

HERITAGE COLOUR
GUIDELINES

for the Timaru District Council



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TIMARU HERITAGE COLOUR GUIDELINES

COLOUR GUIDELINES

These guidelines have been developed essentially for commercial buildings, however the colours recommended would be equally appropriate for residential buildings. The Resene Heritage Colour Chart is specifically designed for houses and this document should be referred to. Examples of appropriate heritage colours are included with each period.

I HERITAGE BUILDINGS AND NON-HERITAGE BUILDING

1 Heritage buildings

The main object of conservation of heritage buildings is to maintain or enhance heritage values. An important measure of heritage value is the level of authenticity of design, craftsmanship, materials and/or setting. Appropriate repairs and maintenance will ensure authenticity of craftsmanship and materials is maintained. Restoration of buildings and their settings can only be carried out through restoring missing elements as accurately as possible.

Historically the use of colour was an important part of the original design and was an expression of the architectural style of the building. The reapplication of the original or historically accurate colour schemes is one appropriate way of restoring this important element of design. This will enhance levels of authenticity of the building as well as providing an objective basis for the application of colour, usually a very subjective issue.

When more than one heritage building in a heritage area is repainted using an authentic colour scheme, the authenticity of the whole setting is enhanced.

Guideline

That authentic colours and colour schemes be applied to heritage buildings.

2 Non-heritage buildings in heritage areas

Non-heritage buildings of a similar age to near-by heritage buildings can provide an essential backdrop to heritage buildings. If of similar age, they are usually consistent in style, scale, forms and materials. Using authentic colours on non-heritage buildings will help to help to maintain or enhance heritage values of both heritage buildings and the setting. It also reestablishes a sense of harmony and consistency in the whole area, highlighting the individual and collective architectural qualities of the buildings.

Guideline

That authentic colours and colour schemes be applied to non-heritage buildings in heritage areas.

3 New buildings in heritage areas

Successful new buildings in heritage areas will maintain a consistency in form, scale, location on the site, and materials. While being courteous in these elements of design, to maintain heritage values of original buildings, new buildings should not copy their original neighbours. They should look modern, and at least one means is by using a different approach to the use of colour.

New buildings in Timaru have already built up a language of the use of colours which have been based on the timber colour scheme tradition. Generally these have been enjoyed and accepted by the public. The range of colours remains the same as for masonry, maintaining a consistency on the use of the colour within the heritage area. However the location of the colours is different to masonry colour scheme tradition, creating an important point of difference.

Guideline

That designers can choose between the application of authentic masonry colours and schemes and the

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traditional timber colours already being applied.

II COLOUR AND BUILDING PERIOD

1 VICTORIAN PERIOD, 1870's to 1890's

1.1 Timber buildings, Simplified or ornate Italianate, Free Classical styles

Building element	Colour
Roof	(i) unpainted; or (ii) painted dark
Walls	light coloured weatherboards including decoration such as cornices, pediments; side walls visible to street painted to match colour of front or uncoated corrugated steel or weatherboards
Trim around windows, doors, coverboards, joinery frames	mid tone to dark, different to wall
Cornices, modillions and string course	to match trim
Interior pediments	to match weatherboards
Sashes, doors	to match trim;
Shop front windows, painted base, frames, panels	to match trim
Shop front doors	to match windows
Verandah framing	to match trim
Verandah cheeks	to match trim
Verandah roof	(i) painted light dark colours; or (ii) unpainted

1.2 Masonry buildings, Renaissance Palazzo, simplified or ornate Italianate, Academic and Free Classical, or Mannerist styles

Roof	(i) unpainted; or (ii) painted dark
Walls	natural coloured render, natural masonry uncoated; side walls visible to street uncoated natural materials,
Pilasters, architraves around window, doors	uncoated render
Pediments, cornices, modillions, string course	uncoated render

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Joinery frames	mid to dark
Sashes, doors	to match frames
Shop front windows, painted base, frames, panels	to match frames
Verandah framing	to match frames
Verandah cheeks	to match frames
Verandah roof	(i) painted dark colour; or (ii) unpainted

2 LATE VICTORIAN/ EDWARDIAN PERIOD 1890's to 1910's

2.1 Timber buildings, Simplified or ornate Italianate, Free Classical styles

Roof	(i) light; or (ii) dark
Walls	(i) light; or (ii) mid tone; or (ii) dark coloured weatherboards; side walls visible to street painted to match colour of front
Trim around windows, doors, coverboards, joinery frames	(i) same as wall where dark; or (ii) different to wall with light, mid tone to dark
Cornices, modillions and string course	to match trim
Interior pediments	to match weatherboards
Sashes	(i) dark different to trim; or (ii) mid tone, different to trim; or (iii) white (usually with isolated buildings)
Doors	(i) dark, different to trim with or without contrasting light panels; or (ii) mid tone, different to trim, with or without contrasting light panels;
Shop front windows, painted base, frames, panels	(i) dark, different to trim with or without contrasting light panels; or (ii) mid tone, different to trim, with or without contrasting light panels
Shop front doors	to match sashes
Verandah framing	to match trim

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Verandah cheeks	(i)	to match trim
	(ii)	contrasting colour
Verandah roof	(i)	light colour
	(ii)	dark colour; or
	(iii)	striped light and dark

2.2 Masonry buildings, Renaissance Palazzo, Italianate, Baroque, Academic-, Free- and Stripped-Classical styles

Roof	(i)	dark; or
	(ii)	light
Walls		natural coloured render, natural masonry uncoated; or light coloured render
Walls base	(i)	to match wall
	(ii)	dark masonry
Pilasters, architraves around window, doors	(i)	uncoated render; or
	(ii)	light coloured render
Pediments, cornices, modillions, string course	(i)	uncoated render; or
	(ii)	light coloured render
Joinery frames		mid to dark
Sashes	(i)	to match frames
	(ii)	light (in isolated buildings)
Doors	(i)	to match frames
	(ii)	to match frames with light coloured panels
Shop front windows, painted base, frames, panels	(i)	to match frames
	(ii)	to match frames with light coloured panels
Verandah framing		to match frames
Verandah cheeks	(i)	to match frames
	(ii)	contrasting colour
Verandah roof	(i)	light colour
	(ii)	dark colour; or
	(iii)	striped light and dark

3 INTER-WAR PERIOD, 1920 to 1940

3.1 Masonry, Free- and Stripped-Classical, Beaux Arts, Neo- Georgian, Neo-Regency, Art Deco, and Moderne styles

Roof	(i)	natural materials
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	(ii)	dark
Walls	(i) (ii)	natural coloured render, natural masonry uncoated; and/or light coloured render;
Walls base	(i) (ii)	to match wall slightly darker render than wall
Pilasters, architraves around window, doors	(i) (ii)	to match wall different light coloured render than wall
Pediments, cornices, modillions, string course	(i) (ii)	to pilasters etc different light coloured render than wall
Joinery frames	(i) (ii)	light; or dark
Sashes	(i) (ii)	to match frames; or contrasting colour to frame
Doors	(i) (ii)	to match frames; or contrasting colour to frame
Shop front windows, painted base, frames, panels	(i) (ii)	to match frames tiles
Verandah framing		to match frames
Verandah cheeks		to match frames
Verandah roof		to match frames

III HERITAGE COLOURS AND PAINT TYPE

The chart selected for the range of colours is the Resene Heritage Colour Chart. This was written by Ian Bowman for the Resene paint company and is based on considerable research into authentic colours of heritage buildings. Where render has already been painted similar colours to unpainted render include Resene Kangaroo 7GO 10, Resene Moon Mist 9-093 or the light colours listed below. Cast or wrought iron is generally painted black in all periods.

1 Dark colours

Dark crimson HC 40 01
Mahogany HC 40 02
Nelson Red HC 40 04
Red Ochre HC 40 05
Burnt Sienna HC 40 06 \ Milk Chocolate HC 40 07
Deep Chocolate HC 40 10
Deep Khaki HC 70 13
Earth Green HC 70 16
Mediterranean Olive HC 70 17
Ivy Green HC 70 19

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Burnt Umber HC 70 22

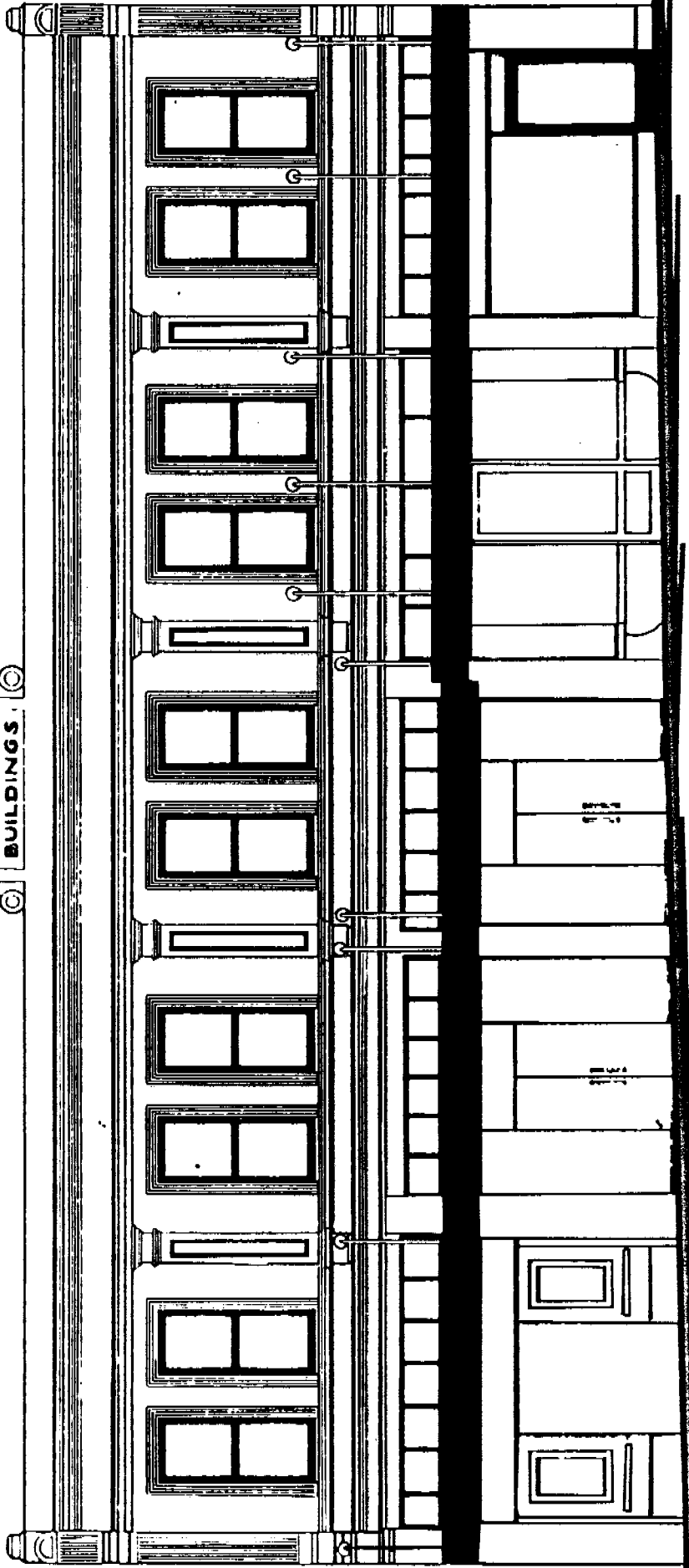
2 Mid-tone colours

Sienna HC 40 03
Oak HC 40 08
Slate Brown HC 40 09
Fudge HC 40 11
Toffee HC 40 12
Mid Green HC 70 20
English Sage HC 70 21
Silver Grey HC 70 23
Light Beige HC 90 26
Florentine Pink HC 90 28
Flesh HC 90 29
Dark Buff HC 90 31
Buff HC 90 34
Cappuccino HC 90 32
Drab HC 90 33

3 Light colours

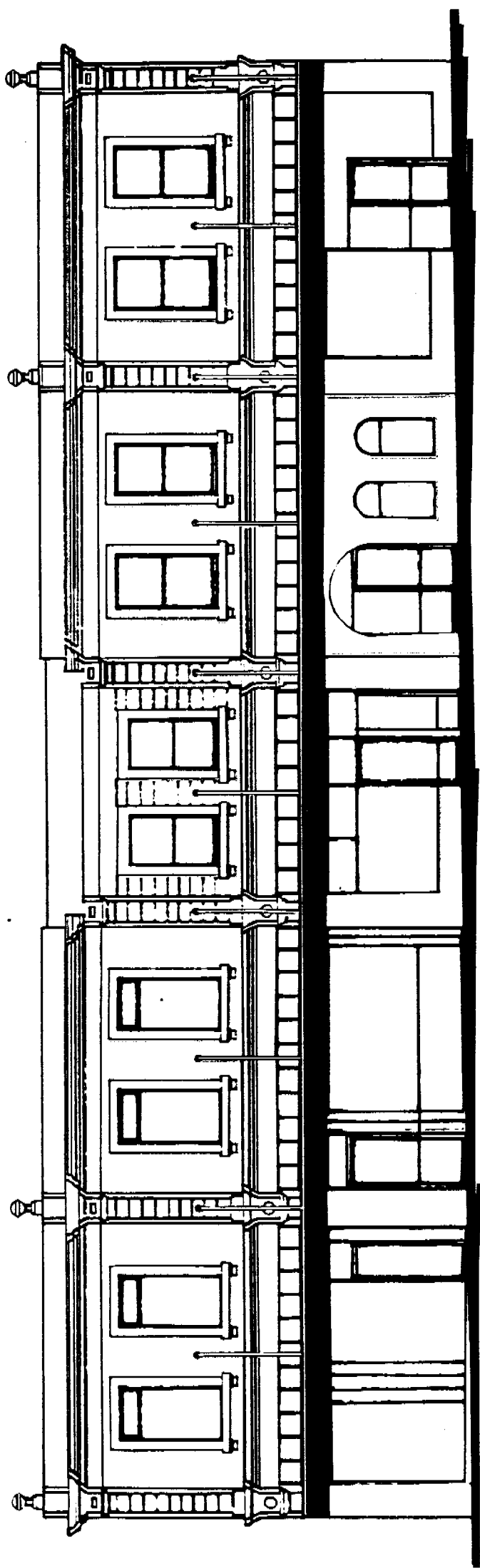
Fawn Green HC 70 14
Fawn HC 70 13
Gooseberry HC 70 18
Zinc white HC 70 24
Butter HC 90 25
Rich Cream HC 90 27
Sand HC 90 30
Pearl HC 90 35
Latte HC 90 36

DURAND'S
BUILDINGS



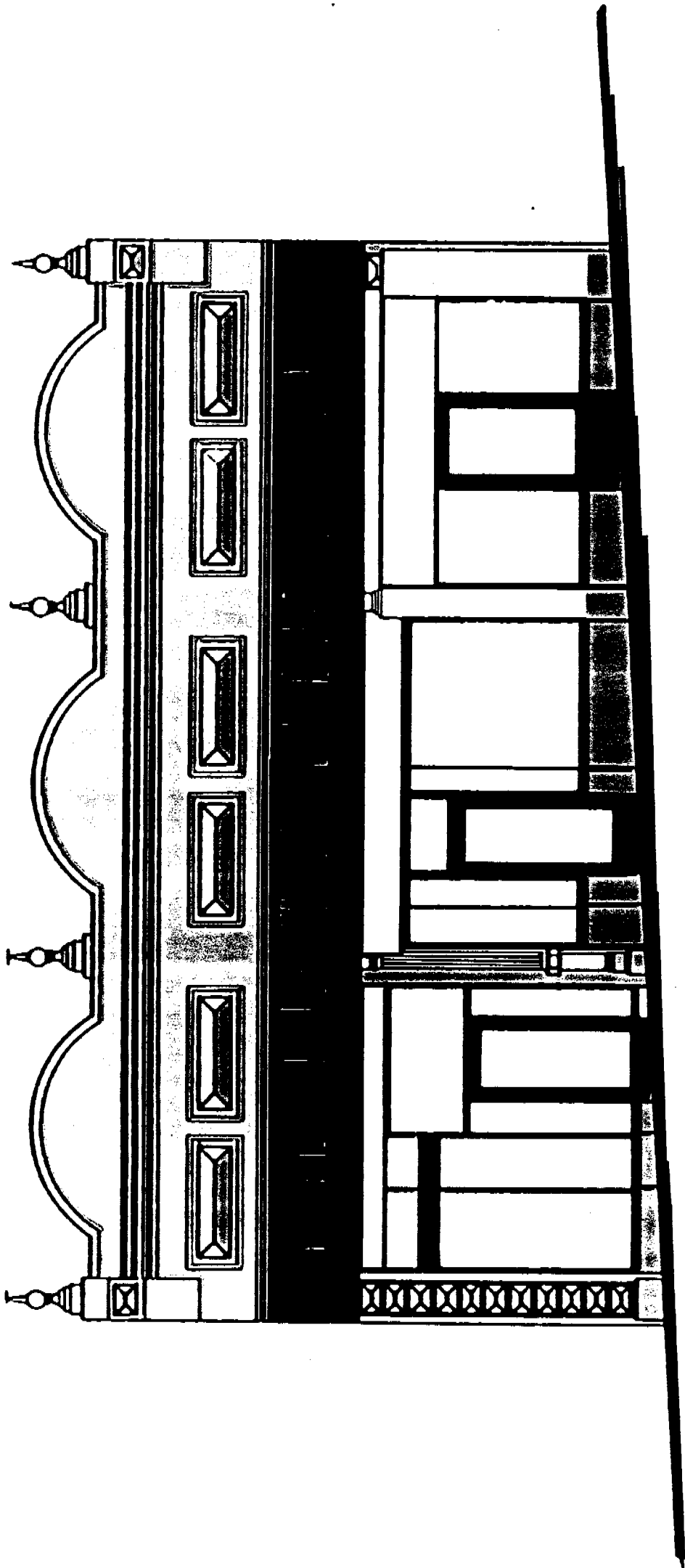
VICTORIAN 1878

Resene



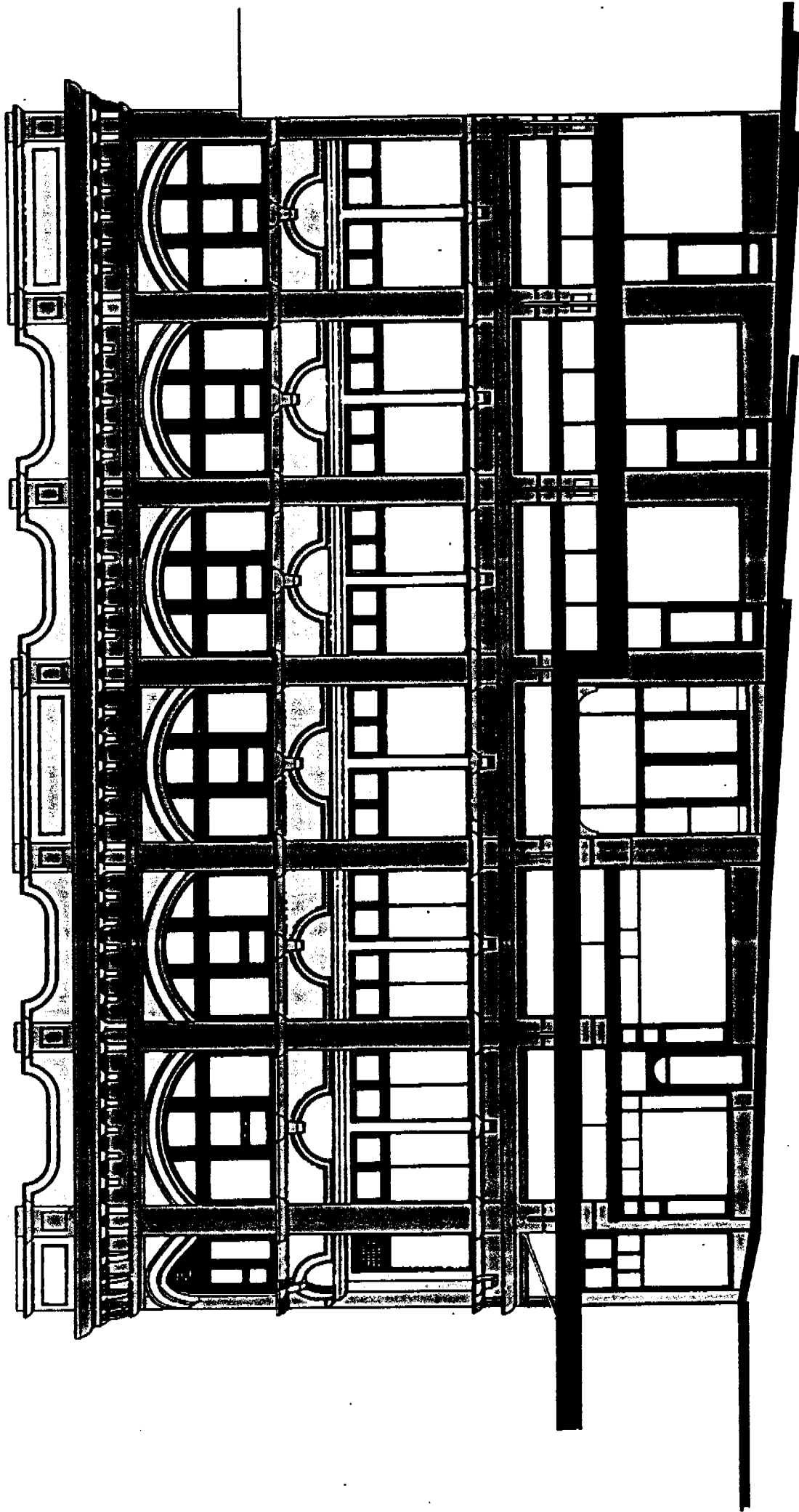
VICTORIAN 1879

Resene



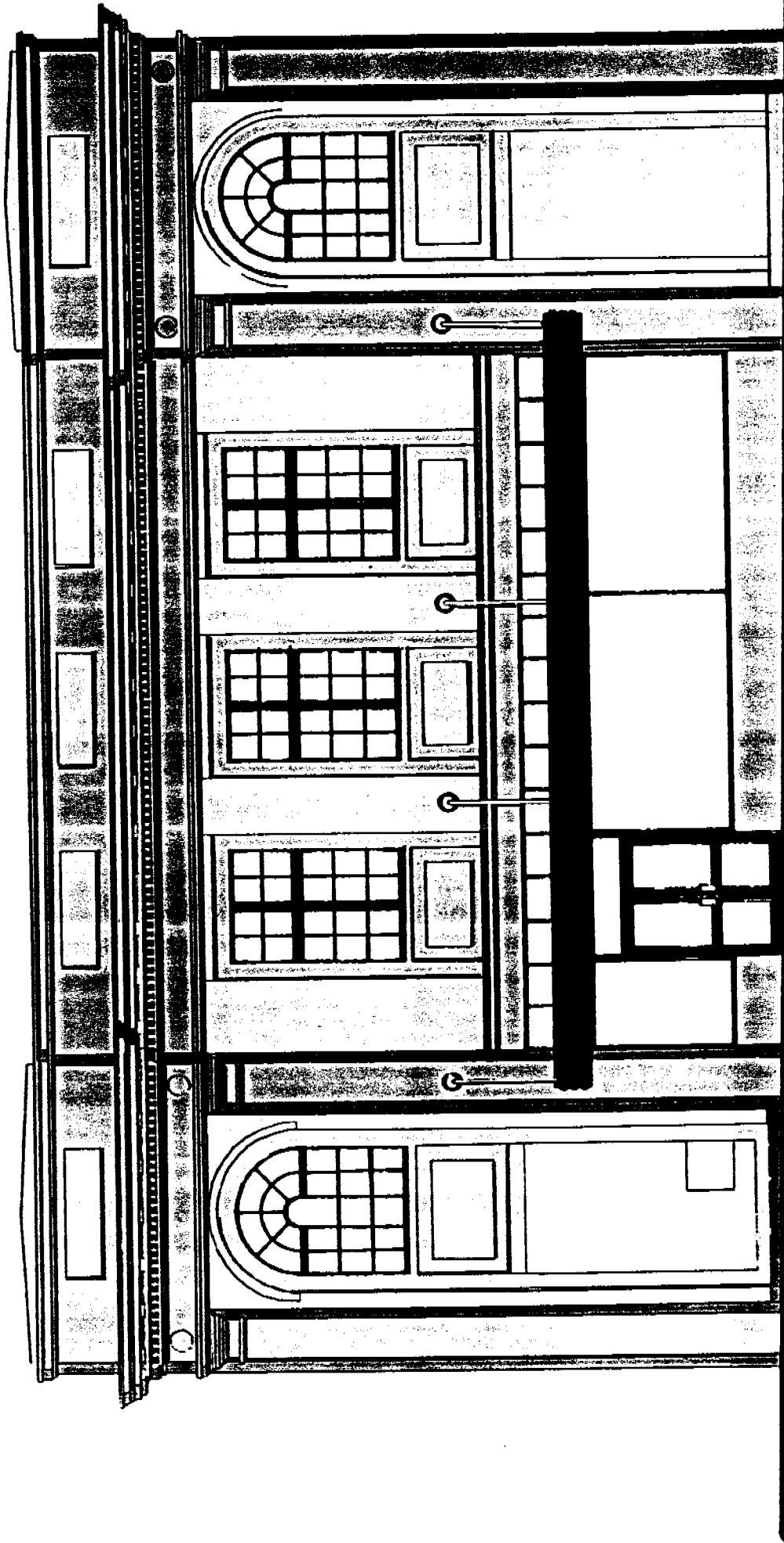
EDWARDIAN 1907

Resene



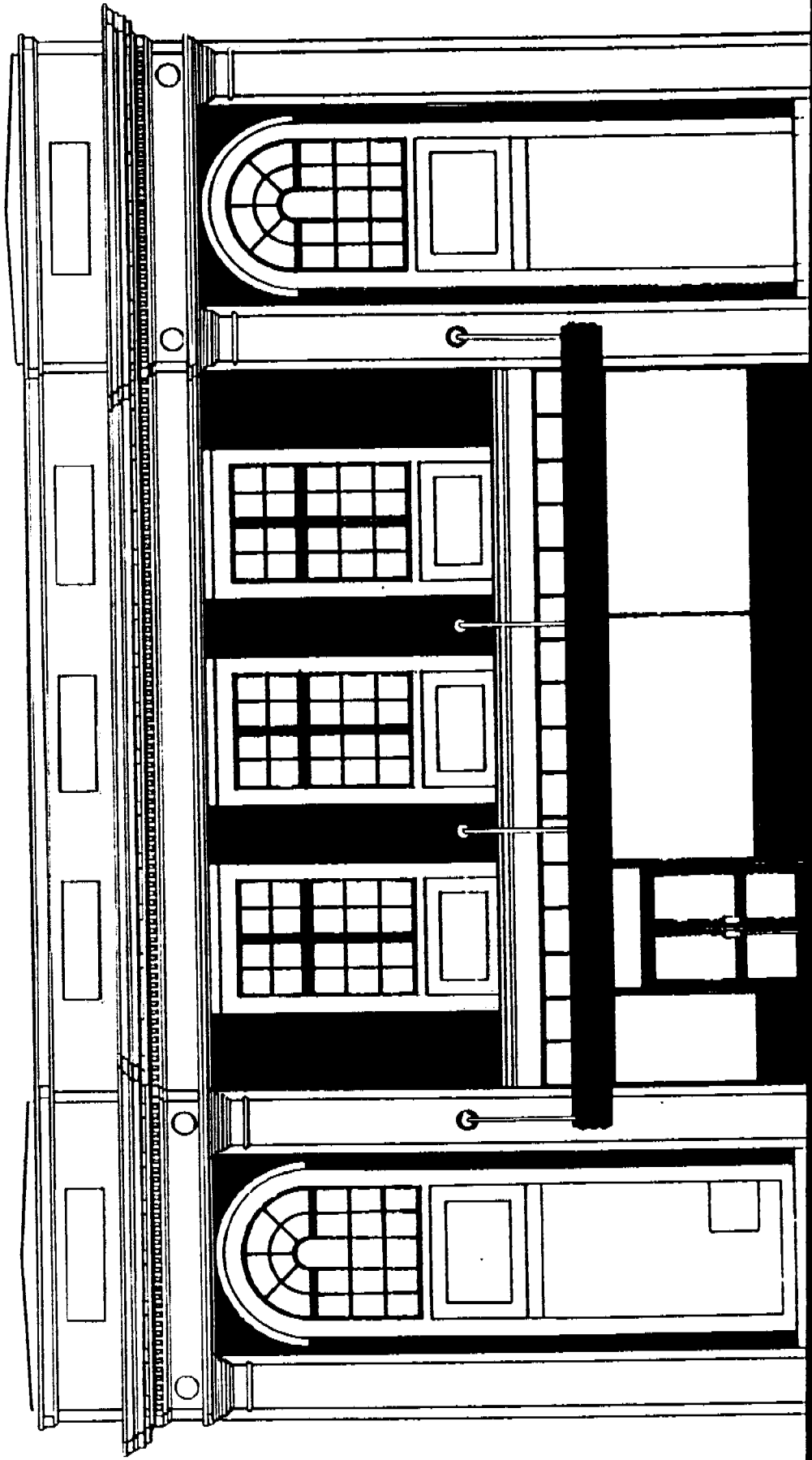
EDWARDIAN 1907

Resene



Resene

INTER-WAR 1920 - 1940



INTER-WAR 1920 - 1940

Resene