enamels and paints for colouring, decorating and refurbishing metal and wood surfaces and the interiors of historical buildings, storied residences or futuristic architectures.

Because **everyone is different and your home has to tell only one story, YOUR OWN**.

The corporate image embodies **all the strengths of Boero's DNA**

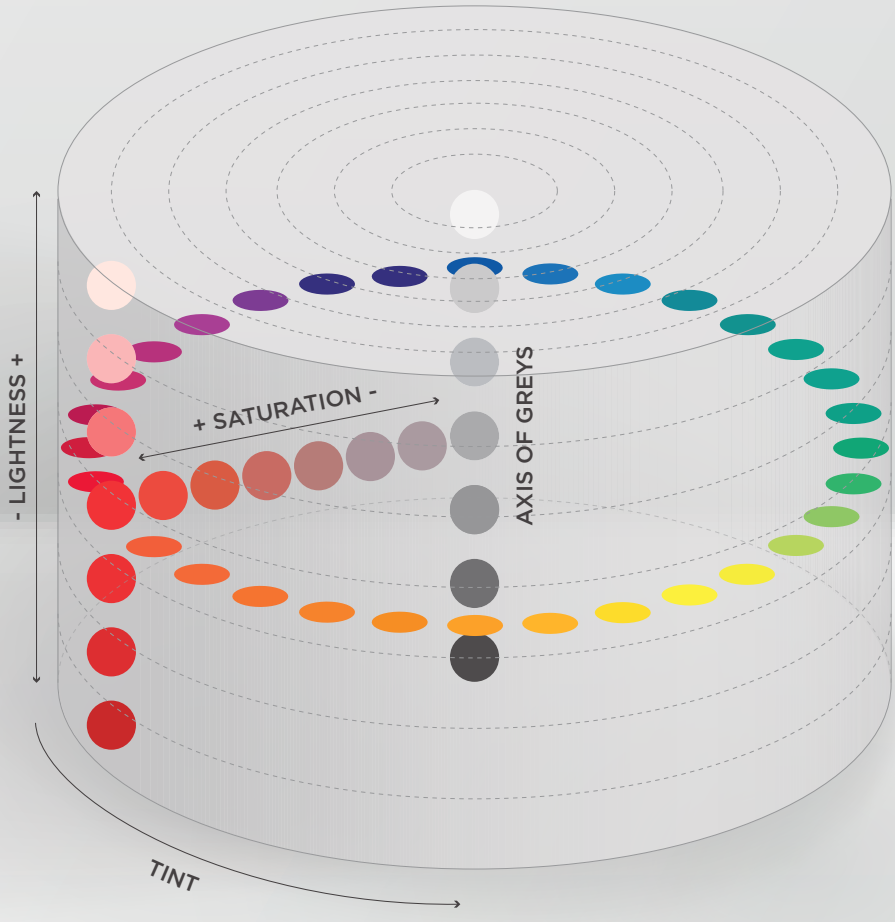
- **1831, the proprietary name of the colour fan**, echoes the year the company was founded.
- **Il colore italiano** is the part of the claim that reasserts the essence and philosophy of our daily efforts.
- **The sun** represents the ultimate expression of light.
- **Its 32 bands** correspond to the number of tint schemes into which the 1831 System is organised.
- **The red** that makes it unique is Boero red but also the warm tint of the sun that rises and starts the day, as well as the symbol of a new era of colour.
- **The grey** symbolises the brand's professionalism.
- **The white** and **the black** are also corporate colours. The vast colour spectrum between these alphas and omegas has been explored, selected, reasoned, rationalised and organised for you by Boero's experts. In **the 1831 System**.

“

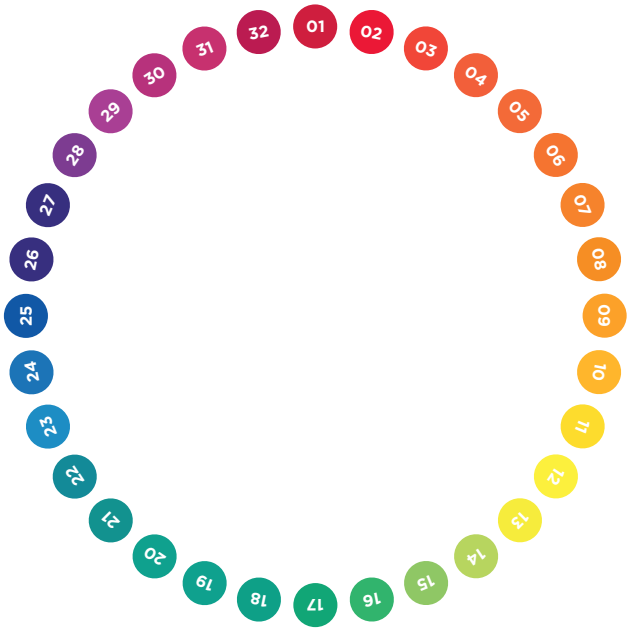
1831 – *Il colore italiano*,
the new collection

”

SYSTEM
COORDINATES



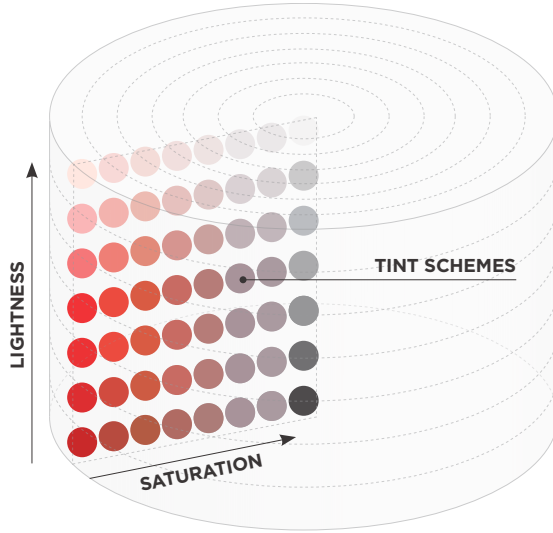
1831 – *Il colore italiano* classifies colours in a three-dimensional space based on three COORDINATES

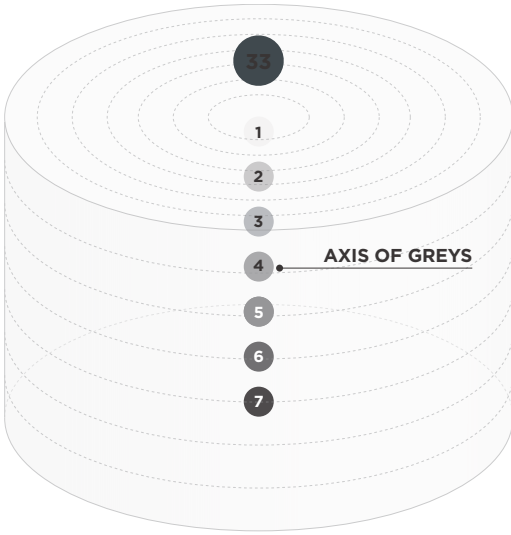


T = TINT
AND TINT SCHEMES

Around the outer circumference of the CHROMATIC CYLINDER is a selection of **32 PURE TINTS**. They are arranged in a circle to form a regular ***continuum***.

From these PURE TINTS, the other two coordinates of LIGHTNESS and SATURATION are used to develop the same number of **TINT SCHEMES**, from **SCHEME 01** to **SCHEME 32**. This is the **first number** in the COLOUR CODE.

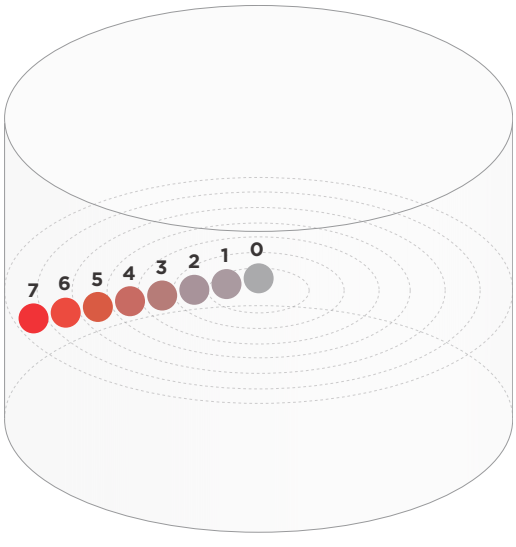




The number 33 doesn't correspond to a regular TINT SCHEME, but to the **AXIS OF ACHROMATIC GREYS**.

S = SATURATION

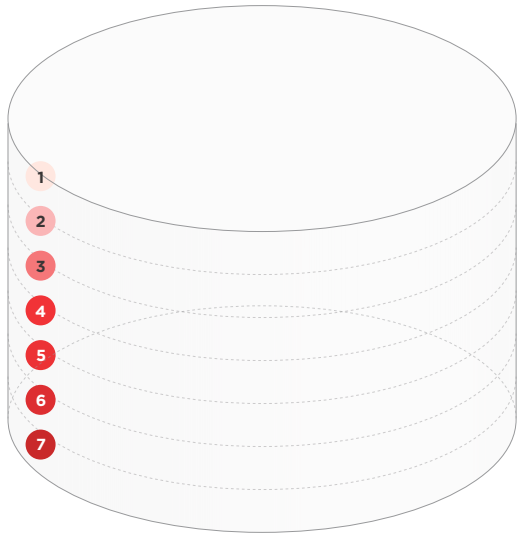
The **1831 System** has a maximum of **8 degrees of SATURATION**: from degree **0 = unsaturated**, which corresponds to the AXIS OF ACHROMATIC GREYS at the centre of the cylinder, to degree **7 = very saturated**, positioned in the point farthest from it. The DEGREE of SATURATION is the **second number** in the COLOUR CODE.



C = LIGHTNESS

LIGHTNESS is represented by the height of the CHROMATIC CYLINDER, with the darkest colours at the bottom and the lightest at the top. Each colour is declined on a scale of 7 degrees of LIGHTNESS, with values from **1 = very light to 7 = very dark**. This representation is maintained in the strips, with **the lightest colour at the top and the darkest at the bottom**.
The values of the coordinate are indicated in the **last number** of the COLOUR CODE.

Some **VERY LIGHT WHITES** have their own value, **LIGHTNESS = 0**.




1831
Il colore
italiano
BOERO

THE SECTIONS

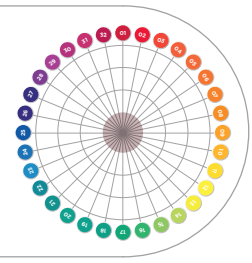
1831 – *Il colore italiano* has
a total of 6 SECTIONS, 4 main sections
and 2 appendix sections

MAIN SECTIONS

4 main sections group together colours with SIMILAR DEGREES OF SATURATION. This subdivision allows colour searches based on the desired type of strength to attribute to them.

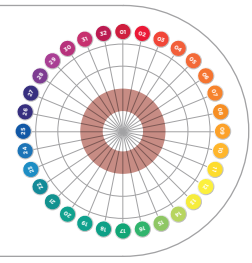
GR = **GREYS** (pages 32-46)
DEGREES OF SATURATION 0-1 | 105 colours in total

The **GREYS** have saturation 0 (achromatic greys) and 1 (colours close to pure grey but with a visible chromatic value). Refined when used alone and perfect as a base for vibrantly coloured projects.



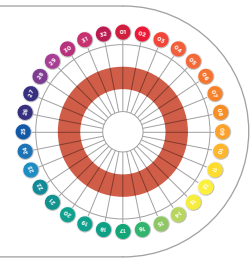
NT = **NEUTRALS** (pages 47-91)
DEGREES OF SATURATION 2-3 | **315 colours in total**

The **NEUTRALS** section contains colours with saturation 2 and 3. Extremely soft and elegant, they are best sellers in interior design.



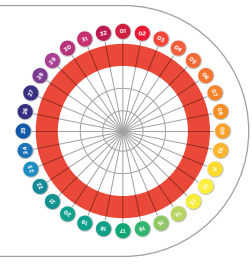
ME = **MEDIUMS** (pages 92-151)
DEGREES OF SATURATION 4-5 | **420 colours in total**

The **MEDIUMS** have saturation 4 and 5. With medium desaturation and a clearly perceptible colour origin, they are at the same time versatile and lively.



AC = **BRIGHTS** (pages 152-213)
DEGREES OF SATURATION 6-7 | **434 colours in total**

The **BRIGHTS** are colours with very high saturation (6 and 7). Bright, cheerful and bold, these are headline colours that immediately catch the eye.



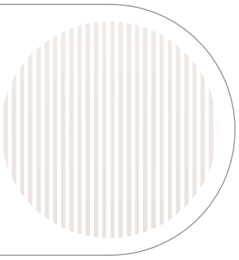
APPENDIX SECTIONS

2 appendix sections at the start of the colour fan contain 2 SELECTIONS OF LIGHT COLOURS.

Colours with LIGHTNESS level = 0, i.e. **the VERY LIGHTS**, only appear in the LIGHTS and OFF WHITES sections and are identified by the abbreviations **CH** and **BC**. **The others are proposed again, without changing the abbreviations** used to search for them in their sections (**GR**, **NT**, **ME**, **AC**).

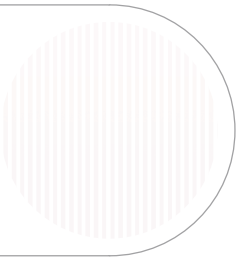
CH = **LIGHTS** (pages 1-24)
DEGREES OF SATURATION 0-2 | 96 colours in total

The selection contains a wide range of **LIGHT** colours, in various saturations, which are in high demand on the market. They are bright, delicate colours.



BC = **OFF WHITES** (pages 25-31)
DEGREES OF SATURATION 0-2 | 21 colours in total

OFF WHITES are whites with a minimum percentage of chroma, adding a warm or cool note to total white walls or ceilings.



Some colours are repeated both in the 4 MAIN SECTIONS and in the sections containing LIGHTS and OFF WHITES, but with larger samples that are **easier to evaluate**.

The samples of LIGHTS and OFF WHITES are larger, **making them easier to evaluate**

CODES, REPRODUCIBILITY AND SYMBOLS

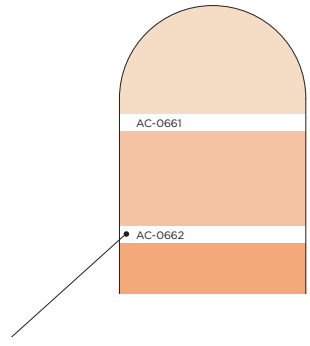
PRACTICAL AND FUNCTIONAL CODES

1831 colour codes indicate the **system coordinates**, i.e. the TINT SCHEME (T), the SATURATION (S) and the LIGHTNESS (C). But that's not all. To make it easier to understand colour reproducibility for the various products in the range, the colour fan includes an explanatory index providing this information in an immediate, simple and intuitive format.

Next to each code in the index are the PAGE number (PAG.) and the relevant SECTION (SEZ.), i.e. the STRIP number and the section referring to the colour involved.

CODING

Each colour is identified by **an explanatory CODE**, which consists of **TWO LETTERS** indicating the **SECTION** it belongs to and a **NUMBER SEQUENCE** representing the **degree of development of the basic COORDINATES**.



AC-0662

COLOUR FAN SECTION

TINT SCHEME NUMBER

DEGREE OF SATURATION

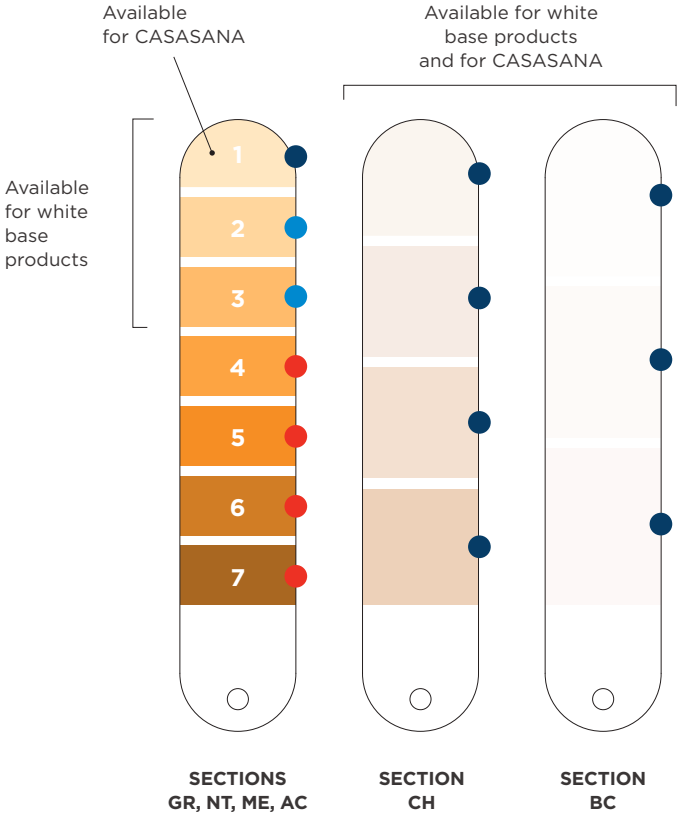
DEGREE OF LIGHTNESS

This type of CODING **lets designers quickly identify the colour in the fan and makes it easier to create balanced, evocative and technically correct colour pairings**.

STRIP STRUCTURE, CODES AND REPRODUCIBILITY

Each strip contains colours in the same TINT SCHEME and with the same SATURATION, **presented in 7 levels of growing LIGHTNESS: lightest colour on the top** (LIGHTNESS = 1); **darkest colour on the bottom** (LIGHTNESS = 7).

The position of the colours also corresponds to their **REPRODUCIBILITY**. Depending on the product, this **may vary**. To make the correspondences easier to understand, a set of **clear visual categories** has been defined.



● **RED** dot

The entire range of colours (a total of 1,391) is available for **all products and all bases**. The RED dot therefore indicates a colour available both for products with a WHITE BASE and with an Intermediate or Clear Base.

● **SKY BLUE** dot

This symbol identifies **products that ONLY have the White Base and colours that can ALSO be prepared with them, as well as with those that have all the Bases**.

They are the colours in the 1st, 2nd and 3rd positions from the top on each strip and **all the colours** in the **LIGHTS** (96) and **OFF WHITES** (21) sections - (a total of 663 colours).

● **BLUE** dot

This symbol identifies **CASASANA anti-condensation and anti-mould paint and colours that can ALSO be prepared with it, as well as with products with the White Base and those that have all the Bases**.

This is the **first colour at the top of every strip** and **all colours** in the **LIGHTS** (96) and **OFF WHITES** (21) sections - (a total of 299 colours).

Next to each code **in the index** are **the PAGE number** (PAG.), the relevant **SECTION** (SEZ.), and the **R indicator**, **which indicates the REPRODUCIBILITY of the colour** based on the visual categories described

DECORATING
WITH 1831

OBJECTIVE AND SUBJECTIVE PERCEPTION OF COLOURS

The colours of paint products, when applied, **may not be exactly the same as the original** or be perceived as different.

In the first case this is due to objective factors that are real and concrete, in the second to subjective factors more related to individual psychology.

COLOUR DIFFERENCES CAUSED BY CHEMICAL/PHYSICAL FACTORS (OBJECTIVE)

Due to:

- difference between organic and inorganic pigments
- formula-based nature of the products
- type of finish (film)

PERCEPTION OF COLOUR ALTERED BY OUTSIDE INFLUENCES (OBJECTIVE)

Due to:

- light and shade
- orientation/exposure of substrate
- context and interaction with other colours
- etc.

PERCEPTION INFLUENCED BY INDIVIDUAL PSYCHOLOGY (SUBJECTIVE)

The fact that colour is how we each interpret it makes this a very personal matter. Everyone perceives and experiences colour in their own way, attributing unique values to it.

These are important factors to take into consideration right from the start of every project. An open dialogue to gain a deep understanding of the customer is often the key to a successful colour scheme proposal.

HIGH OR LOW CEILINGS

Reduce height
Ceilings are often fairly high, particularly in homes built less recently. This is a positive aspect in certain senses but may give rise to a sense of disproportion with today's furniture designed for lower ceilings. The problem can be solved by using a dark colour on the ceiling, which makes it look lower and the room more intimate.

NO

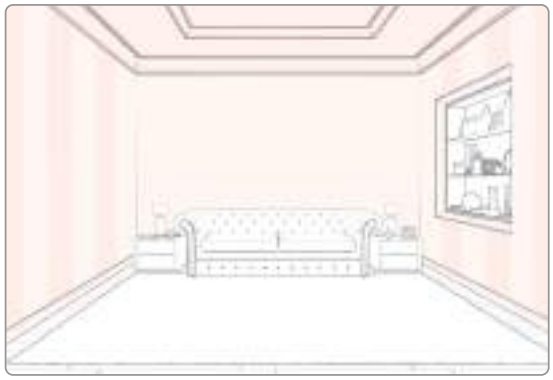
YES

Raise height
When the ceiling is low, the opposite is true: painting it a lighter colour than the walls makes the room seem higher and gives less sense of 'oppression'.

NO

YES

To give the impression of an even higher ceiling, paint the walls with either tone-on-tone or contrasting vertical stripes.



PERCEPTUAL MODIFICATION
OF SPACES AND VOLUMES

ALL COLOURS ACT AND INTERACT WITH THE OTHERS AROUND IT

Each colour has its own characteristics (tint scheme - saturation - lightness) and this ability to “change” not only offers the opportunity to create special aesthetic solutions, but also makes it possible to **“visually” modify the conformation of a space**, either to remedy certain structural defects or deficiencies or to highlight certain areas more than others.

SMALL SETTINGS

Enlarge
The best solution in these cases is to opt for light colours on both the ceiling and walls, not necessarily the same colour but in any case light, to give a general sense of space.

NO

YES

Also remember that if the wall opposite the door is painted a dark colour, the room looks deeper.

Illuminate
If the room has no windows (e.g. a windowless bathroom) or they are very small, white and light tints make the room look not only bigger, but also brighter.

NARROW SETTINGS

Widen
Particularly narrow settings (e.g. corridors) can be made to look wider by using light colours on the walls. This gives the sensation of more space.

NO

YES

The sensation is even more accentuated if the two side walls are painted with tone-on-tone horizontal stripes and the rest in lighter colours

WIDE SETTINGS

Narrow
To narrow a space that is too wide, the same principle as above applies, but in reverse of course. Meaning that the walls should be painted darker colours.

LIGHTS AND EXPOSURE
OF THE SPACE

HOW A COLOUR IS SEEN IS INFLUENCED BY THE LIGHTING

Before deciding which colours to use to decorate a space, it is worth giving a thought to the different types of light, not so much in terms of tone and saturation, but above all in terms of luminosity.

While light colours reflect light and in this way illuminate the space, darker or more intense colours absorb and tend not to diffuse it. The first consideration when choosing the colour is therefore how bright we want the room to be.

NATURAL SUNLIGHT

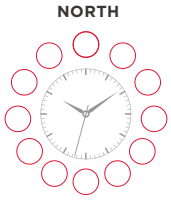
Unless forms of shading such as curtains are used, this type of light is "uncontrollable".

What we can do, however, is to determine the room's exposure and the path followed by the sun (light) during the day.

EAST-FACING ROOMS
The sun rises in the east and there is usually most light in the morning.

WEST-FACING ROOMS
The sun sets in the west and there is most light in the afternoon.

SOUTH-FACING ROOMS
There is light from the south all day, unless of course it is blocked by buildings, trees, etc.



NORTH-FACING ROOMS
Direct sunlight never enters the room, making it less bright and cooler.

ARTIFICIAL LIGHTS

The types of lamps we use in the space also have a strong influence on colour perception.

HALOGEN AND INCANDESCENT LAMPS
They produce a warm yellowish light, making the colours of the surfaces or objects they illuminate warmer and softer.

LED LAMPS
There are three types:
- cool, tending to light blue;
- neutral, which is best at "respecting" the chromatic origin of the surface it illuminates;
- warm, which behaves in a similar way to natural light.

These considerations on light have no claim to be "scientific" because there are too many variables at play, but they are nevertheless valid general indications to obtain the best results in terms of colour.

GLOSSARY

A

ACHROMATIC
Without chroma, without saturation, not belonging to any tint scheme. Achromatic colours in the 1831 system are on the axis of achromatic greys.

AXIS OF (ACHROMATIC) GREYS
The central axis of the chromatic cylinder, containing all colours without chroma and with saturation 0, in degrees of lightness each ranging from white to black.

B

BRIGHTS SECTION
The 1831 colour system section that brings together all high saturation colours

C

CHROMATIC
Description that indicates all colours that have at least one degree of saturation and form part of a tint scheme.

CHROMATIC CIRCLE
The 32 pure tints in the 1831 colour system are represented around the circumference of the chromatic circle. The constant perceptual distance between each of them means they form a continuum. This is the starting point for building the chromatic cylinder of the 1831 colour collection.

CHROMATIC CYLINDER
Three-dimensional representation of the 1831 system, used to describe and identify a colour in relation to the others. The three dimensions of the chromatic cylinder developed by the 1831 system are: tint, lightness and saturation.

CHROMATIC GREYS
Colours very close to the axis of achromatic greys but with a small percentage of saturation and therefore attributable to a specific tint.

CHROMATIC SPACE
Three-dimensional representation of a colour system in which a colour can be described and identified, in relation to the others. The chromatic space of the 1831 colour system is represented by the chromatic cylinder.

CHROMATIC SYSTEM (OR COLOUR SYSTEM)
Descriptive system that classifies and defines colours in a precise order, through coordinates, methods and proprietary rules.

COLOUR
A visual sensation in the brain induced by the light reflected from illuminated objects. Described through tint, lightness and saturation.

COLOUR COORDINATE
This basic parameter identifies a colour in the chromatic system. The 1831 colour system coordinates are: tint, lightness and saturation.

D **DESATURATE**
Decrease in saturation, make greyer.

G **GREYS SECTION**
The 1831 colour system section that brings together all chromatic and achromatic greys.

L **LIGHTNESS (BRIGHTNESS)**
A colour variable given by the quantity of perceived light. It increases as it tends to white and decreases as it tends to black.

LIGHTS SECTION
The 1831 colour system section that brings together all colours with high lightness.

M **MEDIUMS SECTION**
The 1831 colour system section that brings together all medium saturation colours.

N **NEUTRALS SECTION**
The 1831 colour system section that brings together all low saturation colours.

O **OFF WHITES**
These very light colours are extremely close to the axis of achromatic greys, but they have a small percentage of saturation and are therefore attributable to a specific tint.

OFF WHITES SECTION
The 1831 colour system section that brings together all OFF WHITES.

P **PERCEPTION**
Cognitive elaboration of sensory information, interpreted through intuitive, psychic, intellectual and cultural processes.

PURE COLOUR (PURE TINT)
A colour with maximum saturation, not contaminated by white or black.

S **SATURATION (FULLNESS, CHROMA)**
Colour attribute that represents the chromatic intensity or degree of purity of a colour.

T **TINT**
The variable of a colour that describes its chromatic characteristic. Each tint corresponds approximately to a particular dominant wavelength of light.

TINT SCHEME
Set of colours that can be obtained from a pure tint by varying the lightness and saturation variables.

QUALITÀ ITALIANA
dal 1831

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Boero - Il colore italiano dal 1831

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