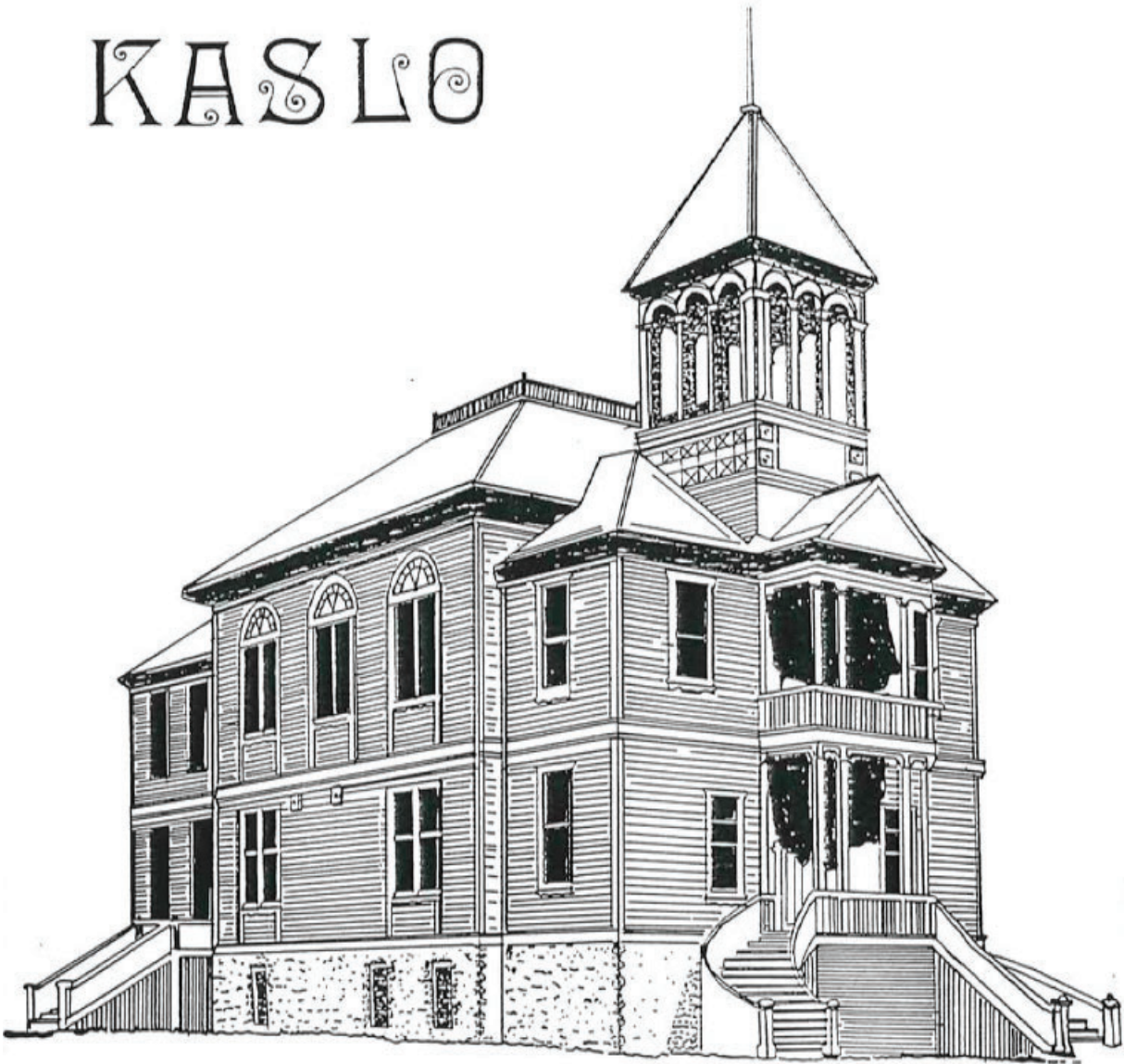# OFFICIAL COMMUNITY PLAN
APPENDIX IV

VILLAGE OF
KASLO

COLOUR DESIGN GUIDELINES

MAINSTREET CONSULTING ASSOCIATES, 1991

I   COLOUR IN THE STREETSCAPE

Colour is one of the most powerful design elements used to establish an image of vitality and warmth within the downtown business area. Perhaps because of this, choosing appropriate paint colours for the building facade can be among the most difficult tasks in the revitalization program. 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 should also be used to accent the architectural elements of a building, as well as to minimize flaws and play up the building's best features. 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 this subjective area of design is offered to the Municipality.

II   HISTORIC COLOURS

Colours popular during Kaslo'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 coordinated to the colour scheme of the building. 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 & dark siding with light trim.
- Multi-hued and multi-coloured schemes.
- Shaded and tinted colours.

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 Kaslo 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 were often painted in multicoloured 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 taste-fully selected, mixed, and blended. Three colour schemes are discussed and illustrated below:

    i)   the monochromatic scheme;
    ii)   monochromatic plus complementary accent; and,
    iii)   the complementary 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 Plus Complementary Accent:

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

III. Complementary:

Complementary colour schemes are formed by selecting colours which sit opposite each other on the colour wheel (refer to 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 SUGGESTONS

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 phenomenon 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.
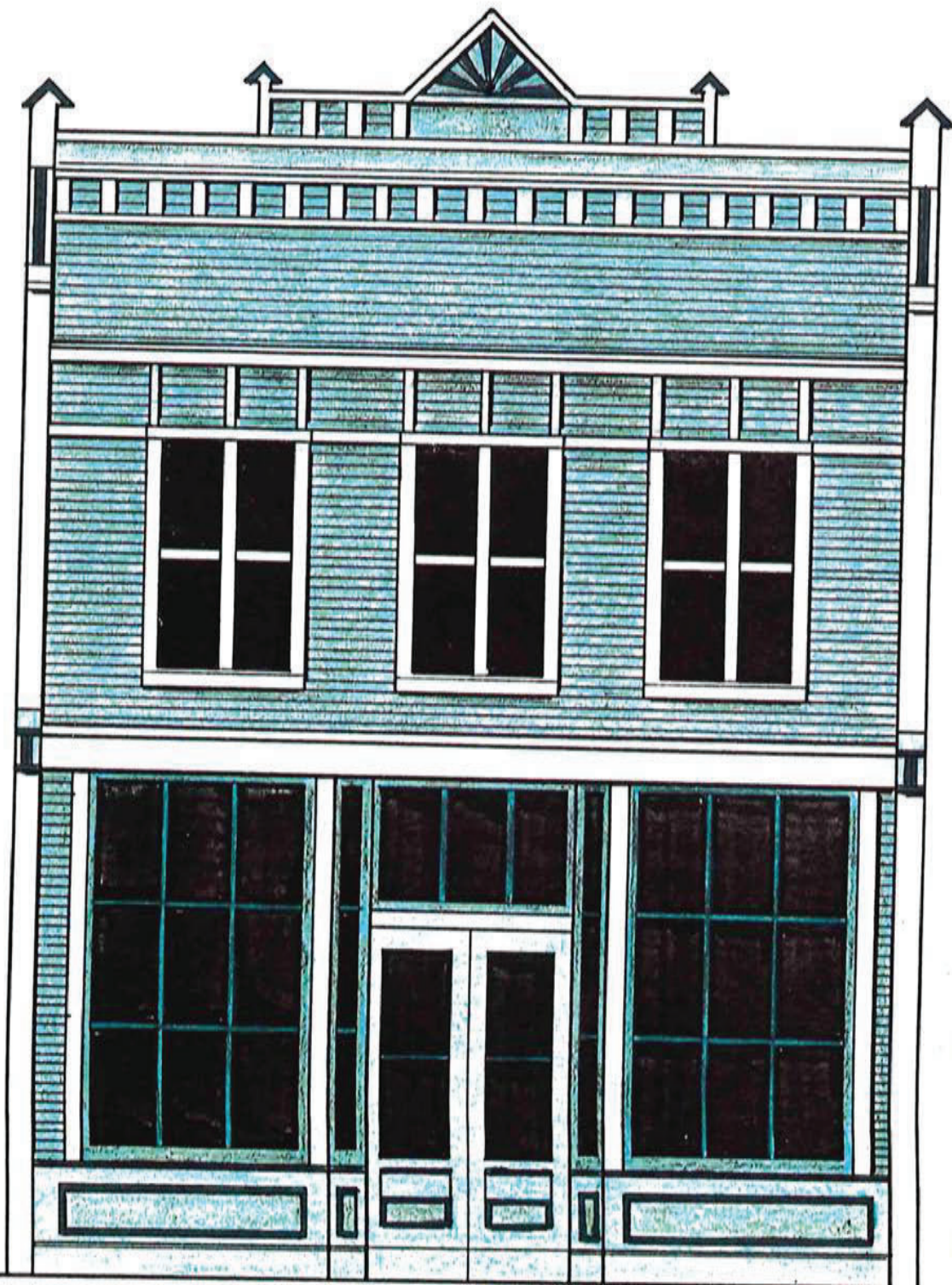
HISTORIC COLOURS

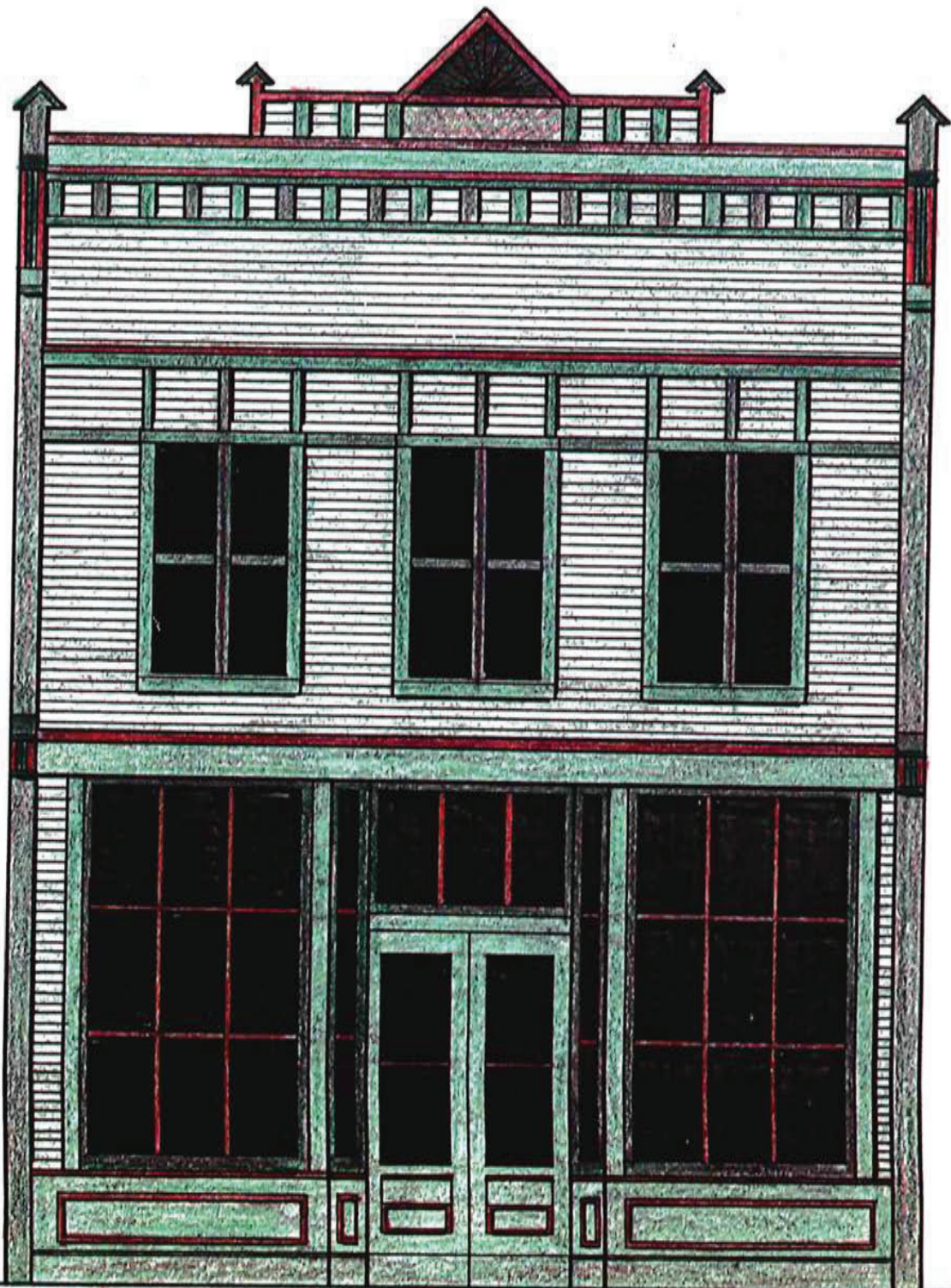SHADES OR TINTS OF THESE COLOURS ARE ALSO ACCEPTABLE.

HISTORIC COLOURS

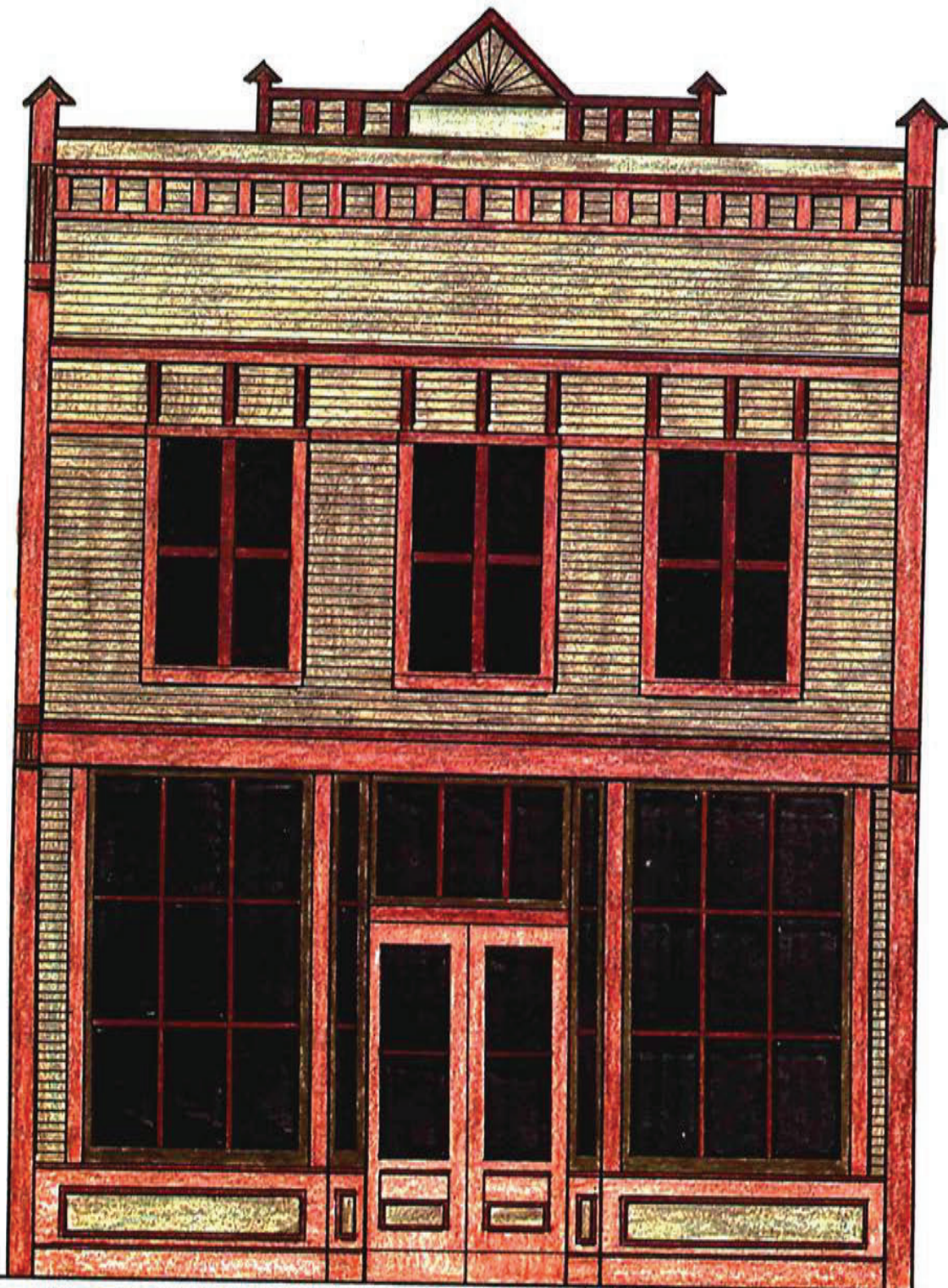SHADES OR TINTS OF THESE COLOURS ARE ALSO ACCEPTABLE.
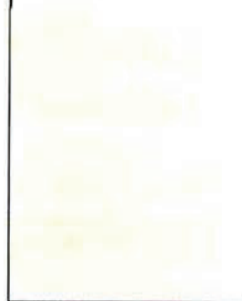
MONOCHROMATIC

MONOCHROMATIC
plus
COMPLEMENTARY ACCENT

COMPLEMENTARY
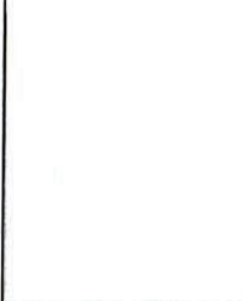
EARTH TONES

Golden Ochre

Burnt Umber

Raw Umber

Terra Cotta

Taupe

WARM COLOURS

Yellow

Orange

Red

Gray

COOL COLOURS

Violet

Blue

Green

Gray

YELLOW

YELLOW-ORANGE

YELLOW-GREEN

ORANGE

GREEN

RED-ORANGE

BLUE-GREEN

RED

BLUE

RED-VIOLET

BLUE-VIOLET

VIOLET

Twelve-hue
color wheel

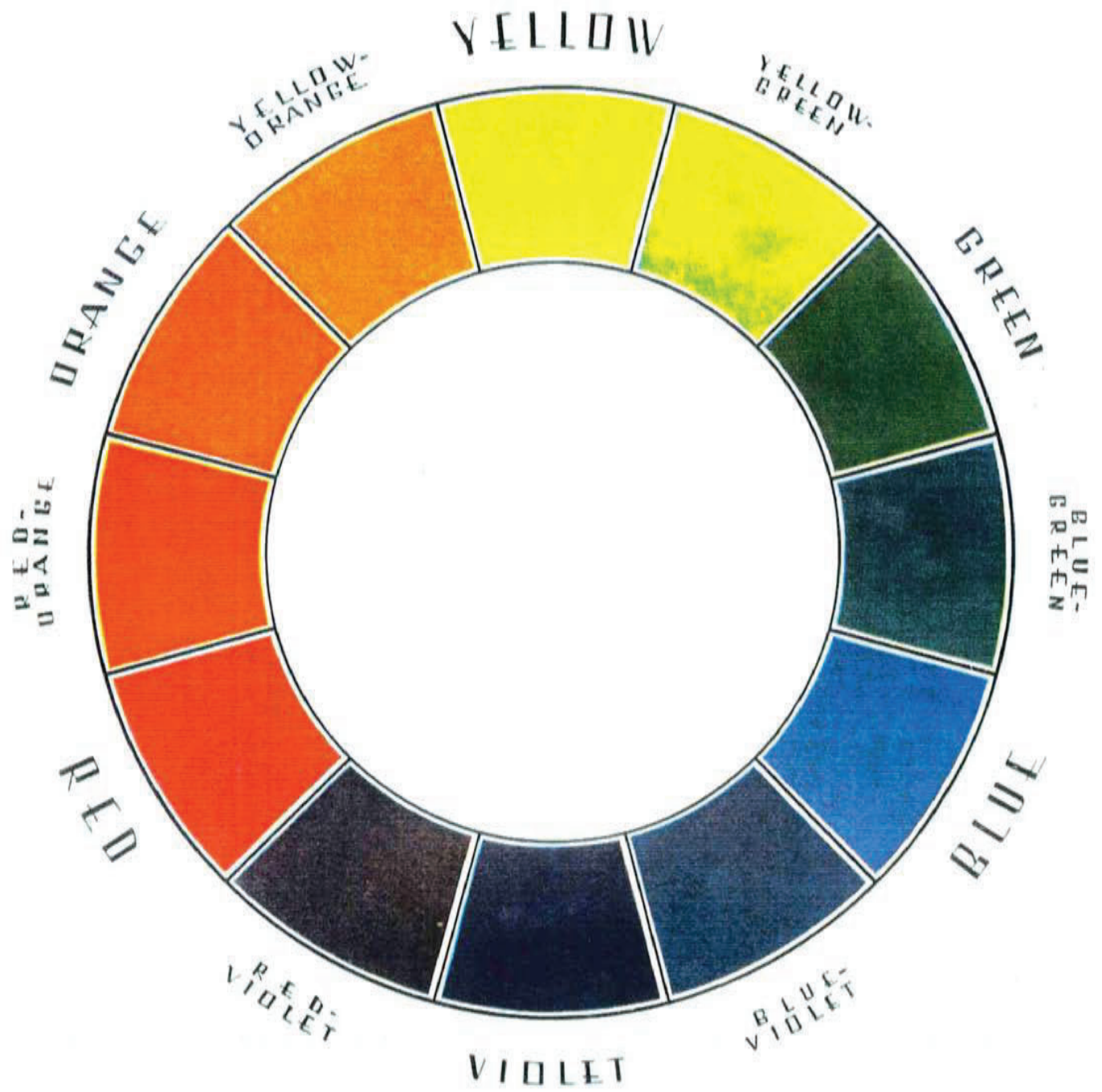# HUE   TINT   SHADE

COLOUR

MIXED WITH
WHITE

MIXED WITH
BLACK