

Appendix 7-Heritage colour palette and BS5252 standard colour palette



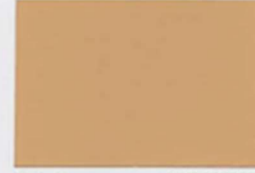



Permitted Colours in Heritage Area Overlays

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 O53-077-055	 Oak™ cc O47-066-064	 Twine™ cc Y68-078-073
 Mahogany™ cc R30-038-026	 Nelson Red™ cc R32-050-029	 Milk Chocolate™ cc BR34-034-049	 Light Tan™ O60-096-058	 Dark Buff™ cc O57-078-063	 Buff™ Y68-067-073
 Bright Red™ R44-148-034	 Burnt Sienna™ cc R40-059-030	 Carnaby Tan™ cc BR40-050-056	 Florentine Pink™ O69-075-049	 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™ O89-032-044	 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.

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 fawns 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.

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.




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

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.

 Butter™ Y84-069-089	 Fawn Green™ G78-042-095	 Scrub™ cc G37-020-109	 Earth Green™ cc G29-016-121	 Ivy Green™ cc G31-020-167	 Blue Night™ cc B28-028-267
 Light Beige™ Y83-063-082	 Thistle™ Y79-036-089	 Olive Green™ cc G35-023-122	 Green House™ G48-055-134	 Kaitoke Green™ G38-056-160	 Cobalt™ cc B39-058-260
 Chamois™ Y86-052-079	 Merino™ Y91-009-076	 Green Mist™ cc G80-038-104	 Amulet™ G68-043-134	 Envy™ cc G71-028-149	 Danube™ cc B64-073-252
 Colonial White™ Y89-043-083	 Soapstone™ N93-008-081	 Soft Apple™ G83-040-117	 Soft Mint™ G95-016-159	 Stack™ cc N65-003-154	 Bali Hai™ B70-024-230

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



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

Dominion 1914-1945

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.

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.

 Uhi cc N27-001-174	 Hukanui cc R35-047-039
 Hinai cc R33-029-036	 Kakamea R38-065-037
 Waiwherowhero O47-070-052	 Komakorau BR39-049-041
 Muka cc Y76-055-073	

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 Colours with low reflectance values

The BS 5252 colour chart framework groups colours based on their visual attributes of hue, greyness and weight.

Hue is the first two digits in 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	10	yellow	20	purple-blue
02	red-purple	12	green-yellow	22	violet
04	red	14	green	24	purple
06	yellow-red	16	blue-green		
08	yellow-red	18	blue		

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:

Group A	Grey	Group D	nearly clear
Group B	nearly grey	Group E	clear
Group C	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%	CODE	RV%
00 A 07	30	04 B 21	30	02 C 37	20	22 C 37	20
00 A 09	20	04 B 23	20	02 C 39	6	22 C 39	6
00 A 11	12	04 B 25	16	02 C 40	2	22 C 40	2
00 A 13	6	04 B 27	9	04 C 37	20	24 C 37	20
02 A 07	30	04 B 29	3	04 C 39	6	24 C 39	6
02 A 11	18	08 B 21	27	04 C 40	2	24 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		

BS 5252 - COLOUR CHART

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





20C40



22C37



22C39



22C40



24C37



24C39



24C40