

**VILLAGE OF**  
**NEW DENVER**

FINAL DRAFT

**SEPTEMBER '92**

**COLOUR DESIGN GUIDELINES**

**MAINSTREET CONSULTING ASSOCIATES, 1992**

## **I COLOUR IN THE STREETSCAPE**

Colour is one of the most effective design elements used to establish an image of vitality and warmth within the downtown business area. Perhaps because of this, choosing appropriate paint colours can be among the most difficult tasks in the revitalization program. Buildings with historically appropriate paint schemes can enhance the heritage ambience of New Denver. Colour schemes which view the entire street as a whole, rather than individual buildings in isolation, result in an attractive, unified appearance for the retail area. Colour can be used to play up a building's best features, minimize its flaws, and accent its architectural elements. Colour Design Guidelines have been prepared to eliminate some of the guesswork from successful colour selection and yet still allow for a great deal of flexibility. By requiring colour schemes to be reviewed by the Design Review Committee, an opportunity to have control over a subjective area of design is offered to the Municipality.

## **II HISTORIC COLOURS**

Colours popular during New Denver's historic period tended to be muted rather than pure tones. Colours ranged from buffs, greys, and ochres, to shades and tints of brick red, olive green, earth tones and blues. In certain instances, the use of wood stains or coloured preservatives may be more appropriate than paint. When coloured roofing is used, it should be co-ordinated to the building's paint scheme. Examples of recommended historic colours are in the attached collection of colour chips.

### **Encouraged:**

- Muted, rather than pure tones.
- Good quality flat-finish or semi-gloss alkyd paints, exterior latex, or wood stains.
- Buffs, greys, & ochres; and shades and tints of brick red, olive green, dark brown & blue.
- Light siding with dark trim, or dark siding with light trim.
- Multi-hued and multi-coloured schemes.
- Shades and tints of colours shown in attached palette sheets.

### **Discouraged:**

- Single colour paint schemes.
- Large areas of excessively bright, pure colour
- Extremely dark or light colours, such as pure white, black, chocolate brown, or charcoal grey.

## **III PAINTS AND STAINS**

The wooden buildings of New Denver were painted rather than stained to provide protection from the weather. A common scheme was to paint the body of the building one colour, and details - such as corner boards, cornices, doors and window trims - a second, contrasting colour. Smaller decorative trims provided the opportunity for a third accent colour. Window trims, door panels, and cornice details on masonry buildings can be painted in multi-coloured schemes for decorative effect. If used, stains and preservatives should be limited to non-trim areas.

#### **IV PROPERTIES OF COLOUR**

Colour properties of interest to those selecting building facade paint schemes include 'hue', 'value' and 'intensity'. Hue refers to the name of a colour - for example 'red', 'green', or 'blue'; value refers to a colour's brightness, as in 'dark' green or 'light' green; and, intensity (or 'chroma') indicates clarity or the extent to which the hue is free of white. A 'tint' is a gradation of colour made by adding white to it to lessen the vividness of the hue. 'Shade' refers to the degree to which a colour is mixed with black. The projected 'temperature' of a colour is similarly of interest. Colours are said to be 'cool' when blue forms a part of its make-up; 'warm' colours have red in their composition. The cooler blue-greens and blue-violets seem to recede, whereas the warmer colours of red-orange or red-violet appear to advance. 'Tone' is another word for colour or shade of colour.

#### **V COLOUR SCHEMES**

Good colour schemes for buildings are made up of only a few colours which have been tastefully selected, mixed, and blended. Three colour schemes are discussed and illustrated below: i) the monochromatic scheme; ii) monochromatic with contrasting accent; and, iii) the contrasting scheme. Colour samples on the following pages should be taken as recommendations for basic colour direction, not as the only allowable colours or colour schemes for the downtown.

##### **i. Monochromatic:**

Monochromatic colour schemes are developed by using several values (relative degree of light or dark) of the same colour. A typical scheme would include a minimum of three values, for instance, dark, medium, and light. Not all colours can be used successfully in a monochromatic scheme - for instance, the lighter colours of yellow and orange will not show a tonal range sufficient for emphasis.

##### **ii. Monochromatic With Contrasting Accent:**

This scheme uses a base of monochromatic colours, but adds a contrasting colour for accent. The attached colour wheel can be used to establish an opposite (i.e. complementary), or contrasting colour.

##### **iii. Contrasting:**

Contrasting colour schemes are formed by selecting colours which sit roughly opposite each other on the colour wheel (refer to the attached colour wheel). Examples of complementary colours include: red & green, blue-violet & yellow-orange, and violet & yellow. Complementary schemes work best when contrasting colours are muted tints and/or shades.

## **VI PRACTICAL SUGGESTIONS**

### **i. Light versus Dark**

Surface irregularities can be optically reduced by using darker coloured paint since these tend to show fewer shadows than light colours. This rule of thumb can be used to camouflage problem areas rather than draw attention to them.

Another optical trick is to use light colours on projecting ornamentation and dark colours on recessed elements to producing a truly three-dimensional effect. In the example of a door, paint raised panels and mouldings a lighter colour and recessed panels in a darker colour.

### **ii. Bright versus Dull**

Bright colours are best when used in accent situations rather than as a major trim colour. Large scale use of bright colours can easily result in a garish colour scheme which would be too intense and out of character for the historic downtown.

### **iii. Sheens**

The relative reflective quality or sheen of a paint can be used to create optical effects on the building facade. Whereas a flat finish makes a colour recede, a glossy finish results in advancing colour. In other words, the same colour will appear deep in a glossy finish and dull in a flat finish. This phenomena is explained by light absorption: flat finishes absorb light and glossy finishes bounce it. Like dark coloured paints, a flat finish will diminish surface irregularities.



# H. W. JOHNS

## MINIATURE COLOR CHART

FOR SCHOOLS & FAMILIES.

### SHADES.

SHADES OF A COLOR ARE PRODUCED BY MIXING A NEUTRAL TINT OR BLACK WITH THE ORIGINAL COLOR; THUS INDIGO IS A SHADE OF BLUE, ETC.

### TINTS.

TINTS OF A COLOR ARE PRODUCED BY MIXING WHITE WITH THE ORIGINAL COLOR; THUS PINK IS A TINT OF CRIMSON, ETC.

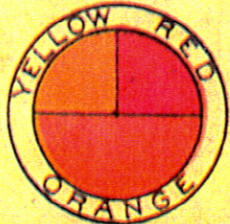
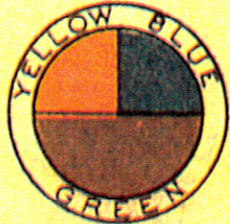
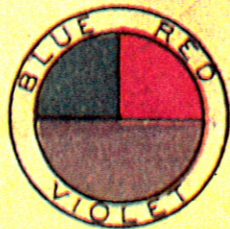
### PRIMARY COLORS.

THESE CANNOT BE PRODUCED BY MIXING OTHER COLORS.



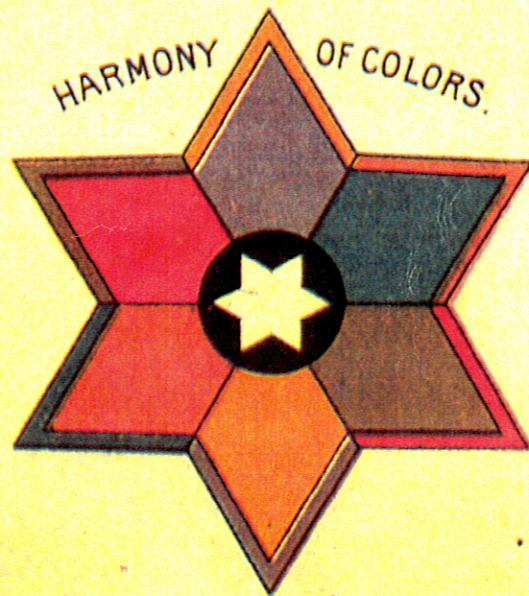
### SECONDARY COLORS.

THESE ARE PRODUCED BY MIXING TWO PRIMARY COLORS AS FOLLOWS:



### TERTIARY COLORS.

THESE ARE PRODUCED BY MIXING TWO SECONDARY COLORS AS FOLLOWS.



COLORS OF THE RAINBOW.



# H. W. JOHNS MANUFACTURING CO.

CHICAGO.

NEW YORK.

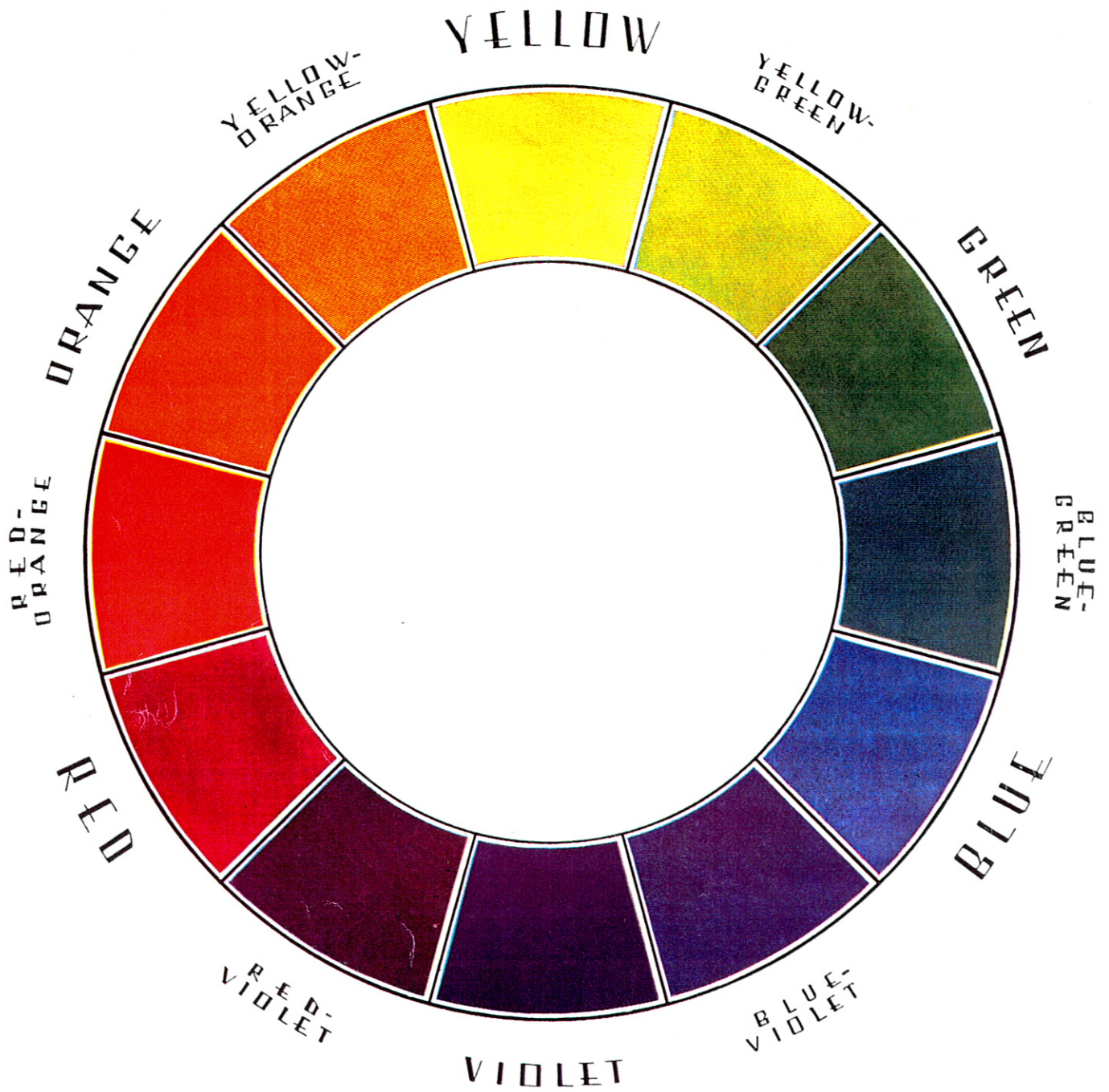
BOSTON.

PHILADELPHIA. LIQUID PAINTS & COLORS.

LONDON.

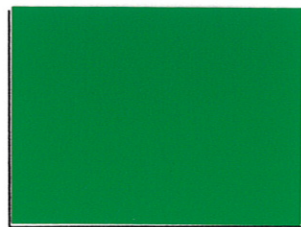
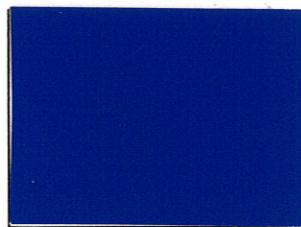
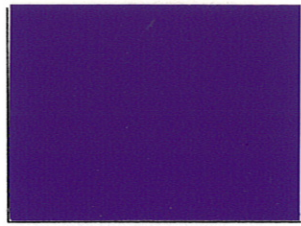
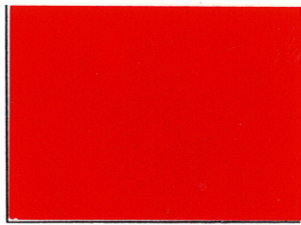
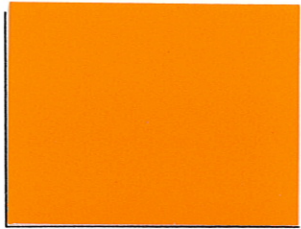
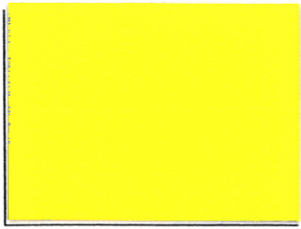
SEE LIST OF OUR MANUFACTURES ON THE OTHER SIDE.





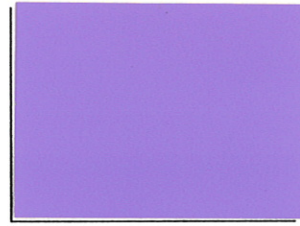
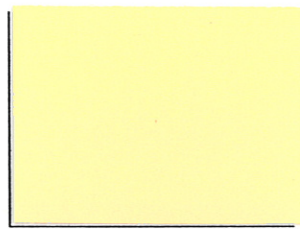
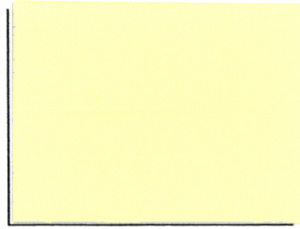
Twelve-hue  
color wheel

# HUE



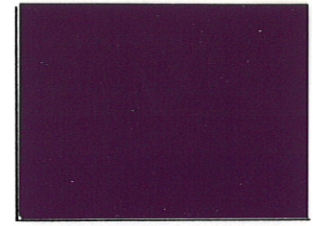
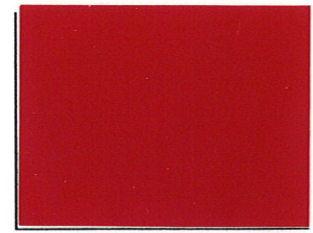
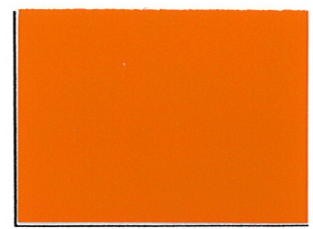
COLOUR

# TINT



MIXED WITH  
WHITE

# SHADE

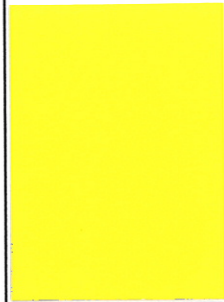


MIXED WITH  
BLACK

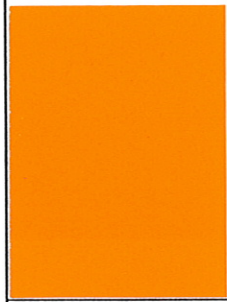


# WARM COLOURS

Yellow



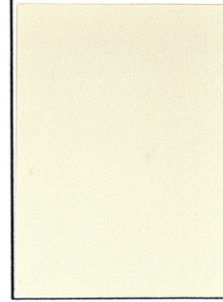
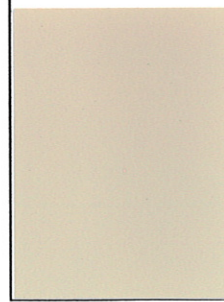
Orange



Red

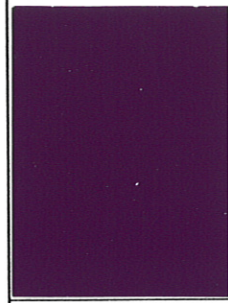


Gray

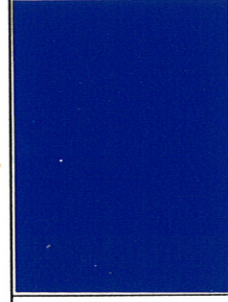
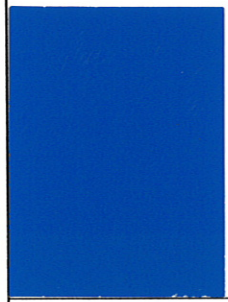


# COOL COLOURS

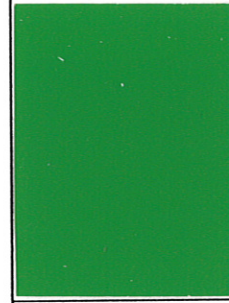
Violet



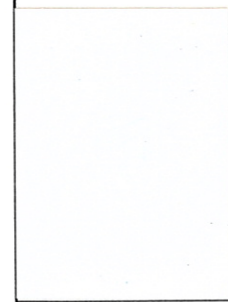
Blue



Green



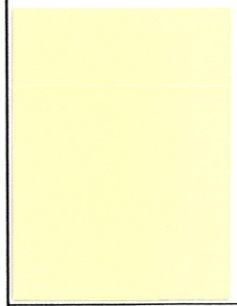
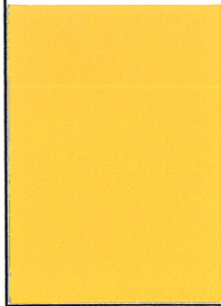
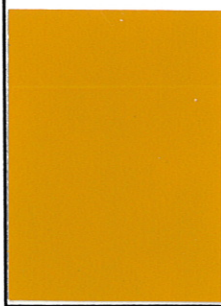
Gray



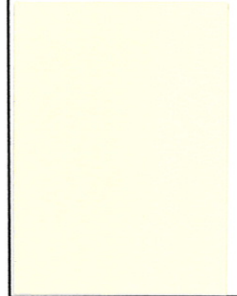
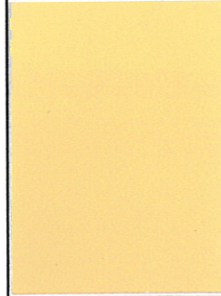


# EARTH TONES

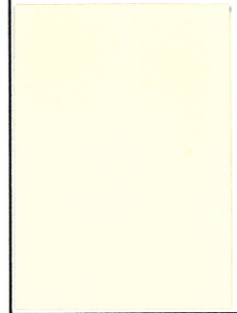
Golden Ochre



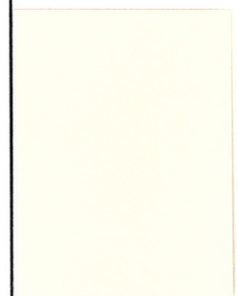
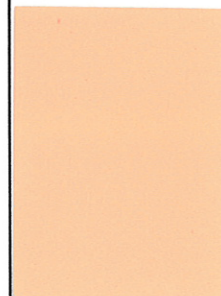
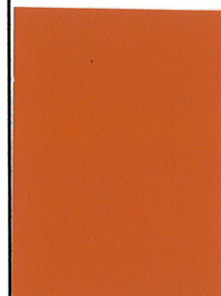
Burnt Umber



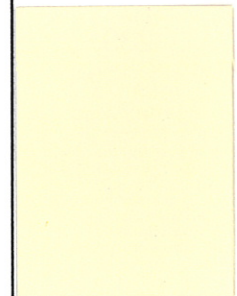
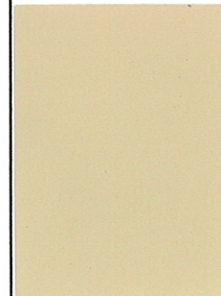
Raw Umber



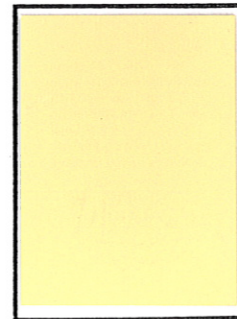
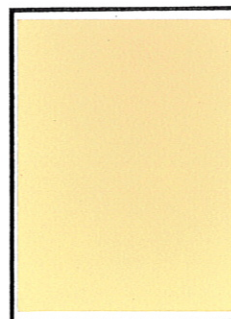
Terra Cotta



Taupe

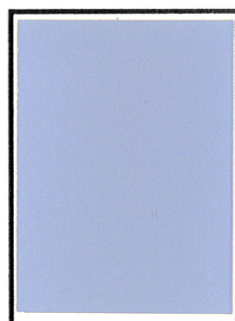
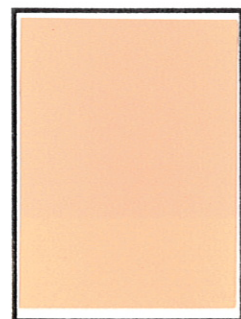


# HISTORIC PALETTE



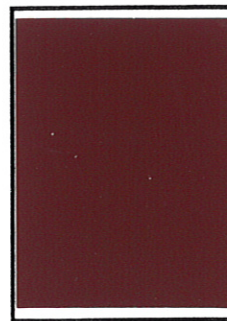
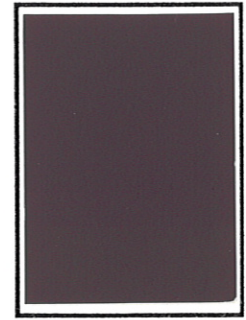
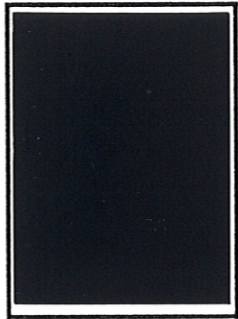


# HISTORIC PALETTE



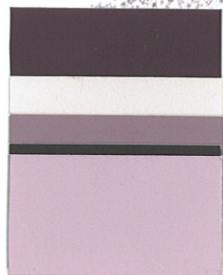


# HISTORIC PALETTE





# Monochromatic Colour Scheme



Roof  
Details  
Trim  
Sash  
Body

R. INWOOD - DESIGN - 1992

Village of New Denver Colour Design Guidelines



## Contrasting Colour Scheme



Roof

Details

Trim  
Sash

Body

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## Monochromatic with Contrasting Accent



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Village of New Denver Colour Design Guidelines