

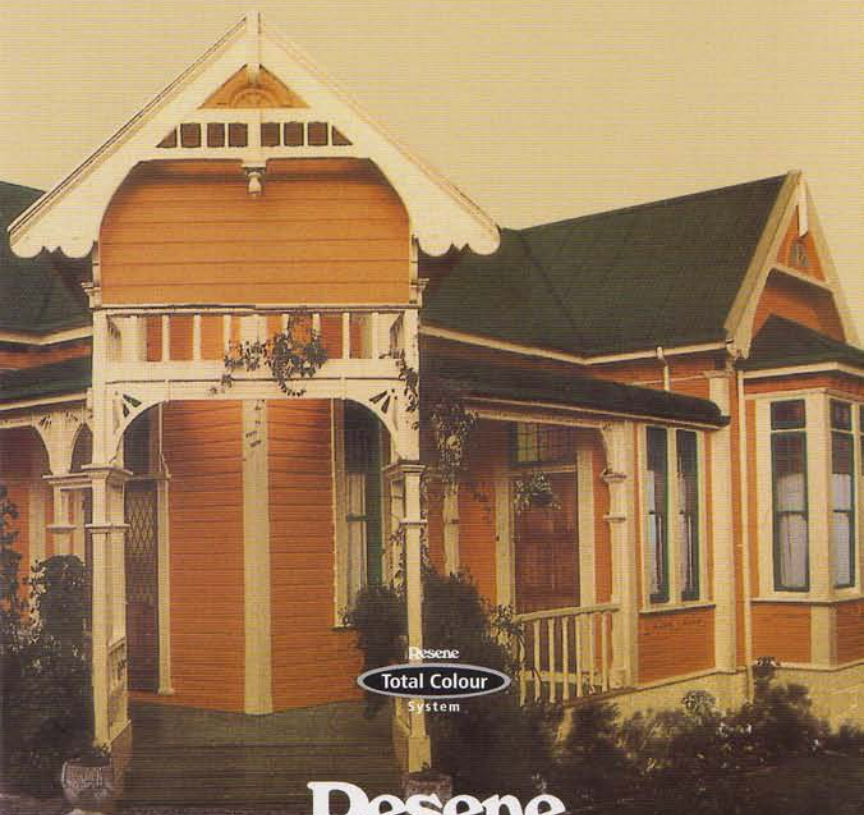
**NB. This chart is from the
Resene historical file.
Please refer to current
Resene colour charts
for the latest colour options**

Resene

HERITAGE

COLOUR • PALETTE

Recreate the authentic colours
of traditional homes



Resene

the paint the professionals use

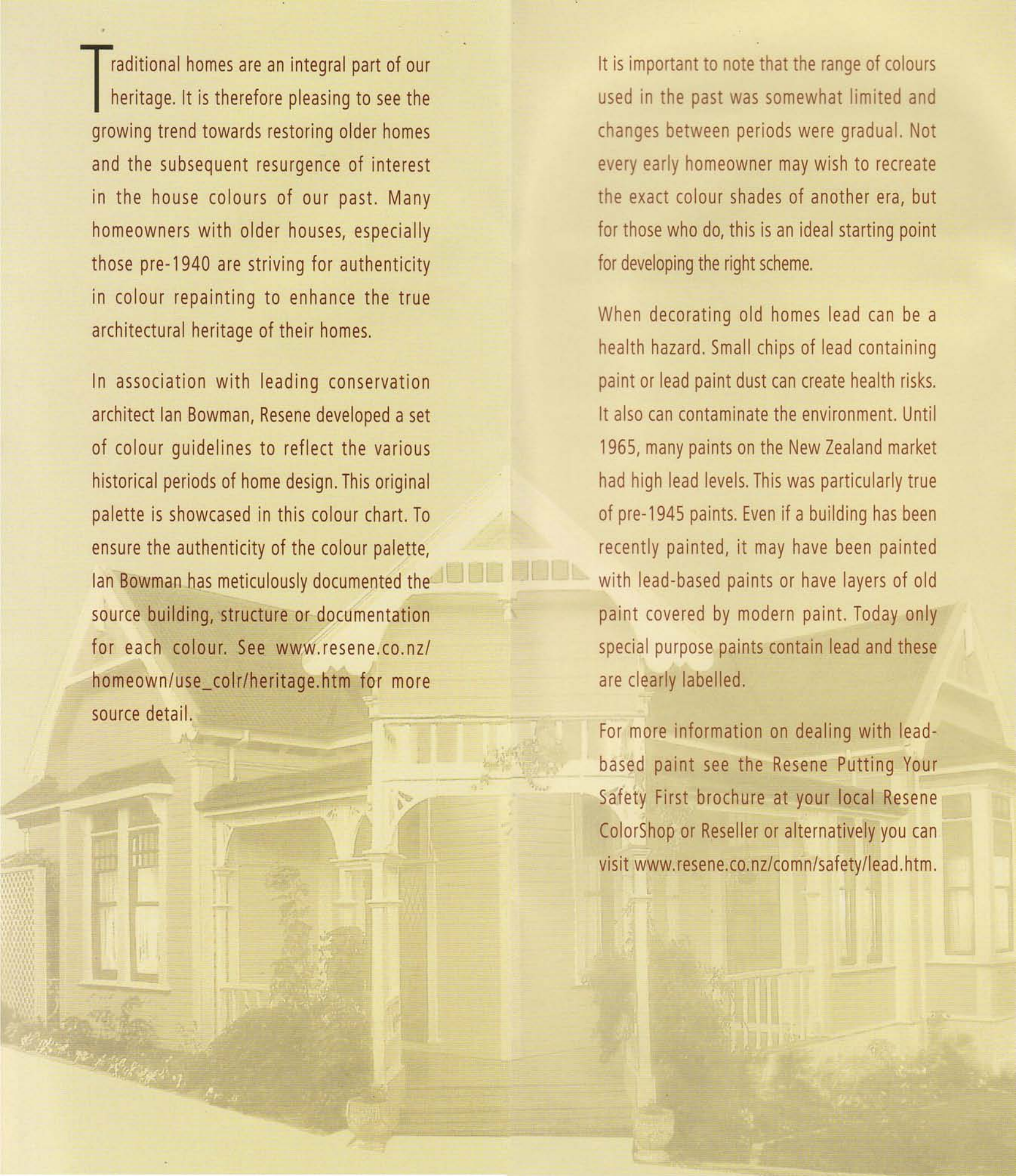
Traditional homes are an integral part of our heritage. It is therefore pleasing to see the growing trend towards restoring older homes and the subsequent resurgence of interest in the house colours of our past. Many homeowners with older houses, especially those pre-1940 are striving for authenticity in colour repainting to enhance the true architectural heritage of their homes.

In association with leading conservation architect Ian Bowman, Resene developed a set of colour guidelines to reflect the various historical periods of home design. This original palette is showcased in this colour chart. To ensure the authenticity of the colour palette, Ian Bowman has meticulously documented the source building, structure or documentation for each colour. See www.resene.co.nz/homeown/use_colr/heritage.htm for more source detail.

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 homeowner may wish to recreate the exact colour shades of another era, but for those who do, this is an ideal starting point for developing the right scheme.

When decorating old homes lead can be a health hazard. Small chips of lead containing paint or lead paint dust can create health risks. It also can contaminate the environment. Until 1965, many paints on the New Zealand market had high lead levels. This was particularly true of pre-1945 paints. Even if a building has been recently painted, it may have been painted with lead-based paints or have layers of old paint covered by modern paint. Today only special purpose paints contain lead and these are clearly labelled.

For more information on dealing with lead-based paint see the Resene Putting Your Safety First brochure at your local Resene ColorShop or Reseller or alternatively you can visit www.resene.co.nz/comn/safety/lead.htm.



Early Colonial

1840-1870

Mid Victorian

1870's-1890's

Late Victorian and Edwardian 1890-1914

Dominion

1914-1945



Dark Crimson 1RO67



Deep Chocolate 4BO65



Burnt Umber 1BO23



Earth Green 1GO21



Florentine Pink 5OR58



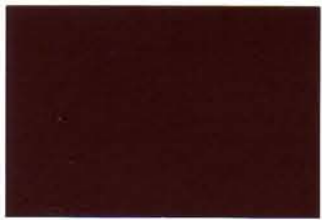
Dark Buff 2.5YO25



Green Fields 2GO40



Blue Night 1B66



Mahogany 1RO75



Milk Chocolate 1BO70



Ivy Green 1GO65



Mediterranean Olive 1GO30



Flesh 5.5YO65



Buff 4YO24



Marsh Green 6GO63



Cobalt 1B23



Nelson Red 1RO77



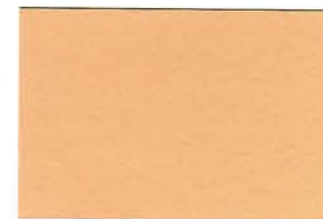
Fudge 1RO01



Mid Green 1BG10



Deep Khaki 2GO22



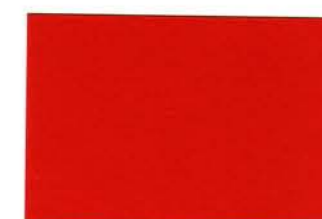
Bowman 5.5YO54



Cappuccino 4YO46



Soft Apple 5GO32



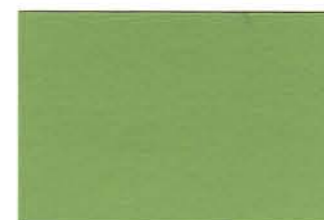
Vermilion 1BR30



Red Ochre 1RO52



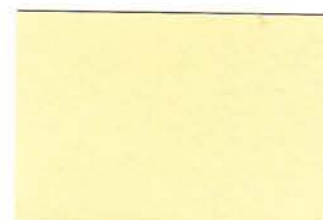
Oak 1YO49



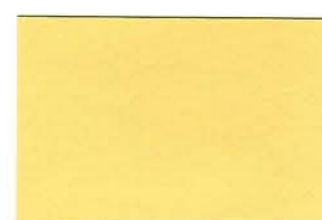
English Sage 4GO40



Silver Grey 5GR10



Rich Cream 6OR20



Butter 5YO13



Soft Mint 8YG10



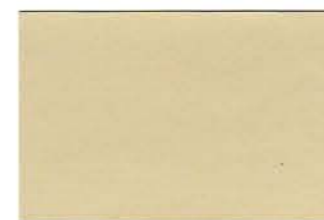
Terracotta Pink 4BR80



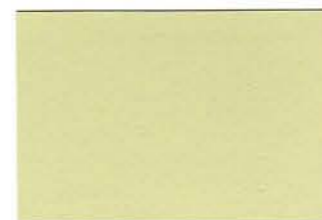
Burnt Sienna 1RO50



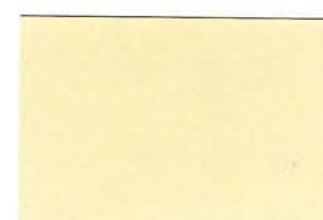
Toffee 2RO01



Fawn 7GO03



Gooseberry 6YO03



Latte 6YO30



Light Beige 5YO20



Soapstone 9BO60



Melon Orange 4OR38



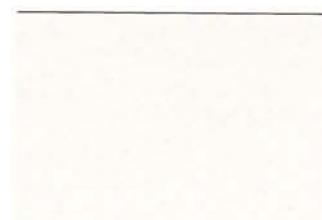
Sienna 4RO20



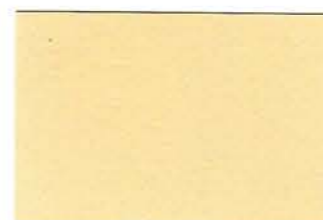
Slate Brown 4BO10



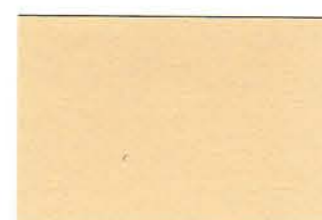
Fawn Green 6YO04



Zinc White 8GO10



Pearl 6YO31



Sand 7YO54



Soft Pink 7OR60

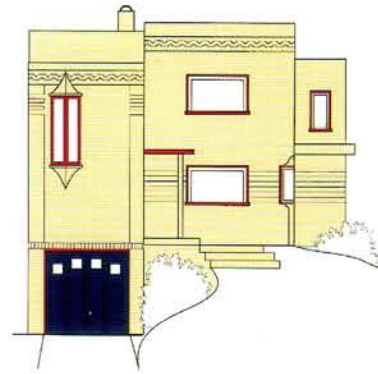


Light Tan 3YO60

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 Mid Green and Melon Orange or Mid Green and Blue Night, Green Fields and Cobalt Blue.

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 being common.

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

Late Victorian and Edwardian 1890's–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 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 that were delicate and muted. Colours included soft pinks, soft greens, light and dark greys, blues, yellows and detail sometimes picked out in gold.

Mid Victorian

1870's–1890's

The same earthy colours were used as in the earlier period but a darker range of tones was introduced. Weatherboard colours were Buff, Dark Buff or 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.

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 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.

HOME GROWN

THE STORY OF  NEW ZEALAND'S
OWN PAINT COMPANY




Resene was started in 1946 by an Eastbourne builder, Ted Nightingale, who needed an alkali resistant paint to cover his concrete buildings. There was nothing available at the time, so in typical kiwi style he developed his own - in a cement mixer in his garage! In response to demand from other builders, Ted commenced producing his paint on a commercial basis under the brand name Stipplecote.

Stipplecote was a cement based paint required by builders because there were really no paints on the market at that stage that were suitable for use over concrete. The initial garage production facility was superseded by the establishment of Resene's first factory in an old stable in Tinakori Road, Wellington.




In 1951, Ted Nightingale launched the first waterborne paint in New Zealand under the brand name 'Resene' - a name derived from the main ingredient of paint - resin. This launch was followed in 1952 by company registration under the name Stipplecote Products Ltd and a move to a new larger factory in Kaiwharawhara, Wellington.

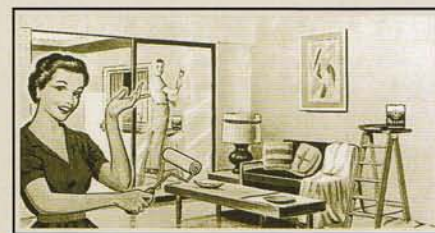
A period of innovation was to follow. Waterborne paints had a very slow start. The marketplace was cautious with the new technology and had difficulty understanding that a waterborne paint would not wash off the walls with water. Customers initially remained loyal to lead and solventborne paints. It was only after a massive sales effort that waterborne paint sales really took off. Demonstrations were run in shop windows showing boards being painted with waterborne paints and then the brushes being rinsed off in water. People standing in the street could not believe that the paint wouldn't just wash off the board. 




The market eventually responded to the new paint technology and Resene's perseverance paid off with a period of rapid expansion during the late 1950's and early 1960's. As the emphasis shifted away from cement based paints towards waterborne paints, the company name was changed to 'Resene Paints Ltd' in 1977.

Resene shifted premises from its older site in Kaiwharawhara to Gough Street in Seaview, Lower Hutt, where it remained for 


25 years before shifting to its current location in Naenae, Lower Hutt in 1992. By relocating to the Seaview site, Resene became situated in an industrial area, which later provided for further expansion with a second manufacturing unit a few blocks away.



1975 saw the launch of the first of a national chain of retail stores. The move into retail occurred almost by accident. Tony Nightingale (Ted's son and the then Managing Director) bought a wallpaper company that happened to own a store in Marion Street, Wellington. It was at this site that the first store, originally called the Marion Street paint shop, was established. Following overwhelming success with the opening of this store, the ColorShop concept was conceived and duplicated in other regions. The brand name 'ColorShop' was selected in preference to 'ColourShop' quite simply because it was unique and the word looked better. 



Resene also built itself a reputation as the colour leader, with a number of firsts in this area. In 1969 Resene introduced a new system of colour, the British Standard Specification colour range (BS2660 range), which provided a range of strong colours at a time when New Zealanders were used to pastel colours. The stronger BS4800 range followed in 1973. Resene was also the first company to offer a full range of testpots in New Zealand in 1975.

Throughout this time, Resene has also been known as a leader in the development of environmentally friendlier products from the basic innovation of Resene waterborne paints to the removal of lead from decorative paints in the late 1960's well ahead of other manufacturers. To reinforce this position, Resene joined the Environmental Choice programme in 1996, making it easier for consumers to select paints and technologies that ease the burden on the environment. The relatively recent innovation of waterborne enamels has enabled customers to substitute waterborne products for solventborne products. 

Over a half a century on, the Resene Head Office is situated in Naenae, Lower Hutt supplying quality paints to both the New Zealand and international markets.

For more on the history of Resene, see www.resene.co.nz/nostalgia.pdf.

Colour	Tone	Total Colour Reference	Approx RV %
Blue Night	Ultra Deep	1B66	5
Bowman	Pastel	5.5Y054	58
Buff	Mid	4Y024	38
Burnt Sienna	Deep	1R050	11
Burnt Umber	Ochre	1B023	6
Butter	Pastel	5Y013	66
Cappuccino	Mid	4Y046	42
Cobalt	Deep	1B23	8
Dark Buff	Ochre	2.5Y025	26
Dark Crimson	Magenta	1R067	6
Deep Chocolate	Ultra Deep	4B065	6
Deep Khaki	Green	2G022	8
Earth Green	Ultra Deep	1G021	6
English Sage	Light	4G040	36
Fawn	Pastel	7G003	56
Fawn Green	Pastel	6Y004	54
Flesh	Pastel	5.5Y065	52
Florentine Pink	Light	5R058	39
Fudge	Ochre	1R001	12
Gooseberry	White	6Y003	59
Green Fields	Green	2G040	15
Ivy Green	Ultra Deep	1G065	6
Latte	White	6Y030	73
Light Beige	Pastel	5Y020	62
Light Tan	Ochre	3Y060	29
Mahogany	Magenta	1R075	6
Marsh Green	Pastel	6G063	35
Mediterranean Olive	Green	1G030	9
Melon Orange	Deep	4R038	39
Mid Green	Green	1B010	10
Milk Chocolate	Green	1B070	8
Nelson Red	Magenta	1R077	7
Oak	Ochre	1Y049	16
Pearl	White	6Y031	68
Red Ochre	Magenta	1R052	9
Rich Cream	White	6R020	76
Sand	White	7Y054	63
Sienna	Light	4R020	25
Silver Grey	White	5GR10	33
Slate Brown	Light	4B010	22
Soapstone	White	9B060	82
Soft Apple	White	5G032	62
Soft Mint	White	8YG10	85
Soft Pink	White	7R060	74
Terracotta Pink	Deep	4BR80	18
Toffee	Ochre	2R001	20
Vermilion	Red	1BR30	13
Zinc White	White	8G010	77

Note 1: The approximate reflectance value (RV) of a colour indicates the amount of light and heat that a colour will reflect. Black has a reflectance value of 0% and absorbs all light and heat. The surfaces are consequently very dark and can get very hot. In contrast, white has a reflectance value of 100% and keeps a building light and cool. All colours fit within these two extremes.

Note 2: Tones listed above are subject to change if colours are reformulated.

Color Communications
0305 - 2955



Resene

the paint the professionals use

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PO Box 38-242, Wellington Mail Centre

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