



DRAFT

COLOUR FRAMEWORK

January 2019

1.0 Introduction and Background

1.1 The Importance of Colour

'Form without colour is like a body without a soul'¹

Owen Jones was one of the most influential tastemakers of the Victorian era. His pioneering studies on colour theory, geometry and form still inspire designers to this day. Trained as an architect, designer and design theorist, Jones was the Superintendent of Works for the 1851 Great Exhibition. A celebration of the power and potential of new industrial technologies and modern design, Jones' work on the interior of Crystal Palace showcased his skills to millions of visitors (see Appendix 1). Based on his observations of primary colour polychromy within the architecture of Ancient Egypt, Ancient Greece and at the Alhambra, he chose a simple palette of red, blue and yellow for the interior ironwork, which at the time, was considered radical.

In 1858, Owen Jones proposed a new exhibition and entertainment centre for North London, and published plans for a huge glazed structure there. He had hoped it would be as popular as Crystal Palace, but his proposal foundered. The idea persisted however, and a more solid 'Palace for the People' was finally built by a firm called Kelk and Lucas, designed by John Johnson in partnership with the architect and civil engineer Alfred Meeson. The Palace was opened on 24 May 1873.

1.2 A Place of Change

Both Palace and Park have been modified considerably over a period of 140+ years, with the Palace in particular experiencing sizeable change as it has been reincarnated many times over. Serious damage from fire, war, significant adaptations, underuse and closure, lack of resources and general neglect has resulted in a number of challenges, including how to maintain a relevant and coherent decorative scheme.

Whilst the principle language of the building is Victorian, both the Park and Palace are in a constant state of evolution – this presents a challenge in how to marry those elements of Victoriana that are enduring, with the needs and realities of the customer experience and the Charity's purpose, today and for the future.

1.3 Why a Colour Framework is needed

The context of a historic building is a combination of its founding story, its evolution and its contemporary significance for communities today.

At Alexandra Palace, there will always be many layers competing for attention and dominance and it is therefore critical to be explicit about how any piece of work on site is able to contribute to the well-being of the historic whole.

New interventions at the Palace, including decorations, must be relevant if today's audiences are to feel comfortable and connected to the evolution of the site. That means taking inspiration from the DNA of the Palace and Park and inflecting it with a modern sensibility.

A Colour Framework ensures a degree of consistency and coherence is applied when it comes to making decisions on colour and decoration.

¹ Quote attributed to Owen Jones

2.0 Scope

The Colour Framework applies to the following areas:

- **All internal areas** of the Palace (floors (including carpets), doors, walls, columns etc.)
- **All external areas** of the Palace (window frames, doors, railings etc.)
- **All buildings and structures in the Park** (lamp posts, benches, gates etc.)

3.0 Colour Framework Objectives

There are two objectives of the Colour Framework:

1. To define the **Principles** that should be applied when considering colour;
2. To define **an Implementation Approach**, so there is consistency in how a colour or set of colours is agreed upon, whether it be internally (APPCT) or as part of a wider design project undertaken externally (i.e. by an architect)

1. Principles

- a) **Historic colour references**, in the form of evidence-based studies and the Alexandra Palace archive should be used to **validate and inform** colour choices (see appendix 1 and 2);
- b) Colours should be appealing and **relevant to today's audiences**, creating interest (even when a space is essentially empty), whilst **complementing the heritage setting** and **emphasising architectural features and details** where relevant (i.e. those of historical significance);
- c) Products and materials should be **commercially available, durable and cost-effective**;
- d) Careful thought should be given to **the wider site context** of the building and the Park, and what each space in question is trying to do, so that the colour/ set of colours proposed are **appropriate to the use of that space**, whilst simultaneously **contributing positively to the overall look and feel** of the Park and Palace as a whole;
- e) **Consistency does not necessarily mean the same colours are used throughout**. The approach to internal and external colour may differ. For external areas it is appropriate that we try to unify the building through our approach to colour, but internally it is appropriate that colour should be used to **make different parts of the Park and Palace distinctive**; for example in mirror-image spaces – the colours chosen for the East Court might not be appropriate for the Palm Court.
- f) Colour changes and renewals and other redecoration projects should **avoid pastiche**

2. Implementation Approach

- a) The Colour Principles set out above **should always be referred to** when considering any project of any size that involves a change or renewal of colour/ material, whether it be internally or externally;
- b) Colours that have **already been agreed** for other parts of the Park and Palace should be **taken into consideration** (see appendix 3);

- c) Maintenance projects for general wear and tear do not normally require Listed Building Consent, if the maintenance involves replacement/ upgrades that are like-for-like. However projects that will have an impact on the Park and Palace's setting may require consent. **All Project Leads should watch the following video from Historic England to assess whether the works proposed will need consent.** Further advice can be sought from the Regeneration Team
https://www.youtube.com/watch?time_continue=147&v=XiYfX5DBAV8
- d) A **short project brief** should be drafted, setting out the reasons for the proposed works, the preferred colour/ material choices and the justification for those choices – the brief may suggest additional work in the form of a **Colour Strategy** is required, i.e. if the colour change covers a significant part of the Palace or Park;
- e) To ensure economies of scale, consistency and value for money, **the materials and contractors/ suppliers list in Appendix 3 should be utilised** unless there is a genuine reason that other products or companies are required;
- f) Regardless of whether the project is being delivered internally or in partnership/contract with a third party, **the approach to colour will require sign off from the Alexandra Palace CEO.** The CEO will assess whether the proposed colours achieve the aims of the project and abides by the Alexandra Palace Colour Framework, over and above personal taste.

APPENDIX 1

Colour, Owen Jones and the Archive



Image 1: William Simpson, *Great Exhibition (Crystal Palace) Owen Jones colour scheme*²

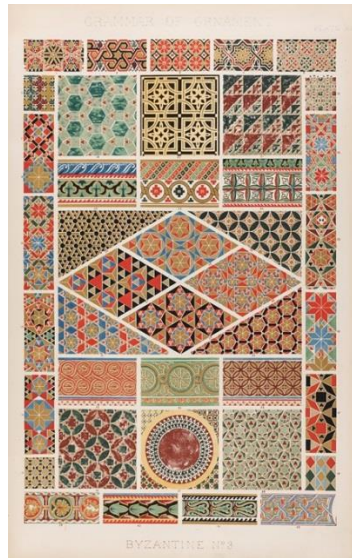


Image 2: *Grammar of Ornament (Byzantine) Owen Jones colour/ pattern references*³



Image 3: *Design of the Palace envisaged by Owen Jones. His early designs were very similar to the Great Exhibition in Hyde Park.*⁴

² <http://www.vam.ac.uk/content/articles/a/a-higher-ambition-owen-jones/>

³ <https://www.nms.ac.uk/grammarofornament>

⁴ <https://artsandculture.google.com/asset/palace-of-the-people/RQGWbtScJyo1rA>



Image 4: The first Alexandra Palace re-used materials from the 1862 International Exhibition. This is the dome roof of the first Palace. ⁵



Image 5: An 1875 season ticket showing the Great Hall. ⁶



Image 6: In spring 2017, whilst excavating part of the Theatre corridor, the contractors discovered pieces of decorative plaster. It is thought these were part of the Theatre's initial decorative scheme on the upper balcony. In the style of Owen Jones, they are bright, primary colours in a repetitive botanical pattern.

⁵ <https://artsandculture.google.com/asset/alexandra-palace-dome-roof/TQG0kBvGxNqzRQ>

⁶ <https://artsandculture.google.com/asset/season-ticket-great-hall/ewFpLuIASp5wAQ>

APPENDIX 2

Previous Studies and Points of Reference

“Entering at the east entrance from Wood Green, we pass through a portal of some significance; and find ourselves beneath a square glass dome with three wings, also glazed above. This is an exhibition department, the most conspicuous trophy in it being some tower-like cases in Moorish style, filled with choice Oriental porcelain. The area is intended to be devoted to works of art and manufacture not intended for sale, and the general effect is light, though perhaps verging on the tawdry in decoration. The capitals of the pillars supporting the roof err on the side of lankness, and the whole pillar gives one too much the impression of a Corinthian column pulled out. The decorations are also a little bizarre; the caps are of a bright buff, the lower leaves being on a deep red ground, and the upper scrolls on blue. A deep blue fret necking, relieved by red stripes, decorates the upper part of the shaft under the caps, while the shafts themselves are of a strong lavender-coloured tint. The prevailing colour of the walls is the buff or yellow colour of the bricks, which throws the purplish-tinted pillars into relief”.

Copy from Building News, 1875

Conservation Management Plan, 2012

Donald Insall Associates developed a Conservation Management Plan (CMP) for the site, funded by English Heritage (EH) in 2012. This review of the APP site was a critical step in understanding the state of historical elements as well as providing guidance on which areas were of genuine architectural or heritage significance.

Fabric Maintenance Plan, 2014

In early 2014 Purcell were appointed Surveyor to the Fabric and were tasked with preparing a Fabric Maintenance Plan for the building for the next 10 years. Purcell also produced an Addendum to the Conservation Management Plan in late 2014 to further illustrate the significance of the fabric with internal plans and external elevations.

Patrick Baty Historical Survey, 2017

In summer 2017, Patrick Baty was commissioned to carry out a Paint Study on both internal and external surfaces. Given the size of the Palace, and the limited budget and time available, Patrick was requested to focus on the external redecoration of the Palace, including frames to the Great Hall roof, and the redecoration of the timber windows, doors and pelmets, ironwork to the SW Colonnades and BBC Studios, and metal balustrades and lanterns to the South Terrace.

The findings of the Paint Study were used to inform the colour palette of the East Wing Restoration Project for the exterior timberwork and metalwork and interior decorations.

In summary, his findings were as follows:

- Patrick found just over a dozen different colours – some used at different stages of existence, and some as one-offs.
- There is a long history of the use of dark green on external elements, of the Bronze and Brunswick kind. Blue is a very recent innovation.
- Of the external ironwork sampled, black has only been used once.
- There is evidence of initial use of a ‘strong lavender tint’ identified on the columns of the East and Palm Courts, but it is less clear what colours were used alongside this.

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- There has been no evidence found to date of the complex decorative treatment as described in Building News in 1875.
- Extensive paint-stripping and restricted access has left large gaps in understanding about the East Court, although some guidance might be had from the evidence from the Palm Court.
- The treatment of external joinery and ironwork to the building is clear – bronze green, pale stone colour and Venetian red.
- The BBC Tower decoration was separate and distinctive.
- The treatment of ironwork to the Park is indicative of Brunswick Green, which would match Victorian traditions.

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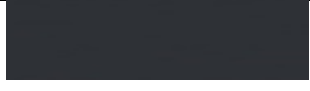





APPENDIX 3

Colours, Materials and Contractors List

Colours already agreed

Location/ Item	Detail	Colour code	Swatch
East Court Internal	Window Joinery, primary frames	Deep Bronze Green 7608 G60Y	
East Court Internal	Window Joinery, secondary frames	Mid Bronze Green, 6623 G537	
East Court Internal	Primary Cornice	Crimson 4150 R	
East Court Internal	Ironwork and Steels, column shafts & roof beams	40YY 65/061	
East Court Internal	Ironwork and Steels, column base mouldings	Crimson 4150 R	
East Court Internal	Ironwork and Steels, column bases	Florentine Red (Dulux Heritage)	
East Court Internal	Column Capitals	20YY 23/525	
East Court Internal	Column Capitals, accent band	Dark Aubergine (Dulux Heritage)	
East Court Internal	Render Skirting	11YY 37/219	
East Court Internal	Render mid-band, base	98YR 53/235	
East Court Internal	Render mid-band, accent colour	50YR 18/223 Nutmeg Cluster 1	
East Court Internal	Render upper band	98YR 53/235	
East Court Internal	Alcove soffits	Buff (Dulux Heritage)	
Toilets Internal	Window Joinery, primary frames	50BG 08/021	





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Toilets Internal	Structural Steel	RAL 7021 Black Grey	
Toilets Internal	Profiled Metal Decking	RAL 7022 Umbra Grey	
Toilets Internal	PFC Frames	RAL 7022 Umbra Grey	
Toilets Internal	New radiators	RAL 7022 Umbra Grey	
Toilets Internal	Cubicle ceilings and above doors	30GY 41/173	
Theatre Foyer, Bar and Function Room	Window Joinery, internal	50BG 08/021	
Theatre Foyer, Bar and Function Room	New radiators	RAL 7022 Umbra Grey	
Theatre Foyer, Bar and Function Room	Structural Steel, cast iron beams	RAL 3009 Red Oxide	
Theatre Foyer, Bar and Function Room	Structural Steel, modern steel beams	RAL 7021 Black Grey	
Theatre Foyer, Bar and Function Room	Structural Steel, profiled metal/ roof soffit	RAL 7022 Umbra Grey	
Theatre Lobby	Plasterboard walls	70RR 19/190	
Theatre Lobby	New ceiling plus underside of balcony	Florentine Red (Dulux Heritage)	
Theatre Lobby	Cast Iron Columns, shafts	40YY 65/061	
Theatre Lobby	Cast Iron Columns, capitals	20YY 23/525	
Theatre Lobby	Cast Iron Columns, capital accents	Dark Aubergine (Dulux Heritage)	
Theatre Lobby	Cast Iron Columns, connection plate	Florentine Red (Dulux Heritage)	

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Theatre Lobby	New radiators	RAL 8019 Grey Brown	
Area 7 Dressing Rooms	Plasterboard walls	15YY 37/276 80YR 19/378	 
Area 7 Dressing Rooms	Plasterboard ceilings	White	
Area 7 Dressing Rooms	Floor	Grey	
Doors Internal	Internal doors and architraves	50GB 08/021	
Doors Internal	Auditorium facing doors	13YR 07/157 Hot Paprika 1	
Technical Balcony	Plasterboard soffit to underside	60RR 07/002	
NE Tower (external)	Louvres	RAL 6008	
NE Tower (external)	Window joinery, primary frames	Deep Bronze Green	
Theatre (external)	Window joinery, primary frames	Deep Bronze Green	
NW Tower (external)	Window joinery, primary frames	Deep Bronze Green	
NE Tower (external)	Window joinery, secondary frames	Mid Bronze Green	
Theatre (external)	Window joinery, secondary frames	Mid Bronze Green	
NW Tower (external)	Window joinery, secondary frames	Mid Bronze Green	
Various (external)	Window joinery cills	Dark Stone (Dulux Heritage)	
East Court (external)	Entrance doors and window joinery	Mid Bronze Green	
East Court (external)	Entrance door frames	Deep Bronze Green	

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SE Tower (external)	Transmitter mast	Light Grey – RAL7035 or similar	
West Yard Building (external)	Metal windows, fins, steel columns and PC metal shutters	Dark Grey – Graphitgran matte RAL 7024	
North Wall (external)	Metal shutter in brick opening	Beige Grey – RAL 7006	
West Yard Building (internal)	Doors	Light Grey – Sedengran RAL 7044	

Materials/ products already agreed

Toilets (East Court)	Laminate to WC doors	Formica, F7912 'Storm' Matte 58	
Toilets (East Court)	Wall tiles	Johnsons, Prismatic PRV5 Victorian Green	
Toilets (East Court)	Floor tiles	Johnsons, Kerastar KER515 Graphite Natural	
Theatre Auditorium	Carpet on retractable	Eurocord, 'Chocolate' EUT506	
Theatre (all except Foyer and Auditorium)	Carpet	Desso, Paletino carpet tile A072 2121, Plum	
Theatre Tech Bal and Storeroom	Carpet	Desso, Stratos carpet tile A138 9111 Dark Brown/ Grey	
Area 7 Dressing Rooms	Toilets, walls	Johnsons, Prismatic PRG1 White	
Area 7 Dressing Rooms	Toilets	Armitage Shanks, Profile 21 S309501	
Area 7 Dressing Rooms	Wash basins	Armitage Shanks, Portman 21 S231001	
Theatre Auditorium	Seating fabric	Warwick Lovely Coral	
All areas	Kick plates, door handles,	Allgood, brass	
Toilets (East Court)	Baby change units	Magrini Horizontal Wall Mounted Baby Changing Unit MH42	

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Contractors/ Suppliers previously utilised

Company	Product	Address	Contact details
Architen Landrell Manufacturing Limited	Roofing – Aluminium	Station Road Chepstow NP16 5PF	Brandon Pheiffer Brandon.Pheiffer@architen.com 07977 281189
Avi Contracts	Doors – Timber	Unit 402, Centennial Park Centennial Avenue Elstree Hertfordshire WD6 3TN	Danny Harsiani Danny@avicontracts.co.uk 0208 236 9080
AVV Solutions	Masonry Repairs and Clean	14 Watford Enterprise Centre Greenhill Crescent Watford Hertfordshire WD18 8XU	Julie Tincknell julie@avvsolutions.com 01923 255355
Dominik Golding	APP Decorator	7 Mountjoy Battle TN33 0EQ	dominikg@hotmail.com
Decra Limited	Washroom Systems	Unit 32-34 London Greater London E10 7FB	Afsana Begum afsana.begum@decraltd.co.uk 0208 520 4371
Deniz Contractors Ltd	Building General	103 Arcadian Gardens London Greater London N22 5AE	Tim Egan tim.egan@denizcontractors.co.uk 0208 888 2670
Elite Tiling Limited	Ceramic Tiling (Walls)	Unit 16, Cromar Way Chelmsford Essex CM1 2GL	Julie Dicker info@elitetiling.co.uk 01245 353635
Fastglobe Mastics Ltd	Mastic Sealant Application	Unit 1H Barlow Way Fairview Industrial Park Rainham Essex RM13 8BT	Paul Viridi paul.virdi@fastglobe.co.uk 01708 523921
Horizontal Limited	Flooring - Rubber, Plastic, Cork, Lino and Carpet	Unit 4, Icknield Way Farm Tring Road Dunstable Beds LU6 2JX	Mandy Atkins mandy@horizontalflooring.com 01525 221909
Hussey Seatway	Seating & Storage Systems	3 Centurion Way Crusader Park Warminster Wiltshire BA12 8BT	David.Black@husseyseatway.co.uk http://www.husseyseatway.com/
Sash Window Conservation Limited	Sash windows – Timber	Unit 3-4 Honeycrest Industrial Park Lodge Road Staplehurst Kent TN12 ORX	Darren@SWCSash.co.uk http://www.sashwindowconservation.co.uk/ 01580 893933
Stevenage Glass Company Limited	Glazing	Cavendish Road Stevenage	Colin Littlefair colin.littlefair@stevenage-glass.co.uk

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		Hertfordshire SG1 2EU	01438 369311
Stonewest Limited	Stonework & Restoration	67 Westow Street Crystal Palace London SE19 3RW	Ricky Dickinson rdickinson@stonewest.co.uk 020 8684 6646
Suffolk & Essex Joinery Ltd	Joinery	Unit E, 25 Rookwood Way Haverhill Suffolk CB9 8PB	Hayley Davidson hayley@sejoinery.co.uk 01440 708087
Winchmore Limited	Decorative Surfaces	403 High Road Woodford Green Essex IG8 0XG	Martyna Zdanowicz mzdanowicz@winchmorelimited.co.uk 020 8924 1104