

## **APPENDIX 6: HERITAGE COLOUR PALETTE AND BS5252 STANDARD COLOUR PALETTE**

### **Permitted Colours in Heritage Area Overlays**

The following 'Heritage' Paint Ranges are considered appropriate for use in Heritage Area Overlays as they have been developed in conjunction with research into the conservation of historic places. While two commonly available brands of paint are shown as examples, any paint brand may be used where the colour is matched to these ranges.

Alternatively, paint colours from the BS5252 standard Range A0 to C40 may be used, which are shown in this appendix.

Use of a paint colour contained in this appendix will be compliant with HA-S2 – Heritage Colours.

## EXAMPLE paint ranges - Resene Heritage Colours



Dark Crimson™ cc R30-032-016



Brown Pod™ cc BR30-029-042



Burnt Umber™ cc BR31-023-061



Toffee™ cc 053-077-055



Oak™ cc 047-066-064



Twine™ cc Y68-078-073



Mahogany™ cc R30-038-026



Nelson Red™ cc R32-050-029



Milk Chocolate™ cc BR34-034-049



Light Tan™ 060-096-058



Dark Buff™ cc 057-078-063



Buff™ Y68-067-073



Bright Red™ R44-148-034



Burnt Sienna™ cc R40-059-030



Camaby Tan™ cc BR40-050-056



Florentine Pink™ 069-075-049



Flesh™ cc BR78-049-063



Bowman™ BR79-054-075



Terracotta Pink™ R51-100-031



Copper Rust™ cc R53-061-032



Slate Brown™ cc BR53-028-056



Soft Pink™ 089-032-044



Rich Cream™ Y90-057-073



Sand™ Y84-040-077

This heritage colour palette showcases colours used on commercial and residential heritage buildings reproduced using modern paint technology. The picture guides provided are designed to help you see how the colours would have been used on traditional homes so you can use the colours in authentic colour combinations. For examples of the colours in use historically see Ian Bowman's additional notes online at [www.resene.com/heritagecolours](http://www.resene.com/heritagecolours).

### Early Colonial 1840-1870

The use of imported paints or homemade limewashes with one or two-toned colour schemes typified this period.

Ochres, umbers, creams and lavins were generally widely used colours for limewashes on cob and earth buildings. The same range of paint colours, including light yellows, were common on domestic timber buildings that were designed to imitate stone.

Although white was not common, it was used for



Resene Butter complemented by Resene Stack and Resene Slate Brown.

window sashes on the simplest buildings.

Corrugated steel roofs were either left unpainted or painted in dark reds. Natural roofing materials such as slates and shingles were generally left unpainted.

Wallpaper was introduced towards the end of the period and became popular.

White or coloured whitewash was common for smaller houses, while plain paint or wallpaper colours such as soft grey blues, mid greens, crimsons, reds and lighter shades of these were popular, together with whites and creams.

Timber ceilings, architraves and skirtings were varnished with kauri gum.



Resene Merino complemented by Resene Nelson Red and Resene Slate Brown.

### Mid Victorian 1870s-1890s

The same earthy colours were used as in the earlier period but a darker range of tones was introduced. Weatherboard colours were Resene Buff, Resene Dark Buff or Resene Bowman, while trim, if picked out, was several shades darker. The sashes and doors were very dark reds, browns, greens or olive greens.

Roofs were painted the same dark reds as in the earlier period but dark greens and greys were added. Striped veranda roofing was common with the darker colours alternating with creams.

Inside, colours for all wall and ceiling surfaces and materials were carefully chosen to harmonise with each other, with common colours including crimsons, buffs, blues, greys, browns, reds, tans, olives, terracottas, greens, roses and golds.

Usually architraves, skirtings, doors, window sashes and decorative timberwork were all varnished or, later in the period, doors, architraves and skirtings were black japanned. Painted plaster ceilings and decorations became popular towards the end of the century.

The kitchen was likely to have had painted white or cream finished tongue and groove.



Resene Buff complemented by Resene Nelson Red and Resene Butter.



Resene Burnt Sienna complemented by Resene Dark Crimson, Resene Soapstone and Resene Earth Green.



### Late Victorian and Edwardian 1890s-1914

The most commonly used dark colours remained the dark greens and reds, and the maroons with dark browns. Light colours were creams, fawns, drabs, dark pinks, buffs, pale greens and greys.

Simpler homes retained the three colour palette with light weatherboards, dark trim and a different dark colour for the window sashes and doors.

The alternative scheme used the same range of colours but the weatherboards could be a dark colour and the trim a light colour.

The complex, detailed styles usually picked out trim and framing elements. Veranda posts had brackets and mouldings of opposite colours to posts, finials were an opposite colour to their brackets, doors had the panels a lighter colour than the stiles and rails, and gable framework was an opposite colour to the filigree detail between.

The same colours were used on roofs as in the earlier period.



Resene Burnt Sienna complemented by Resene Rich Cream, Resene Stack and Resene Ivy Green.



Resene Slate Brown complemented by Resene Brown Pod, Resene Blue Night and Resene Butter.



Resene Soapstone complemented by Resene Kaitoke Green, Resene Dark Crimson and Resene Stack.

Interior colour schemes were less bright with more colours used that were delicate and muted. Colours included soft pinks, soft greens, light and dark greys, blues, yellows and detail sometimes picked out in gold.

### Dominion 1914-1945

This period saw a greater range of style and use of colour than ever before. The Californian bungalow became the most popular style for housing, using pale colours such as off-whites, buffs and creams for the body of the house and dark greens, dark reds and even blacks for trim and shingles under the gables and bay windows.

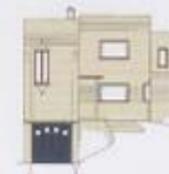
An alternative was for the entire house to be painted or stained black. The Art Deco and Moderne styles from 1925

to the late 1940s used paler colours such as off-whites, pale greens, pale pinks and light browns. Details were picked out, often in contrasting colours such as Resene Kaitoke Green and Resene Blue Night or Resene Green House and Resene Cobalt.

Window frames and sashes would be a light colour, while doors would often be a dark colour such as blue or green.

Interior colours in this period were paler even than the previous period with pastels.

A greater complexity of interior colour was introduced with stained glass and lead light windows.



Resene Colonial White, Resene Blue Night and Resene Burnt Sienna.

Cover picture: Get the look with walls in Resene Florentine Pink, trims and joinery in Resene Sand and roof in Resene Ivy Green.



### Traditional Maori Colour Palette

Resene has for many years supported the Marae DIY series, which focuses on collaborative effort to protect and rejuvenate Marae buildings. Through those many projects, the Resene Heritage colour range has been a constantly referred to reference. In many cases early colours were similar for European and Maori buildings, purely because that was the limits of the colour technology and palette available. Traditional Maori colours do have their own unique nuances though, and thanks to Wiremu Puke, Maori ethnographer, these have now been reproduced in Resene colour with this Traditional Maori Colour Palette.

**EXAMPLE paint ranges - Dulux heritage range**



# BS5252 COLOUR RANGE

## BS 5252 COLOURS WITH LOW REFLECTANCE VALUES

The BS 5252 colour chart framework groups colours based on their visual attributes of hue, greyness and weight. The complete colour chart is shown on the following pages.

**Hue** is the first two digits of the colour code used in the table below. It is the attribute of redness, yellowness, blueness etc of a colour. The framework has 12 hue groups in spectral sequence as follows:

00 neutral	14 green
02 red-purple	16 blue-green
04 red	18 blue
06 yellow-red	20 purple-blue
08 yellow-red	22 violet
10 yellow	24 purple
12 green-yellow	

**Greyness** is indicated by the middle letter in the colour code below. It is the estimated grey content of colours. The framework divides colours into five groups, denoted by letters A to E, representing diminishing greyness as follows:

<b>Group A</b> Grey	<b>Group D</b> nearly clear
<b>Group B</b> nearly grey	<b>Group E</b> clear
<b>Group C</b> grey/clear	

The table below includes only those colours from greyness groups A, B and C which also have a reflectance value of 30% or less. Colours in Groups D and E appear bright in the landscape and are thus not permitted in sensitive locations.

CODE	RV%	CODE	RV%	CODE	RV%
00 A 07	30	04 B 21	30	02 C 37	20
00 A 09	20	04 B 23	20	02 C 39	6
00 A 11	12	04 B 25	16	02 C 40	2
00 A 13	6	04 B 27	9	04 C 37	20
02 A 07	30	04 B 29	3	04 C 39	6
02 A 11	18	08 B 21	27	04 C 40	2
06 A 07	30	08 B 23	19	06 C 37	20
06 A 11	12	08 B 25	10	06 C 39	6
08 A 14	2	08 B 27	8	06 C 40	2
10 A 07	27	08 B 29	7	08 C 37	20
10 A 09	20	10 B 21	30	08 C 39	6
10 A 11	12	10 B 23	22	08 C 40	2
16 A 07	30	10 B 25	18	10 C 37	20
16 A 11	20	10 B 27	8	10 C 39	6
18 A 14	7	10 B 29	3	12 C 37	20
		12 B 23	20	12 C 39	8
		12 B 25	12	12 C 40	5
		12 B 27	8	14 C 37	22
		12 B 29	2	14 C 39	9
		18 B 21	30	14 C 40	5
		18 B 23	20	16 C 37	22
		18 B 25	13	16 C 39	7
		18 B 27	6	16 C 40	4
		18 B 29	7	18 C 37	20
		22 B 21	30	18 C 39	7
		22 B 23	20	18 C 40	4
		22 B 25	12	20 C 37	22
		22 B 27	6	20 C 39	10
		22 B 29	3	20 C 40	7
				22 C 37	20
				22 C 39	6
				22 C 40	2
				24 C 37	20
				24 C 39	6
				24 C 40	2

## BS5252 - COLOUR CHART

The colours shown below should be used as a guide only due to variations in monitor colour calibration.



