

CHILTERN

Heritage Guidelines

Introduction

These guidelines provide direction about what is generally acceptable and able to be readily supported as a traditional colour scheme. They do not constitute a rigid set of rules, and you should consult Council's Heritage Advisor about any proposed colour schemes that fall outside these guidelines.

Colour schemes are an important element within the presentation of any heritage building. A good scheme will enhance the appearance of the building while poor colour choices can reduce the quality of the building.

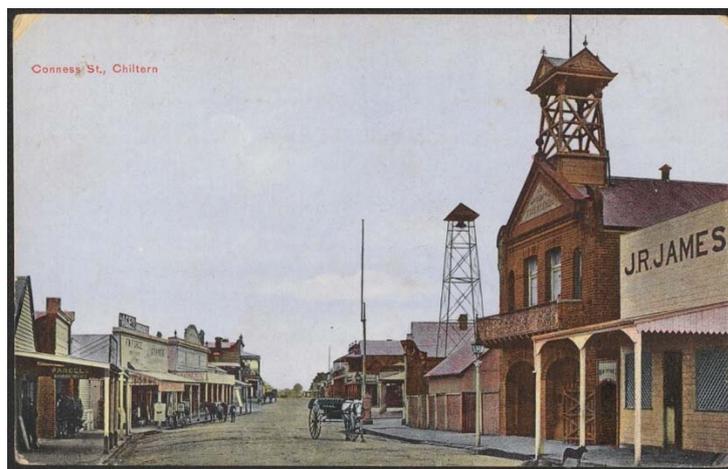
Colour in the streetscape is also important as it can:

- support an established character;
- create different atmospheres; and
- well maintained buildings are good for business as it will enhance the visitor's experience.

Indigo Shire is well known for its heritage, and its historic streetscapes are among the finest in the nation. Each of the townships have a specific character, and it is important to reflect on this when preparing for any works, and this includes painting.

What is special about Chiltern?

Chiltern's commercial streetscapes are distinctive because they have retained many of their mid 19th century buildings. The National Trust buildings such as Dow's Pharmacy and the Federal Standard are living museums from the 19th century and contribute to special historic activities that can be found within the Chiltern township. The municipal precinct in Main Street with its mix of residential and public buildings provides another experience with its open landscaped areas and residential areas. Behind many of these historic facades there are opportunities for a diverse range of activities and not all of these lie within the 19th century.



Permit Requirements in the Heritage Overlay

A Planning Permit is required for all signage, painting, blinds, banners and any other works which change the external appearance of a heritage place. Permit application requirements are detailed at the end of these guidelines.

Restoration of brickwork

A number of the brick buildings in Conness Street are showing signs of rising damp and salt affected brickwork. Some of these walls have been repaired using materials that will make the problem worse and harder to repair. It is recommended that as part of this program owners of buildings that have these issues come and speak to the Heritage Advisor during any of the set meeting times, and/or make a time to meet the Heritage Advisor to discuss how best to approach restoration.

External Colour Schemes

Painting of unpainted masonry surfaces.

The painting of any unpainted masonry surface and this includes brick, any render finish, concrete block, stone etc) is not supported.

If the brickwork has been painted a suitable approach to painting can be prepared by the Heritage Advisor. This might be necessary as the painting of brickwork, if there is evidence of soft bricks, rising damp or the fretting of mortar joints can accelerate the decay of these materials.

Painting heritage buildings

Early finishes were made from natural starches, oils and pigments. This allowed the surface to breathe and any moisture within the walls to escape.

In contrast modern paints form an impervious layer to the wall. Failure of these paints is easily recognised as any moisture that is trapped in the wall will force the paint to bubble and crack. If this is happening to your building the Heritage Advisor is available to provide assistance.

Colour schemes

How to work out what will be the best colour scheme for a particular building

First of all, identify the period of construction and the important architectural characteristics.

Why?

Each architectural period has its own particular style and to get the greatest impact from a colour scheme you need to work out what needs to be emphasized and what can become the background to your scheme.

What happened traditionally?

19th century – early 20th century

Colour in the 19th century and early 20th century was largely confined to a limited range of pigments. Pigments were natural (not chemical colours) and were restricted to - white, cream, green, brown or black.

Traditionally the walls were painted paler colours with the external window/door joinery picked out in dark colours. Cement rendered finishes were usually designed to replicate stone and colours reflected this character.

The accent colours were strong colours such as Deep Indian Red, dark brown and dark greens.



Render finish (parapet area)



Window frames



Verandah

Federation Period 1901 – 1914

Colour ranges were still limited during this period and the traditional colours were still popular, but used with more variation.

Face red brick was a common finish and often render was used to highlight a feature such as a gable or chimney. Render (stucco and rough-cast) was used more as a feature and not as a wall finish.

The most common colour schemes consisted of cream, white or beige with Deep Indian Red or Forest Green for accents such as the window frames and doors. Timber detailing often combined dark and light contrasts.



Interwar (1918 – 1930s)

There were three main architectural themes during this period:

- the Interwar Bungalow with its traditional dark earthy colours;
- various stylistic interpretations of traditional English styles; and
- the development of Modernism and the International style with a preference for light and bright colours. This change to the extent of the colours was assisted by the development of modern artificial pigments.

COLOUR CHART

How to use the colour chart

The choice of these main wall colours will be guided by the materials. Rendered surfaces generally had a different range of colours and were aimed at replicating stone finishes. Timber buildings were often darker and had richer colour schemes. Trim colours provided a contrast to the overall wall colour.



Note: The above colour scheme is a guide only, and there are many combinations of colours that can be approved. The range of colours is largely determined by the style of the building.

The last page of these guidelines provides a visual glossary with an example of colour scheme.

Planning Permit Application Requirements

If you are altering the appearance of the building (including altering the paint colour) you are required to submit a planning permit application.

Application forms are available at Council's Customer Service Centre, 40 Conness Street, Chiltern, Victoria 3683 or download from Council's website www.indigoshire.vic.gov.au.

Information requirements

An application must be accompanied by the following information as appropriate:

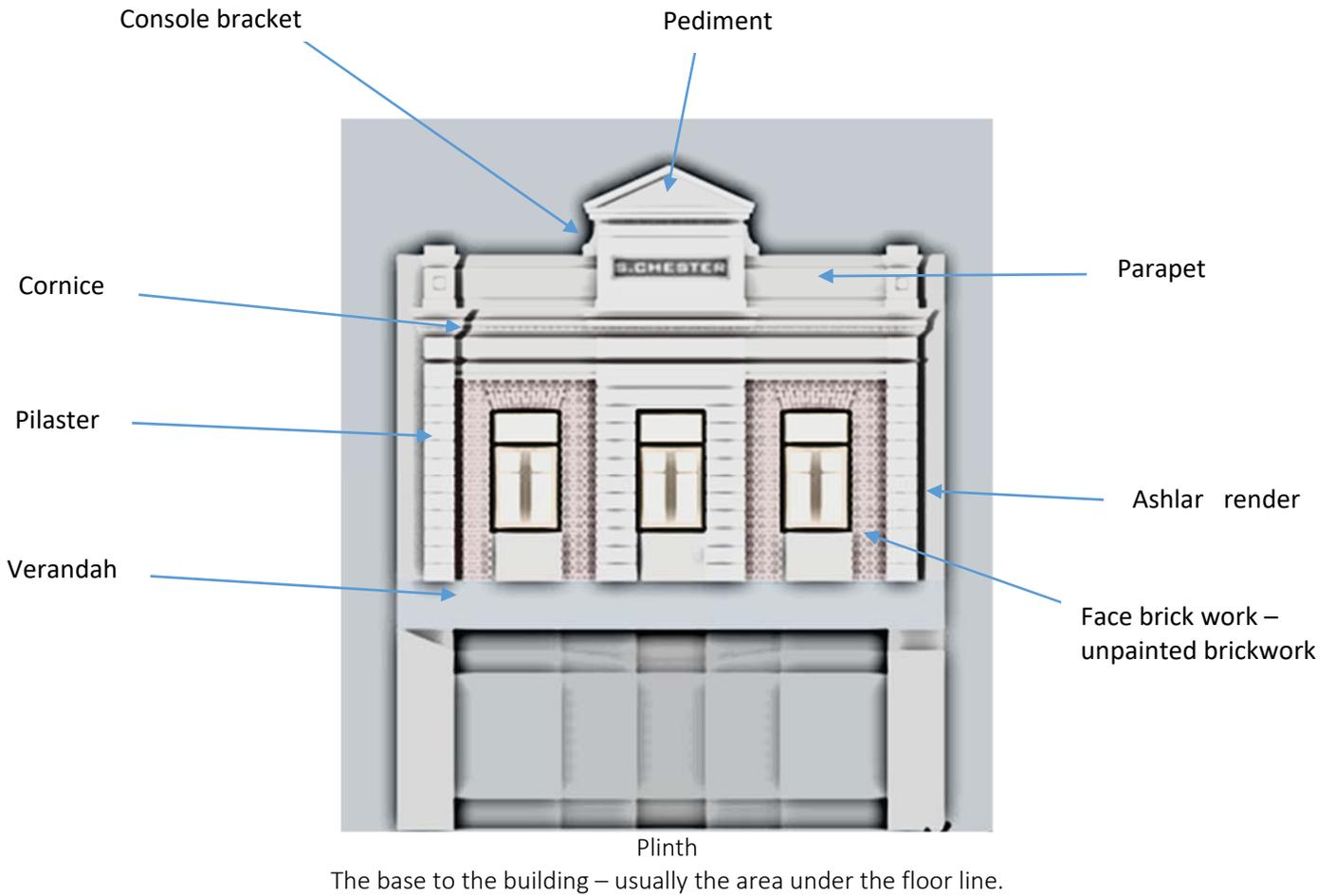
- A copy of title for the subject land and a copy of any registered restrictive covenant.
- A plan, drawn to scale and dimensioned showing an elevation of the building and the proposed colour scheme.
- The proposed colour schedule and nature of any materials and finishes.
- A photograph of the area affected by the proposal including any building, outbuilding or fence which may be affected by the proposal.
- A photograph of the subject site and adjoining properties along the street frontage.

If a sign is proposed please also see the Indigo Shire Council Signage Guidelines. An application must be accompanied by the following information as appropriate:

- The location, size and design of the proposed sign on the site or building.
- The location and size of existing signage on the site including details of any signs to be retained or removed.
- The size and design of any proposed sign, including details of the supporting structure and how it is proposed to be fixed to the building.

NOTE: Planning Permit applications for painting, signage or external alteration that has the potential to degrade, compromise or to diminish the integrity of places of cultural heritage significance or to compromise the setting of places of cultural heritage significance will not be supported.

VISUAL GLOSSARY



The above example demonstrates many of the features found on shop fronts in the Rutherglen commercial areas.

A typical paint scheme for this this building could be as follows:

