

Resene colour charts are updated regularly. This colour chart file is part of the colour chart archive, which we provide so you can view Resene colours that have been available over the years. Most older colours can still be tinted – check with your Resene ColorShop team if you need an older colour for your project.

To view the latest Resene colour charts, visit www.resene.com/colour-charts

HERITAGE COLOURS

*Recreate the
authentic colours
of New Zealand
traditional
homes*



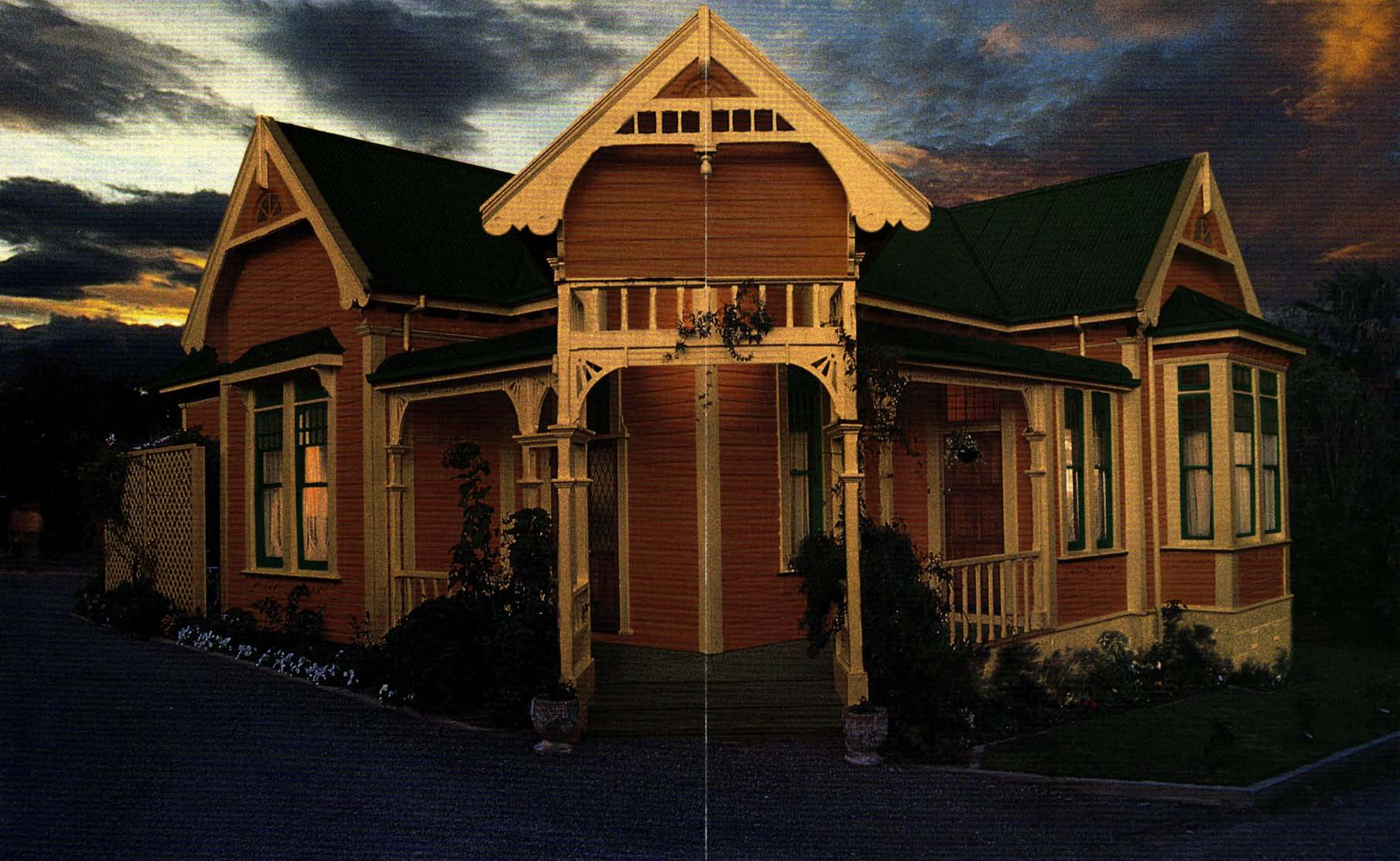
Resene

the paint the professionals use

*T*raditional homes are an integral part of our heritage. While New Zealand's building history may not stretch back across the centuries, as it does in some countries, the significance of our own different eras is no less great. It is therefore pleasing to see the growing trend toward restoring older homes and the subsequent resurgence of interest in the house colours of our past. Many home owners with older houses, especially those pre-1940, are striving for authenticity in colour repainting to enhance the true architectural heritage of their homes.

In association with leading conservation architect Ian Bowman, Resene Paints have developed a set of colour guide lines, which reflect the various historical periods of home design in New Zealand.

It is important to note that the range of colours used in the past was somewhat limited, and changes between periods were gradual. Not every early home owner may wish to recreate the exact colour shades of another era, but for those who do, this colour-chart is an ideal starting point.



EARLY COLONIAL

1840-1870

The use of imported paints or home made lime washes with one or two toned colour schemes typified this period.

Ochre, umber, cream and fawn were widely used colours for lime washes on cob and other earth buildings. The same range of paint colours, including light yellows, were common with domestic timber buildings which intended to imitate stone. Although white was not common, it was used for window sashes on the simplest buildings.

Corrugated steel roofs were either left unpainted or painted red oxide. Natural roofing materials such as slates and shingles were not painted.

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 Wedgwood blues, arsenic 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 light buff, dark buff or drab, while trim, if picked out, was several shades darker. The sashes and doors were very dark reds, browns or greens or olive greens.

Roofs were painted the same red oxide as in the earlier period but greens and greys were added. Striped verandah 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 crimson, buff, blue, grey, brown, red, tan, olive, terracotta, green, rose 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 tongue and grooved match lining of whites and creams.



LATE VICTORIAN & EDWARDIAN

1890s-1914

The most commonly used dark colours remained the dark greens and reds and maroons with dark browns also used. Light colours were creams, fawns, drabs, salmon, very pale green, stone, buffs and pale 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. Verandah 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 styles 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.

Interior colour schemes were less bright with more colours used which were delicate and muted. Colours included dusty pink, old rose, soft velvety green, sage green, steel grey, dove grey, slate blue, buttercup and old gold.



DOMINION YEARS

1914-1945

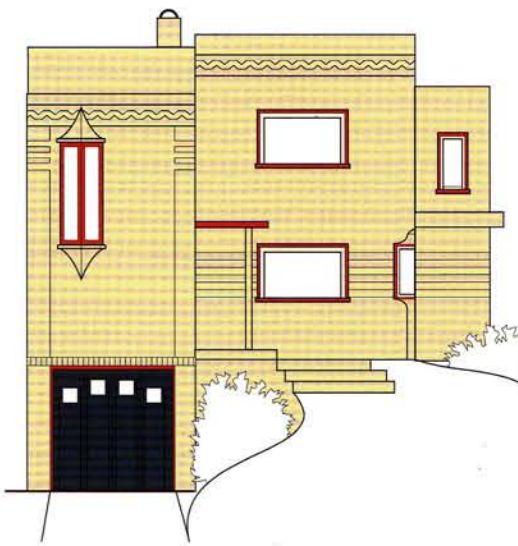
This period saw a greater range of style and use of colour than ever before. The Californian bungalow became the most popular style for housing, using pale colours such as off-whites, buffs and creams for the body of the house and dark greens, reds and even blacks for trim and shingles under the gables 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 40s used paler pastel colours such as off-white, pale green, pale pinks, and light browns. Details were picked out, often in contrasting colours such as green and melon orange, or green and dark blue, mint green and cobalt blue. Window frames and sashes would be a light colour, while doors would often be a dark colour such as blues and greens.



Interior colours in this period were paler even than the previous period with pastels being common. A greater complexity of interior colour was introduced with stained glass and lead light windows.



HERITAGE COLOURS 1840 - 1914

HERITAGE COLOURS 1914 - 1945

These colours are printed and may vary slightly from test pots. Use test pots for your final choice.

Preparation, the key to a fine finish

While preparation is an important element in any painting task, it is even more critical when restoring aged or damaged surfaces. Extra care must be taken.

Here is a selection of preparatory products you will find particularly useful:

Resene Sureseal - pigmented sealer

Resene Sureseal is a pigmented, oil based, alkali-resistant, penetrating sealer with the ability to penetrate and bond decaying and friable surfaces, making them good for painting.



Resene Wood Primer - general purpose

Resene Wood Primer is an oil-modified alkyd lead-free primer with built-in resistance to mould growth and nail head corrosion, developed for use on exterior and interior woodwork except Matai and Totara. Available in pink and white.



Resene TimberLock - timber preserver/conditioner

Resene TimberLock is a penetrating material which has the ability to regenerate wood fibres laid bare by U.V. and weather attack and rebuild them into a wood-like material. It is designed to increase the water, fungal and U.V. resistance of wood.



Resene Arnelit - varnish sealer

Arnelit is a sealer for old vanished surfaces before the application of a solid colour finish such as Lusta Glo. Arnelit is not designed for revarnishing. It is recommended that a test patch be tried on extremely old surfaces.



Resene Galvo One

Resene Galvo One is a galvanised steel primer designed for direct application to suitably prepared new and weathered galvanised steel. When top-coated, can be used on roofs that are used for collection of drinking water.



For further expert advice on the right paint for your task, talk to the team at your local Resene ColorShop.



the paint the professionals use

For further specialist advice on Heritage Colours contact Ian Bowman at 10 Patrick Street, Petone - telephone and fax (04) 568 7687. Ian has an MA in Conservation Studies, Bachelors of Architecture and Arts, is a member of the New Zealand Institute of Architects, and is an Architectural Conservator.