Heritage Colour Scheme Guidlines

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Land to which these guidelines apply

This guideline apply to land within a Heritage Conservation Area or land that contains a heritage item within the Armidale Regional Council Local Government area.

Development standards

The consent of Council is required via A Development Application for the rendering and/or painting of buildings within a Heritage Conservation Area or which are listed as a heritage item under Schedule 5 – Environmental Heritage of Armidale Regional LEP 2012 if the proposed colours do not align with those contained within this guideline.

A Clause 5.10 Minor Heritage Works exemption may be considered where the proposed colour scheme aligns with this guideline. Minor Heritage Works pathway is a free service offered by Council and the assessment time takes around a week to complete.

Introduction

Much research into exterior colour schemes has occurred in Australia since the emergence of heritage conservation as a movement in the 1970s. Efforts have generally focussed on practices from the 1820s through to the 1930s. Increasingly, there is greater appreciation and awareness of the post-war era such that it is also possible to easily restore buildings of the 1950s and 1960s.

During the 19th century exterior substrates of timber, brick, coursed stone, render or hair plaster were often finished with limewash, distemper or oil-based paints. Generally, external joinery was painted to protect it from the weather, with the exception of front doors which were left stained or oiled as a clear finish. In the very early decades of the British arrival in Australia these finishes were made at the site of application from natural materials including milk curd and lime.

Traditional limewash allows surfaces to breath and was traditionally made of slaked lime and tallow of which materials were added including plaster of paris, oil, glue, milk, ash and alum. Limewash was heavily used in the 19th century on external wall surfaces. After about 1870 lead based paint was introduced to the local market although limewash was still being used well into the early decades of the 20th century.

As a general rule timber houses were painted to preserve the timber and display a range of pleasing decorative finishes.

Until the 20th century paints were solvent borne linseed oil paint with lead-based pigments. Such paints were mixed and tinted on site by the painter. Some paints contained a red oxide base while red lead was used as a primer for bare timber and galvanised iron.

Exterior colours used on buildings of the Victorian, Federation and Inter-War periods were from a comparatively narrow range due to the limited availability of colouring agents. They were used to enhance the natural colours of building materials and highlight particular elements or decorative features.

The selection of a paint scheme to any existing or new building should be carefully chosen to ensure that it complements the original building and not result in the visual importance of the heritage item or conservation zone being reduced.

To determine original paint colours one can scrape back newer layers of paint to see what the older, or original colours were. Scrapings should be taken from areas sheltered from sun and rain such as under window sills or behind meter boxes or anywhere where there may have been alterations or additions to the original building. Allow for fading of the original colour.

Old black and white photographs are also useful as they indicate shades on different elements were painted with dark colours and those which were painted in light or medium tones.

Today's paints are either oil-based solvent borne (enamels) or water-based latex (acrylics) with the colours obtained by adding tinters to a dark or a light base and these are available in a variety of gloss levels.

There were also traditional combinations of colours used for body (dominant and secondary), trim/accent elements and traditional types of paint were used on specific parts of buildings (i.e. gloss enamel on window sashes and architraves etc).

Modern paint manufacturers market a large range of gloss, semi-gloss, satin and matt finishes in both oil-based and acrylic paints. Their advice or the advice of a local paint shop should be obtained to establish the most suitable and durable finishes for each part of the building.

For best performance over the long terms it is highly advisable to use a breathable paint, that is, a paint that allows for the movement of moisture vapour to pass from the substrate to the surface preventing damp walls, flaking and bubbling.

The Australian Standard AS2700-2011 Colour Standards for General Purposes presents reference for use when selecting colour schemes in the industrial, architectural and decorative applications with particular emphasis on paints and related materials. AS2700-2011 is an industry standard way of specifying colours and colour matching. Colours are identified by a unique code which makes colour matching achievable.

The colours contained within this guideline are from the Australian Standard.

Colours

Objectives

- To conserve historic colour schemes.
- To ensure that external colour schemes are appropriate to the period of the individual buildings, groups of buildings and/or enhance the character of the Heritage Conservation Area.
- To ensure that external colours do not detract from or visually dominate the heritage item and its significance.
- To ensure that modern colour scheme 'trends' are not applied to historic buildings and Heritage Conservation Areas where they are not suitable

Controls

- Colour schemes must be appropriate to the period and style of the heritage item.
- Colour schemes for new development in Heritage Conservation Areas should have a relationship with traditional colour schemes for the dominant style of development found in the Heritage Conservation Area.
- At least two contrasting colours are to be chosen for the elements of the principal facade (and secondary façade if a corner building).
- Previously unpainted surfaces should never be painted. Painting of original stone or face brick is practically irreversible, as is cement rendering.
- The use of fluorescent paint and primary colours on heritage items or on buildings in Heritage Conservation Areas is not permitted.
- Buildings with high heritage significance should be painted in their original colour schemes. Other wise, a traditional colour scheme which fits in with the street, as a whole, should be considered, especially for that part of the building from the awning soffit upwards.
- Dominant use of bright corporate colours on building facades is generally inconsistent with maintaining the heritage character and significance of a building and/or Heritage Conservation Area.
- Corporate colours are to be modified to match the traditional colour range and so be less restricted in the extent used. For example, 'Indian Red' can be supplemented for Primary Red, and 'Gull Grey' or 'Teal' for Primary Blue.
- Corporate colours that contain primary colours or colours that are not within an acceptable colour spectrum will not be permitted. Council may only consider the use of corporate colours for the building trim where they complement the traditional colours used on the rest of the building.
- Parapets, awning soffits and fascias that are continuous across more than one occupancy should be painted with the same colour(s).

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Dominant: Area that is greatest eg. walls

Secondary: Area that is visible but less in area eg. fascia or soffit

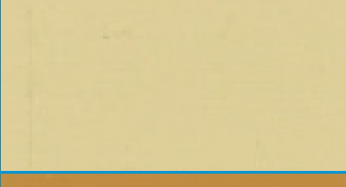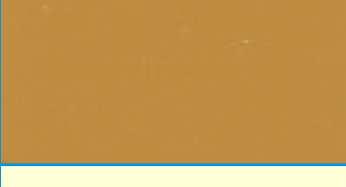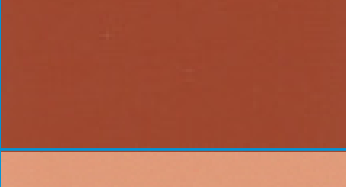**Trim/accent:** eg. architectural details, windows and frames plus signs
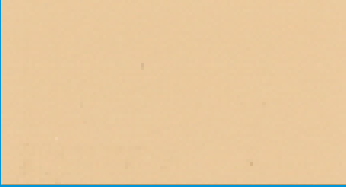
Roof: Including fascia, guttering and other associated elements. Note: for metal roofs the most appropriate colours to use are Uncoloured Zincalume and Uncoloured Galvanised Iron.
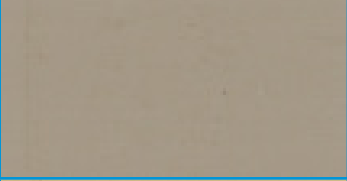
Variations from the palette may be considered providing they conform to the principles of Council's Development Control Plan (DCP).

VICTORIAN ERA COLOUR PALETTE – CIRCA 1840 - 1890
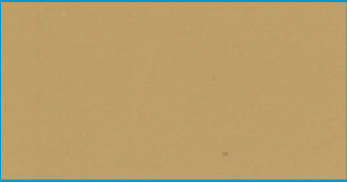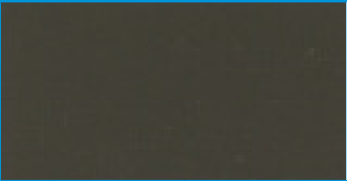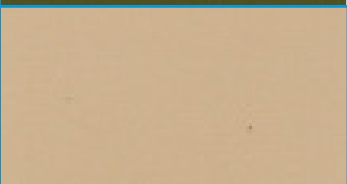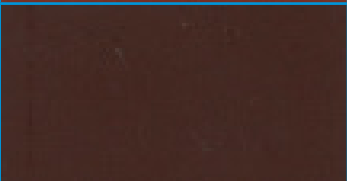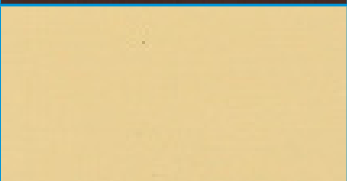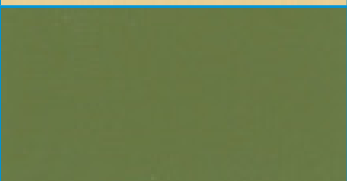
Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
Dominant (Walls, Parapets, etc.)			
	Biscuit	X42	
	Deep Stone	Y55	
	Sandstone	Y53	
	Buff	X41	
	Cream	Y34	
	Terracotta	R52	
	Salmon Pink	R42	

Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Mushroom	Y65	
	Oatmeal	Y54	
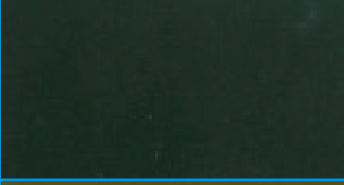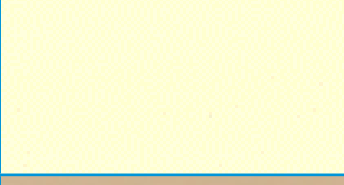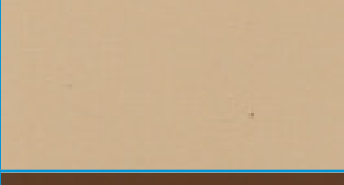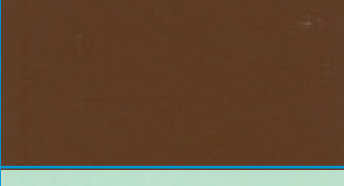
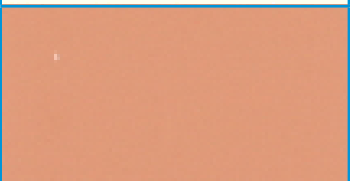| Secondary (window and door joinery, verandah posts, fascias, beams etc.)			
	Straw	Y24	
	Deep Stone	Y55	
	Teal	T63	
	Dark Earth	X62	
	Olive	G25	
	Beige	X43	

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Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Coffee	X52	
	Venetian Red	R62	
	Dark Brown	X65	
	Sand	Y44	
	Avocado	G34	
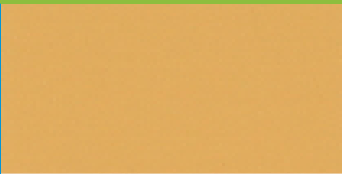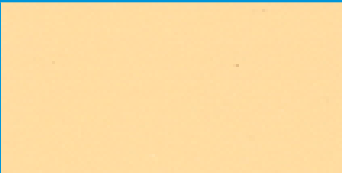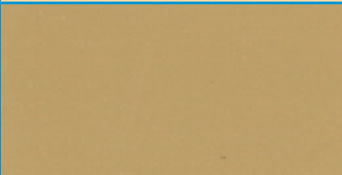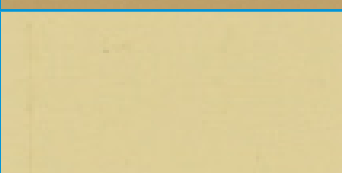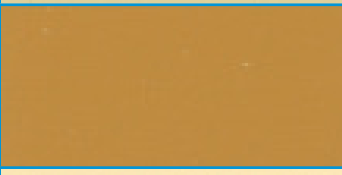
Trim/Accent (Verandah soffits, decorative mouldings and elements etc.)			
	Palm Green (soffits, eaves, overhangs)	G44	
	Red Oxide	R63	
	Off White (soffits, eaves, overhangs)	Y35	
	Deep Bronze Green	G63	

Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Mid Brunswick Green (Holly)	G11	
	Deep Brunswick Green (Bottle Green)	G11	
	Olive	G25	
	Cream	Y34	
	Beige	X43	
	Brown	X54	
	Opaline	G32	
	Raffia	X31	
	Deep Indian Red	R64	
	Manilla	Y45	

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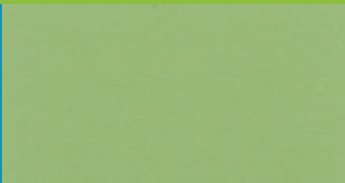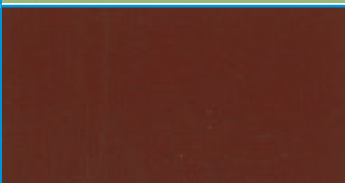# FEDERATION/EDWARDIAN ERA COLOUR PALETTE – CIRCA 1890 - 1915
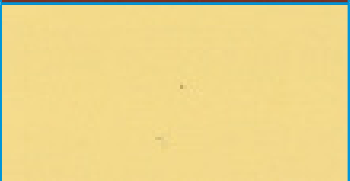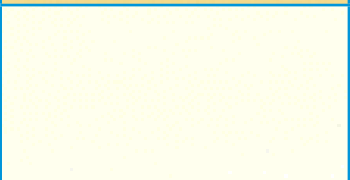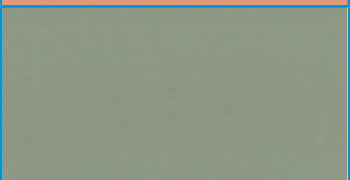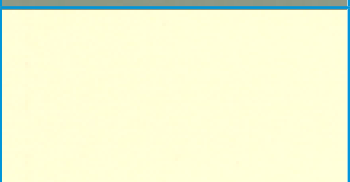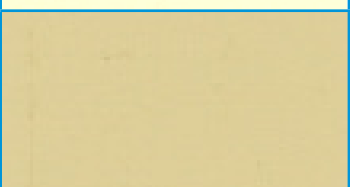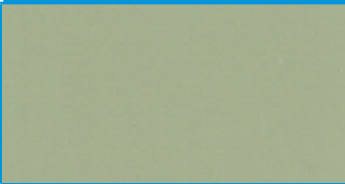
Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
Dominant (Walls, Parapets, etc.)			
	Pale Ochre	X21	
	Biscuit	X42	
	Raffia	X31	
	Deep Stone	Y55	
	Sandstone	Y53	
	Buff	X41	
	Manilla	Y45	
	Burnt Pink	R51	
	Crystal Green	G47	

Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Tan	X51	
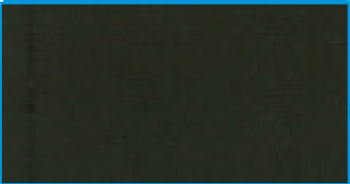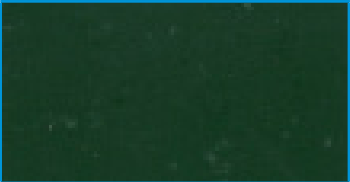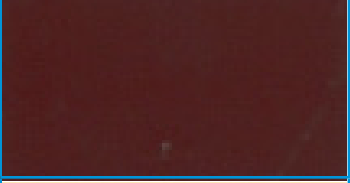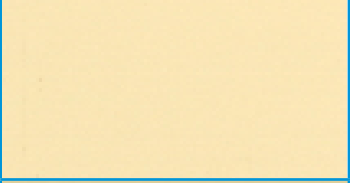
Secondary (window and door joinery, verandah posts, fascias, beams etc.)			
	Venetian Red	R62	
	Straw	Y24	
	Pale Primrose	Y33	
	Salmon Pink	R42	
	Grey Green	N32	
	Magnolia	X32	
	Sandstone	Y53	

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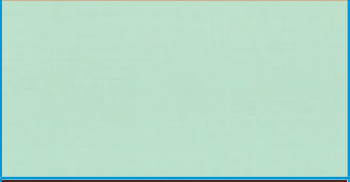| Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Lichen	G55	
	Serpentine	G22	
	Cootamundra	T45	
	Beige	X43	
	Coffee	X52	
	Sand	Y44	

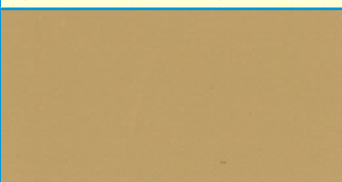## Trim/Accent (Verandah soffits, decorative mouldings and elements etc.)
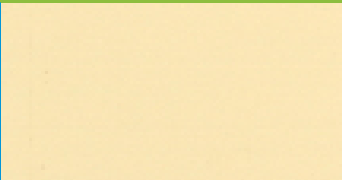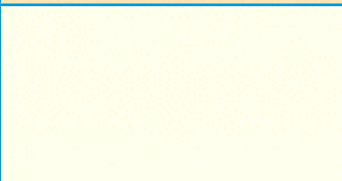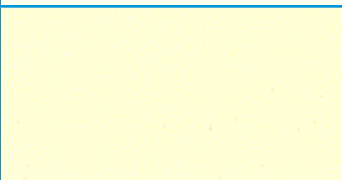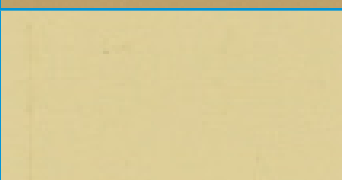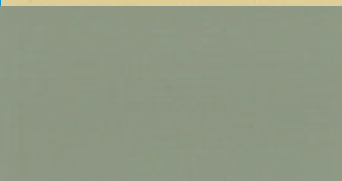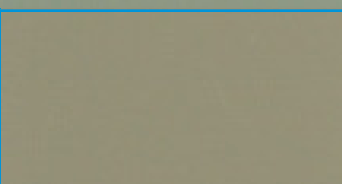
	Palm Green (soffits, eaves, overhangs)	G44	
	Red Oxide	R63	
	Off White (soffits, eaves, overhangs)	Y35	

Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Deep Bronze Green	G63	
	Brunswick Green	G11	
	Olive	G25	
	Cream	Y34	
	Beige	X43	
	Opaline	G32	
	Deep Indian Red	R64	
	Manilla	Y45	
	Sandstone	Y53	

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INTERWAR & POSTWAR ERA COLOUR PALETTE – CIRCA 1915 - 1960
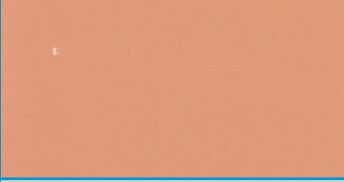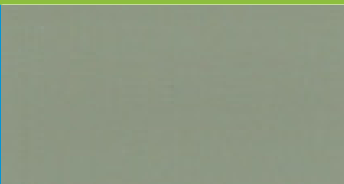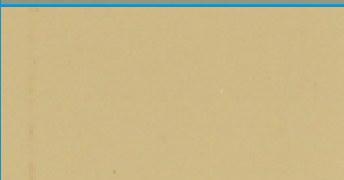
Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
Dominant (Walls, Parapets, etc.)			
	Manilla	Y45	
	Pale Primrose	Y33	
	Cream	Y34	
	Deep Stone	Y55	
	Sandstone	Y53	
	Green Grey	N32	
	Oyster	N41	
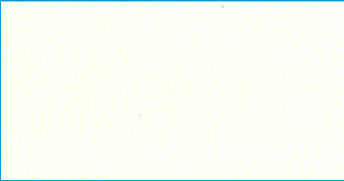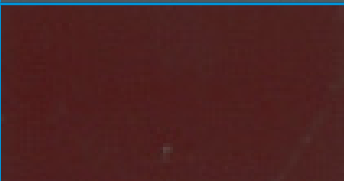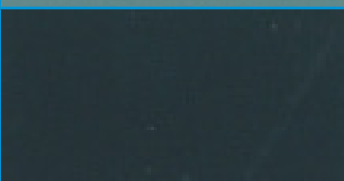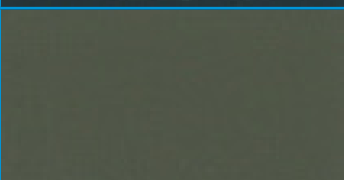
Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
Secondary (window and door joinery, verandah posts, fascias, beams etc.)			
	Red Oxide	R63	
	Brunswick Green	G11	
	Straw	Y24	
	Pale Primrose	Y33	
	Salmon Pink	R42	
	Opaline	G32	
Trim/Accent (Verandah soffits, decorative mouldings and elements etc.)			
	Grey Green	N32	
	Oatmeal	Y54	

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Area of Building	Colour Name	Australian Standard Colour Code (AS2700 - 2011)	Colour Sample
	Off White (soffits, eaves, ceilings, overhangs)	Y35	
	Pewter	N63	
	Deep Indian Red	R64	
	Manilla	Y45	
	Blue Gum (Post-war Only)	T44	
	Charcoal (Post-war Only)	B64	
	Slate (Post-war Only)	G64	
	Pale Ochre (Post-war Only)	X21	

Examples of appropriate colour schemes

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Examples of appropriate colour schemes

Examples of appropriate colour scheme on a residential dwelling

Dominant (Walls & Parapet):

- Terracotta - x52

Secondary (Windows, Verandah Posts, Fascias & Beams):

- Deep Indian Red - R64 (window sashes and verandah posts)
- Coffee - X52 (verandah fascia)
- Deep Stone - Y55 (verandah beam)

Trims (Decorative Mouldings & Elements):

- Raffia - X31 (window surrounds, verandah brackets, parapet stringer course and corner moulds)
- Venetian Red - R62 (window sills and parapet stringer course), Palm Green
- G44 (parapet stringer course)

Note: Unpainted galvanised iron roof and guttering, and unpainted face brick and cement rendering on chimney.

References

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