HOBSONVILLE POINT
CHROMATIC REFERENCE PLAN

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HOBSONVILLE POINT
Moments away, a world apart.

CONTENTS

SYNTHESIS COLOUR PALETTE, of the land, the light, the sea, the sky and the vegetation of Hobsonville Point, a colour palette demarking "a sense of place": see references in A3.1 and A3.2

AUTHORS' NOTE

As colour changes with the calibration of each computer screen and each printer, five original prints (reproduced here in section 3) have been provided on archival matt cotton paper to present faithful colour reproductions. Use the original prints in conjunction with this document. Print out on A3 paper.

Colour choices should be made with original colour material samples from each of the suppliers in the light of Hobsonville Point, observing the changes from morning to night. Natural Colour System (NCS) colour references have been specifed for Hobsonville Point: refer to sections: 2.1, A2, A3. All RGB references are standard ie. s_RGB. For other colour system notations such as CYMK, LAB and further explanation of the NCS system refer to the website: ncscolour.com

The Hobsonville Point Chromatic Reference Plan has been created through a collaboration between Melanie Yonge and France Lavergne-Cler for the Hobsonville Land Company with further support provided by the Isthmus Group. The Hobsonville Land Company recognises Melanie Yonge and France Lavergne-Cler as authors of the Hobsonville Point Chromatic Reference Plan.

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COLOUR CODE : URBAN SPACE

THE HIGH STREET

HERITAGE CORRIDOR

COASTAL EDGE

1.1 AUDIENCE AND PURPOSE

The Chromatic Reference Plan supports the Architecture and Landscape Design Guides prepared for all Hobsonville Point Precincts including Buckley, Sunderland and Catalina.

It is a reference document that encourages use of colour derived from Hobsonville Point, in harmonious combinations to reinforce sense of place. The intent is to inspire variety and richness in colour and material choices, and guide their application to building components along a streetscape. A strong colour identity will give the architecture of Hobsonville Point a memorable and unique character, enriching the existing distinctive architectural styles and landscaping.

By using the Chromatic Reference Plan, Builder Partners, their Design Consultants and Suppliers will be able to confidently compose colour palettes for houses and streetscapes, that will reinforce the urban framework of Hobsonville Point:

- The High Street (or the 'spine': Hobsonville Point Road)
- The Historic Corridor (or the 'heritage core', comprising a number of existing historically significant buildings)
- The Coastal Edge

The Design Review Panelists will refer to the Chromatic Reference Plan when assessing and reviewing colour and material selections provided by Builder Partners and their designers. The step by step guide, rules of thumb and colour chart documents will help to streamline the review process, and ensure closer alignment with actual built outcomes.

1.2 HOBSONVILLE POINT DESIGN GUIDE

The Chromatic Reference Plan does not signal a departure from the Design Guide, but rather supports and strengthens the following existing requirement:

ARCHITECTURE_Architectural Values

Lightness is expressed in structure and material, physically and visually. Generally, an appearance of lightness rather than massiveness is favoured. This does not exclude the possilbility of a structure which appears to float over a solid base, or other cases in which lightness is intensified by contrast with solidity.

Variety is expressed in form, colour and material, individual buildings require the considered and coherent use of material and colour, but with a higher degree of variety than most housing developments. Generally, crisp contrasts in colour will help achieve the required sense of lightness and openness, and will more successfully evoke seafront associations than somber colours of similar hue.

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2.1 HOBSONVILLE POINT CHROMATIC ORIENTATION

An Urban Chromatic Orientation study was undertaken of Hobsonville Point during the spring of 2014, and provides the background analysis and rationale for the Urban Space Palettes created in the Chromatic Reference Plan. The Urban Chromatic Orientation is based on the following principles:

- Light, material and colour have been captured on the Point to establish a sense of place and a connection to place.
- A Synthesis Colour Palette was created from the analysis of mineral, vegetal, aquatic environments at Hobsonville Point.
- The existing urban environment were analysed to capture the character of the built fabric.
- Watercolour and photographic studies as well as colour chart documents capture the mood of Hobsonville Point.
- Hobsonville Point is surrounded by unique coastal vegetation and the sparkling waters of the Waitamata. The use of colour and building materials should be inspired by the immediate environment to become part of it. The architecture should resound with the beauty of Hobsonville Point.

To facilite memorisation, as well as visual and colour-code transfer, the colour charts are referenced using the Natural Colour System (NCS). NCS, a colour model published by the Scandinavian Colour Institute to describe the organisation of colour sensations as perceived at the upper brain level, and thus is much better fitted than RGB or CYMK to deal with how the human brain experiences and perceives colour sensations. NCS is based on the six elementary colour percepts of human vision or the “pyschological primaries” as defined by colour opponency (white-black, green-red, yellow-blue). NCS references are neutral so as not to be associated to any one particular paint, concrete, wood, mineral or metal coating, tile, carpet etc.

2.2 URBAN SPACE PALETTES

A colour palette is provided for each of the three distinct character areas within Hobsonville Point:

The High Street has been composed with an emphasis on warm and neutral earth tones both light and deep in intensity. The use of strong chromatic colour will animate and strengthen the character of the activity along Hobsonville Point Road, and focus on the importance of colour at the scale of the pedestrian. The High Street intersects with the Heritage Corridor and the Coastal Edge giving an opportunity to interlace the palettes. .

The Historic Corridor responds to the colours of existing historic architecture, enriched by earth and charcoal tones typically used to paint early meeting houses. Historically the architecture of New Zealand was coloured with warm earth tones and decorated with vibrant polychromatic details. The palette for this urban space reflects this history made up of light, mid and dark tones which are highly polychromatic in nature.

The Coastal Edge responds to the sea and the light of Hobsonville Point. Houses facing the coastal edge are open to the coast while the parallel streets are interior to the coast. This could be reflected by use of colour in the streetscapes: stronger and more polychromatic colours in the interior streets

Using these palettes will allow parallel developments to overlap and work harmoniously together, while enhancing different colour identities between different zones. The palettes are accompanied by architectural materials sourced from the current building suppliers of the development.

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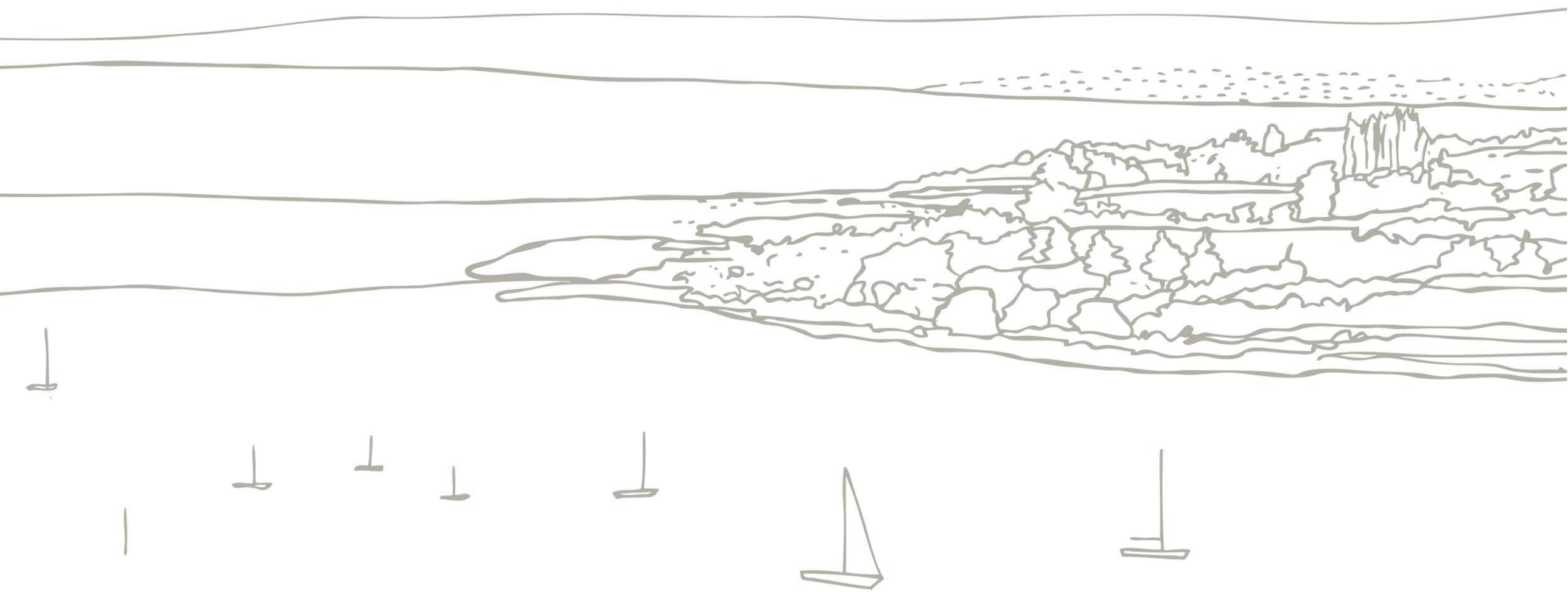

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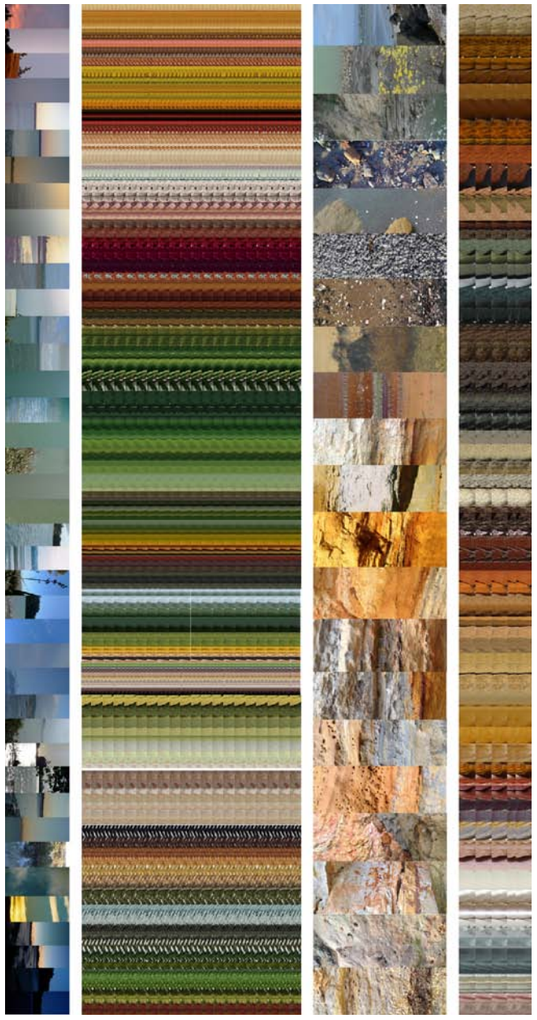
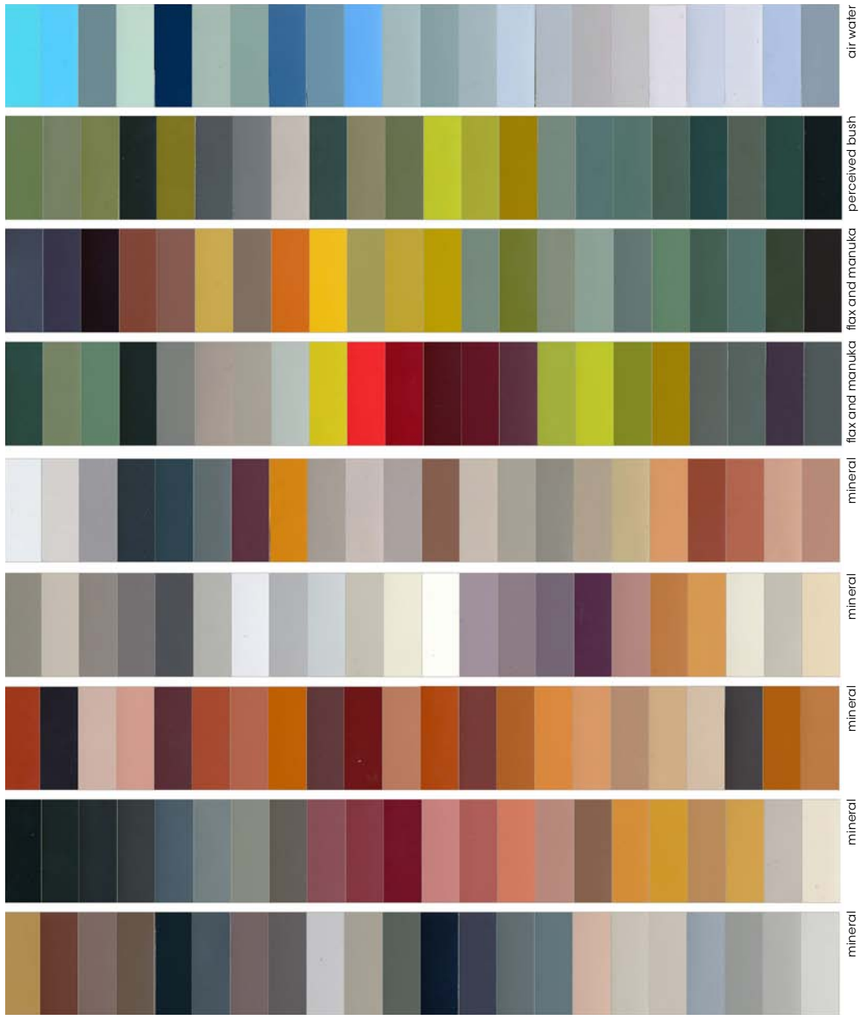


air water vegetation mineral mineral

in situ watercolour studies



a vertical landscape of colour_ the synthesis colour palette_Hobsonville Point

weaving colour, texture and light

towards auckland onekiritea_bomb point harrier point the Landing towards sunset bay

Hobsonville Point is surrounded by the unique vegetation of New Zealand, boardering the inlets of the sparkling Waitemata harbour. Visitors to the Point will sense they are in a world apart from Auckland, a place to reflect on the constantly changing colours of the light on the water and native forests. The dense darkness of the vegetation seen from afar is complex in detail, shifting in colour due to degrees of transparency and angles of light. The mangroves form a line along clay stratifications, built up of tones of white to grey, ochre, purple and striking midnight blue. Hobsonville Point is a space of light, offering a wide panoramic vision with a strong presence of the sea and the sky.

Hobsonville Point emanates a certain presence, a specific resonance revealing different collective memories and visible layers of urban space development. To discover and rediscover the Point is to intrepret its characteristics, and feel a “sense of place”, while implying an analysis of the potential of the natural world and its evolution, shaped by transformations of time and human intervention.

Light, material and colour in urban space as well as in aquatic, mineral and vegetal environments on Hobsonville Point have been analysed over the night-day-night-day rythmn creating alternating and active variations of sucessive and progressive combinations of colour appearance. The aspect of colour appearance is never inert but actively transforming, fleeting moments appearing and disappearing. The impermanence of the weather transforms the game of appearances, creating dynamic light and reflective shade, sculpting the depth of sites and enlivening the perception of the quality of mood.

Watercolours and colour chart documents capture the urban chromatic mood of Hobsonville Point and provide the basis to enrich the choice of material references compatible with this unique environment, while remaining aligned to the planning scheme. The Urban Chromatic Orientation has generated the material support for the recomposition of moods for each of the urban spaces developed for Hobsonville Point: the High Street, the Historic Corridor and the Coastal Edge.

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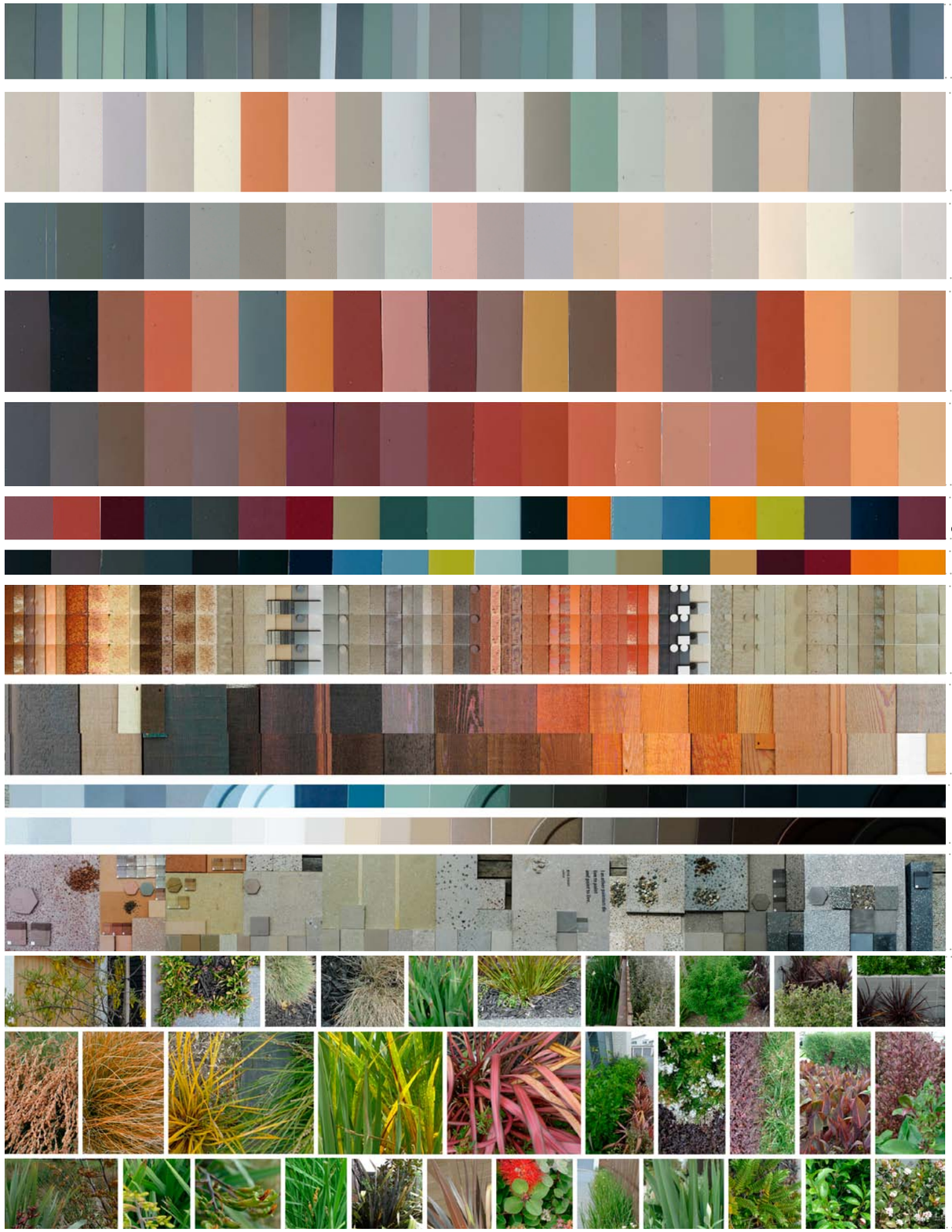
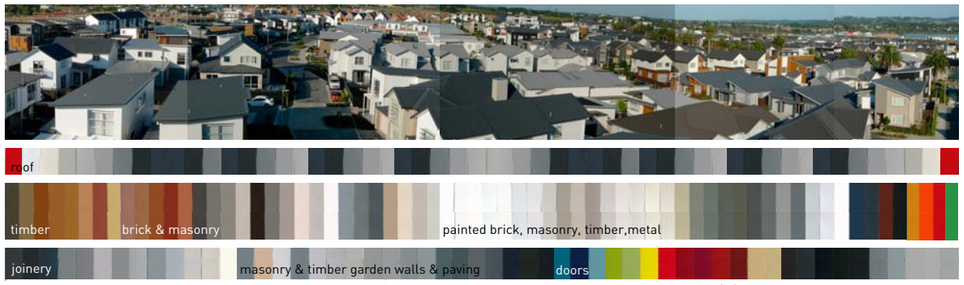
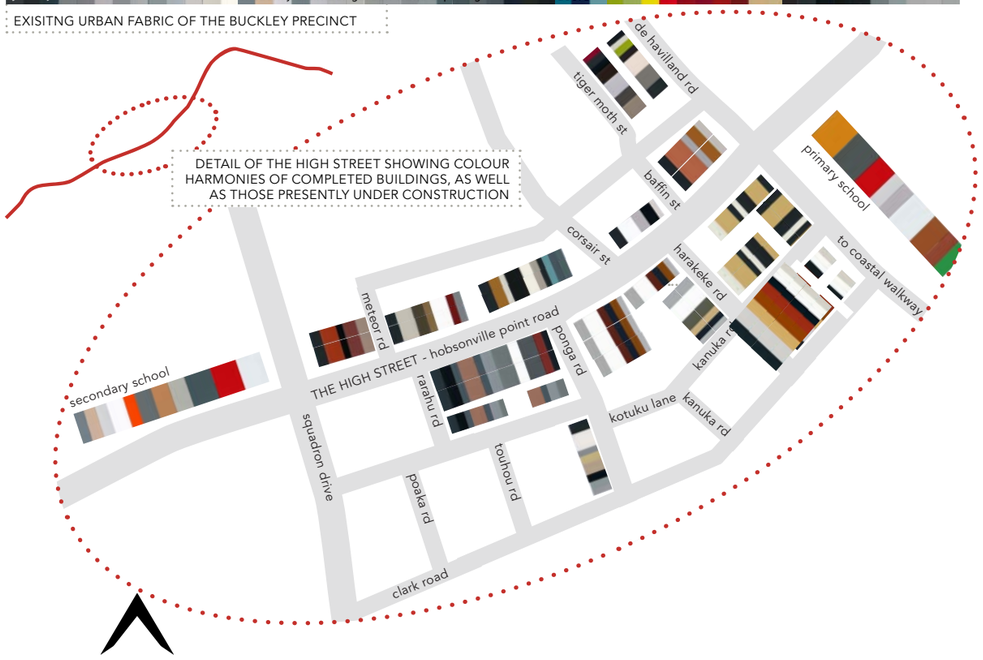


HOBSONVILLE POINT CHROMATIC REFERENCE PLAN SHOWING THE HIGH STREET URBAN SPACE

The key characteristic of the High Street is the importance of colour at the scale of the pedestrian. The use of strong chromatic colour will animate and strengthen the character of the activity in this street. The palette has been composed with an emphasis of warm and neutral earth tones both light and deep in intensity. The High Street intersects with the Heritage Corridor and the Coastal Edge giving an opportunity to interlace the palettes.



EXISITNG URBAN FABRIC OF THE BUCKLEY PRECINCT



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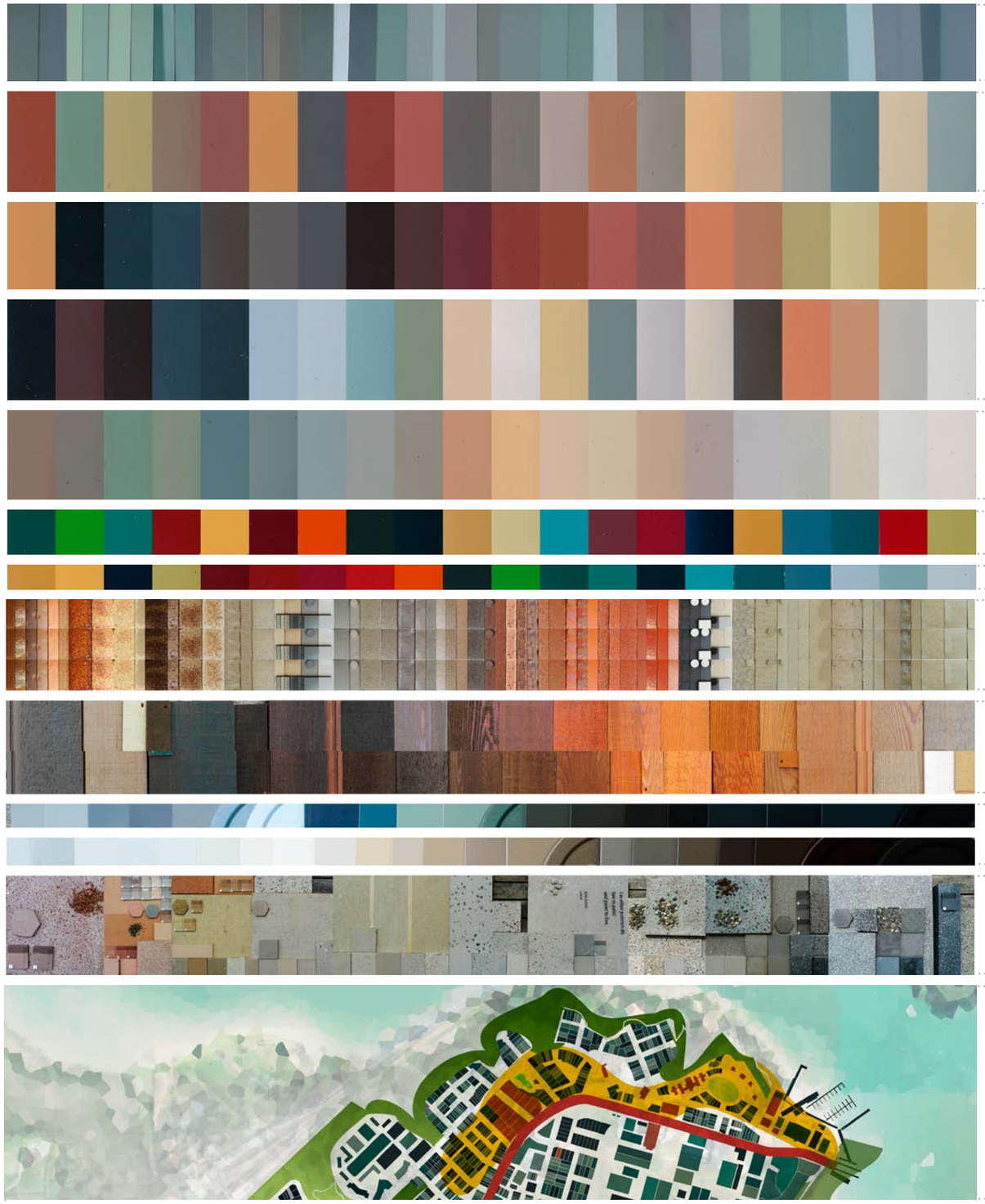

HOBSONVILLE POINT CHROMATIC REFERENCE PLAN SHOWING THE HERITAGE CORRIDOR URBAN SPACE

The Heritage Corridor responds to the colours of the exisitng urban fabric enriched by earth and charcoal tones typically used to paint early meeting houses. Historically the architecture of New Zealand was coloured with warm earth tones and decorated with vibrant polychromatic details. The palette for this urban space reflects this history made up of light, mid and dark tones which are highly polychromatic in nature.

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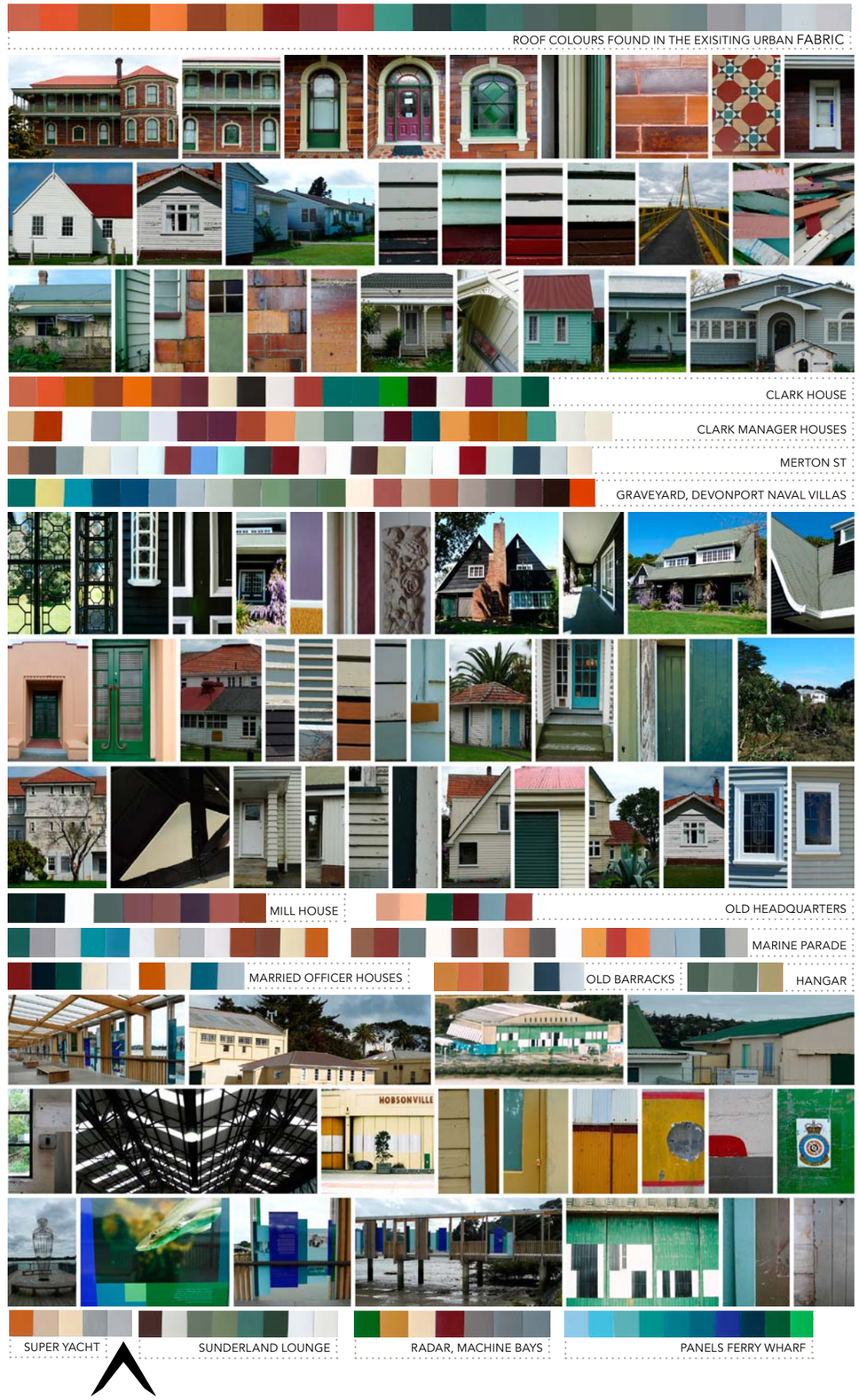

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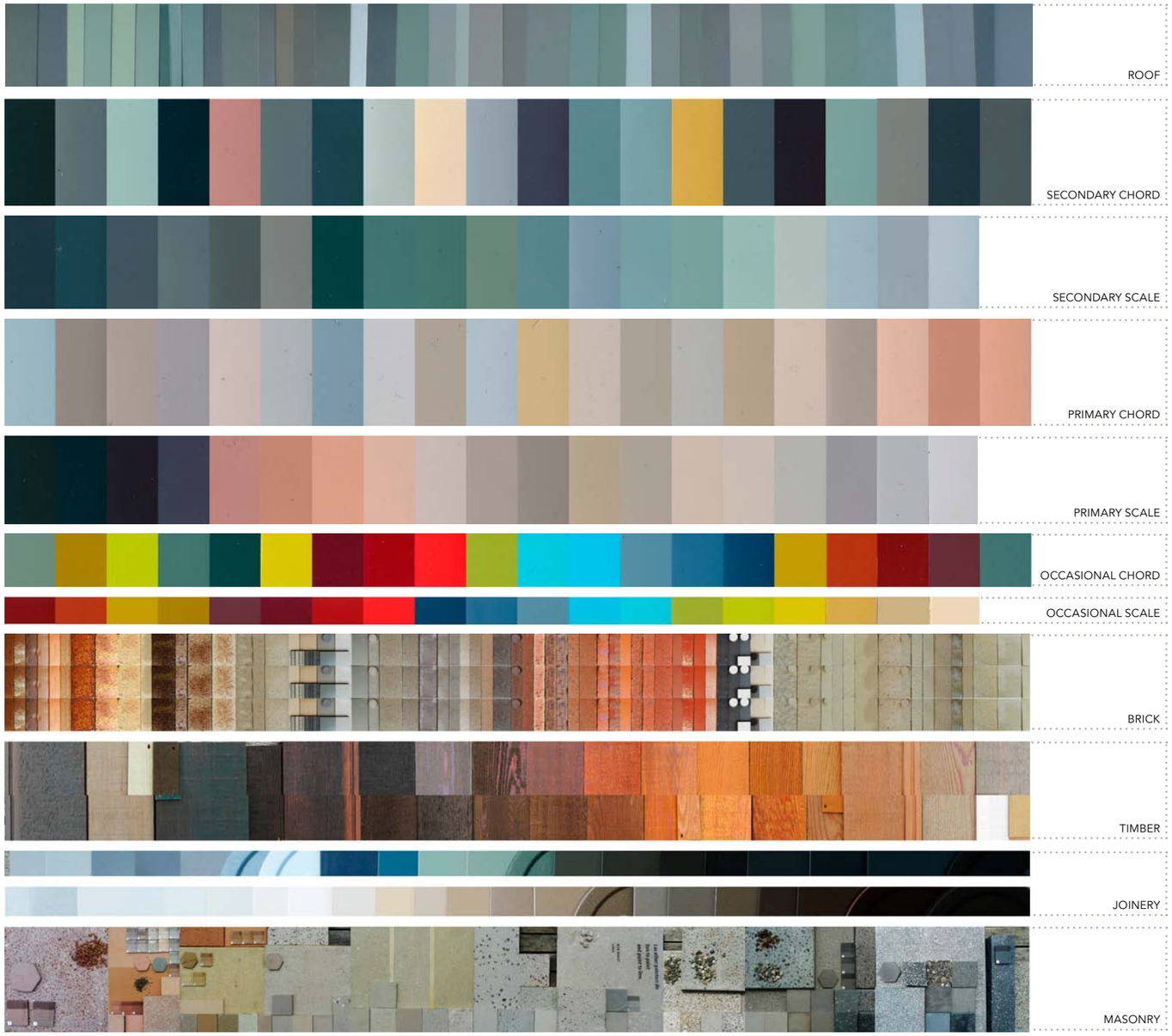

The urban landscape of Hobsonville Point is based on a system of relationships between the sea and the coastal edge of the landform of the Point: on a framework of avenues, streets, walkways and squares which set up points of view, activities and coherent architectural entities. The different phases of the development of Hobsonville Point have allowed diverse architectural contributions helping to define and strengthen the character of the major urban spaces which have been localised on the Urban Chromatic Reference Plan: the Coastal Edge, the Historic Corridor and the High Street.

Each urban space palette is made up of primary, secondary and occasional colours accompanied by the building blocks of brick, timber, masonry and joinery. The construction of a streetscape is a play of colour, material and texture harmonies. Rythmns of light and dark, matt, shiny and textured, encompassing subtle variations to create vibrations carrying the pedestrian along the vista of each street. The chords present the colours in harmonies suggesting the use of colour in a streetscape while the scales present the colour in tonal and spectral order. Moving the eye vertically over the chords, assocations may be identified for a single dwelling made up of a primary and secondary colour block as well as occasional colours for doors. A detail as fine as window and door joinery, changing from house to house, moving from light to mid to dark tones, varying between matt and shiny and metallic will play a part in the overall vibrations of a streetscape.

HOBSONVILLE POINT CHROMATIC REFERENCE PLAN SHOWING THE COASTAL EDGE URBAN SPACE

The Coastal Edge responds to the permanant movement of coloured light amplified by the sea and travelling through the bushscape. Within this area there will be two quite physical characters: one open to the exterior and the other with a sense of interiority. These phenomena have been transcribed into a palette of colours light in intensity, both neutral and cool puncutated with flashes of colour found in the flora.

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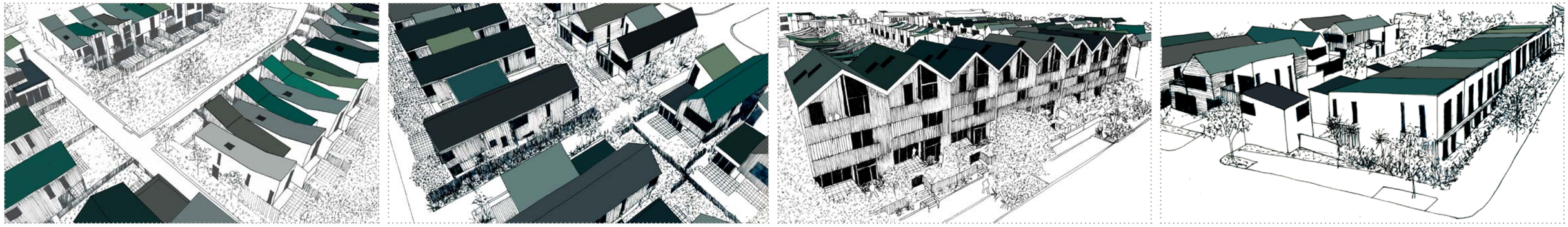

HAND DRAWN AND COLOURED PERSPECTIVES ILLUSTRATING THE ROOFSCAPE CONCEPT BASED ON THE STUDIO PACIFIC ARCHITECTURE PROJECT FOR SUNDERLAND

ROOF SCALE

HISTORIC ROOF SCALE

CHROMATIC REFERENCE PLAN SHOWING THE URBAN SPACES

THE HOBSONVILLE POINT ROOFSCAPE AS A CONTINUITY OF THE COASTAL LANDSCAPE

The first vision of Hobsonville Point, whether by boat or following the paths down the gentle rolling hills of Hobsonville, is structured by the colours and shapes of the roofs. The landscape of roofs creating Hobsonville Point could create a continuity of the landscape while at the same time allow us to figure out the major dominants of the structure of the building and the materiality of its spaces. The fifth facade, the roof, could be a reflection of what is happening inside the building, or like the cloak or canopy of the natural vegetation which is predominantly dark in tone with flashes of striking bright colours. The change of profile and texture, from matt to shiny will change the play of light and shadow on the roofscape.

PERCEIVED ROOF CHORD

INHERENT ROOF CHORD

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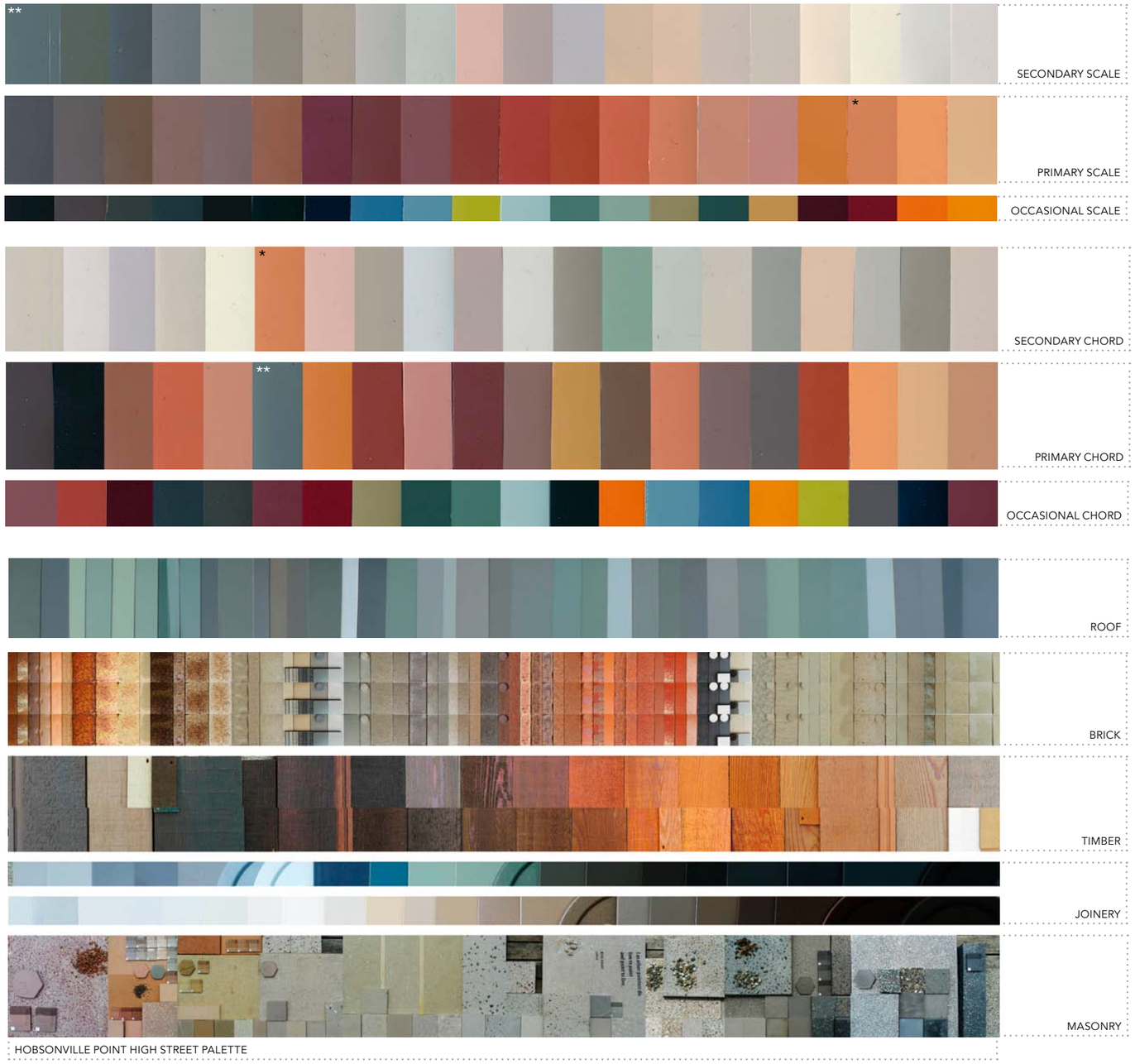
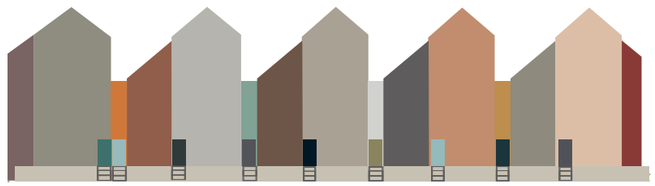
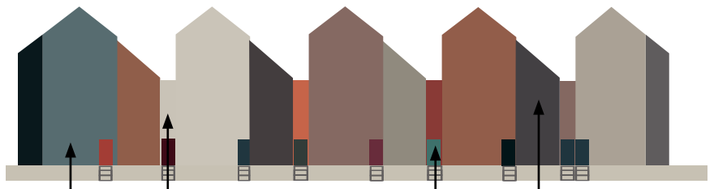


HOBSONVILLE POINT HIGH STREET PALETTE



EXAMPLE OF A STREETSCAPE HARMONY USING THE HIGH STREET PALETTE



Identify which area is primary, secondary or occassional in function of the design intent of each building typology and its position on the land. Identify the materiality. Identify the forms and planes which are advancing or receeding. Use the building blocks in conjunction with the scales and chords to create a streetscape harmony.

4.1 SCALES, CHORDS AND BUILDING BLOCKS

Each Urban Space Palette has a distinct character to engender a different colour mood in each precinct. The palette is presented as three scales which are related to the major forms of a building typology and is to be used in conjuction with the Building Blocks:

- **Primary scale:** Greatest proportion of colour material texture in a house typology within a block or streetscape.
- **Secondary scale:** Secondary proportion of colour material texture in a house typology within a block or streetscape..
- **Occasional scale:** Used as punctuation, mainly for doors, entrance way soffits, the underside of concrete balconies, shop fronts and other architectural details which lend themselves to highly chromatic or dense colour.
- **Building Blocks** are broken up into roofing materials, brick, timber, joinery and masonry.

Each Urban Space Palette is visually presented in two formats, “scales” and “chords”:

- **Scales** lay out the colours from light to dark in chromatic order for ease of identification and selection.
- **Chords** are a source of suggestions of ways to manipulate the colour scales. Each designer will interpret the scales differently.
- **Chords** are sources of inspiration for applied colour (ie painted surfaces), while they may also be seen as suggestions of tones for brick or masonry or timber etc.
- **Scales** and **Chords** present the palette for an urban space, such as the High Street, in two different ways to inspire you to see colour possibilities in working with the **Building Blocks**.
- **Chords** are read vertically for a house and horizontally for a streetscape.
- A vertical colour chord is a suggestion of three colours for an individual dwelling which is created to support the forms, proportions, and the materiality of each architectural typology.
- As most typologies are made up of two major forms each characterised with a different material texture and complemented with a smaller zone lending itself to a third colour, chords have been created out of three colours. This is not to say that a building may require two major colours or four.
- Chords for one individual building structure should create a balance between light and dark, warm and cool. The same principle should be achieved across a streetscape.
- Scales allow for a multiplicity of combinations which is why there are interesting anomolies or exceptions between the colours found in primary scales and primary chords. For instance the ochre* found in primary scale has been used in the secondary chord and the blue** found in the secondary scale has been used in the primary chord.
- The Chromatic Reference Plan original prints (reproduced in the previous section 3.0) visually mixes the scales, chords and building blocks, presenting a matrix of colour possibilites for the diversity of architectural typology.
- When all the colours for all the material textures for a building are grouped together, on average there are between eight to twelve colours. The colours represented in the chords refer to the major colours for the major forms of a building.

4.2 COMPOSING COLOUR CHORDS

The vision for Hobsonville Point is to capture the organic variety of suburbs such as Ponsonby and Freemans Bay, which can be achieved with a subtle interweaving of colour to distinguish individual homes and define streetscapes.

When composing colour chords:

- Create harmonies which are organic, interwoven, subtle, rich and complex. Avoid rigid and repetitive colour unless the building or block is a landmark or marker building where a colour design intends distinctive repetition.
- Create a balance with warm and cool, light and dark, matt and textured, metallic and smooth for all building materials. As we find in nature; warm colours are found next to cool, light colours next to dark.
- Consider how small details enhance the urban fabric. Fine details such as aluminium joinery changing from light to dark, shiny to metallic, will create vibrations on a street level. The same applies for the choice of mortar in relation to the brick colour, whether there is a contrast or not, graphic lines framing the bricks or not.
- Imagine the roofscape as a landscape or a forest canopy, where all roofs at Hobsonville Point contribute to a distinctive sense of place. The interweaving of light and dark, neutral and more chromatic colours will lift the roofscape beyond the ordinary. The roofscape should be made up of different profiles to encourage shadow lines, use smooth and stone textures for a matt effect. The accumulated glare of long run surfaces needs to be punctuated with matt surfaces.

4.3 STREETSCAPE HARMONIES

The following principles apply to the composition of colour chords over a streetscape:

- Create colour harmonies that are made up of light, mid, and dark tones as well as a combination of warm and cool and neutral tones.
- Identify the palette of each building to understand the various proportions of colour and material.
- Understand the intent of the designer:

  - What is the relationship of the colour to the material substrate.
  - Whether forms are receding or advancing.
  - Whether colour could be used to quieten or envigorate, highlight or camouflage.

- Identify the palettes of colour unfolding to be part of a streetscape. Colour is always seen in association within its environment.
- Create connections between one place and the next. The vista of a street may lead the eye to an avenue, a park or a school.
- Within a single dwelling, as well as across a streetscape, use combinations of matt, textured and shiny surfaces.
- Include punctuations and moments of organic randomness rather than rigid repetition.
- Identify landmark and marker buildings where colour compositions may be used more assertively to punctuate a corner, or park edge, and assist with legibility and orientation.

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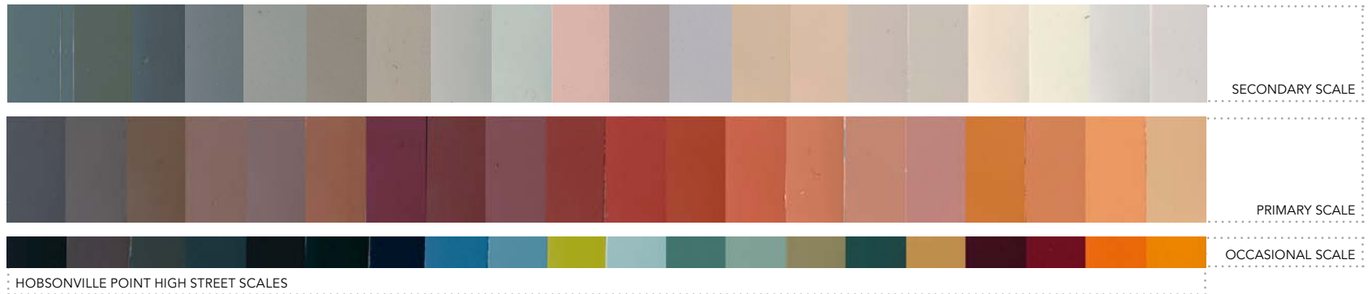
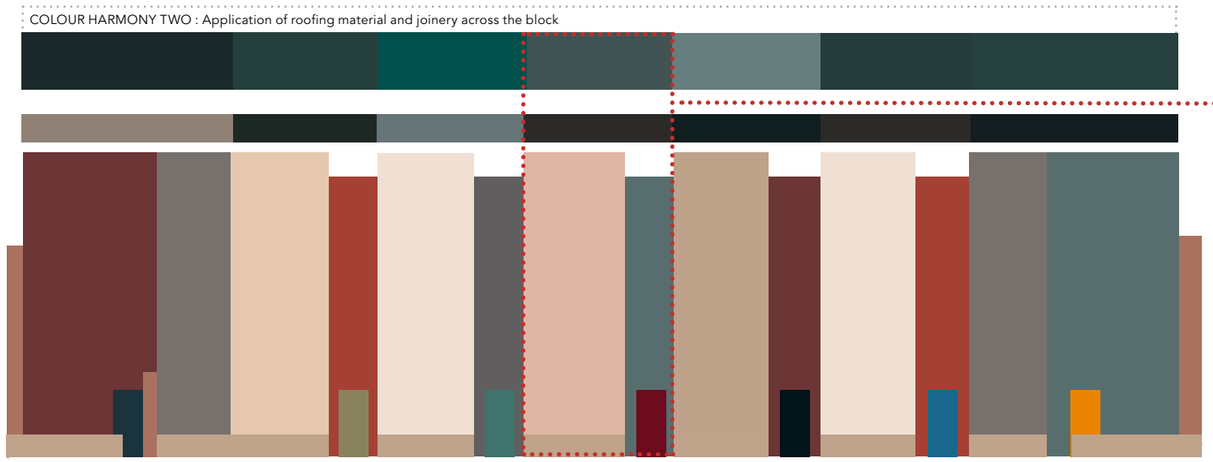
HOBSONVILLE POINT CHROMATIC REFERENCE PLAN SHOWING THE HIGH STREET URBAN SPACE



HOBSONVILLE POINT HIGH STREET SCALES



COLOUR HARMONY THREE : Shows the sequences of colour over the whole block of seven town houses on the High Street- collage of "flat" or solid colour samples

4.4 SEEING COLOUR

It is really important to gather together samples of all the real materials and take them out to site to see them in the light at Hobsonville Point both in the morning and the evening.

1. What is the actual colour of the material?
2. What will it look like from a distance?
3. How will it fit into the urban fabric of Hobsonville Point?
4. How will it fit into the existing natural environment and the landscaping planned for the street and the block?

As an example: What is the relationship between the 'yellows' or 'reds' of a timber stain sitting next to the 'orange–red' of a brick? Does the 'orange red' of the brick sit comfortably next to the 'pink' brick of the development on the opposite side of the street? What is the relationship of the 'orange–red' of a brick with the flowering trees or shrubs in the street, perhaps a Pohutukawa, Damask or Huia? What is the relationship of the 'orange–red' of a brick with the autumn leaves in the street, perhaps the Liquidambar?

4.5 REPRESENTING COLOUR

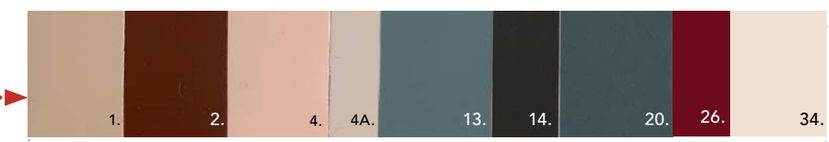
To allow the Design Review Panel to "see" and understand the use of colour and material in the development, make sure there are no discrepancies between the coloured renders, the colour schedules and the architectural drawings.

The Design Review Panel should be presented the actual samples of the colour and materials in conjunction with the colour schedules and architectural drawings.

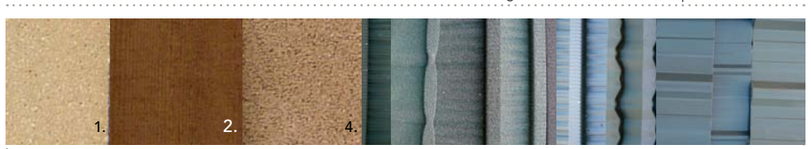
4.6 PRESENTING COLOUR HARMONIES

The following steps for presenting colour harmonies should be used in conjunction with the Case Studies and colour chart documents in the Appendices. This will provide a consistent format that allows the Design Review Panel to "see" and understand the use of colour for individual dwellings as well as its place in a streetscape linked to the Urban Space in which it is located.

1. Choose colours and materials from the appropriate Urban Space Palette. If your superlot is in the High Street Urban Space, for example, use these building blocks and palettes for the superlot. This will give a strong sense of identity to this urban space, differentiating it from the Coastal Edge and Historic Corridor. Refer to the colour chart documents in the appendices for the relevant NCS and RGB colour references. Create a colour harmony of all the materials in the block or streetscape creating a collage of "flat" or "solid" colour samples (see COLOUR HARMONY ONE in the section 4.7)
2. Compose colour harmonies for the streetscape as elevations (see COLOUR HARMONY THREE), creating a collage of "flat" or "solid" colour samples. This will help anyone who is designing or reviewing to "see" and understand the inherent colour. Not all the coloured elevations and perspectives seen to date for the development are representing the actual colours of the materials. Understandably a perspective deals with the perceived colours - ie the colours seen in the distance.
3. Compose the colour harmonies of window joinery and roofing material (see COLOUR HARMONY TWO) in conjuction with the harmonies that you established for the streetscape.
4. Present the colour harmonies for each of the individual dwellings (see COLOUR HARMONY FOUR).
5. Create a MATERIAL BOARD showing the real samples so that the Design Review Panel can see the actual sheen levels and textures together.



COLOUR HARMONY FOUR : Shows colours for one of the individual townhouse - collage of "flat" or solid colour samples



MATERIAL BOARD : real samples of the materials: timber, masonry, roofing profiles

REFERENCES FOR COLOUR HARMONY FOUR

1. front fence : jagas "haddenstone"
2. timber : dryden "teak wood oil"
4. masonry : firth "biscotti"
4a. drikon mortar : "buff"
13. vertical weatherboards : NCS-5002G
14. joinery : "ignite"
20. roof & fascia & bargeboard :"basalt"
24. door and garage door : NCS-5040-R
34. soffits : NCS-1005-Y50R
35. spouting & downpipes painted to match substrate

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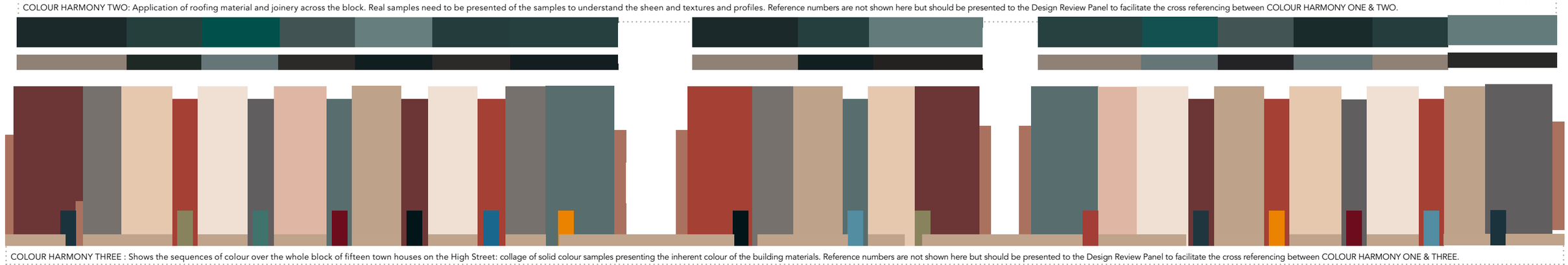
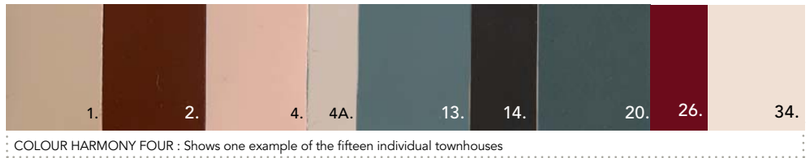
COLOUR HARMONY ONE: Shows all the colours together for the 15 townhouses using the High Street Urban Space Palette & the building blocks

COLOUR HARMONY TWO: Application of roofing material and joinery across the block. Real samples need to be presented of the samples to understand the sheen and textures and profiles. Reference numbers are not shown here but should be presented to the Design Review Panel to facilitate the cross referencing between COLOUR HARMONY ONE & TWO.



COLOUR HARMONY THREE : Shows the sequences of colour over the whole block of fifteen town houses on the High Street: collage of solid colour samples presenting the inherent colour of the building materials. Reference numbers are not shown here but should be presented to the Design Review Panel to facilitate the cross referencing between COLOUR HARMONY ONE & THREE.



COLOUR HARMONY FOUR : Shows one example of the fifteen individual townhouses

MATERIAL BOARD: real samples of the materials: joinery, masonry, timber, roofscape finshes and profiles

4.7 EXAMPLE FOR PRESENTING COLOUR HARMONIES

The presentation of colour harmonies presented here is a useful way to help the Design Review Panel “see” colour. The case study presented here refers to a block of fifteen townhouses with masonry as the primary form and painted timber as the secondary form. The colour design uses building blocks from the Firth coloured concrete range, timber stained with drydan wood oil, joinery colours using Dulux metallic & matt powders and roofing materials from NZ Steel, PPC and Metrotile. All materials have been colour matched in the same light so that they can be presented with “flat” or “solid” colour samples seen in COLOUR HARMONY ONE to FOUR. A material board presenting the real material textures and colours is also absolutely nescessary for the Design Review Panel to see the colour texture. The material board is represented above as a photograph taken in the light of Hobsonville at the end of the day showing the warmer nature of the noble materials and the effect of the strong New Zealand light on the matt and shiny surfaces of various roofing profiles as well as the other materials in the palette. The Primary Scale and Primary Chord were used to source the colours for the painted weatherboard panels. The Occasional Scale and the Occasional Chord were used to source the colours for the doors. The Building Blocks were used in conjuction with Scales and Chords to create shifting rhythms of colour for the streetscape of fifteen townhouses; a play between warm and cool, light and dark. If retail spaces were integrated into the ground floor areas, it would be worthwhile framing the ground floor openings in minimalistic planes and shapes to animate the pedestrian experience of discovering the activites of the commercial spaces. This scenario is not treated here as the framing for the windows has been presented as a ribbon separate from the primary building forms. Each colour design will warrant a slightly different presentation. The key is to create the elements necessary for the Design Review Panel to understand how the colours and textures are used in relationship to the architecture.

1. COLOUR HARMONY ONE : Shows all the colours together for a whole block of a streetscape. Including all the details for all the buidling materials: timber, masonry and brick with the corresponding mortar, weatherboards, joinery, door and garage colours, spouting, fascias, bargeboards, and soffits.

2. COLOUR HARMONY TWO : Shows the application of joinery material colours and roof material colours.

3. COLOUR HARMONY THREE : Presents a vision of the sequences of colour over the whole block or streetscape, showing the impression of the major colour blocks related to the forms of the architecture. This colour harmony represents the typology of the building using the inherent colours.

4. COLOUR HARMONY FOUR : Presents the harmony for an individual house or townhouse. If there are 15 townhouses, there will be 15 harmonies.

5. MATERIAL BOARDS : Presents the profiles, sheens and textures of all the material colours.

4.8 RULES OF THUMB FOR COMPOSING STREETSCAPE HARMONIES

The following rules of thumb should be applied to the composition of chords over a streetscape of, for example, 15 townhouses:

1. Use a palette of five roof colours with different profiles and use matt surfaces to break up the gloss surfaces.

2. If fascias and spouting create an interesting graphic detail, use another tone from the roof palette to create depth.

3. Roof soffits should be detailed with full bodied and coloured whites which relate to the other building materials as white often creates an uncomforable graphic break and greys with dust over time. Using colour on the soffits will influence the colour of the light as it enters the building and create an interesting transition, particularly for a ground floor entry. A practical way to cut the glare of the strong light in New Zealand.

4. Use a palette of five masonry and brick material colours.

5. Use the primary and secondary chords to find colour harmonies to make masonry/brick materials “sing”.

6. Use a palette of five colours to paint the weatherboards.

7. Entranceway soffits and doors are transitional moments which merit the use of highly chromatic or “crisp” harmonies. Look at the occasional palettes to create harmonies along the streetscape. The eye is drawn to highly chromatic colour and is important at the pedestrian scale of colour. It is these polychromatic details which punctuate the character of the urban space and they are important moments.

8. Compose harmonies that take into consideration the immediate and surrounding built and natural environment. Identify the colour identity of the neighbouring developments as well as trees and shrubs that will be flowering or changing colour in autumn.

9. Compose harmonies that caputure the mood of the urban space palette and respond to the natural environment.

REFERENCES FOR THE COLOUR HARMONIES

1. jagas “haddenstone” front fence	4a. drikon mortar “buff”	7. firth “latte”	10. vertical weatherboards NCS-4040-Y80R	15. joinery “stone”	20. roof & fascia & bargeboard“basalt”	25. door and garage door NCS-4020-G90Y	30. door and garage door NCS-2060-Y30R
2. dryden “teak wood oil”	5. firth “expresso”	7a. drikon mortar “buff”	11. vertical weatherboards NCS-5010-Y70R	16. joinery “porpoise”	21. roof & fascia & bargeboard“ironsand”	26. door and garage door NCS-5040-R	31. door and garage door NCS-3020-B
3. cleveland brick end walls	5a. drikon mortar “charcoal”	8. firth “serentity”	12. vertical weatherboards NCS-6005-Y80R	17. joinery “bronze”	22. roof & fascia & bargeboard“smokey”	27. door and garage door NCS-5010-G10Y	32. door and garage door NCS-4040-Y80R
3a. drikon mortar light brown	6. firth “tranquility”	8a. drikon mortar “cream”	13. vertical weatherboards NCS-5002G	18. joinery “ironsand”	23. roof & fascia & bargeboard“fernfrond”	28. door and garage door NCS-8000-N	34. soffits NCS-1005-Y50R
4. firth “biscotti”	6a. drikon mortar “cream”	9. vertical weatherboards NCS-6020-Y90R	14. joinery “ignite”	19. roof & fascia & bargeboard “thunder”	24. door and garage door NCS-7502-B	29. door and garage door NCS-4030-R90B	35. spouting & downpipes to match substrate

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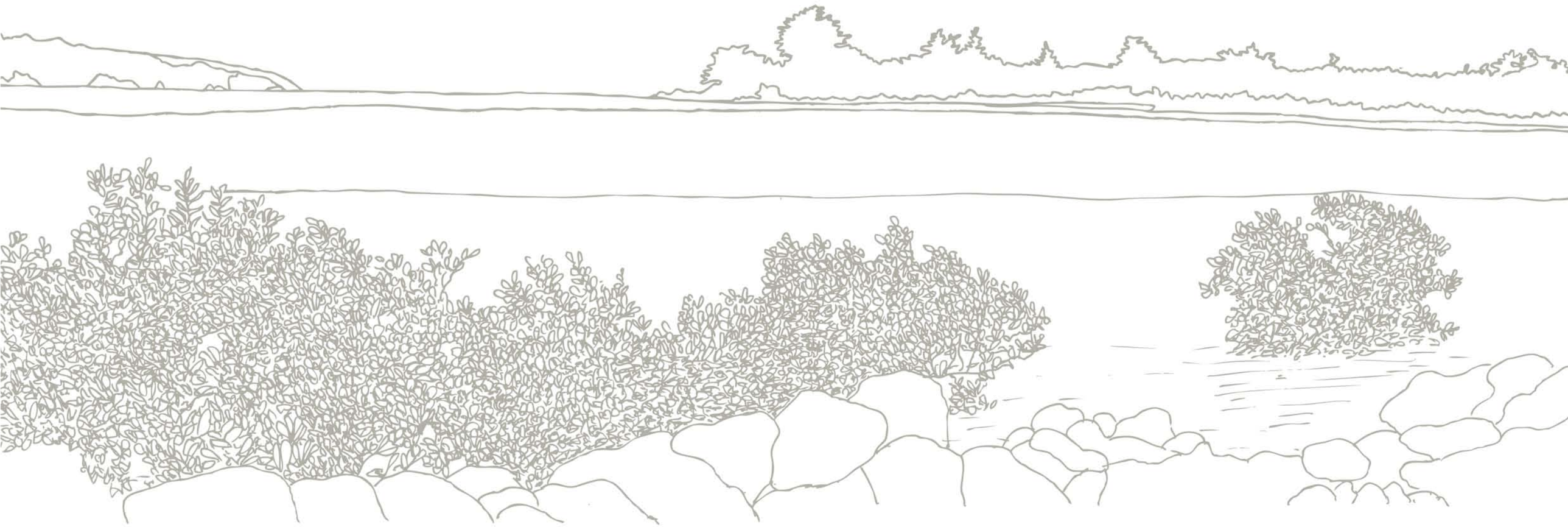
HOBSONVILLEPOINT
Moments away, a world apart.

CHROMATIC REFERENCE PLAN
a collaboration between Melanie Yonge (isis colour) and France Lavergne-Cler (Atelier France and Michel Cler), colour consultants for architecture and urban environments, based in Paris, for the Hobsonville Land Company.



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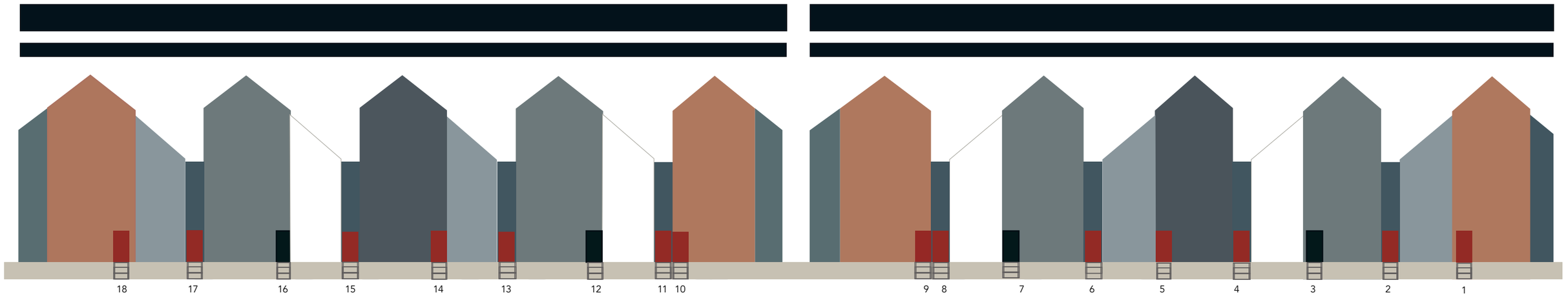
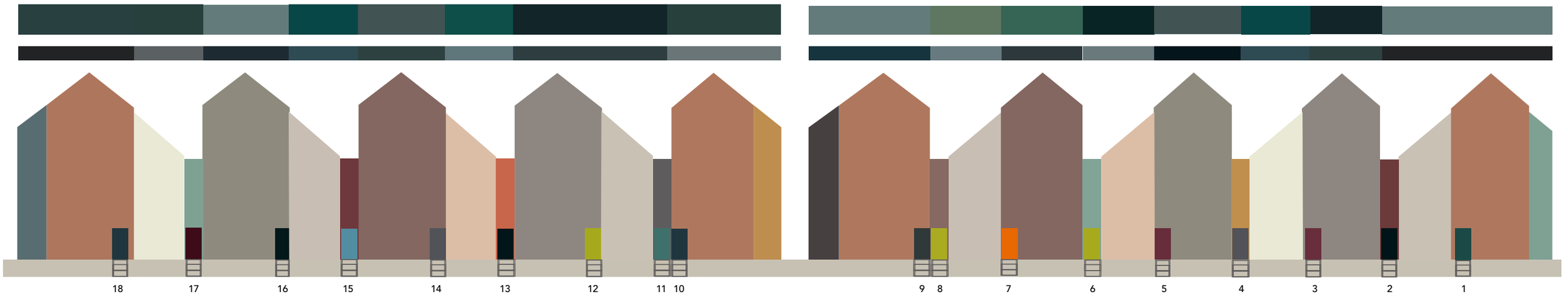


EXISTING HARMONIES USING NZ STEEL EBONY FOR THE ROOFSCAPE AND THE JOINERY



PROPOSED STREETSCAPE HARMONIES USING VARIED ROOFSCAPE SHEEN LEVELS AND PROFILES, AS WELL AS, VARIED MATT, GLOSS AND METALLIC JOINERY FINISHES

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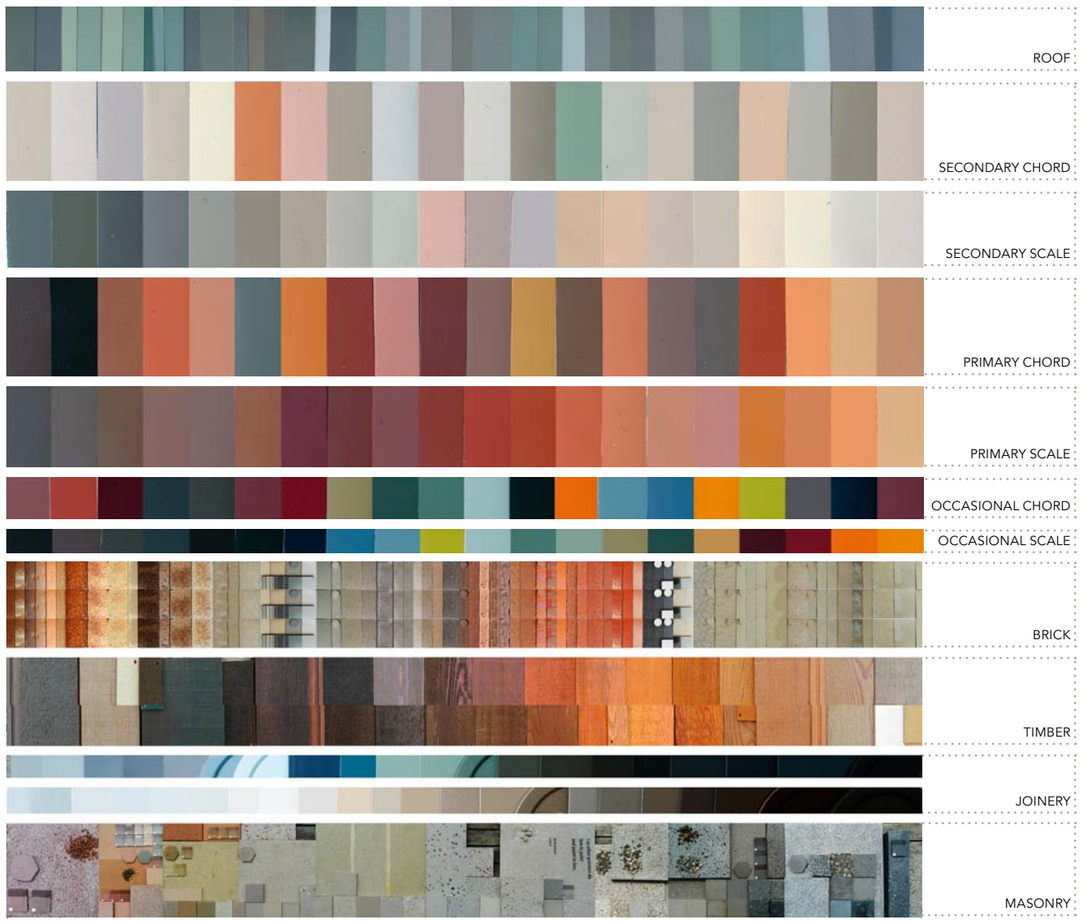
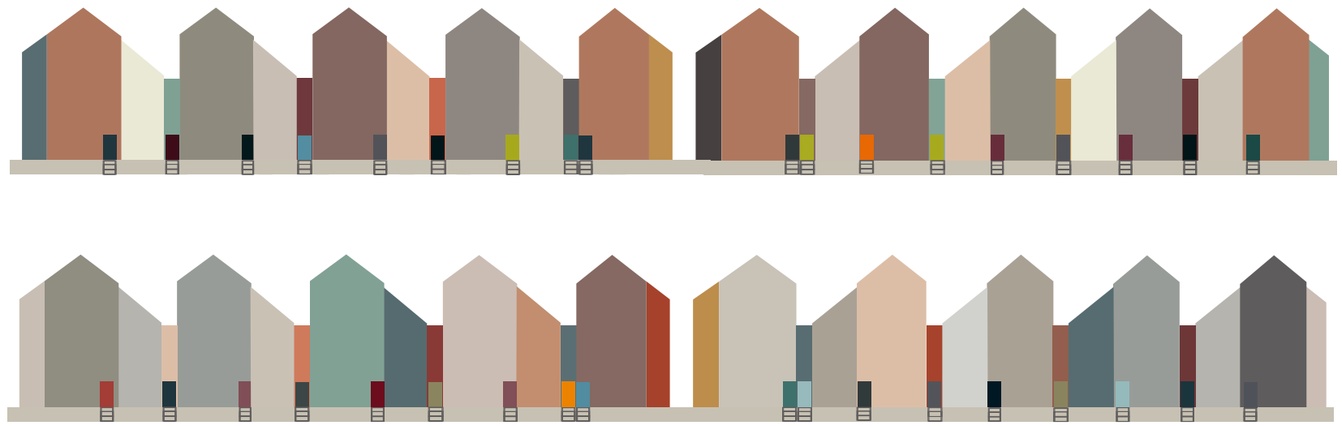


HOBSONVILLE POINT HIGH STREET PALETTE



STREETSCAPE HARMONIES USING THE HIGH STREET PALETTE

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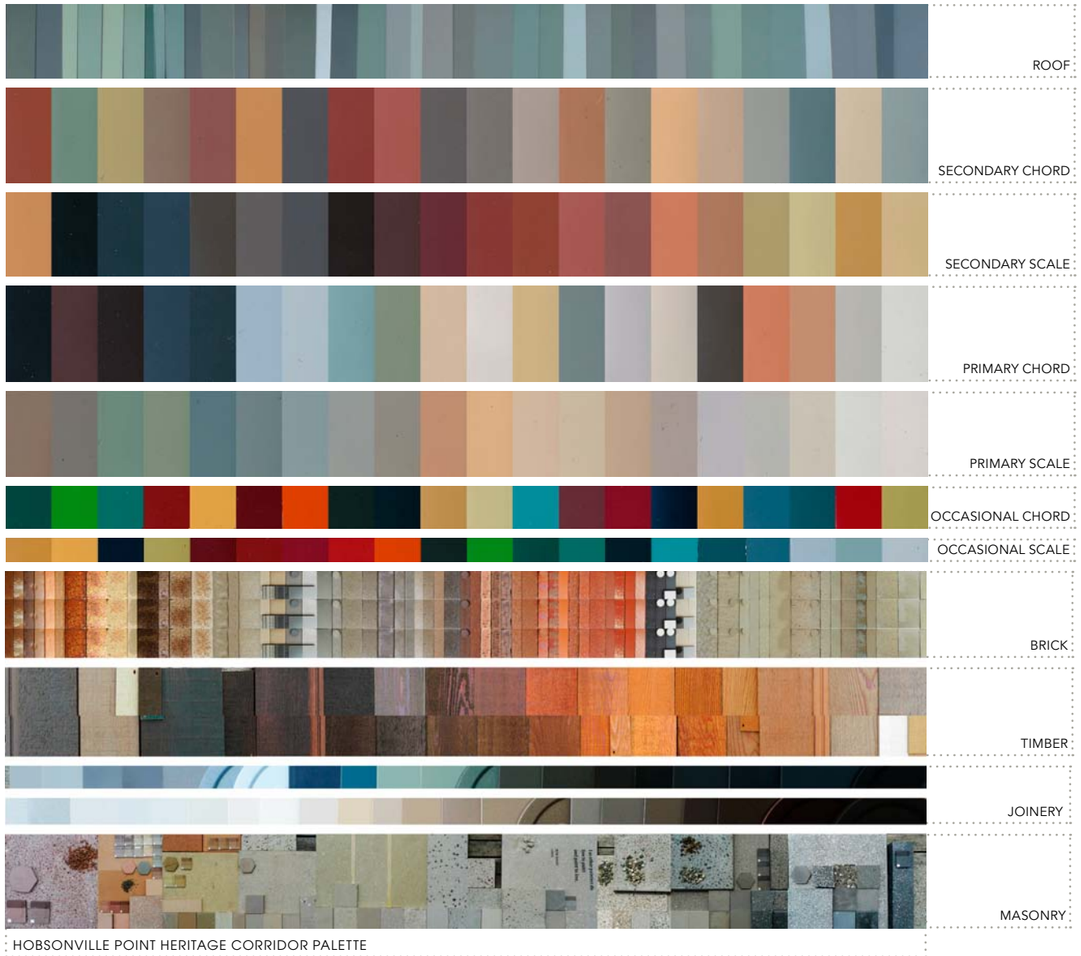

HOBSONVILLE POINT HERITAGE CORRIDOR PALETTE

STREETSCAPE HARMONIES USING THE HERITAGE CORRIDOR PALETTE

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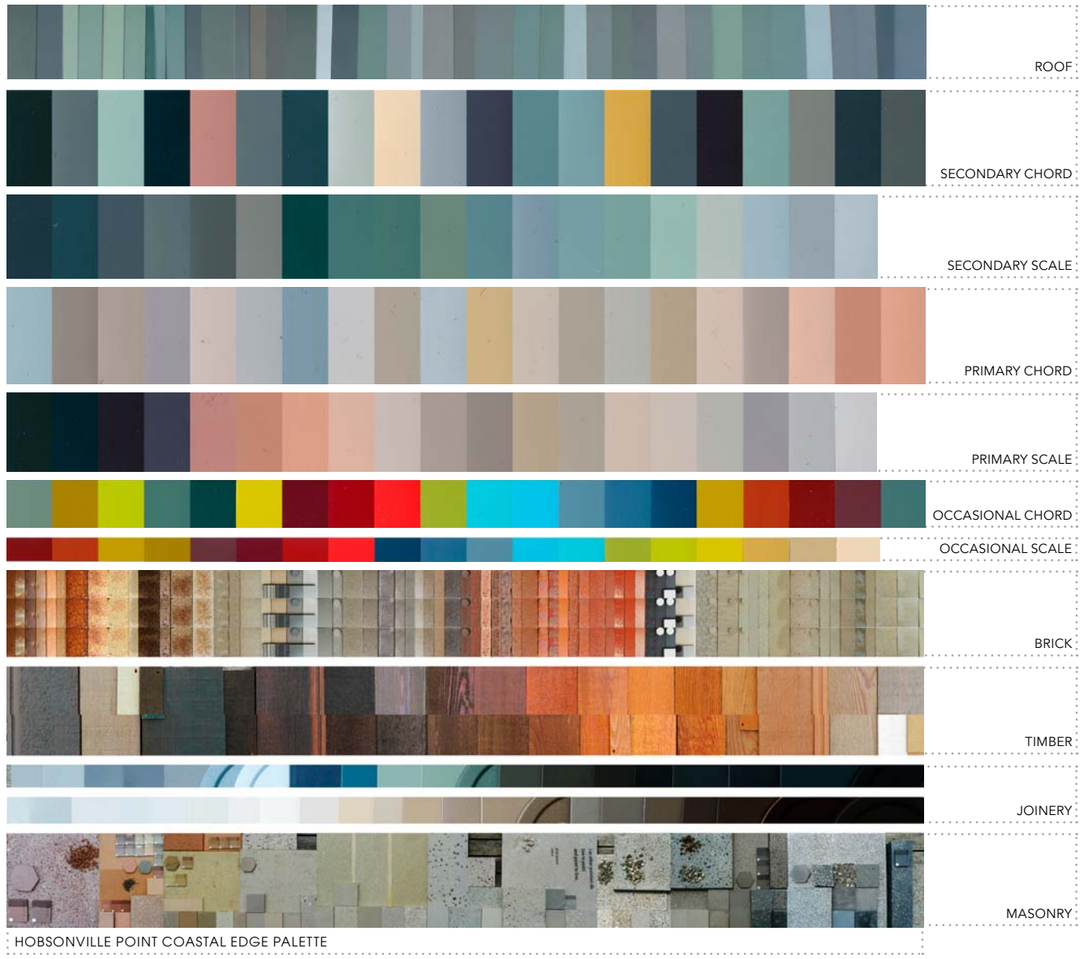
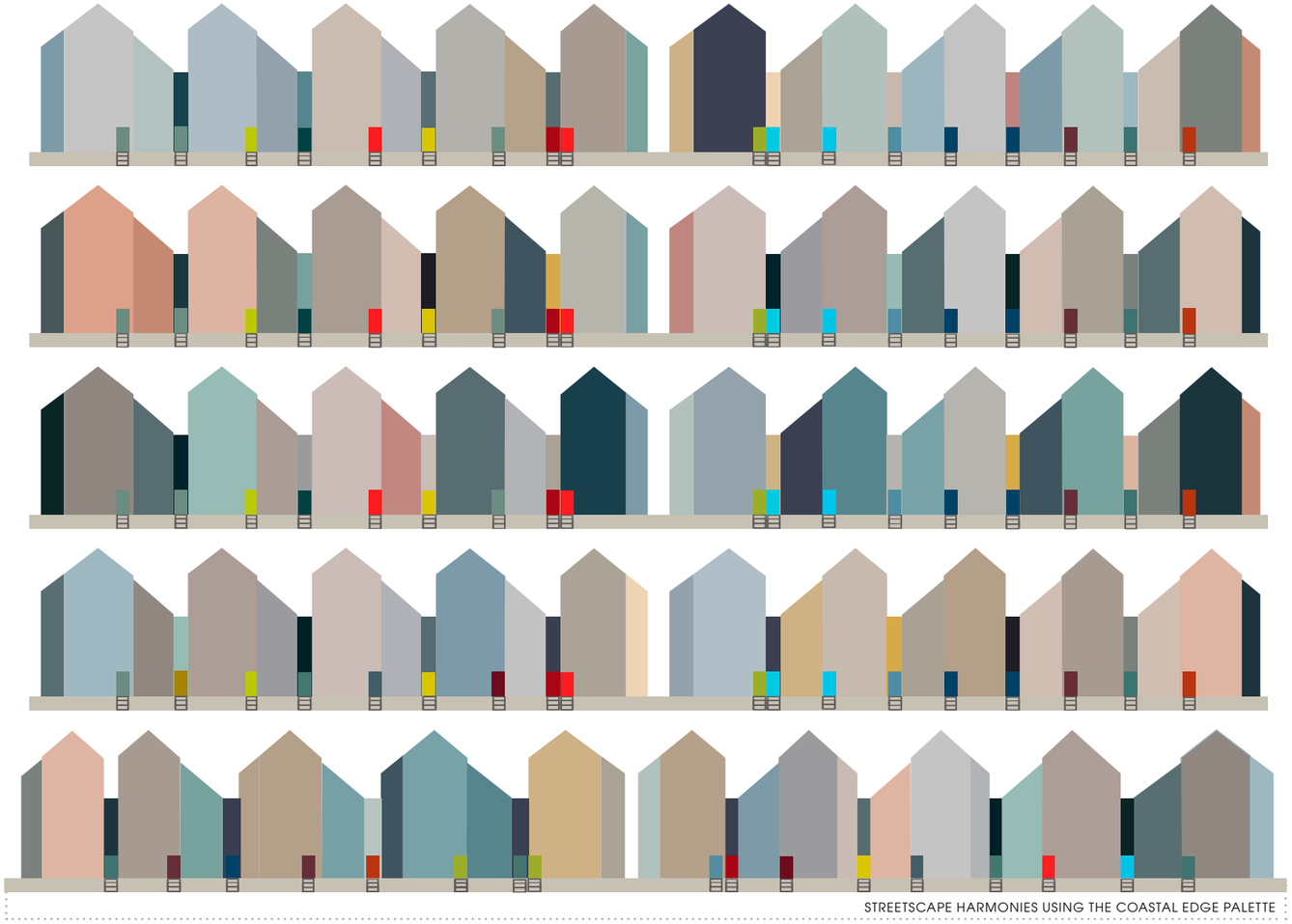


HOBSONVILLE POINT COASTAL EDGE PALETTE



STREETSCAPE HARMONIES USING THE COASTAL EDGE PALETTE

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LANEWAY HARMONIES USING THE COASTAL EDGE PALETTE

STREETSCAPE HARMONIES USING THE COASTAL EDGE PALETTE

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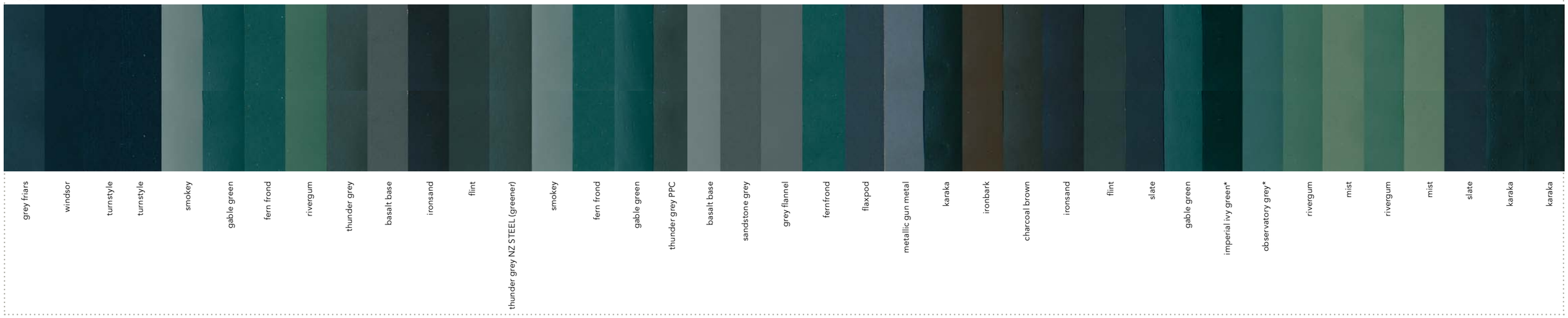
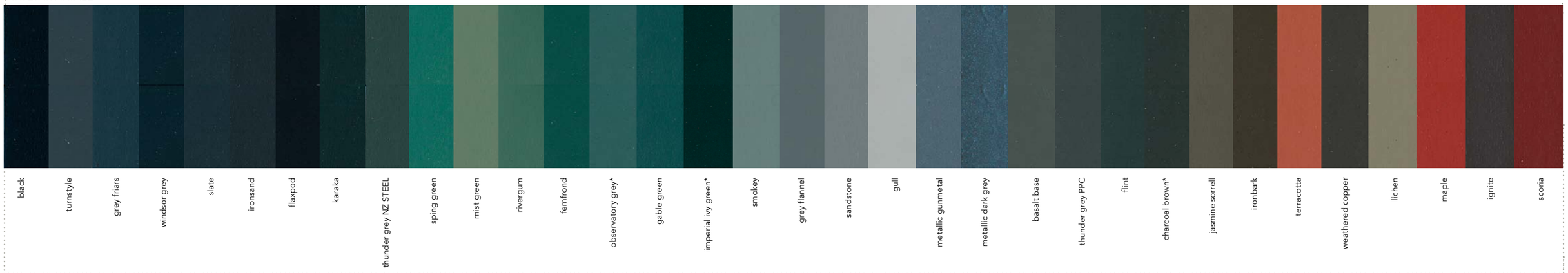
COLOUR CHORD



COLOUR SCALE



Use a physical Colour Material Sample as a reference for the best possible accuracy.
*denotes colours from the 2014 PPC palette, therefore would need a minimum order to be produced.
N.B. Gable Green exists in NZ STEEL MAX.

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black ace
dark grey
matt charcoal
kinetic antique pearl
kinetic coal dust
matt ironsand
netic metallic gunmetal
matt thunder grey
green tea
kinetic oceans
transformer grey
parnell grey
wizard
metropolis blue
subtle blue
blue suede shoes
kinetic denim matt
matt grey friars
flint
metropolis propoise
matt sandstone grey
pixie dust

metropolis electric ow matt kinetic
burnish copper
syrah bronze kinetic
window bronze kinetic
matt ignite
sorrell
mineral brown
platypus kinetic
copper metallic kinetic
matt champagne kinetic
scintillation
matt bronco
matt desert sand
titania
canvas white
okeefe grey
matt bone white
revelle
ghost grey
metropolis silver pearl kinetic
silver star kinetic
st elmo's fire

Use a physical Colour Material Sample as a reference for the best possible accuracy.

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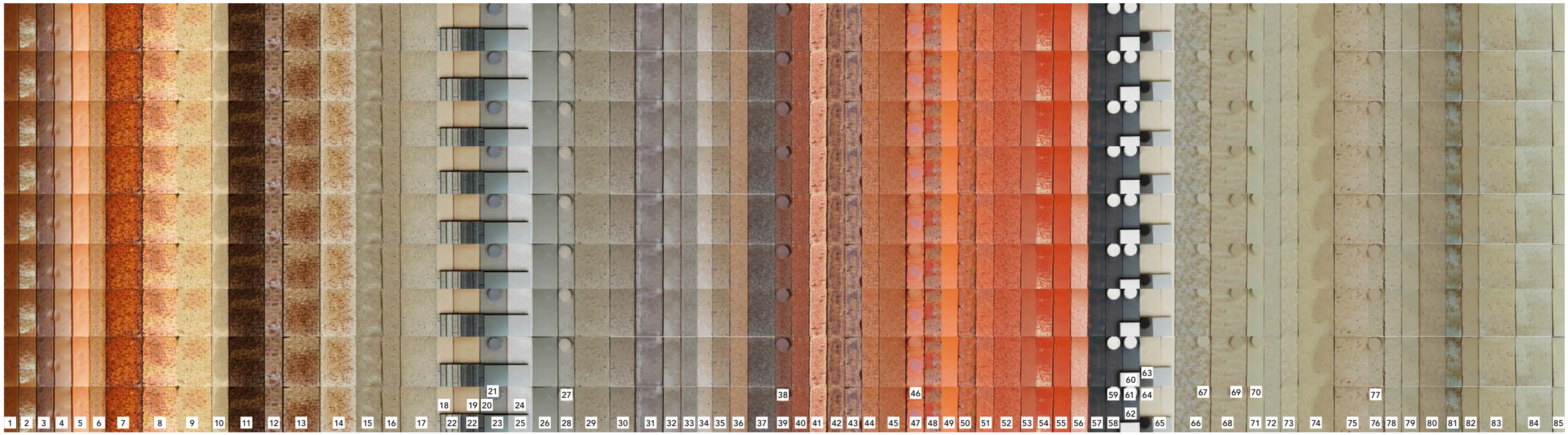
INHERENT COLOURS OF THE BRICKS MADE AT HOBSONVILLE POINT

PERCEIVED COLOURS OF THE BRICKS MADE AT HOBSONVILLE POINT



REFERENCES FOR BRICKS AND MORTAR

1. monier “vintage grey”
2. monier “vintage grey”
3. monier “heatherstone”
4. monier “heatherstone”
5. monier “heatherstone”
6. monier “settlers grey”
7. midlands huntley “aztec copper”
8. midlands huntley “aztec gold”
9. midlands huntley “aztec lyte”
10. monier “macadamia”
11. midlands huntley “aztec bronze”
12. midlands “elan leighton”
13. midlands huntley “aztec rustic stone”
14. midlands huntley “aztec silver”
15. monier “oyster”
16. monier “nickel”
17. monier “cavilli grey”
18. monier “steel”
19. monier “malco”
20. monier “bentley”
21. dricon mortar “charcoal”
22. monier “sandstone and ebony”
23. monier “frappe”
24. monier “silver”
25. monier “mocha”
26. monier “aston”
27. dricon mortar “buff”
28. monier “nougat”
29. midlands “manor silver birch”
30. midlands “estate fossil”
31. monier “pepper”
32. monier “grange”
33. monier “grecian gold”
34. midlands “silver pearl”
35. midlands “elan grey nuance”
36. monier “edl limestone”
37. midlands “estate blackwell” & “pearl black”
38. dricon mortar “dark brown”
39. monier “freedom”
40. monier “unwind”
41. midlands “classic banksia”
42. monier “coachouse”
43. monier “coachouse”
44. midlands “cleveland”
45. monier “muscat tan”
46. dricon mortar “light brown”
47. monier “saint andrews”
48. monier “vintage red”
49. monier “smooth red”
50. monier “autumn blend”
51. midlands “classic terracotta”
52. midlands “cleveland”
53. monier “smooth red blend”
54. monier “vintage red”
55. midlands “restoration”
56. midlands “restoration”
57. midlands “restoration”
58. monier “vintage grey”
59. dricon mortar“pumice”
60. monier “cream”
61. dricon mortar “natural”
62. monier “phantom”
63. dricon mortar “black”
64. monier “pearl”
65. monier “grey”
66. monier “fed limestone”
67. dricon mortar “cream”
68. monier “geo limestone”
69. dricon mortar “matakana cream”
70. dricon mortar “atique cream”
71. monier “cloud”
72. monier “omana”
73. monier “bianco”
74. midlands “augusta florentine limestone”
75. midlands “manor florentine limestone”
76. midlands “aspire”
77. dricon mortar “serenity”
78. midlands “aspire milano”
79. midlands “pearl ivory”
80. midlands “estate palm springs”
81. monier “limestone”
82. midlands “classic riveria cream”
83. monier “albany cream”
84. monier “matakana”
85. monier “harvest cream”

Use a physical Colour Material Sample as a reference for the best possible accuracy.

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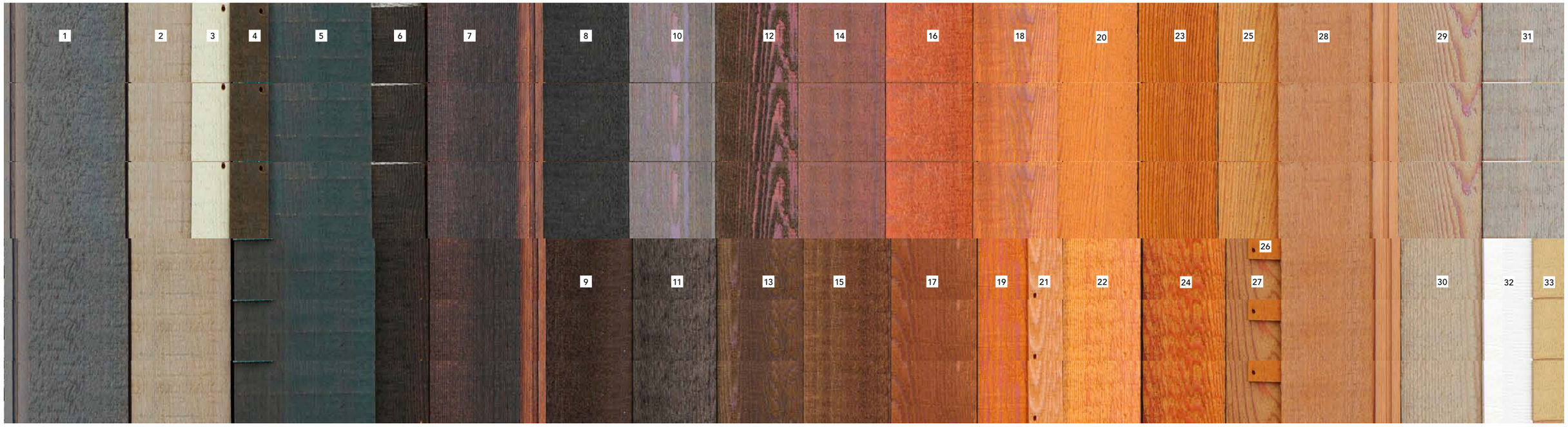

REFERENCES FOR TIMBER STAINS

1. dryden “stone”
2. dryden “slate”
3. wattyl “weathered cedar”
4. wattyl “mangrove”
5. dryden “storm”
6. dryden “dark”
7. dryden “black teak”
8. dryden “dark”
9. dryden “midnight”
10. dryden “stone”
11. dryden “dark”
12. dryden “midnight”
13. dryden “dark”
14. dryden “midnight”
15. dryden “teak”
16. dryden “redwood”
17. dryden “walnut”
18. dryden “cedar”
19. dryden “copper”
20. dryden “autumn”
21. wattyl “blonde”
22. dryden “birch”
23. dryden “elm”
24. dryden “clear base”
25. dryden “beech”
26. wattyl “kwila”
27. dryden “driftwood”
28. dryden “rusticated”
29. dryden “silver grey”
30. dryden “platinum”
31. dryden “slate”
32. wattyl “blonde”
33. wattyl “blonde k”

Use a physical Colour Material Sample as a reference for the best possible accuracy.

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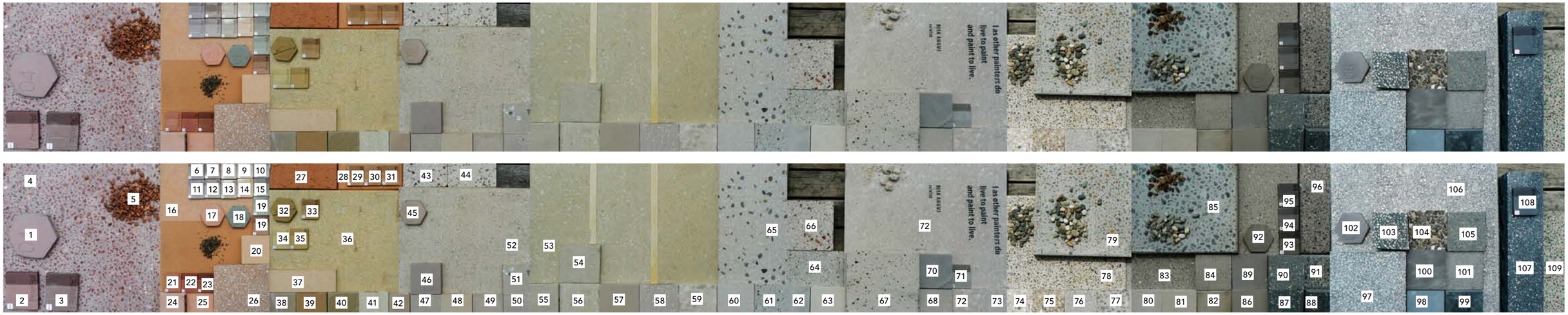

REFERENCES FOR MASONRY

1. firth elements “04-monsoon”
2. peter fell 438
3. peter fell 468
4. firth “HP dark brown with macullumns“
5. macullumns chip
6. peter fell 431
7. peter fell 825
8. peter fell 162
9. peter fell 182
10. peter fell 155
11. peter fell 845
12. peter fell 469
13. peter fell 182
14. peter fell 835
15. peter fell 855
16. horizon ETVV
17. firth elements “03-heatwave”
18. firth elements “01-sea breeze”
19. peter fell 184 & peter fell 410
20. horizon “inglstone“
21. peter fell 390
22. peter fell 322
23. peter fell 861
24. jagas “sandblasted caramel”
25. jagas “sunset haze”
26. horizon “massey”
27. horizon “clay paver”
28. horizon “clay paver”
29. peter fell 305
30. peter fell 334
31. peter fell 330
32. firth elements “05 indian summer”
33. peter fell 323
34. peter fell 226
35. peter fell 202
36. horizon “yellow sandstone“
37. midland “ivory pearl”
38. jagas “wenderholm”
39. jagas “victoria street”
40. jagas “castle street”
41. jagas “campagne”
42. jagas “cream sand”
43. horizon “MB 1250-BVN yellow”
44. horizon “hood st“
45. firth elements “02 sand storm”
46. jagas “haddenstone”
47. jagas “desert dusk”
48. jagas “queens wharf”
49. jagas “sandstone no.7”
50. jagas “milled copo”
51. jagas “milled copo”
52. horizon “sandstone”
53. horizon “sarbbia”
54. horizon “natural”
55. jagas “sandblasted vanilla”
56. horizon “sarbbia”
57. jagas “cathedral cove”
58. jagas “silver pearl”
59. jagas “milled limestone”
60. horizon “white”
61. horizon “hamilton white”
62. jagas “natural stone”
63. jagas “moonstone”
64. horizon “granita”
65. horizon “river run”
66. horizon “BVN white”
67. horizon “river run standard blast”
68. jagas “natural grey”
69. jagas “polished grey”
70. jagas “natural grey”
71. peter fell 609
72. jagas “mocha”
73. jagas “mocha”
74. jagas “honed maturi”
75. jagas “honed martongi”
76. jagas “honed pewter”
77. jagas “river stone”
78. jagas “mortar stone”
79. firth “HP-1 river stone”
80. jagas “mortar stone”
81. jagas “mondo sandblasted”
82. jagas “ns anti-s sealed”
83. horizon “ler derderg”
84. jagas “nnatural grey”
85. firth “HP-2 river stone”
86. jagas “pelorus sound”
87. firth “polished masonry stone”
88. firth “masonry stone”
89. jagas “chateau”
90. firth “masonry stone”
91. firth “natural honed masonry stone”
92. firth elements “07 cloud burst”
93. peter fell 520
94. peter fell 678
95. peter fell 621
96. firth “masonry stone”
97. horizon “dea site taupo”
98. jagas “clutha”
99. jagas “g/r sealed”
100. jagas “chateau”
101. horizon “charcoal”
102. firth elements “08 thunder cloud”
103. jagas “misty honed”
104. jagas “river stone”
105. jagas “coal stone honed”
106. firth “masonry stone”
107. firth “masonry stone”
108. peter fell 698
109. horizon “glass”

Use a physical Colour Material Sample as a reference for the best possible accuracy.

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SECONDARY SCALE

R: 120 G: 122 B: 119	R: 115 G: 111 B: 99	R: 103 G: 101 B: 101	R: 135 G: 134 B: 133	R: 167 G: 163 B: 155	R: 160 G: 148 B: 131	R: 182 G: 169 B: 152	R: 189 G: 184 B: 174	R: 197 G: 200 B: 188	R: 210 G: 181 B: 165	R: 183 G: 168 B: 161	R: 190 G: 183 B: 184	R: 206 G: 187 B: 158	R: 213 G: 192 B: 165	R: 206 G: 194 B: 178	R: 204 G: 194 B: 178	R: 231 G: 219 B: 197	R: 230 G: 223 B: 201	R: 212 G: 210 B: 199	R: 212 G: 206 B: 198
NCS 5502-G	NCS 6005-G80Y	NCS 6500-N	NCS 5000-N	NCS 3502-Y	NCS 4005-Y20R	NCS 3005-Y20R	NCS 2502-Y	NCS 2005-G40Y	NCS 2010-Y60R	NCS 3005-Y80R	NCS 2502-R	NCS 2010-Y20R	NCS 2010-Y30R	NCS 2005-Y30R	NCS 2005-Y20R	NCS 1005-Y20R	NCS 1005-Y	NCS 1502-Y	NCS 1502-Y50R

PRIMARY SCALE

R: 106 G: 97 B: 97	R: 119 G: 106 B: 102	R: 121 G: 96 B: 81	R: 141 G: 112 B: 102	R: 138 G: 113 B: 108	R: 147 G: 103 B: 83	R: 113 G: 70 B: 78	R: 117 G: 76 B: 73	R: 136 G: 92 B: 94	R: 136 G: 78 B: 67	R: 159 G: 80 B: 70	R: 161 G: 88 B: 68	R: 188 G: 110 B: 86	R: 194 G: 131 B: 103	R: 188 G: 145 B: 123	R: 187 G: 141 B: 131	R: 193 G: 125 B: 76	R: 197 G: 135 B: 98	R: 218 G: 157 B: 113	R: 217 G: 180 B: 139
NCS 6502-R	NCS 6005-Y80R	NCS 6010-Y50R	NCS 5010-Y70R	NCS 5010-Y90R	NCS 5020-Y60R	NCS 6020-R10B	NCS 6020-Y90R	NCS 5020-R	NCS 5030-Y80R	NCS 4040-Y80R	NCS 4040-Y70R	NCS 3040-Y70R	NCS 3030-Y60R	NCS 3020-Y60R	NCS 3020-Y80R	NCS 3040-Y40R	NCS 3030-Y50R	NCS 2030-Y40R	NCS 2020-Y30R

OCCASIONAL SCALE

R: 65 G: 63 B: 62	R: 96 G: 81 B: 78	R: 83 G: 80 B: 73	R: 74 G: 76 B: 78	R: 48 G: 46 B: 44	R: 39 G: 46 B: 43	R: 32 G: 46 B: 59	R: 85 G: 121 B: 153	R: 126 G: 154 B: 170	R: 184 G: 176 B: 70	R: 172 G: 192 B: 188	R: 112 G: 128 B: 114	R: 155 G: 170 B: 154	R: 157 G: 143 B: 103	R: 81 G: 89 B: 81	R: 187 G: 147 B: 93	R: 78 G: 38 B: 46	R: 118 G: 41 B: 50	R: 210 G: 111 B: 54	R: 215 G: 135 B: 52
NCS 8000-N	NCS 7005-Y80R	NCS 7502-Y	NCS 7502-B	NCS 8500-N	NCS 8502-G	NCS 8010-R90B	NCS 4030-R90B	NCS 3020-B	NCS 2050-G80Y	NCS 2010-B70G	NCS 5010-G10Y	NCS 3010-G20Y	NCS 4020-G90Y	NCS 7005-G20Y	NCS 3030-Y20R	NCS 7020-R10B	NCS 5040-R	NCS 2060-Y50R	NCS 2060-Y30R

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SECONDARY SCALE

R: 194 G: 144 B: 97	R: 48 G: 46 B: 44	R: 74 G: 76 B: 78	R: 81 G: 85 B: 92	R: 100 G: 87 B: 79	R: 119 G: 106 B: 102	R: 106 G: 97 B: 97	R: 69 G: 53 B: 49	R: 98 G: 71 B: 66	R: 111 G: 68 B: 69	R: 136 G: 78 B: 67	R: 142 G: 83 B: 65	R: 164 G: 102 B: 92	R: 142 G: 98 B: 87	R: 194 G: 131 B: 103	R: 171 G: 126 B: 102	R: 181 G: 164 B: 117	R: 204 G: 193 B: 143	R: 187 G: 147 B: 93	R: 207 G: 184 B: 138
NCS 3030-Y30R	NCS 8500-N	NCS 7502-B	NCS 7005-R80B	NCS 7005- Y50R	NCS 6005-Y80R	NCS 6502-R	NCS 8005-Y80R	NCS 7010-Y90R	NCS 6020-R	NCS 5030-Y80R	NCS 5030-Y70R	NCS 4030-Y80R	NCS 5020-Y80R	NCS 3030-Y60R	NCS 4020-Y50R	NCS 3020-Y	NCS 2020-G90Y	NCS 3030-Y20R	NCS 2020-Y10R

PRIMARY SCALE

R: 143 G: 119 B: 103	R: 141 G: 126 B: 116	R: 138 G: 148 B: 129	R: 152 G: 151 B: 127	R: 121 G: 131 B: 133	R: 139 G: 143 B: 141	R: 158 G: 161 B: 159	R: 167 G: 163 B: 155	R: 160 G: 148 B: 131	R: 187 G: 146 B: 115	R: 217 G: 180 B: 139	R: 206 G: 187 B: 158	R: 202 G: 188 B: 159	R: 187 G: 164 B: 139	R: 181 G: 165 B: 153	R: 190 G: 183 B: 184	R: 189 G: 184 B: 174	R: 204 G: 194 B: 178	R: 212 G: 210 B: 199	R: 212 G: 206 B: 198
NCS 5010-Y50R	NCS 5005-Y50R	NCS 4010-G30Y	NCS 4010-G70Y	NCS 5005-B20G	NCS 4502-G	NCS 3502-G	NCS 3502-Y	NCS 4005-Y20R	NCS 3020-Y40R	NCS 2020-Y30R	NCS 2010-Y20R	NCS 2010-Y10R	NCS 3010-Y30R	NCS 3005-Y50R	NCS 2502-R	NCS 2502-Y	NCS 2005-Y20R	NCS 1502-Y	NCS 1502-Y50R

OCCASIONAL SCALE

R: 190 G: 139 B: 73	R: 221 G: 165 B: 90	R: 32 G: 46 B: 59	R: 179 G: 162 B: 96	R: 106 G: 34 B: 33	R: 132 G: 45 B: 34	R: 138 G: 42 B: 50	R: 163 G: 36 B: 37	R: 203 G: 81 B: 27	R: 58 G: 60 B: 51	R: 45 G: 151 B: 58	R: 71 G: 86 B: 73	R: 0 G: 122 B: 104	R: 30 G: 52 B: 55	R: 95 G: 155 B: 162	R: 54 G: 94 B: 99	R: 79 G: 108 B: 126	R: 172 G: 187 B: 195	R: 147 G: 167 B: 167	R: 186 G: 194 B: 197
NCS 3040-Y20R	NCS 2040-Y20R	NCS 8010-R90B	NCS 3030-G90Y	NCS 5540-Y90R	NCS 4550-Y80R	NCS 4050-R	NCS 2570-Y90R	NCS 2075-Y60R	NCS 8005-G50Y	NCS 2070-G20Y	NCS 7010-G10Y	NCS 4040-B80G	NCS 8010-B30G	NCS 3030-B30G	NCS 6020-B30G	NCS 5020-B	NCS 2010-B	NCS 3010-B50G	NCS 2005-B

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SECONDARY SCALE

R: 74 G: 76 B: 78 NCS 7502-B
R: 77 G: 87 B: 89 NCS 7005-B20G
R: 96 G: 100 B: 102 NCS 6502-B
R: 120 G: 122 B: 119 NCS 5502-G
R: 105 G: 101 B: 94 NCS 6502-Y
R: 146 G: 141 B: 132 NCS 4502-Y
R: 66 G: 84 B: 77 NCS 7010-B90G
R: 107 G: 126 B: 119 NCS 5010-B90G
R: 112 G: 128 B: 114 NCS 5010-G10Y
R: 138 G: 148 B: 129 NCS 4010-G30Y
R: 127 G: 146 B: 148 NCS 4010-B30G
R: 151 G: 165 B: 176 NCS 3010-R90B
R: 147 G: 167 B: 167 NCS 3010-B50G
R: 151 G: 170 B: 159 NCS 3010-G
R: 176 G: 195 B: 181 NCS 2010-G
R: 191 G: 198 B: 189 NCS 2005-G20Y
R: 173 G: 187 B: 191 NCS 2010-B10G
R: 166 G: 172 B: 177 NCS 3005-R80B
R: 187 G: 194 B: 199 NCS 2005-R90B

PRIMARY SCALE

R: 58 G: 60 B: 51 NCS 8005-G50Y
R: 48 G: 57 B: 58 NCS 8005-B20G
R: 64 G: 51 B: 56 NCS 8005-R20B
R: 87 G: 83 B: 90 NCS 7005-R50B
R: 187 G: 141 B: 131 NCS 3020-Y80R
R: 188 G: 145 B: 123 NCS 3020-Y60R
R: 211 G: 166 B: 141 NCS 2020-Y60R
R: 213 G: 184 B: 164 NCS 2010-Y50R
R: 204 G: 190 B: 179 NCS 2005-Y60R
R: 181 G: 165 B: 153 NCS 3005-Y50R
R: 158 G: 145 B: 134 NCS 4005-Y50R
R: 183 G: 166 B: 140 NCS 3010-Y20R
R: 182 G: 169 B: 152 NCS 3005-Y20R
R: 205 G: 190 B: 173 NCS 2005-Y40R
R: 206 G: 194 B: 178 NCS 2005-Y30R
R: 189 G: 184 B: 174 NCS 2502-Y
R: 167 G: 162 B: 160 NCS 3502-R
R: 189 G: 187 B: 185 NCS 2500-N
R: 200 G: 198 B: 196 NCS 2000-N

PRIMARY SCALE

R: 132 G: 45 B: 34 NCS 4550-Y80R
R: 171 G: 71 B: 43 NCS 3060-Y70R
R: 200 G: 163 B: 33 NCS 2060-Y
R: 175 G: 139 B: 31 NCS 3060-Y
R: 111 G: 68 B: 69 NCS 6020-R
R: 118 G: 41 B: 50 NCS 5040-R
R: 163 G: 36 B: 37 NCS 2570-Y90R
R: 233 G: 54 B: 59 NCS 0580-Y90R
R: 58 G: 83 B: 106 NCS 6020-R90B
R: 85 G: 121 B: 153 NCS 4030-R90B
R: 126 G: 154 B: 170 NCS 3020-B
R: 116 G: 204 B: 224 NCS 0540-B10G
R: 112 G: 209 B: 215 NCS 0540-B30G
R: 183 G: 184 B: 77 NCS 2050-G70Y
R: 200 G: 201 B: 60 NCS 1060-G70Y
R: 226 G: 203 B: 62 NCS 1060-G90Y
R: 213 G: 172 B: 92 NCS 2040-Y10R
R: 207 G: 184 B: 138 NCS 2020-Y10R
R: 233 G: 216 B: 183 NCS 1010-Y20R

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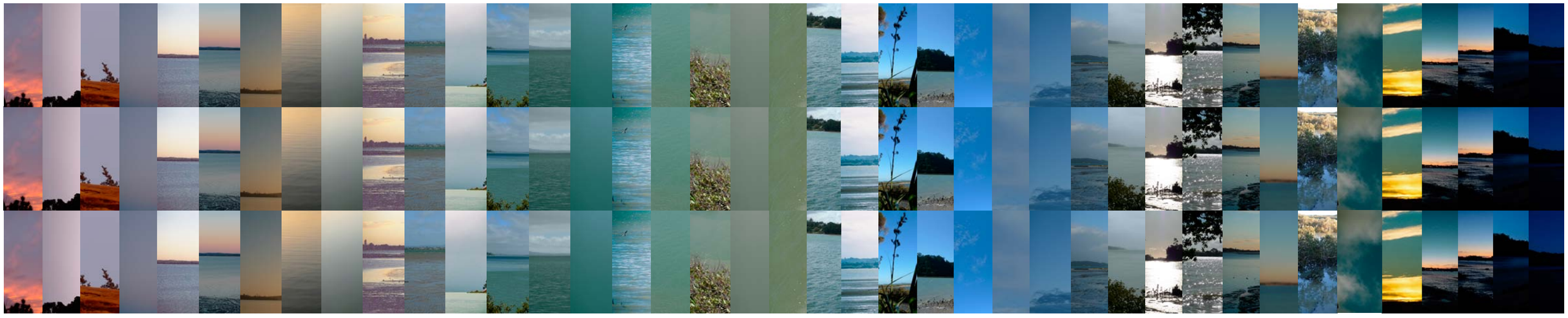
A3 REFERENCES FOR THE SYNTHESIS COLOUR PALETTE AND THE EXISTING URBAN FABRIC



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R: 225	G: 223	B: 221	R: 73	G: 83	B: 68	R: 87	G: 83	B: 90	R: 112	G: 209	B: 215	R: 128	G: 136	B: 84	B: 90	R: 112	G: 209	B: 215	R: 128	G: 136	B: 84	B: 90	R: 112	G: 209	B: 215
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R: 212	G: 206	B: 198	R: 139	G: 145	B: 105	R: 80	G: 73	B: 86	R: 116	G: 204	B: 224	R: 139	G: 145	B: 105	B: 37	R: 116	G: 204	B: 224	R: 139	G: 145	B: 105	B: 37	R: 116	G: 204	B: 224
NCS S 1502-Y50R			NCS S 4020-G50Y			NCS S 7010-R50B			NCS S 0540-B10G			NCS S 4020-G50Y			B: 65	NCS S 0540-B10G			NCS S 4020-G50Y			B: 65	NCS S 0540-B10G		
R: 167	G: 162	B: 160	R: 144	G: 141	B: 85	R: 58	G: 32	B: 37	R: 127	G: 146	B: 148	R: 144	G: 141	B: 85	B: 89	R: 127	G: 146	B: 148	R: 144	G: 141	B: 85	B: 89	R: 127	G: 146	B: 148
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NCS S 7502-B			NCS S 8005-G50Y			NCS S 5030-Y70R			NCS S 1010-G			NCS S 8005-G50Y			B: 54	NCS S 1010-G			NCS S 8005-G50Y			B: 54	NCS S 1010-G		
R: 77	G: 87	B: 89	R: 149	G: 130	B: 54	R: 148	G: 102	B: 89	R: 58	G: 83	B: 106	R: 149	G: 130	B: 54	B: 57	R: 58	G: 83	B: 106	R: 149	G: 130	B: 54	B: 57	R: 58	G: 83	B: 106
NCS S 7005-B20G			NCS S 4040-G90R			NCS S 5020-Y70R			NCS S 6020-R90B			NCS S 4040-G90R			B: 96	NCS S 6020-R90B			NCS S 4040-G90R			B: 96	NCS S 6020-R90B		
R: 120	G: 122	B: 119	R: 103	G: 101	B: 101	R: 213	G: 172	B: 92	R: 176	G: 195	B: 181	R: 103	G: 101	B: 101	B: 71	R: 176	G: 195	B: 181	R: 103	G: 101	B: 101	B: 71	R: 176	G: 195	B: 181
NCS S 5502-G			NCS S 6500-N			NCS S 2040-Y10R			NCS S 2010-G			NCS S 6500-N			B: 33	NCS S 2010-G			NCS S 6500-N			B: 33	NCS S 2010-G		
R: 113	G: 70	B: 78	R: 135	G: 134	B: 133	R: 143	G: 119	B: 103	R: 151	G: 170	B: 159	R: 135	G: 134	B: 133	B: 63	R: 151	G: 170	B: 159	R: 135	G: 134	B: 133	B: 63	R: 151	G: 170	B: 159
NCS S 6020-R10B			NCS S 5000-N			NCS S 5010-Y50R			NCS S 3010-G			NCS S 5000-N			B: 127	NCS S 3010-G			NCS S 5000-N			B: 127	NCS S 3010-G		
R: 215	G: 135	B: 52	R: 203	G: 191	B: 177	R: 210	G: 111	B: 54	R: 85	G: 121	B: 153	R: 203	G: 191	B: 177	B: 154	R: 85	G: 121	B: 153	R: 203	G: 191	B: 177	B: 154	R: 85	G: 121	B: 153
NCS S 2060-Y30R			NCS S 2005-Y50R			NCS S 2060-Y50R			NCS S 4030-R90B			NCS S 2005-Y50R			B: 121	NCS S 4030-R90B			NCS S 2005-Y50R			B: 121	NCS S 4030-R90B		
R: 181	G: 165	B: 153	R: 81	G: 89	B: 81	R: 250	G: 190	B: 57	R: 126	G: 154	B: 170	R: 81	G: 89	B: 81	B: 111	R: 126	G: 154	B: 170	R: 81	G: 89	B: 81	B: 111	R: 126	G: 154	B: 170
NCS S 3005-Y50R			NCS S 7005-G20Y			NCS S 1060-Y10R			NCS S 3020-B			NCS S 7005-G20Y			B: 91	NCS S 3020-B			NCS S 7005-G20Y			B: 91	NCS S 3020-B		
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NCS S 2005-Y60R			NCS S 4020-G80Y			NCS S 3030-G90Y			NCS S 1040-R90B			NCS S 4020-G80Y			B: 77	NCS S 1040-R90B			NCS S 4020-G80Y			B: 77	NCS S 1040-R90B		
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NCS S 3005-Y80R			NCS S 5020-G70Y			NCS S 2050-Y			NCS S 2010-B70G			NCS S 5020-G70Y			B: 63	NCS S 2010-B70G			NCS S 5020-G70Y			B: 63	NCS S 2010-B70G		
R: 147	G: 103	B: 83	R: 200	G: 201	B: 60	R: 134	G: 132	B: 63	R: 147	G: 167	B: 167	R: 200	G: 201	B: 60	B: 127	R: 147	G: 167	B: 167	R: 200	G: 201	B: 60	B: 127	R: 147	G: 167	B: 167
NCS S 5020-Y60R			NCS S 1060-G70Y			NCS S 4040-G70Y			NCS S 3010-B50G			NCS S 1060-G70Y			B: 154	NCS S 3010-B50G			NCS S 1060-G70Y			B: 154	NCS S 3010-B50G		
R: 205	G: 190	B: 173	R: 184	G: 176	B: 70	R: 152	G: 151	B: 127	R: 173	G: 187	B: 191	R: 184	G: 176	B: 70	B: 121	R: 173	G: 187	B: 191	R: 184	G: 176	B: 70	B: 121	R: 173	G: 187	B: 191
NCS S 2005-Y40R			NCS S 2050-G80Y			NCS S 4010-G70Y			NCS S 2010-B10G			NCS S 2050-G80Y			B: 111	NCS S 2010-B10G			NCS S 2050-G80Y			B: 111	NCS S 2010-B10G		
R: 182	G: 169	B: 152	R: 175	G: 130	B: 31	R: 138	G: 148	B: 129	R: 198	G: 212	B: 222	R: 175	G: 130	B: 31	B: 91	R: 198	G: 212	B: 222	R: 175	G: 130	B: 31	B: 91	R: 198	G: 212	B: 222
NCS S 3005-Y20R			NCS S 3060-Y			NCS S 4010-G70Y			NCS S 1010-R90B			NCS S 3060-Y			B: 62	NCS S 1010-R90B			NCS S 3060-Y			B: 62	NCS S 1010-R90B		
R: 160	G: 148	B: 131	R: 138	G: 148	B: 129	R: 155	G: 170	B: 154	R: 187	G: 194	B: 199	R: 138	G: 148	B: 129	B: 62	R: 187	G: 194	B: 199	R: 138	G: 148	B: 129	B: 62	R: 187	G: 194	B: 199
NCS S 4005-Y20R			NCS S 4010-G30Y			NCS S 3010-G20Y			NCS S 2005-R90B			NCS S 4010-G30Y			B: 73	NCS S 2005-R90B			NCS S 4010-G30Y			B: 73	NCS S 2005-R90B		
R: 183	G: 166	B: 140	R: 107	G: 126	B: 119	R: 124	G: 131	B: 121	R: 190	G: 183	B: 184	R: 107	G: 126	B: 119	B: 86	R: 190	G: 183	B: 184	R: 107	G: 126	B: 119	B: 86	R: 190	G: 183	B: 184
NCS S 3010-Y20R			NCS S 5010-B90G			NCS S 5005-G20Y			NCS S 2502-R			NCS S 5010-B90G			B: 37	NCS S 2502-R			NCS S 5010-B90G			B: 37	NCS S 2502-R		
R: 207	G: 184	B: 138	R: 112	G: 128	B: 114	R: 122	G: 143	B: 111	R: 200	G: 198	B: 196	R: 112	G: 128	B: 114	B: 65	R: 200	G: 198	B: 196	R: 112	G: 128	B: 114	B: 65	R: 200	G: 198	B: 196
NCS S 2020-Y10R			NCS S 5010-G10Y			NCS S 4020-G30Y			NCS S 2000-N			NCS S 5010-G10Y			B: 89	NCS S 2000-N			NCS S 5010-G10Y			B: 89	NCS S 2000-N		
R: 218	G: 157	B: 113	R: 97	G: 107	B: 91	R: 97	G: 107	B: 91	R: 222	G: 216	B: 221	R: 97	G: 107	B: 91	B: 92	R: 222	G: 216	B: 221	R: 97	G: 107	B: 91	B: 92	R: 222	G: 216	B: 221
NCS S 2030-Y40R			NCS S 6010-G30Y			NCS S 5005-G20Y			NCS S 1005-R50B			NCS S 6010-G30Y			B: 103	NCS S 1005-R50B			NCS S 6010-G30Y			B: 103	NCS S 1005-R50B		
R: 161	G: 88	B: 68	R: 66	G: 84	B: 77	R: 122	G: 143	B: 111	R: 205	G: 213	B: 223	R: 66	G: 84	B: 77	B: 54	R: 205	G: 213	B: 223	R: 66	G: 84	B: 77	B: 54	R: 205	G: 213	B: 223
NCS S 4040-Y70R			NCS S 7010-B90G			NCS S 4020-G30Y			NCS S 1010-R80B			NCS S 7010-B90G			B: 57	NCS S 1010-R80B			NCS S 7010-B90G			B: 57	NCS S 1010-R80B		
R: 188	G: 110	B: 86	R: 105	G: 108	B: 90	R: 97	G: 107	B: 91	R: 214	G: 218	B: 224	R: 105	G: 108	B: 90	B: 96	R: 214	G: 218	B: 224	R: 105	G: 108	B: 90	B: 96	R: 214	G: 218	B: 224
NCS S 3040-Y70R			NCS S 6010-G50Y			NCS S 5010-G10Y			NCS S 1005-R80B			NCS S 6010-G50Y			B: 71	NCS S 1005-R80B			NCS S 6010-G50Y			B: 71	NCS S 1005-R80B		
R: 211	G: 211	B: 211	R: 71	G: 86	B: 73	R: 66	G: 84	B: 77	R: 183	G: 201	B: 220	R: 71	G: 86	B: 73	B: 62	R: 183	G: 201	B: 220	R: 71	G: 86	B: 73	B: 62	R: 183	G: 201	B: 220
NCS S 2020-Y60R			NCS S 7010-G10Y			NCS S 5010-G10Y			NCS S 1020-R80B			NCS S 7010-G10Y			B: 49	NCS S 1020-R80B			NCS S 7010-G10Y			B: 49	NCS S 1020-R80B		
R: 188	G: 145	B: 123	R: 39	G: 46	B: 43	R: 69	G: 53	B: 49	R: 151	G: 165	B: 176	R: 39	G: 46	B: 43	B: 62	R: 151	G: 165	B: 176	R: 39	G: 46	B: 43	B: 62	R: 151	G: 165	B: 176
NCS S 3020-Y60R			NCS S 6502-Y			NCS S 8005-Y80R			NCS S 3010-R90B			NCS S 8502-G			B: 62	NCS S 3010-R90B			NCS S 8502-G			B: 62	NCS S 3010-R90B		

mineral | flax and manuka | flax and manuka | air water | perceived bush

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R: 171	G: 71	B: 43	R: 64	G: 51	B: 56	R: 210	G: 181	B: 165	R: 213	G: 165	B: 147	R: 111	G: 68	B: 69	R: 180	G: 89	B: 63	R: 188	G: 110	B: 86	R: 199	G: 101	B: 13	R: 117	G: 76	B: 73	R: 132	G: 45	B: 34	R: 194	G: 131	B: 103	R: 182	G: 84	B: 36	R: 136	G: 78	B: 67	R: 185	G: 104	B: 61	R: 221	G: 140	B: 76	R: 218	G: 157	B: 113	R: 187	G: 146	B: 115	R: 217	G: 180	B: 139	R: 213	G: 192	B: 165	R: 96	G: 81	B: 78	R: 185	G: 100	B: 40	R: 193	G: 125	B: 76
NCS S 3060-Y70R			NCS S 8005-R20B			NCS S 2010-Y60R			NCS S 2020-Y70R			NCS S 6020-R			NCS S 3050-Y70R			NCS S 3040-Y70R			NCS S 2570-Y40R			NCS S 6020-Y90R			NCS S 4550-Y80R			NCS S 3030-Y60R			NCS S 3060-Y60R			NCS S 5030-Y80R			NCS S 2050-Y40R			NCS S 2030-Y40R			NCS S 3020-Y40R			NCS S 2020-Y30R			NCS S 2010-Y30R			NCS S 7005-Y80R			NCS S 3060-Y40R			NCS S 3040-Y40R		

mineral

R: 160	G: 148	B: 131	R: 206	G: 194	B: 178	R: 158	G: 145	B: 134	R: 139	G: 126	B: 122	R: 106	G: 97	B: 97	R: 189	G: 194	B: 174	R: 225	G: 223	B: 221	R: 189	G: 187	B: 185	R: 240	G: 237	B: 233	R: 204	G: 194	B: 178	R: 230	G: 223	B: 201	R: 246	G: 240	B: 228	R: 175	G: 155	B: 163	R: 160	G: 136	B: 138	R: 137	G: 116	B: 124	R: 105	G: 66	B: 84	R: 187	G: 141	B: 131	R: 193	G: 125	B: 76	R: 220	G: 157	B: 93	R: 228	G: 220	B: 201	R: 204	G: 194	B: 178	R: 233	G: 216	B: 183
NCS S 4005-Y20R			NCS S 2005-Y30R			NCS S 4005-Y50R			NCS S 5005-Y80R			NCS S 6502-R			NCS S 2502-Y			NCS S 1000-N			NCS S 2500-N			NCS S 0500-N			NCS S 2005-Y20R			NCS S 1005-Y			NCS S 0502-Y			NCS S 3010-R30B			NCS S 4010-R10B			NCS S 5010-R30B			NCS S 6020-R30B			NCS S 3020-Y80R			NCS S 3040 Y40R			NCS S 2040-Y30R			NCS S 1005-Y10R			NCS S 2005-Y20R			NCS S 1010-Y20R		

mineral

R: 39	G: 46	B: 43	R: 58	G: 60	B: 51	R: 65	G: 63	B: 62	R: 83	G: 80	B: 73	R: 100	G: 104	B: 111	R: 139	G: 143	B: 141	R: 152	G: 150	B: 133	R: 120	G: 106	B: 97	R: 156	G: 93	B: 95	R: 154	G: 74	B: 77	R: 138	G: 42	B: 50	R: 211	G: 142	B: 136	R: 188	G: 105	B: 92	R: 215	G: 133	B: 106	R: 194	G: 146	B: 129	R: 147	G: 107	B: 86	R: 219	G: 146	B: 70	R: 217	G: 155	B: 68	R: 194	G: 144	B: 97	R: 221	G: 165	B: 90	R: 203	G: 191	B: 177	R: 231	G: 219	B: 197
NCS S 8502-G			NCS S 8005-G50Y			NCS S 8000-N			NCS S 7502-Y			NCS S 6005-R80B			NCS S 4502-G			NCS S 4005-G80Y			NCS S 6005-Y50R			NCS S 4030-R			NCS S 4040-R			NCS S 4050-R			NCS S 2030-Y90R			NCS S 3040-Y80R			NCS S 2040-Y70R			NCS S 3020-Y70R			NCS S 5020-Y50R			NCS S 2050-Y30R			NCS S 2050-Y20R			NCS S 3030-Y30R			NCS S 2040-Y20R			NCS S 2005-Y50R			NCS S 1005-Y20R		

mineral

R: 187	G: 147	B: 93	R: 122	G: 78	B: 64	R: 141	G: 112	B: 102	R: 121	G: 96	B: 81	R: 48	G: 57	B: 58	R: 96	G: 100	B: 102	R: 138	G: 113	B: 108	R: 119	G: 106	B: 102	R: 200	G: 198	B: 196	R: 182	G: 169	B: 152	R: 115	G: 111	B: 99	R: 32	G: 46	B: 59	R: 87	G: 83	B: 90	R: 120	G: 122	B: 119	R: 121	G: 131	B: 133	R: 213	G: 184	B: 164	R: 04	G: 194	B: 178	R: 206	G: 194	B: 178	R: 166	G: 172	B: 177	R: 167	G 163	B: 155	R: 189	G: 184	B: 174	R: 212	G: 210	B: 199
NCS S 3030-Y20R			NCS S 6020-Y70R			NCS S 5010-Y70R			NCS S 6010-Y50R			NCS S 8005-B20G			NCS S 6502-B			NCS S 5010-Y90R			NCS S 6005-Y80R			NCS S 2000-N			NCS S 3005-Y20R			NCS S 6005-G60Y			NCS S 8010-R90B			NCS S 7005-R50B			NCS S 5502-G			NCS S 5005-B20G			NCS S 2010-Y50R			NCS S 2005-Y20R			NCS S 2005-Y30R			NCS S 3005-R80B			NCS S 3502-Y			NCS S 2502-Y			NCS S 1502-Y		

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R: 234 G: 239 B: 239
NCS S 0502 -B

R: 26 G: 25 B: 26
NCS S 9000-N

R: 87 G: 135 B: 101
NCS S 4030-G10Y

R: 105 G: 101 B: 94
NCS S 6502-Y

R: 137 G: 140 B: 144
NCS S 4502-B

R: 135 G: 134 B: 133
NCS S 5000-N

R: Æ139 G: 126 B: 122
NCS S 5005-Y80R

R: 115 G: 45 B: 43
NCS S 5040-Y90R

R: 233 G: 216 B: 183
NCS S 1010-Y20R

R: 190 G: 139 B: 73
NCS S 3040-Y20R

R: 30 G: 117 B: 50
NCS S 3560-G20Y

R: 104 G: 190 B: 100
NCS S 1060-G20Y

R: 0 G: 111 B: 64
NCS S 3560-G

R: 0 G: 76 B: 81
NCS S 5540-B40G

R: 64 G: 73 B: 157
NCS S 3060-R70B

R: 0 G: 122 B: 139
NCS S 3060-B30G

R: 0 G: 142 B: 148
NCS S 2555-B40G

R: 88 G: 157 B: 148
NCS S 3030-B70G

R: 141 G: 185 B: 182
NCS S 2020-B50G

R: 133 G: 198 B: 213
NCS S 1030-B10G

R: 173 G: 207 B: 220
NCS S 1020-B

R: 240 G: 237 B: 233
NCS S 0500-N

R: 102 G: 122 B: 91
NCS S 5020-G30Y

R: 215 G: 223 B: 216
NCS S 1005-G

R: 64 G: 97 B: 75
NCS S 6020-G10Y

R: 229 G: 222 B: 215
NCS S 1002-Y50R

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R: 240 G: 237 B: 233
NCS S 0500-N

R: 89 G: 106 B: 94
NCS S 6010-G10Y

R: 200 G: 198 B: 196
NCS S 2000-N

R: 212 G: 209 B: 205
NCS S 1500-N

R: 95 G: 155 B: 162
NCS S 3030-B30G

R: 99 G: 143 B: 169
NCS S 3030-B

R: 225 G: 223 B: 221
NCS S 1000-N

R: 202 G: 188 B: 159
NCS S 2010-Y10R

R: 189 G: 187 B: 185
NCS S 2500-N

R: 227 G: 219 B: 218
NCS S 1002-R

R: 142 G: 83 B: 58
NCS S 5030-Y60R

R: 120 G: 90 B: 58
NCS S 6020-Y20R

R: 230 G: 220 B: 185
NCS S 1010-Y

R: 189 G: 163 B: 144
NCS S 3010-Y50R

R: 95 G: 69 B: 61
NCS S 7010-Y70R

R: 212 G: 210 B: 199
NCS S 1502-Y

R: 131 G: 130 B: 107
NCS S 5010-G70Y

R: 139 G: 145 B: 105
NCS S 4020-G50Y

R: 112 G: 128 B: 114
NCS S 5010-G10Y

R: 124 G: 52 B: 43
NCS S 7010-G50Y

R: 225 G: 223 B: 221
NCS S 1000-N

R: 189 G: 184 B: 174
NCS S 2502-Y

R: 189 G: 184 B: 174
NCS S 2502-Y

R: 120 G: 122 B: 119
NCS S 5502-G

R: 172 G: 187 B: 195
NCS S 2010-B

R: 178 G: 183 B: 185
NCS S 2502-B

R: 218 G: 128 B: 77
NCS S 2050-Y50R

R: 203 G: 208 B: 208
NCS S 1502-B

R: 81 G: 85 B: 92
NCS S 7005-R80B

R: 225 G: 220 B: 210
NCS S 1002-Y

R: 166 G: 98 B: 60
NCS S 4040-Y50R

R: 194 G: 115 B: 83
NCS S 3040-Y60R

R: 191 G: 131 B: 75
NCS S 3040-Y30R

R: 203 G: 208 B: 208
NCS S 1502-B

R: 186 G: 194 B: 197
NCS S 2005-B

R: 79 G: 108 B: 126
NCS S 5020-B

R: 227 G: 216 B: 198
NCS S 1005-Y30R

R: 183 G: 93 B: 36
NCS S 3060-Y50R

R: 225 G: 223 B: 221
NCS S 1000-N

R: 231 G: 219 B: 197
NCS S 1005-Y20R

R: 71 G: 86 B: 73
NCS S 7010-G10Y

R: 30 G: 52 B: 55
NCS S 8010-B30G

R: 124 G: 52 B: 43
NCS S 5040-Y60R

R: 147 G: 107 B: 86
NCS S 5020-Y50R

R: 136 G: 78 B: 67
NCS S 5030-Y80R

R: 139 G: 143 B: 141
NCS S 4502-G

R: 244 G: 237 B: 227
NCS S 0502-Y50R

R: 122 G: 78 B: 64
NCS S 6020-Y70R

R: 229 G: 222 B: 215
NCS S 1002-Y50R

R: 197 G: 135 B: 98
NCS S 3030-Y50R

R: 119 G: 106 B: 102
NCS S 6005-Y80R

R: 240 G: 237 B: 233
NCS S 0500-N

R: 220 G: 157 B: 93
NCS S 2040-Y30R

R: 177 G: 81 B: 74
NCS S 3050-Y90R

R: 105 G: 108 B: 90
NCS S 6010-G50Y

R: 146 G: 149 B: 130
NCS S 4010-G50Y

R: 126 G: 128 B: 110
NCS S 5010-G50Y

R: 181 G: 164 B: 117
NCS S 3020-Y

R: 185 G: 104 B: 61
NCS S 3050-Y50R

R: 206 G: 187 B: 158
NCS S 2010-Y20R

R: 233 G: 216 B: 183
NCS S 1010-Y20R

R: 168 G: 165 B: 163
NCS S 3500-N

R: 189 G: 187 B: 185
NCS S 2500-N

R: 159 G: 80 B: 70
NCS S 4040-Y80R

R: 150 G: 166 B: 173
NCS S 3010-B

R: 95 G: 38 B: 41
NCS S 6030-R

R: 0 G: 108 B: 71
NCS S 4050-G

R: 244 G: 193 B: 159
NCS S 1020-Y50R

R: 212 G: 166 B: 138
NCS S 2020-Y50R

R: 142 G: 83 B: 58
NCS S 5030-Y60R

R: 164 G: 102 B: 92
NCS S 4030-Y80R

R: 89 G: 70 B: 80
NCS S 7010-R30B

R: 142 G: 98 B: 87
NCS S 5020-Y80R

R: 136 G: 92 B: 94
NCS S 5020-R

R: 113 G: 115 B: 104
NCS S 6005-G50Y

R: 240 G: 237 B: 233
NCS S 0500-N

R: 48 G: 46 B: 44
NCS S 8500-N

R: 58 G: 60 B: 51
NCS S 8005-G50Y

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HOBSONVILLEPOINT
Moments away, a world apart.

CHROMATIC REFERENCE PLAN
a collaboration between Melanie Yonge (isis colour) and France Lavergne-Cler (Atelier France and Michel Cler), colour consultants for architecture and urban environments, based in Paris, for the Hobsonville Land Company.

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R: 214 G: 182 B: 137
NCS S 2020-Y20R
R: 163 G: 70 B: 26
NCS S 3560-Y60R
R: 240 G: 237 B: 233
NCS S 0500-N
R: 178 G: 183 B: 185
NCS S 2502-B
R: 180 G: 198 B: 182
NCS S 2010-G10Y
R: 223 G: 220 B: 222
NCS S 1002-R50B
R: 113 G: 70 B: 78
NCS S 6020-R10B
R: 105 G: 62 B: 75
NCS S 6020-R20B
R: 161 G: 88 B: 68
NCS S 4040-Y70R
R: 218 G: 157 B: 113
NCS S 2030-Y40R
R: 190 G: 195 B: 175
NCS S 2010-G40Y
R: 138 G: 148 B: 129
NCS S 4010-G30Y
R: 188 G: 195 B: 188
NCS S 2005-G
R: 94 G: 34 B: 45
NCS S 6030-R10B
R: 54 G: 94 B: 99
NCS S 6020-B30G
R: 220 G: 157 B: 93
NCS S 2040-Y30R
R: 160 G: 90 B: 34
NCS S 4050-Y40R
R: 164 G: 100 B: 38
NCS S 4050-Y30R
R: 126 G: 164 B: 143
NCS S 3020-G
R: 225 G: 220 B: 210
NCS S 1002-Y
R: 228 G: 220 B: 201
NCS S 1005-Y10R
R: 252 G: 214 B: 29
NCS S 0570-Y

R: 188 G: 110 B: 86
NCS S 3040-Y70R
R: 204 G: 95 B: 65
NCS S 2060-Y70R
R: 168 G: 95 B: 2
NCS S 3560-Y30R
R: 142 G: 83 B: 58
NCS S 5030-Y60R
R: 210 G: 111 B: 54
NCS S 2060-Y50R
R: 142 G: 83 B: 65
NCS S 5030-Y70R
R: 111 G: 68 B: 69
NCS S 6020-R
R: 232 G: 216 B: 181
NCS S 1010-Y10R
R: 74 G: 61 B: 52
NCS S 8005-Y50R
R: 229 G: 222 B: 215
NCS S 1002-Y50R
R: 159 G: 80 B: 70
NCS S 4040-Y80R
R: 81 G: 119 B: 107
NCS S 5020-B90G
R: 0 G: 122 B: 104
NCS S 4040-B80Y
R: 45 G: 151 B: 58
NCS S 2070-G20Y
R: 78 G: 38 B: 46
NCS S 7020-R10B
R: 225 G: 220 B: 210
NCS S 1002-Y
R: 120 G: 57 B: 77
NCS S 5030-R20B
R: 140 G: 167 B: 143
NCS S 3020-G10Y
R: 64 G: 97 B: 75
NCS S 6020-G10Y

R: 171 G: 126 B: 102
NCS S 4020-Y50R
R: 100 G: 87 B: 79
NCS S 7005-Y50R
R: 168 G: 161 B: 159
NCS S 3502-G
R: 228 G: 220 B: 201
NCS S 1005-Y10R
R: 218 G: 222 B: 220
NCS S 1002-B50G
R: 227 G: 237 B: 238
NCS S 0505-B20G
R: 133 G: 75 B: 71
NCS S 5030-Y90R
R: 143 G: 177 B: 224
NCS S 1040-R80B
R: 183 G: 231 B: 221
NCS S 0520-B70G
R: 83 G: 80 B: 73
NCS S 7502-Y
R: 115 G: 45 B: 43
NCS S 5040-Y90R
R: 230 G: 215 B: 208
NCS S 1005-Y80R
R: 240 G: 237 B: 233
NCS S 0500-N
R: 98 G: 71 B: 66
NCS S 7010-Y90R
R: 204 G: 193 B: 143
NCS S 2020-G90Y
R: 231 G: 237 B: 226
NCS S 0505-G20Y
R: 240 G: 237 B: 233
NCS S 0500-N
R: 138 G: 49 B: 47
NCS S 4050-Y90R
R: 217 G: 223 B: 212
NCS S 1005-G20Y
R: 81 G: 85 B: 92
NCS S 7005-R80B
R: 207 G: 210 B: 208
NCS S 1502-B50G
R: 231 G: 219 B: 197
NCS S 1005-Y20R

R: 81 G: 119 B: 107
NCS S 5020-B90G
R: 230 G: 215 B: 139
NCS S 1030-G80GY
R: 0 G: 161 B: 174
NCS S 2050-B30G
R: 57 G: 87 B: 104
NCS S 6020-B
R: 58 G: 93 B: 126
NCS S 5030-R90B
R: 130 G: 153 B: 175
NCS S 3020-R90B
R: 186 G: 194 B: 197
NCS S 2005-B
R: 197 G: 200 B: 188
NCS S 2005-G40Y
R: 152 G: 151 B: 127
NCS S 4010-G70Y
R: 153 G: 165 B: 126
NCS S 3020-G40Y
R: 126 G: 128 B: 110
NCS S 5010-G50Y
R: 114 G: 119 B: 84
NCS S 5020-G50Y
R: 247 G: 229 B: 212
NCS S 0505-Y50R
R: 164 G: 102 B: 92
NCS S 4030-Y80R
R: 187 G: 164 B: 139
NCS S 3010-Y30R
R: 168 G: 104 B: 86
NCS S 4030-Y70R
R: 181 G: 165 B: 153
NCS S 3005-Y50R
R: 141 G: 126 B: 116
NCS S 5005-Y50R
R: 98 G: 71 B: 66
NCS S 7010-Y90R
R: 71 G: 50 B: 37
NCS S 8010-Y50R
R: 203 G: 81 B: 27
NCS S 2075-Y60R

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HOBSONVILLEPOINT
Moments away, a world apart.

CHROMATIC REFERENCE PLAN

a collaboration between Melanie Yonge (isis colour) and France Lavergne-Cler (Atelier France and Michel Cler), colour consultants for architecture and urban environments, based in Paris, for the Hobsonville Land Company.