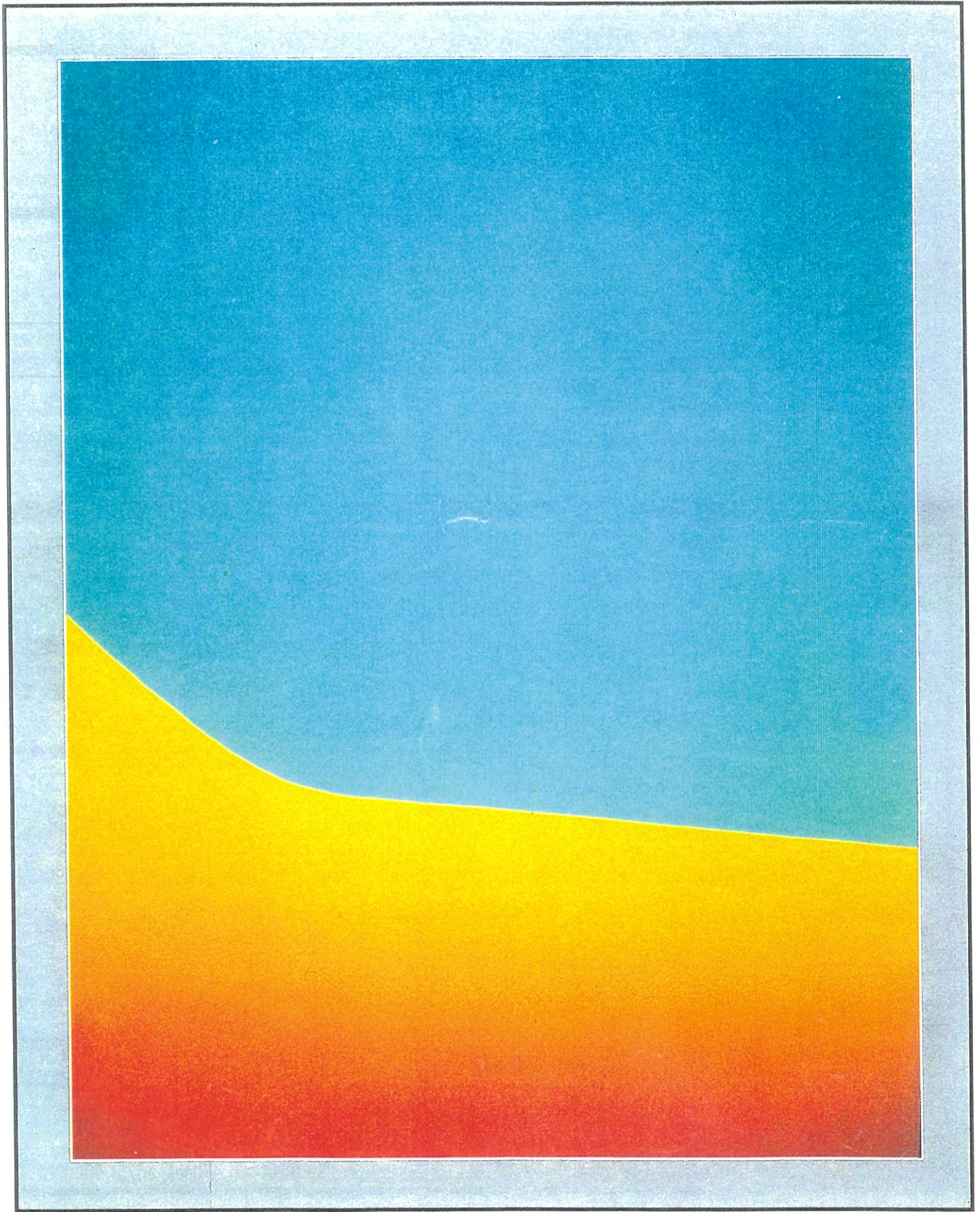
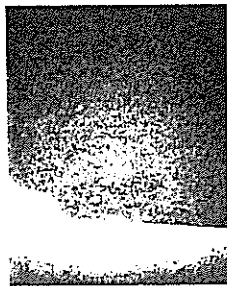


MACKENZIE DISTRICT COUNCIL



COLOUR PALETTE



Cover Illustration: *A Day on  
Haka Pass 1976* — Acrylic on  
canvas, by M. Angelo.

# Mackenzie District Council

## Colour Palette

The notion of a colour palette for structures in the landscape is neither new or unique. Throughout history communities have had harmonising colour preferences which linked buildings to the landscape, and buildings to each other. Both sophisticated and primitive societies have shown the need to relate to the landscape but at the same time reserve the right to decorate in an individual way. It is from these tenets that the presented colour palette was developed and its main aim was :-

"To link the colour of built structures with each other as well as be compatible with the landscape. In achieving this aim there should be as great a freedom of colour choice as possible".

The objectives of the project were to :-

\*Make an assessment of suitable colours that would be applicable for use in the three main towns of the Mackenzie district.

\*Visit each community to meet with each Community Board and discuss the project.

\*Develop a colour palette that would allow a wide ranging choice of colours but still be visually compatible with the landscape of the Mackenzie region.

### Development of a colour assessment methodology.

The relationship of the built structure and the Landscape (either natural or modified) was studied through the medium of comparison. Initially **90 basic colours** were taken into the field for comparison and ten to twenty alternate colours were displayed with each original colour. This was in turn compared with a specific piece of landscape e.g town center, town periphery and where town and rural activities meet. The visual relationship of the built environment was regarded as a target and background situation. This meant that the background landscape, hills and lakes, trees and mountains, plains and surface geology, were studied for visual cues to create a sophisticated set of colour harmonies for a specific landscape. To achieve this another **1000 colour combinations** were taken into the field for comparison. The colours consisted of different categories of tones. The tones are first divided into four major categories:-

Group one:- Pale /light/ Bright. Three intensities of pastel tones.

Group two:- Dull tones, low saturation.

Group three:- Vivid /deep. Tones high in saturation

Group four:- Dark/Grayish, saturated dark tones and neutralized tones.

Notation was made of colours that "fitted" (not to be confused with "matched") the landscape.

The notes and their respective colours were then studied in conjunction with the "Framework For Colour Co-ordination For Building Purposes" or **BS5252**. This is a British Standards framework of 237 colours which are systematically related to each other in terms of the three visual attributes, 'hue', 'greyness', and 'weight'.

'Hue' is the attribute of redness, yellowness, blueness etc. The framework has twelve different hue rows in spectral sequence plus a further row for neutral colour.

'Greyness' is the estimated grey content of colours. The framework divides the colours into five groups.

'Weights' is the subjective name for lightness modified as necessary to produce colours of the same character in different hues.

Each colour is Identified by a code which indicates its position on the framework and consists of three parts e.g. 08 B 15. It is this code which identifies the colours in the proposed palette.

As the distillate of colours formed within the BS framework they were again checked against their genesis for "colour attachment" with the specific landscape (background).

The "Trim and Accents" section of the palette was developed by selecting the analogous/related or the complementary of one of the already established colours. These colours are usually clearer and of a more intense hue than those already chosen. It is envisaged that this section of the palette will be used for visual impact at short range and will form a **very small proportion** of the overall design

Each town was surveyed and analysed individually and the more successful colour combinations already in use were noted. Surveys were conducted at different times of the day and under differing climatic conditions and this allowed for the observation of reflectivity and atmospheric perspective changes. This proved invaluable in choosing some of the purple blue series for Twizel and for the blue green accents and blues for Tekapo. The high reflectivity of the traditional lightly weighted wall colours favoured in Fairlie have been enriched by the inclusion of suitably authentic heritage colours as outlined in the Fairlie Master Plan (1992).

In appendix (A) is a page outlining how a colour palette could be taken to the next step and introduced into the colour design of commercial areas. Although the question of signs and lighting are beyond the terms of this brief it could be argued that they have their place in the overall concept of colour design. In many cases they occupy larger areas than the buildings themselves and thus may dominate the landscape. To this end, this report includes two pages (B & C) on signage from " Jackson Street Design Guide", prepared by planning consultant Sylvia Allan and architect Fiona Christeller, for The Hutt City Council.

### **Consultation**

Thanks to all the people from the three communities, who offered advice and information. Special thanks to Form 2 of the Social Science Department at Mackenzie College who assisted with a helpful graphic analysis of colour preferences in Fairlie. Thanks also to:

Henrietta Savill-Architectural Colour Consultant for Resene Paints.

Martyn Pinckard-Senior Project Officer, Hutt City Council.

Larry Mortlocke-Department of Landscape Architecture, Lincoln University.

David Reid, Developer.

Bruce Dickeson- Architect, Wanganui.

Michael Angelo-Architect, Hamilton.

Peter Rough- Landscape Architect, Christchurch.

*Mauri Angelo*  
*Landscape Architect*

*Liz Roxborough*  
*Project Co ordinator*

*October 1994*

Mauri Angelo is a practising artist and landscape architect has lived in the Mackenzie country for the past thirty years. He lectures in design in the Department of Landscape Architecture, Lincoln University.

Liz Roxborough has coordinated community based projects for the past fifteen years. Projects include areas of health, art, education, professional engineering and landscape architecture.

Although the range of paint colours now available is unlimited, this was not the case earlier in the century when many existing buildings were constructed. The colour of late Victorian and Edwardian buildings (ie until circa 1920) were mixed and "earthy", ranging from pale greys and greens to dark rich browns, reds and greens. There was a tendency to make a feature of the horizontal and vertical bands and decorative embellishments of buildings by painting them in a contrasting colour. Feature colours were applied either as light decoration on a dark background. Alternatively a light background colour was applied, with the decorative features expressed in a dark contrast. Generally window sashes, adjacent to dark glass, were painted the darkest shade in the colour scheme of three or four colours.

Within a building, colours should be matching or moderately contrasting - using a restrained colour palette and avoiding bright modern colours.

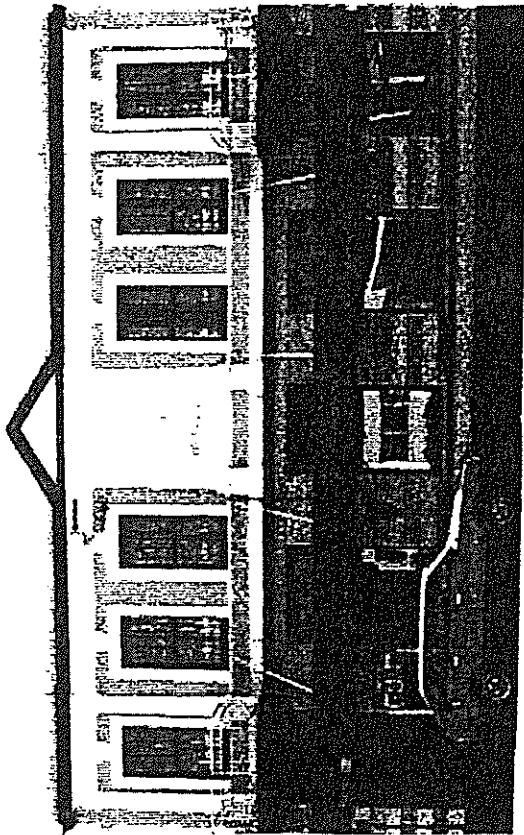
Buildings constructed between 1920 and 1950 were painted in lighter and brighter colours. Generally walls were a light colour, as were fascias and window and door frames. Doors, window sashes and details were picked out in bright mid tones or dark colours.

It is appropriate to relate the overall colour scheme to both above and below verandah level.

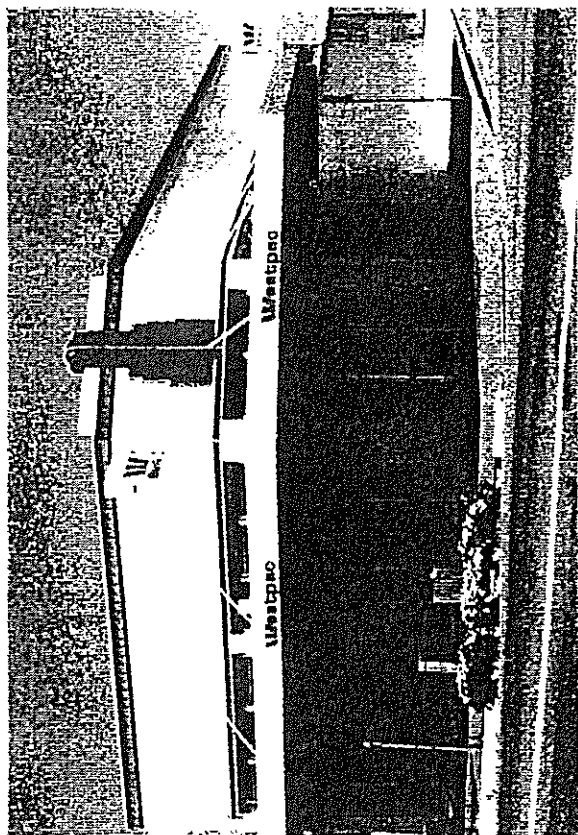
In the context of the whole street, a subtle use of colours would not only reflect the excitement of the building itself, but also provide a background to the visual vitality of brightly coloured signs and shop window displays.

The following page lists the range of colours historically used in colour schemes. It is considered that Heritage Buildings should be painted in colours true to the period. Other buildings, especially more modern ones, will add to the diversity of the street by introducing alternative colour schemes. To add to the character however, the general scheme of using muted colours and contrasting detail on the main body of the building, should be consistently applied.

Signs should not be subject to a limited colour range, but should reflect the shop or service they are advertising.



New Central Hotel - 321-323 Jackson Street



Westpac Bank - 384-386 Jackson Street

B.

## Signs and Lighting

The "final touch to dressing the building" is the addition of signs and lighting. These not only provide an important individual commercial function, but also add to the character and vitality of the streetscape as a whole.

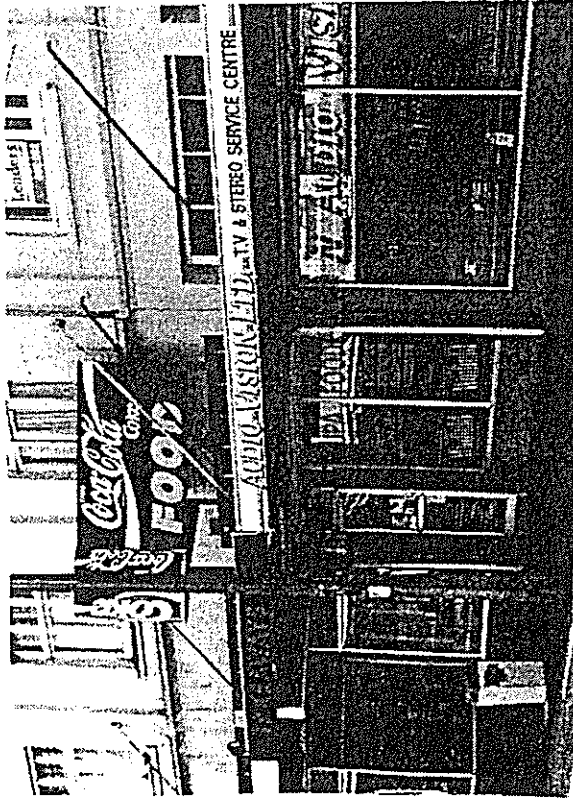
The design of their position, size, shape, colour and, for signs, lettering style, must be carefully considered and assimilated into the design of the building as a whole. The result will either detract from or add to both the character and vitality of the street, the building, and the activity carried out within the building.

Historically, large signs appeared at the same time as motorcars, to attract the vision of motorists passing at speed. In Jackson Street, where traffic moves slowly, or people are walking, an over-proliferation of large, bright signage will not convey the message as well as those which are smaller and complimentary to the building.

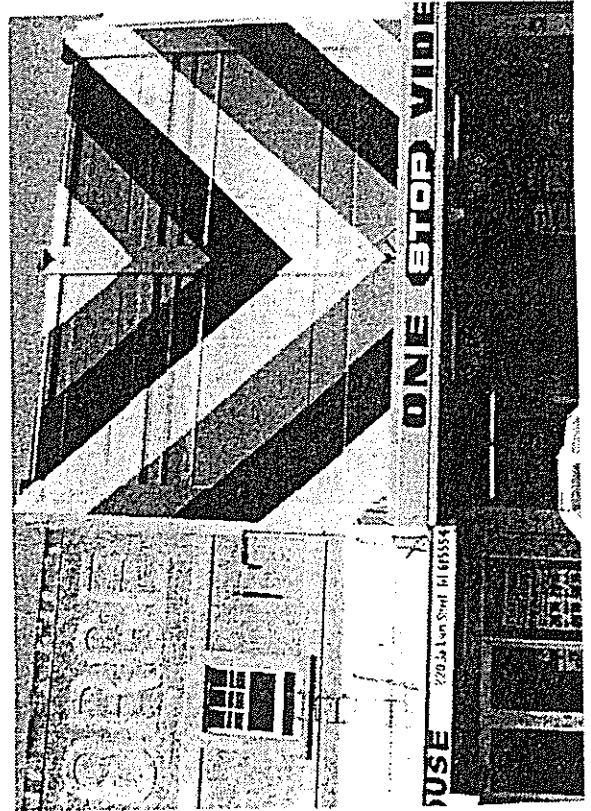
As a general rule, signs were originally painted or formed in plasterwork on flat panels of the building facade; on the pediment or parapet, under the cornice line, on a frieze panel between floors, on glass panes in windows, or on the verandah fascia. They were rarely suspended below the verandah and rarely overlapped or obscured structural elements such as pilasters.

The layout of signs was always symmetrical about a central axis, and signs were rectangular or followed the shape of the architectural surface they were applied to (e.g. a pediment). Lines were horizontal or curved, with an accompanying decorative pattern.

Letters were generally dark on a light background, and gold leaf was used on glass. The most common lettering styles, especially on the older buildings, were Antique, Fat Clarendon and Sans Serif. Less common were Tuscan, Fat-faces, Fat Italics, Fat Gothics and Sans Serif Compressed. Usually only one type-face was used, except where one described the owner, and another the type of business.



• Coca-Cola sign obliterates the window above  
Product advertising overpowers the name of the shop



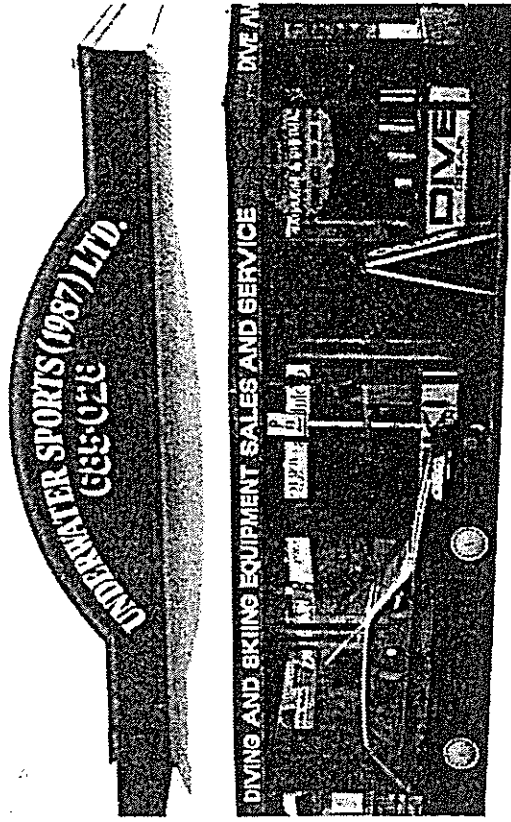
• Inappropriate painting of the building obscures any architectural texture

To be successful:

1. Signs should be related to and assimilated into the design of the building as a whole.
2. Signs should refer to the owner or name of the shop or business, rather than the product which is being retailed.
3. Signs should be placed on the building itself or on a building element. They should not be hung at right angles from the building, unless below the verandah.
4. Lighting should dramatise the shape and decoration of the building, as well as highlight signs and retail wares.
5. Lighting and illuminated signage above the verandah level should be sensitive to residential uses (e.g. avoid flashing signs). However some spot lighting or general floodlighting down the facade, which reinforces the architectural character of the building, or which highlights particular features or signs, would be encouraged.
6. Below the verandah level lighting should be crisp and clear. Well lit shop fronts and attractive window displays tend to attract customers and increase trade. Strip fluorescents should be avoided in favour of spot lighting or lighting which emphasises the architectural patterns, e.g. structural bays, verandah posts, lead lights.



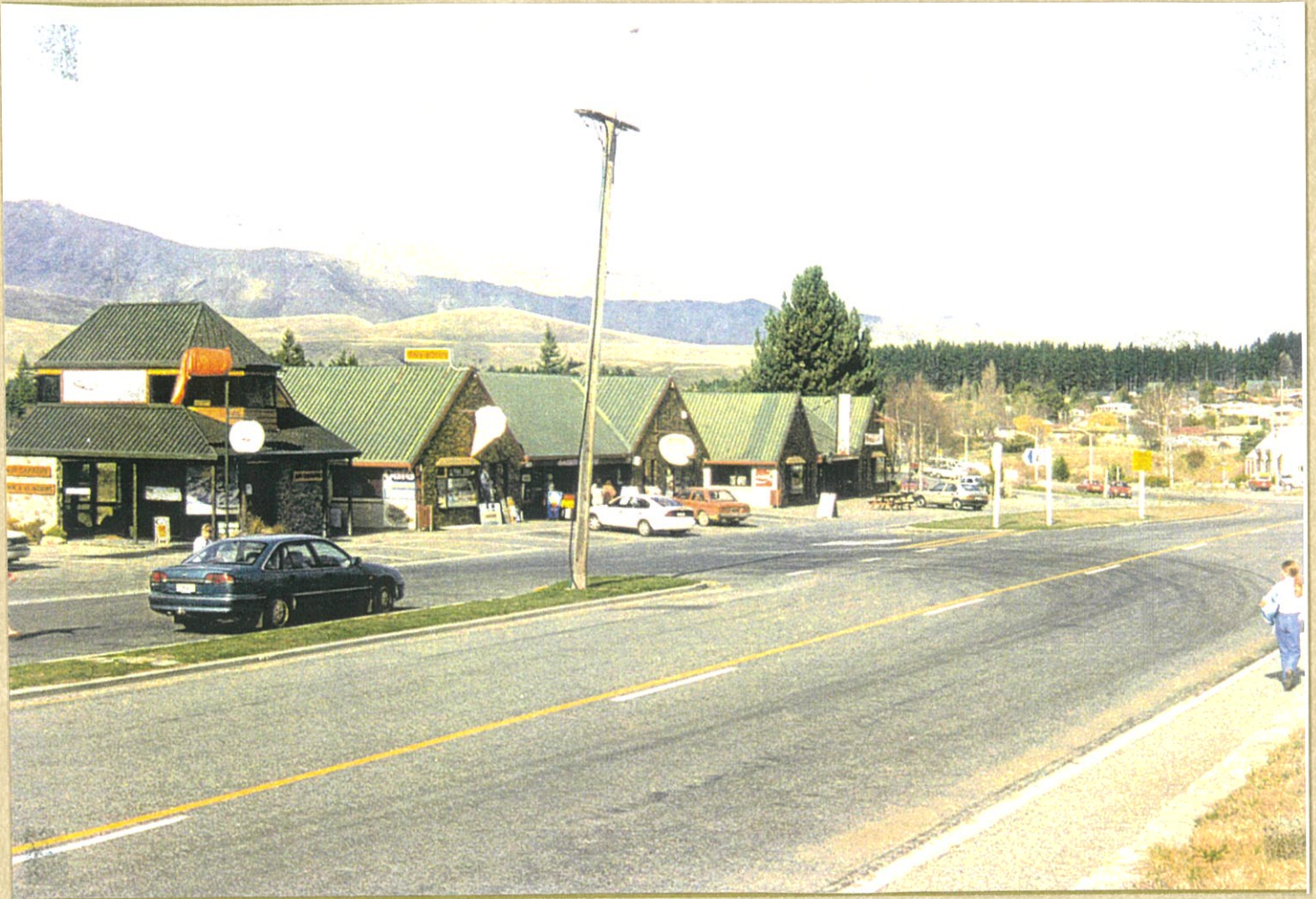
• Signs are well proportioned on the upper building and the verandah sign is attractive



• An example of excellent signage, sensitive to the scale of the building.



# LAKE TEKAPO



## TEKAPO      Roofs Walls and Trim

The following section is a derivation of compatible colours from a specific landscape background. It is important to consider the reflectivity values when making choices from these colours.

## LAKE TEKAPO COLOUR PALETTE

### ROOF WALLS AND TRIM

The following section is a derivation of compatible colours from a specific landscape background. It is important to consider the reflectivity values when making choices from these colours.

	Resene Code		Resene Code
Soft Amber	08 B 17	Calico	08 C 33
Bronco	08 B 19	Twine	08 C 35
Squirrel	08 B 21	Hot Curry	08 C 37
Pine Cone	08 B 23	Hawaiian Tan	06 D 44
Cork	08 B 25	Oslo Grey	18 B 21
Tobago	08 B 27	Nevada	18 B 23
Cuban Tan	08 B 29	Trout	18 B 25
Laser	4Y020	Charade	18 B 27
Mustard	10 C 37	Opal	16 C 33
Lisbon Brown	10 B 25	Cascade	16 C 35
Madras	10 C 39	Kashmir Blue	20 C 37
Flax	12 B 21	Biscay	20 C 39
Siam	12 B 23	Outer Space	20 C 40
Turtle Green	12 C 39	Rangoon Green	12 B 29

### TEKAPO - Walls and Trim

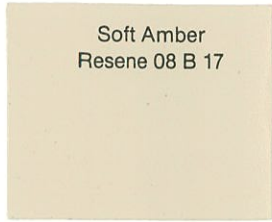
This section includes all colours of section "Roof Walls and Trim" but the reflectivity value is considered too high for application to roofs.

Quill Grey	00 A 01	Silver sand	00 A 03
Pale Slate	02 A 03	Sea Fog	10 A 01
Solitaire	08 B 15	Frost	12 B 15
Catskill White	18 B 15	Porcelain	22 C 31
Colonial White	10 C 31	Champagne	08 C 31
Pearl Lusta	10 B 15	White	

### TEKAPO - Trims and Accents

The following section includes colours that are complementary of or a less grey nature than those derived from the landscape background. They accent colours and should only be used in **small** proportions to add visual interest at close range.

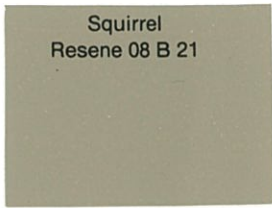
Reno Sand	06 D 43	Buttercup	08 E 51
Lightning Yellow	08 E 53	Sun	08 E 55
Pirate Gold	08 E 56	Wistful	22 D 41
Kimberly	22 C 37	Outer Space	20 C 40
Guardsman Red	04 E 53	Milano Red	04 E 55
Flame Red	04 E 56	Mexican Red	04 D 43
Old Brick	04 D 44	Hot Chile	04 D 45
Dark Tan	04 C 39	Jade	16 C 37



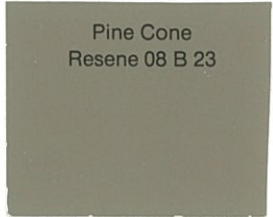
Soft Amber  
Resene 08 B 17



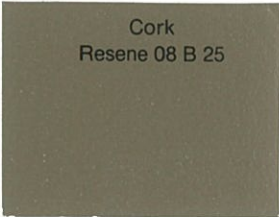
Bronco  
Resene 08 B 19



Squirrel  
Resene 08 B 21



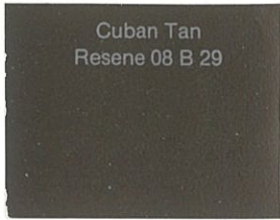
Pine Cone  
Resene 08 B 23



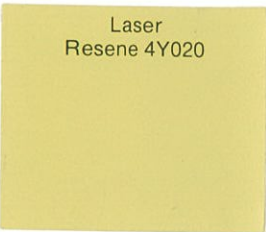
Cork  
Resene 08 B 25



Tobago  
Resene 08 B 27



Cuban Tan  
Resene 08 B 29



Laser  
Resene 4Y020



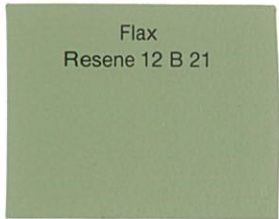
Mustard  
Resene 10 C 37



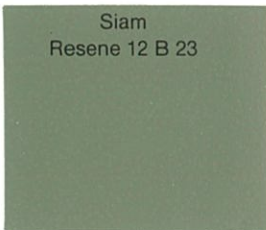
Lisbon Brown  
Resene 10 B 25



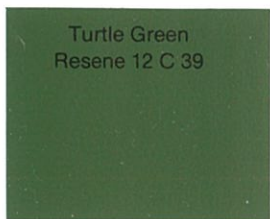
Madras  
Resene 10 C 39



Flax  
Resene 12 B 21



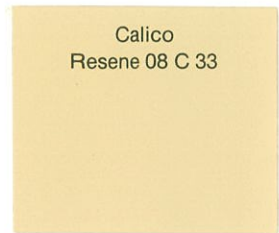
Siam  
Resene 12 B 23



Turtle Green  
Resene 12 C 39



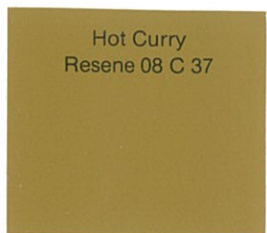
Rangoon Green  
Resene 12 B 29



Calico  
Resene 08 C 33



Twine  
Resene 08 C 35



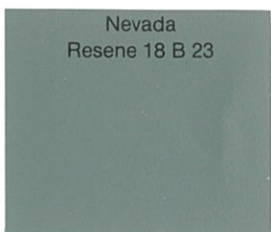
Hot Curry  
Resene 08 C 37



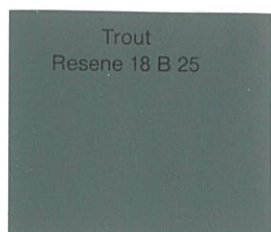
Hawaiian Tan  
Resene 06 D 44



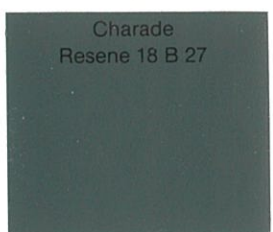
Oslo Grey  
Resene 18 B 21



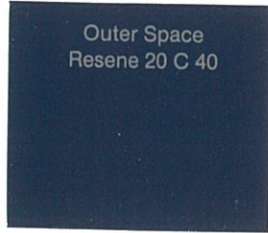
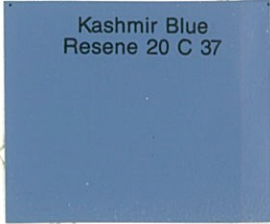
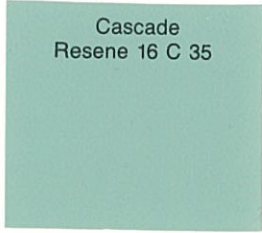
Nevada  
Resene 18 B 23



Trout  
Resene 18 B 25



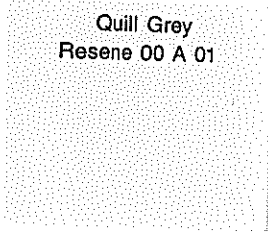
Charade  
Resene 18 B 27



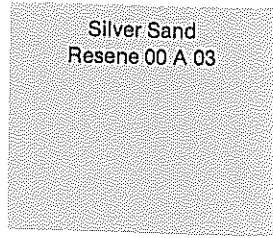
TEKAPO    Roofs **Walls** and Trim (Cont)

## TEKAPO Walls and Trim

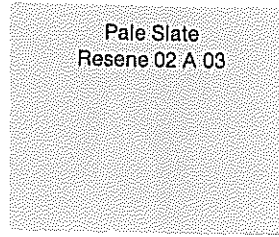
This section includes all colours of section "Roofs Walls and Trim" but the reflectivity value is considered too high for application to roofs.



Quill Grey  
Resene 00 A 01



Silver Sand  
Resene 00 A 03



Pale Slate  
Resene 02 A 03

Sea Fog  
Resene 10 A 01

Solitaire  
Resene 08 B 15

Frost  
Resene 12 B 15

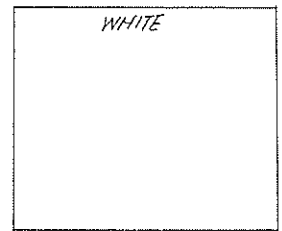
Catskill White  
Resene 18 B 15

Porcelain  
Resene 22 C 31

Colonial White  
Resene 10 C 31

Champagne  
Resene 08 C 31

Pearl Lusta  
Resene 10 B 15



*WHITE*

## TEKAPO Trim and Accents

The following section includes colours that are complementary of or a less grey nature than those derived from the landscape background. They are accent colours and should only be used in **small** proportions to add visual interest at close range.

Application include:-

- \* fascia boards
- \* doors and door frames
- \* window and window frames
- \* window sills
- \* spouting and down pipes



Reno Sand  
Resene 06 D 43

Buttercup  
Resene 08 E 51

Lightning Yellow  
Resene 08 E 53

Sun  
Resene 08 E 55

Pirate Gold  
Resene 08 E 56

Wistful  
Resene 22 D 41

Kimberly  
Resene 22 C 37

Outer Space  
Resene 20 C 40

Guardsman Red  
Resene 04 E 53

Milano Red  
Resene 04 E 55

Flame Red  
Resene 04 E 56

Mexican Red  
Resene 04 D 43

Old Brick  
Resene 04 D 44

Hot Chile  
Resene 04 D 45

Dark Tan  
Resene 04 C 39

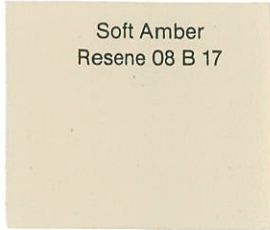
Jade  
Resene 16 C 37

**TWIZEL**

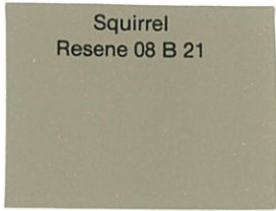


## TWIZEL      Roofs Walls and Trim

The following section is a derivation of compatible colours from a specific landscape background. It is important to consider the reflectivity values when making choices from these colours



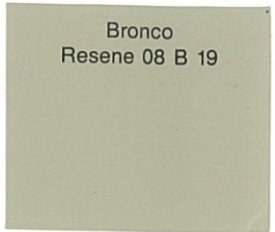
Soft Amber  
Resene 08 B 17



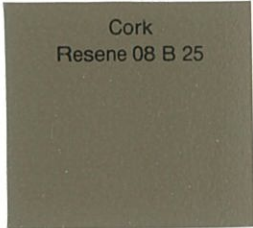
Squirrel  
Resene 08 B 21



Pine Cone  
Resene 08 B 23



Bronco  
Resene 08 B 19



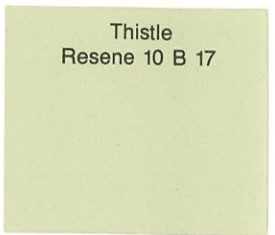
Cork  
Resene 08 B 25



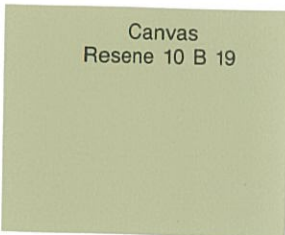
Tobago  
Resene 08 B 27



Cuban Tan  
Resene 08 B 29



Thistle  
Resene 10 B 17



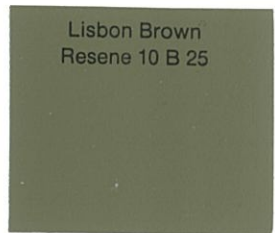
Canvas  
Resene 10 B 19



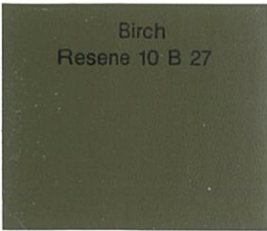
Granite Green  
Resene 10 B 21



Peat  
Resene 10 B 23



Lisbon Brown  
Resene 10 B 25



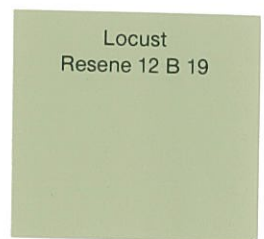
Birch  
Resene 10 B 27



Maire  
Resene 10 B 29



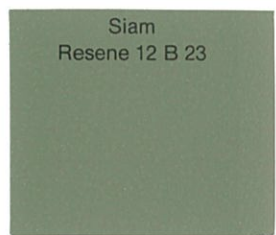
Green Mist  
Resene 12 B 17



Locust  
Resene 12 B 19



Flax  
Resene 12 B 21



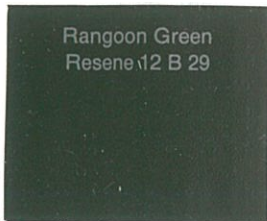
Siam  
Resene 12 B 23



Kelp  
Resene 12 B 25



Scrub  
Resene 12 B 27



Rangoon Green  
Resene 12 B 29



Outer Space  
Resene 20 C 40

Logan  
Resene 22 C 35

Kimberly  
Resene 22 C 37

Kashmir Blue  
Resene 20 C 37

Spun Pearl  
Resene 22 B 19

Topaz  
Resene 22 B 21

Dolphin  
Resene 22 B 23

Mulled Wine  
Resene 22 B 25

Martinique  
Resene 22 B 27

Oslo Grey  
Resene 18 B 21

Nevada  
Resene 18 B 23

Trout  
Resene 18 B 25

Charade  
Resene 18 B 27

## TWIZEL      Walls and Trim

This section includes all colours of section "Roofs Walls and Trim " but the reflectivity value is considered too high for application to roofs.

Solitaire  
Resene 08 B 15

Pearl Lusta  
Resene 10 B 15

Frost  
Resene 12 B 15

Catskill White  
Resene 18 B 15

French Grey  
Resene 22 B 17

Porcelain  
Resene 22 C 31

Sea Fog  
Resene 10 A 01

*WHITE*

Blue Haze  
Resene 22 C 33

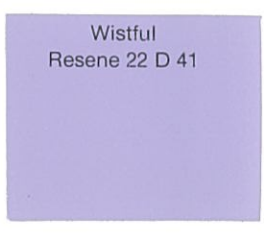
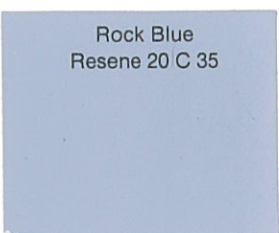
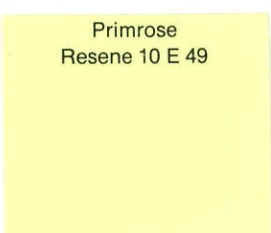
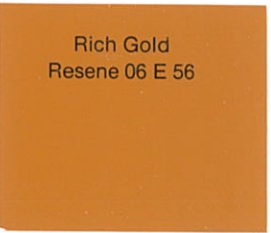
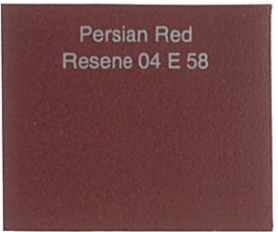
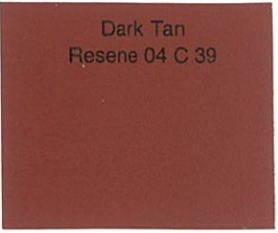
## TWIZEL . Trim and Accents

The following section includes colours that are complementary or of a less grey nature than those derived from the landscape background. They are accent colours and should only be used in **small** proportions to add visual interest at close range.

Applications include:-

- \* fascia boards
- \* doors and door frames
- \* window and window frames
- \* window sills
- \* spouting and down pipes.





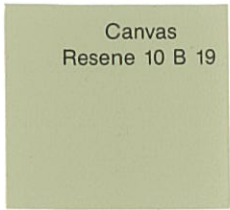
**FAIRLIE**



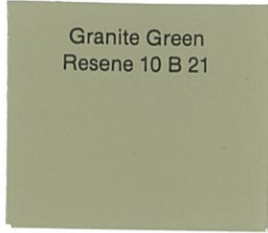
## FAIRLIE      Roofs Walls and Trim

The following section is a derivation of compatible colours from a specific landscape background. It is important to consider the reflectivity values when making choices from these colours.

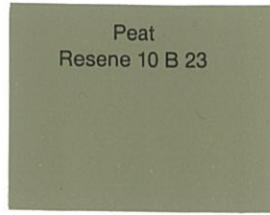




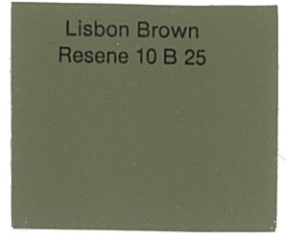
Canvas  
Resene 10 B 19



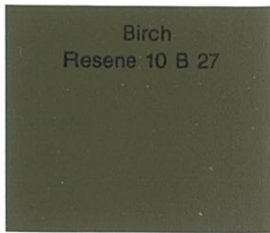
Granite Green  
Resene 10 B 21



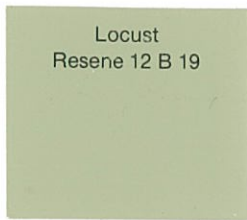
Peat  
Resene 10 B 23



Lisbon Brown  
Resene 10 B 25



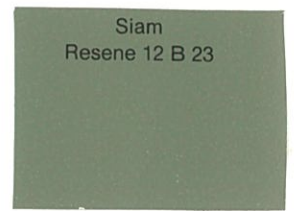
Birch  
Resene 10 B 27



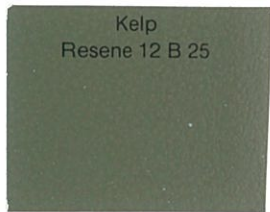
Locust  
Resene 12 B 19



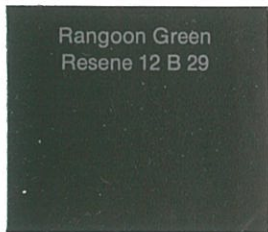
Flax  
Resene 12 B 21



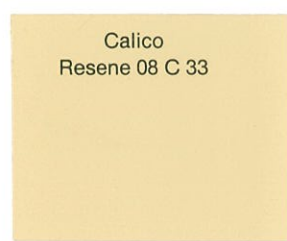
Siam  
Resene 12 B 23



Kelp  
Resene 12 B 25



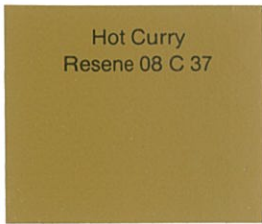
Rangoon Green  
Resene 12 B 29



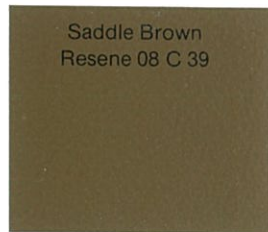
Calico  
Resene 08 C 33



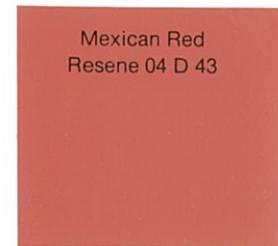
Twine  
Resene 08 C 35



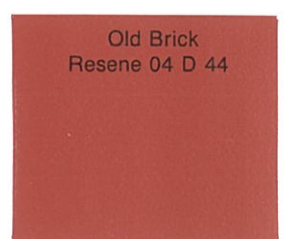
Hot Curry  
Resene 08 C 37



Saddle Brown  
Resene 08 C 39



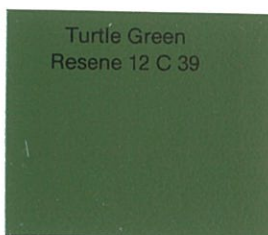
Mexican Red  
Resene 04 D 43



Old Brick  
Resene 04 D 44



Green Smoke  
Resene 12 C 35



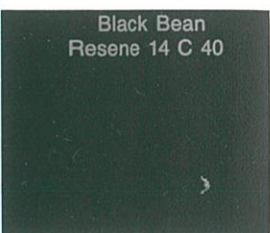
Turtle Green  
Resene 12 C 39



Verdun Green  
Resene 12 D 45



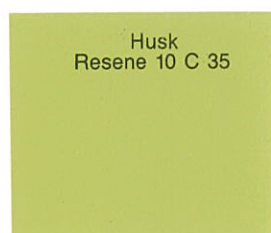
Mustard  
Resene 10 C 37



Black Bean  
Resene 14 C 40



Outer Space  
Resene 20 C 40



Husk  
Resene 10 C 35



Sandwisp  
Resene 10 C 33

# FAIRLIE COLOUR PALETTE

COPY

## ROOF WALLS AND TRIM

The following section is a derivation of compatible colours from a specific landscape background. It is important to consider the reflectivity values when making choices from these colours.

	Resene Code		Resene Code
Canvas	10 B 19	Granite Green	10 B 21
Peat	10 B 23	Lisbon Brown	10 B 25
Birch	10 B 27	Locust	12 B 19
Flax	12 B 21	Siam	12 B 23
Kelp	12 B 25	Rangoon Green	12 B 29
Calico	08 C 33	Twine	08 C 35
Hot Curry	08 C 37	Saddle Brown	08 C 39
Mexican Red	04 D 43	Old Brick	04 D 44
Green Smoke	12 C 35	Turtle Green	12 C 39
Verdun Green	12 D 45	Mustard	10 C 37
Black Bean	14 C 40	Outer Space	20 C 40
Husk	10 C 35	Sandwisp	10 C 33
Mountain Mist	00 A 05	Jumbo	00 A 07
Scarpa Flow	00 A 09	Ship Grey	00 A 11

## Fairlie - Walls and Trim

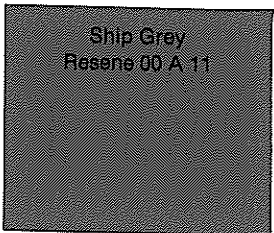
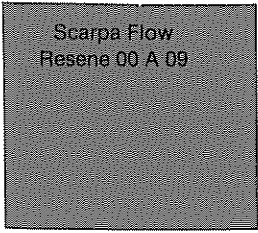
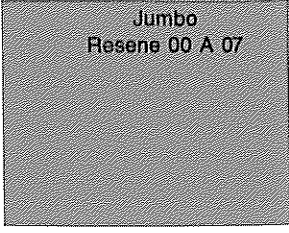
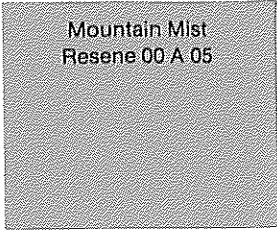
This section includes all colours of section "Roof Walls and Trim" but the reflectivity value is considered too high for application to roofs.

Quill Grey	00 A 01	Silver sand	00 A 03
Gin Fizz	7Y 030	Sea Fog	10 A 01
Solitaire	08 B 15	Frost	12 B 15
Catskill White	18 B 15	Athens Grey	22 B 15
Green Mist	12 B 17	Grey Nickel	10 A 03
Dairy Cream	08 E 49	Thistle	10 B 17
Sandwisp	10 C 33	White	

## Fairlie - Trims and Accents

The following section includes colours that are complementary of or a less grey nature than those derived from the landscape background. They accent colours and should only be used in small proportions to add visual interest at close range.

Bay Leaf	14 D 41	Wild Willow	12 D 41
Trendy Green	12 D 43	Rain Forest	12 D 44
Guardsman Red	04 E 53	Milano Red	04 E 55
Flame Red	04 E 56	Persian Red	04 E 58
Buttercup	08 E 51	Lightning Yellow	08 E 53
Sun	08 E 55	Pirate Gold	08 E 56
Bali Hai	18 C 35	Bismark	18 C 37
Rock Blue	20 C 35	Kashmir Blue	20 C 37
Logan	22 C 35	Kimberly	22 C 37
Maverick	24 C 33	London Hue	24 C 35
Blackberry	02 E 58		



FAIRLIE

Walls and Trim

This section includes all colours of section "Roofs Walls and Trim", but the reflectivity value is considered too high for application to roofs.

Solitaire  
Resene 08 B 15

Dairy Cream  
Resene 08 E 49

Thistle  
Resene 10 B 17

Sandwisp  
Resene 10 C 33

Frost  
Resene 12 B 15

Green Mist  
Resene 12 B 17

Silver Sand  
Resene 00 A 03

Grey Nickel  
Resene 10 A 03

Quill Grey  
Resene 00 A 01

Sea Fog  
Resene 10 A 01

Gin Fizz  
Resene 7Y030

WHITE

Catskill White  
Resene 18 B 15

Athens Grey  
Resene 22 B 15



## FAIRLIE Trim and Accents

The following section includes colours that are complementary or of a less grey nature than those derived from the landscape background. They are accent colours and should only be used in **small** proportions to add visual interest at close range. Applications include

- \* fascia boards
- \* doors and door frames
- \* window and window frames
- \* window sills
- \* spouting and down pipes.

