

Report on the Baradine Heritage Main Street Study

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Wellington Street, Baradine in the late 1930s. (Courtesy Rae Tassell)

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1. Introduction

1.1 Background

The Town of Baradine is approaching its sesquicentenary in 2015 and planning is being undertaken to ensure the town is at its best for the accompanying celebrations. This main street study was prepared to assist in identifying projects that can be undertaken to improve the presentation of the business district.

This study identifies the following:

- The character of the Wellington Street business precinct in relation to the story of Baradine.
- Buildings that contribute to this character.
- Guidelines for ensuring that future development enhances the character of Baradine and reinforces the ongoing story of the place.

Assistance was provided by Liz Cutts and Rae Tassell.

1.2 The study area

The Baradine Heritage Main Street Study covers the central business district of the Town of Baradine. It includes Wellington Street between Narran and Darling Streets. This zone includes a number of buildings assessed as having local heritage significance. The Baradine Memorial Hall in Narran Street has been included in the study as it is a signature feature of Wellington Street and principal landmark of the study area.

Baradine is known as the Gateway to the Pilliga. The town rapidly developed as the principal commercial centre for the Pilliga Forest following the construction of the Wallerawang to Gwabegar Branchline Railway through the area in the early 1920s. The commercial buildings located in Wellington Street reflect the boom years of Baradine from the 1920s until the 1960s. The study area contains a number of fine Edwardian and Inter-War period commercial buildings as well as buildings reflecting the vernacular carpenter style of the New South Wales north-west.

The Wellington Street business precinct has local historical, historical association, aesthetic, social and technical/research significance, and a high level of representativeness and integrity.

2. Development of the Baradine business district

2.1 Baradine timeline

This timeline is based on the events and developments recorded in the Baradine Shire Thematic History. Prior to European occupation Aboriginal people had lived in the area for between 15,000 and 17,000 years.

- 1818** Oxley & Evans traversed the district.
- 1820s** Pastoral runs taken up by James Walker and Andrew Brown.
- 1862** Forty acres reserved on Baradine Creek for a village.
- 1867** Post Office established.
- 1865** The Village of Baradine surveyed by R.J. Campbell & blocks offered for sale by auction.
- 1876** School constructed in Baradine.
- 1885** Baradine proclaimed as a town on 20 March.
- 1911** Baradine comprised 80 dwellings and a population of 411.
- 1923** Opening of a railway line to Gwabegar.
- 1925** Baradine Memorial Hall opened.
- 1934** Fire destroyed numerous buildings.
- 1937** Forestry Commission administration building constructed.
- 1953** Baradine Memorial Hall extended.
- 1985** Baradine Railway Station closed.
- 2005** Railway line from Binnaway closed.
- 2009** Pilliga Discovery Centre opened.

2.2 Brief History of Baradine

The first migrations of Europeans into the Pilliga region occurred from the 1820s. Within a fairly short time of John Oxley's first journey through the district in 1818 squatters were moving mobs of sheep and cattle from the Liverpool Plains and the Bowenfels-Bathurst region. This movement is covered in. Rolls notes that *Biamble*, James Walker's main sheep station employed over 60 men and no women in 1839. Outstations of *Biamble* such as *Goorianawa* and *Baradiean* were operated for years by two men.¹

European occupation of the area around Baradine commenced in the 1830s when a run was established in the area by Andrew Brown on behalf of James Walker of *Wallerawong*. Brown named this run *Barradean*. It operated as an outstation of *Goorianawa*². The Walker family held the run until 1867 when it was sold to Edward King Cox. Other early settlers in the Baradine area included Charles Fitsimmons at *Bugaldie Yaminginba* and James Evans at *Dandry* in the 1840s³.

In the early 1860s a village was surveyed at the convergence of a number of tracks which connected local pastoral stations. This point was on James Walker's *Barradean* run. A 40 acre township was gazetted in 1862 and the first blocks sold in 1865. By 1866 30 people were living in the village of Baradine⁴. Henry Border established the first hotel in Lachlan Street in the 1860s⁵. The settlement must have been reasonably exposed at this time as Border's hotel was held up at least twice by bushrangers.

With a gradual growth in population came demand for services. A post office was established in 1867 and a telegraph office in 1876. A school was built from slabs in 1876. This was possibly a private venture which was supplemented or replaced by a public school in 1877. By 1885 the town boasted a population of 80 and had a court house and police station⁶. Land was reserved in Narren Street for a Mechanics' Institute in 1896. This site remained vacant until 1925 when a Memorial Hall was constructed on the site⁷. This hall was extended in 1953 and remains as a prominent feature of the Baradine townscape.

In 1927 Baradine's businesses included:

- Arthur Diacopoulos' – Baradine Refreshment Rooms,
- Sheridan brothers' newsagents, bakers and storekeepers,
- Crean Box' general store,
- Gordie Gardiner – The Baradine Bakery,
- Herman Bower – The Men's Outfitter,
- Alex McDonald's Tattersalls Hotel,

¹ Rolls, E., 1982. *A Million Wild Acres*. p.122

² Rolls, E., 1982. *A Million Wild Acres*. p.117

³ Howlett, J. They Came to Baradine. 1965

⁴ Howlett, J. They Came to Baradine. 1965

⁵ Pickette, J. & Campbell, M. 1983. *Coonabarabran as it Was in the Beginning*. p.88

⁶ Howlett, J. They Came to Baradine. 1965

⁷ Howlett, J. They Came to Baradine, 1965

- Jack Rigney's Sportsman's Arms Hotel,
- Permewan Wright Grocers,
- Riley Newman, and Condren and Duncan – skin buyers,
- J.F. Watters and Joe Cowan – garage proprietors,
- Miss S. Campbell – fashions,
- A.A. Smith – saddler,
- S.G. Hackney – blacksmith and wheelwright,
- H. Walton – Comet windmill expert and repairs,
- Harold Richardson – General Merchant and agent for Morris Cars.⁸



Plate 2.1: Wellington Street, Baradine in the late 1930s. (Courtesy Rae Tassell)

Baradine was a centre for the forestry industries which developed in the northern and western Pilliga. Timbergetters and sleeper cutters used Baradine as a base. In her account of life around the Coonabarabran district May Mead recalled how her family lived in Baradine while her father, a sleeper cutter, worked out in the forests⁹. As the forest industries developed after World War I Baradine grew accordingly. The inter-war period saw rapid development of the town and its institutions. All of the town's churches and many of its existing commercial buildings were constructed during this period.

A series of fires during the 1920s and 1930s destroyed many of the town's timber-framed buildings, including a cinema once located on the site of the present Pilliga Discovery Centre, the Post and Telegraph Office, Baradine Social Club and Joe Cowan's Garage¹⁰. These buildings were either replaced by brick structures or the lots on which they had been located remained vacant.

⁸ Hadfield, J. 2006. *The Best of Times*. p.60

⁹ Sullivan, M. et al, 1994. *The Sun Dancin', People and Place in Coonabarabran*. pp.131-132

¹⁰ Pers. Comm. Rae Tassell 30 January 2014

Rae Tassel recalled the businesses in Baradine during the decade after the Second World War as follows:

- Beveridge's Garage,
- A vacant block that had been the Baradine Social Club,
- Baradine Post and Telegraph Office,
- Stan Tassell's Grocery,
- Baradine Refreshment Rooms (Digges'),
- Joe Cowan's Garage,
- E. J. Woodley's Butchery,
- Bower's Mercery,
- Permewan Wright Grocery,
- Baradine Bakery,
- Newsagent,
- Doug Frater's Butchery,
- George Samahar's frock shop,
- McDonald's Hotel,
- Frank Hogan's Barber Shop,
- Burroughs and Lynch Dress Shop,
- Baradine Co-Operative Store,
- Miller's Café,
- Embassy Theatre,
- Duncan Campbell, electrician,
- Mrs Stubb's Dress Shop,
- Fred Beasley's Barber Shop,
- Hotel Baradine, operated by Mrs Stubbs.¹¹

There has been a gradual decline in business activity in Baradine since the 1980s. A number of the former retail and business premises in Wellington Street are either vacant or have been converted to other uses.

¹¹ Pers. Comm. Rae Tassell 30 January 2014

3. The character of the Baradine business district

The Wellington Street business district includes a variety of commercial buildings of varying styles constructed between 1920 and 1980. Vacant blocks and open space are also a signature of this precinct. Buildings from the town's commercial boom in the Inter-War period predominate.

Prominent Edwardian buildings include:

- Tattersalls Hotel, 19-23 Wellington Street,
- The Baradine Bakery (former), 31 Wellington Street.

Prominent Inter-War buildings include:

- Baradine Memorial Hall, Narran Street,
- Hotel Baradine, 1 Wellington Street,
- Embassy Theatre (former), 11 Wellington Street,
- Kosiosko Café (former), 20 Wellington Street,
- Commercial buildings, 22 Wellington Street,
- Baradine Pharmacy, 24 Wellington Street,
- Mac's Building, 25 Wellington Street
- Jack Howlett's Saddlery, 36 Wellington Street.

3.1 Edwardian (Federation) Period

Characteristics of buildings constructed in this era include:

- Face brick commercial buildings constructed in Federation Free Style or Federation Arts and Crafts Style. These buildings feature pebbledash or plain render decorative panels in building facades.
- Buildings constructed with timber-framed verandahs.
- Roll down canvas blinds were installed below verandah roofs and awnings to protect shop fronts from early morning and late afternoon sunshine.



Plate 3.1: Tattersalls Hotel, a prominent Edwardian era building.

Edwardian period buildings include:

- Tattersalls Hotel, 19-23 Wellington Street.
- The Baradine Bakery (former), 31 Wellington Street.

3.3 Inter-War Period

Characteristics of buildings constructed in this era include:

- Rendered brick facades with geometric motifs in Art Deco Style.
- Many buildings constructed in this era feature a rendered brick façade fronting a face brick building.
- Domestic buildings clad in weatherboard or fibro.
- Most buildings were constructed with timber-framed verandahs or with cantilever awnings.
- Roll down canvas blinds were installed below verandah roofs and awnings to protect shop fronts from early morning and late afternoon sunshine.

Inter-War buildings include:

- Baradine Memorial Hall, Narran Street,
- Hotel Baradine, 1 Wellington Street,
- Baradine RSL Sub-Branch, 5 Wellington Street,
- Embassy Theatre (former), 11 Wellington Street,
- Baradine Rural Transaction Centre etc, 13-15 Wellington Street,
- Baradine Local Aboriginal Land Council, 17 Wellington Street,
- Kosiosko Café (former), 20 Wellington Street,
- Commercial buildings, 22 Wellington Street,
- Baradine Pharmacy, 24 Wellington Street,
- Mac's Building, 25 Wellington Street,
- PK Wangmann Newsagent, 27 Wellington Street,
- Jack Howlett's Saddlery, 36 Wellington Street.



Plates 3.2 & 3.3:
Prominent Inter-War
buildings – Hotel
Baradine (left) &
Kosciusko Cafe (right).

3.4 Post-War Period

Characteristics of buildings constructed in this era include:

- Strong influence of the post-modern movement with simple geometric forms.
- Rendered brick facades with simplified geometric motifs.
- Buildings constructed with double brick side walls to meet fire regulations.
- Buildings generally constructed with cantilever awnings or with no awning at all.
- Roll down canvas blinds were installed below awnings to protect shop fronts from early morning and late afternoon sunshine.

Post-War buildings include:

- Duncan Campbell building (former), 9 Wellington Street.



Plate 3.4: Former Duncan Campbell building.

3.5 Contemporary Period

Characteristics of buildings constructed in this era include:

- Between 1970 and 2012 and number of retail and commercial premises have been constructed in Baradine. Buildings erected before 2000 were constructed in face brick with a number featuring awnings or verandahs framed in tubular steel.

- Buildings generally constructed with cantilever awnings.

Contemporary buildings include:

- Former supermarket, 18 Wellington Street,
- Baradine Rural Supplies, 34 Wellington Street.

4. Infill development guidelines

4.1 Assessing infill development

The character of the Baradine business and buildings that contribute to this character are defined in **Section 3** of this report. New or infill development has the potential to significantly alter this character. The impact of each new development proposed for the business district should be considered within the context of the entire conservation area.

Each new development, whether construction or demolition, should be assessed in relation to its impact on surrounding buildings. The following issues should be considered:

4.1.1 Character

Character stems from a combination of the characteristics of individual buildings and the qualities of the place¹². The character of the Baradine business district has been broadly defined below.

The following characteristics apply to the strip of buildings lining Wellington between Narran and Darling Streets:

- Buildings generally closely spaced with a number of vacant blocks, gardens, driveways and parking areas breaking the continuity of the whole.
- The majority of buildings were constructed during the Inter-War period.
- Street facades constructed in unpainted face brick, rendered/painted masonry or timber-framed and clad in either timber or fibrolite.
- Most early buildings are single-storey with facades reaching to the height of gable peaks.
- Some buildings are two-storey with either high ceilings/crownlights or residences on the first floor.
- There are some murals depicting scenes from the town's history.

4.1.2 Scale

The adoption of appropriate scale is critical in maintaining the character of an urban area. The scale of a building is its size in relation to surrounding buildings or landscape. Infill design should recognise the predominant scale of the setting and respond sympathetically.

Consideration of scale includes the following characteristics of a building:

- Height
- Bulk – the combined effect of the arrangement, volume, size and shape of a building or group of buildings.
- Density

¹² NSW Heritage Office. 2005. *Design in Context*. p.5

- Grain – the pattern of the arrangement and size of the buildings on their lots and the subdivision pattern.

Infill buildings that are of necessity larger than the surroundings can have their scale reduced by:

- Breaking long walls into bays.
- Arranging openings in the walls so their size and shape reflect the structure and openings of their neighbours.
- Breaking up large roofs into smaller elements to reduce their bulk.
- Introducing setbacks to upper levels to provide a transition between adjacent buildings of different scales.¹³

4.1.3 Form

The form of a building is its overall shape and volume, and the arrangement of its parts. Infill design should be sympathetic with the form of its neighbours¹⁴. In the context of the Baradine business district the following issues should be considered in relation to form:

- Height of building facades and rooflines.
- Shape of facades.
- Arrangement of architectural detail.
- Design of awnings and/or verandahs.

4.1.4 Siting

Generally new buildings should be sited to conform with existing front and side setbacks. The location of new buildings should reinforce the character of existing streetscapes by:

- Conforming with existing setbacks,
- Retaining existing fence lines,

The scale and form of verandahs and/or awnings on new buildings should also be considered in relation to siting.

4.1.5 Materials and colour

Good infill buildings recognise the materials, textures and colours that characterise an urban area and re-interpret them within the new design. This does not mean that materials, texture and colour should be slavishly copied. They should, however be used as a point of reference for determining the textures and colour applied to the new building.

¹³ NSW Heritage Office. 2005. *Design in Context*. pp.5,8

¹⁴ NSW Heritage Office. 2005. *Design in Context*. p.10

Modern materials may be used if their proportions and details harmonise with the context of the building. The quality of new materials should also be in harmony with surrounding buildings.¹⁵

4.1.6 Detailing

The character of an urban area can often be determined by the details used on buildings. The character of Wellington Street and surrounding streetscapes is defined by details such as:

- Edwardian and Inter-War era buildings constructed in face brick with plain render decorative panels in building facades.
- Edwardian or Inter-War buildings with timber clad facades.
- Moderne style detailing including;
 - Stepped facades,
 - Horizontal banding on facades.
- Generally facades are regular in shape with patterns repeated in series.
- Use of corrugated galvanised iron as exterior wall cladding on some buildings.

Many buildings reflect the use of earthy colours echoing the tones of the surrounding countryside.

4.2 Guideline publications

It is recommended that reference be made to existing publications that provide practical advice on:

- The management of heritage streetscapes,
- Design of infill development,
- Adaptive re-use of heritage buildings.

The following three publications should be acquired by Warrumbungle Shire Council and retained as a reference resource for Council staff:

- Vines, L., 1996. *Streetwise. A Practical Guide for the Revitalisation of Commercial Heritage Precincts and Traditional Main Streets in Australian Cities and Towns*. Sydney, National Trust of Australia (NSW).
- NSW Heritage Office & The Royal Australian Institute of Architects, 2005. *Design in Context. Guidelines for Infill Development in the Historic Environment*. Crown copyright.
- NSW Heritage Office, 2006. *Conserving Historic Signs. Conservation Guidelines for Historic Signs and New Signs on Heritage Buildings*. Crown copyright.
- NSW Heritage Office & The Royal Australian Institute of Architects, 2008. *New Uses for Heritage Places. Guidelines for the Adaptation of Historic Buildings and Sites*. Crown copyright.

¹⁵ NSW Heritage Office. 2005. *Design in Context*. p.12

It is also desirable that copies of these publications be made available to the public through the council libraries.

5. Urban design guidelines

New development should maintain and enhance the qualities that give the Baradine CBD its individual and attractive character. These guidelines seek to ensure a sympathetic relationship between new development and existing streetscape character.

Specific recommendations regarding the future management of individual buildings are included in **Appendix A Building Inventories**.

The following recommendations for urban design have been adapted from the General Development Control Recommendations included in the Lithgow Main Street Study 1991.

5.1 Conservation

It is recommended that the significant Edwardian and Inter-war character of the Baradine CBD should be appropriately conserved and enhanced by:

- Preserving individual buildings of significance,
- Preserving intact early building components on all existing buildings (including windows shopfronts, awning supports, verandahs and historic signage) and repairing/restoring them as necessary.

It is also recommended that missing components or decorative detail should be reinstated as part of any refurbishment work or repair. This includes reinstating verandahs in accordance with known previous designs identified in historic photographs.

Alterations to existing historical facades (above awning level) should not be permitted where the façade is part of an homogeneous or symmetrical group. If previously painted these building groups should be painted in uniform colour schemes. Unpainted face brickwork should not be painted.

Original façade elements (above awning level) such as parapets and ornamental detailing should be retained. Where it can be ascertained that known detail has been removed this should be reinstated where possible.

Development should not be permitted to exceed the height of existing parapets.

5.2 Building height and alignment

It is generally recommended that permissible heights (maximum and minimum) should be related to the prevailing height of existing buildings.

Consistency of building alignment is one of the major characteristics of traditional town centre development. It is recommended that new developments and additions to existing structures match the street alignment of adjoining buildings.

Corner buildings should be generally built to the street-front alignment and no further back than adjoining buildings.

5.3 Building form

The form of any new development (including additions to existing buildings) should seek to relate appropriately to its context while maintaining its own particular architectural character. Existing building forms found throughout the area are relatively simple in character, with roof or parapet elements and façade detailing used to give visual interest. It is encouraged that new developments should follow established forms.

5.4 Roofs

A number of recommendations are made in relation to roofs:

- **Form, pitch and eaves height** - The form, pitch and eaves/gutter (or parapet) height of new roofs should sympathetically relate to adjacent buildings. Roofs that are not visible from adjacent or public areas may vary from existing forms. Typical roof forms used in the Baradine CBD include gable, hipped and skillion roofs.
- **Parapets** - Parapets should be used where appropriate to the existing context. Parapets on new buildings should be designed to reflect the general character of surrounding buildings.
- **Roof cladding materials** - Cladding materials for new roofs should match or sympathetically relate to adjacent buildings. Recommended materials include:
 - Corrugated steel. This can be either clear galvanised iron or clear zincalume. Colorbond colours should be restricted to light or mid grey. Red Colorbond can be used on hipped roofs where it can be demonstrated that a red finish was used previously. Existing corrugated galvanised iron roofs may be painted with silver or grey finishes.
 - Terracotta tilesSquare profile steel decking and coloured cement roof tiles should not be used on roofs visible to street frontages and public areas.

5.5 Facades

Facades of new buildings, or additions to existing structures, should seek to relate to the form and character of surrounding buildings. Alterations to existing buildings should seek to match the detailing of the original structure. Details to be considered include the following:

- **Proportion** - The position, proportional spacing and visual impact of major vertical and horizontal elements, including blade/party walls, attached piers, changes on the line of the façade, string courses and cornices, eaves and rooflines, should seek to match or otherwise relate sympathetically to nearby buildings.

- **Windows and doors** – The size, proportion and placement of windows and doors should relate both to the size and architectural character of the new building and its immediate context.
- **Materials** – Building materials for new structures should relate sympathetically to adjoining buildings. Building facades should be constructed as follows:
 - Rendered or painted masonry, including brick or reinforced concrete,
 - Face brickwork compatible with the finishes and tonings of historical brickwork,
 - Timber-framed parapet clad in flat panelling such as Hardiboard. Ribbed metal cladding, perforated screens or other similar sheet cladding should be avoided.
- **Ornamentation** – Surface ornamentation on historical facades should be restored if damaged or missing. This includes existing tiling to the front wall of shops below awning height. Subtle surface decoration may be used on new buildings to break up blank facades and relate to neighbouring structures.
- **Shop blinds** – External canvas blinds should be retained. If replacements are required these should reflect historical colour, materials and pattern.
- **Shop-fronts** – Original or early shop-fronts should be conserved where possible. Significant features such as windows, framing, tiled entrances, shop-front tiling, doors etc should be repaired or restored as necessary. Existing shop-fronts should not be bricked up or fitted with roller shutters.

5.6 Verandahs and awnings

Many of Baradine's Edwardian and Inter-War era commercial buildings were constructed with footpath verandahs. Most of these have been retained and make a very valuable contribution to the character of the Baradine CBD. These should be maintained. Buildings with important verandahs are:

- Hotel Baradine, 1 Wellington Street,
- Tattersalls Hotel, 19-23 Wellington Street,
- Mac's Building, 25 Wellington Street,
- Jack Howlett's Saddlery (former), 36 Wellington Street.

Many of the town's Inter-War and Post-War buildings were constructed with cantilever or bracketed awnings. Construction of verandahs on the fronts of these buildings is not considered appropriate. These buildings are:

- Baradine RSL Sub-Branch, 5 Wellington Street,
- Second-hand shop, 9 Wellington Street,
- Rural Transaction Centre, 13 Wellington Street,
- Baradine RTC, Library etc, 15 Wellington Street,
- Baradine LALC, 17 Wellington Street,
- Vacant Shop, 18 Wellington Street,
- Emmy Lou's Eatery, 20 Wellington Street,
- Vacant shops, 22 Wellington Street,

- Baradine Pharmacy, 24 Wellington Street,
- P & K Wangmann Newsagent, 27 Wellington Street,
- Vacant shop, 31 Wellington Street,
- Singh's IGA Plus Liquor, 33 Wellington Street.

A number of these awnings appear to be in need of repair. A formal assessment of the structural integrity of all awnings should be undertaken by a certified structural engineer.



Plate 5.1: Verandahs help to define the character of Wellington Street.

5.7 Signage

Commercial, building and advertising signage is one of the most significant features of retail precincts. The use of appropriate forms of signage can add substantially to the character of an area. Inappropriate or poorly used signage can severely detract from the visual amenity of a retail area.

Where a retail precinct has a strong historical and/or architectural character the use of appropriate signage can be crucial in reinforcing character and visual amenity. Generally signage should be designed to enhance the architectural and visual qualities of the place by:

- Being in scale with the buildings to which it is fixed,
- Being placed in a way that does not obscure attractive architectural elements and detailing,

- Using colours, fonts and styles that enhance the character of the area.

It is also important to recognise that the principal aim of signage is the attract customers, advertise goods and differentiate between businesses. Well designed signage can achieve these outcomes and enhance the character of a retail area.

Corporate or franchise signage can create particular issues for historical retail precincts. Councils in many areas are negotiating outcomes in relation to corporate signage which ensure that these signs enhance the character of these precincts. The publication *Streetwise – A Practical Guide* contains practical examples of the sympathetic use of corporate and franchise signage.

5.7.1 Proposed signage controls

It is recommended that Council adopt controls to ensure that commercial, building and advertising signage:

- Enhances the character of the streetscape,
- Integrates with the design of existing buildings,
- Uses existing or original locations or fixing points,
- Is designed in styles that enhance the character of historic buildings.

To achieve this the following general design controls are recommended:

- **Scale** – The size and format of signs should generally be relate to the buildings to which they are attached. In the case of buildings that contribute to the character of the CBD the size and format of signs should be governed by the size appropriate to their type and location. In determining this consideration should be given to the size of awning fascias, panels in parapets etc.
- **Location & type** – Signs should be designed to integrate with and complement rather than obscure the architectural character of building facades.
- **Signs located in the place of the main façade** – Signboards should be designed to fit within the “frame” provided by the elements of the building façade to which they are fixed.
- **Awning, verandah and fascia signs** – Generally signage fixed to these building elements should fit within exposed faces. It is recommended that awning signs should be painted in situ and applied to exposed fascias only.
- **Above awning and verandah signs** – Above awning and verandah signs may be used if they are;
 - Appropriately scaled and detailed to complement the building to which they are affixed,
 - Reconstructing the form of a known historical sign originally fixed to the awning or verandah.
- **Plaques** – Plaques identifying the premises of professional or commercial practices should be designed to fit within the building element to which they are being attached eg. a door, door surround or building pilaster.

6. Recommended treatments

Colour schemes adopted for buildings located in the Baradine Conservation Area should support the following objectives:

- Reflect the style of the building and its period of construction.
- Reflect and enhance the character of the built heritage of the area.
- Provide flexibility for property owners and business operators

A number of colour palettes are recommended for buildings identified in each of the historic periods of development of the Baradine CBD. These are representative schemes based on an accepted understanding of traditional uses of colour.

6.1 General principles and policies

The following general principles and policies are based on guidelines included in the Lithgow Main Street Study 1991.

6.1.1 Treatment of external walls

The colour schemes proposed in this study are intended as a guide to show how colour combinations were applied in different periods. They should not preclude owners from reinstating original colour schemes where these can be determined. The restoration of known original colour schemes is always preferable to the application of conjectured paint schemes.

Early photographs (where available) can provide guidance on the combination of tones used on particular buildings and can identify how architectural details were “picked out”. If photographs of a particular building can not be located pictorial records of similar buildings within the same region may be consulted.

Colour schemes identified below are based on British Standard BS 381 C (Australian Standard AS 2700:1996 contains many equivalents of colours from BS 381 C). Both standards may be obtained from the Standards Association of Australia.

The following general policies should be applied to the treatment of building exteriors:

- Masonry surfaces should be finished in flat paint.
- Joinery should be finished in gloss.
- Generally surface preparation should aim to take surfaces back to a stable layer without completely removing previous paint layers.
- Surfaces which were originally unpainted should **not** be painted.
- Pebbledash renders should not be removed.
- Glazed facing tiles should be retained and repaired as required. These tiles can provide indicators for colour schemes.

Masonry (ie stone, brick, rendered or stuccoed brickwork) that was originally unpainted but subsequently painted over can be treated in two ways:

- Remove paint using a chemical stripper removed using high temperature steam. It is advisable to test this process on a sample panel to identify its effect on surfaces and joints before proceeding.
- The masonry may be painted to resemble the original material.

Sandblasting or high pressure water blasting should not be used on historic brickwork or stonework. Harsh treatment can damage or seriously erode soft or porous masonry surfaces and soft joint mortars. Pressure washing devices should be set at 160psi or below.

6.1.2 Treatment of corrugated iron roofs and walls

Baradine's central business district contains many buildings constructed with corrugated iron roofs and/or corrugated iron walls. The integrity of these materials plays a major role in protecting and preserving historic buildings.

Decisions regarding the management and/or replacement of this material must be based on an understanding of the chemical properties of the various corrugated roofing materials currently on the market.

Roofing products suitable for use on the local buildings are:

- Mild steel, hot-dip galvanised and corrugated to 3" profile.
- Mild steel, coated with Zinalume, and corrugated to a 3" profile.
- Mild steel, coated with Zinalume and Colorbond to a grey finish to resemble unpainted galvanising, and corrugated to a 3" profile. Colorbond 'Gull Grey' has a reasonable resemblance to unpainted galvanised iron.

Zinalume and Colorbond products are preferred by builders, as they are readily available and generally less expensive than traditional galvanised iron.

Zinalume is an alloy of zinc, aluminium and silicon that will:

... resist atmospheric corrosion 2-4 times as effectively as hot-dip zinc coatings of equal thickness. A Zinalume roof should therefore last longer than a galvanised roof, save the building owner maintenance costs, and perhaps save the fabric of the building in the long-term.¹⁶

The following issues must be considered in determining the appropriate use of Zinalume and Colorbond products:

1. Zinalume has a different surface texture to traditional galvanising. It also takes much longer to weather and 'soften' in appearance.
2. The presence of aluminium in the roofing coating makes it difficult for joints to be soldered.
3. The risk of electromechanical corrosion caused by the use of dissimilar metals means that Zinalume products should not be used with lead flashings. Corrosion of the zinc/aluminium coating may take place when iron, lead or copper based materials are allowed to remain in contact with

¹⁶ Warr, A, 2000. Roofing: Corrugated Iron – Options for Repair. pp.7-8

Zincalume steel surfaces subjected to moisture or condensation conditions.¹⁷

Recommendation:

It is recommended that consistent types of roofing and cladding materials should be employed on individual buildings and that, for the sake of authenticity, corrugated galvanised iron should be the preferred in the replacement of older corrugated iron.

6.2 Edwardian (Federation) period

The following general principles apply to the treatment of commercial buildings in the Edwardian period:

- With advances in brick manufacture red face brick walls were quite fashionable and the use of paint on exterior walls diminished.
- Buildings and verandahs often featured elaborate timber detail.
- Roughcast or pebbledash render was used to highlight features of building walls and facades.
- Roofing materials included corrugated iron, slate or terracotta tiles. Terracotta ridges, finials and chimney caps were often used on slate or iron roofs. Corrugated iron was often painted tile red.
- Colour schemes featured shades of green, cream and buff. Deep Indian red was used to simulate brickwork on window sills.

6.3 Inter-War period

The following general principles apply to the treatment of commercial buildings in the Inter-War period:

- External decoration tended to reflect the Moderne with an emphasis on streamlining and simple detail. Horizontal lines were often accentuated.
- Exterior walls were often face brick or were rendered and painted.
- Colour schemes were restrained and generally consisted of no more than two colours. Colours reflecting the tones of the Australian landscape were favoured. Rendered walls were generally painted in pale colours.

6.4 Post-War period

The following general principles apply to the treatment of commercial buildings in the Post-War period:

- Architectural detail was more restrained in response to the need for post-war austerity. Design of commercial buildings tended towards the post-modern with streamlined Functionalist styles prevailing.
- Exterior walls were often face brick or were rendered and painted.
- Colour schemes were restrained and generally consisted of no more than two colours. Colours reflecting the tones of the Australian landscape were favoured. Rendered walls were generally painted in pale colours.

¹⁷ Warr, A, 2000. Roofing: Corrugated Iron – Options for Repair. p.8

6.5 Conserving historic signage

The Heritage Branch publication Conserving Historic Signs provides a number of approaches to conserving historic signage. These are as follows:

- Retention as is.
- Inpainting – reconstructing the sign by painting over missing sections. A washable paint such as acrylic is preferred.
- Over-painting – recreation of the sign by covering with new layers of paint. A washable paint such as acrylic is preferred.

If a sign is to be inpainted or overpainted the following steps should be taken:

1. **Recording:** Written and photographic documentation prepared prior to any work being undertaken.
2. **Surface cleaning:** Clean with mild detergent and thoroughly rinse to remove dust and surface accretions.
3. **Consolidation of peeling paint:** Consolidate and stabilise any flaky or peeling paint. This process is articulated in the Conservation of Historic Signs guideline.
4. **Separation or isolation layer:** If the sign is to be painted over a clear isolation layer of conservation grade acrylic varnish should be applied prior to painting.
5. **Apply in-painting or over-painting:** Repairing or recreating the original using a reversible, acrylic paint.

The Heritage Branch Guideline for Conserving Historic Signs is included as **Appendix C**.

7. Sample colour schemes

Indicative colour schemes are provided for the four periods identified in **Section 6**. The colours identified in the following colour schemes have been provided as a general guide to building owners. They are not the only colour schemes to be applied in Baradine. Building owners are encouraged to research publications such as *Colour Schemes for Old Australian Houses* and *More Colour Schemes for Old Australian Houses* to obtain more ideas. These books are available from The Flannel Flower Press.

The colour schemes included in this report are referenced to the British Standard BS 4800 Colours. These colours may be viewed online at: <http://www.unitedcomposites.net/jointpages/bs4800colours.htm>

It is recognised that variations in colour representation will occur on different computer screens. The colours are intended as **guide only** and owners are encouraged to experiment with colour while respecting the general recommendations for each era.

7.1 Edwardian (Federation) period

These schemes are intended as a guide only and show the use of various colour tones on different building elements.

Building Element	Scheme 1	Scheme 2	Scheme 3
Walls (inc. chimneys)	Unpainted face brickwork	Unpainted face brickwork	Pale Cream BS 381 352
Roughcast	Pale Cream BS 381 352	Pale Cream BS 381 352	Light Straw BS 381 384
Basecourse & rendered window heads & sills; previously painted walls & chimneys	Light Straw BS 381 384	Light Buff BS 381 358	Golden Brown BS 381 414
Parapet mouldings & string courses (inc. panels & lettering)	Light Straw BS 381 384 & Red Oxide BS 381 446	Pale Cream BS 381 352 & Red Oxide BS 381 446	Light Buff BS 381 358 & Golden Brown BS 381 414
Window frames & sill fillets	Mid Brunswick Green BS 381 226	Pale Cream BS 381 352	Pale Cream BS 381 352
Window sashes	Light Straw BS 381 384	Light Brunswick Green BS 381 225	Pale Cream BS 381 352
Door frames	Mid Brunswick Green BS 381 226	Pale Cream BS 381 352	Light Buff BS 381 358
Door leaf, fanlight & sidelight	Light Straw BS 381 384	Light Brunswick Green BS 381 225	Light Buff BS 381 358

Building Element	Scheme 1	Scheme 2	Scheme 3
Verandahs & awnings			
Edge beam, valence framing &/or barge boards	Red Oxide BS 381 446	Pale Cream BS 381 352	Light Buff BS 381 358
Valence &/or corner brackets	Light Straw BS 381 384	Pale Cream BS 381 352	Pale Cream BS 381 352
Verandah/barge mouldings	Red Oxide BS 381 446	Light Brunswick Green BS 381 225	Golden Brown BS 381 414
Column shafts	Light Buff BS 381 358	Light Stone BS 381 361	Light Brown BS 381 410
Column mouldings & brackets	Venetian Red BS 381 445	Light Brunswick Green BS 381 225	Dark Brown BS 381 412
Soffit of verandah roof, rafters & wall plate	Eau de Nil BS 381 216	Eau de Nil BS 381 216	Eau de Nil BS 381 216
Verandah gutter	Venetian Red BS 381 445	Light Brunswick Green BS 381 225	Dark Brown BS 381 412

7.2 Inter-War period

These schemes are intended as a guide only and show the use of various colour tones on different building elements. Proposed Inter-War and Post-War colour schemes could be used on buildings of either period.

Building Element	Scheme 1	Scheme 2	Scheme 3	Scheme 4
Walls (inc. chimneys)	Unpainted face brick or stonework	Off White	Vellum BS 381 365	Camouflage Beige BS 381 389
Basecourse & rendered window heads & sills; previously painted walls & chimneys	Vellum BS 381 365	Forest Green BS 381 282 or International Orange BS 381 592	Terracotta BS 381 444	Beech Brown BS 381 490
Parapet mouldings, horizontal relief elements, &/or vertical fins (inc. panels & lettering)	Unpainted face brick or stonework (White if rendered)	Forest Green BS 381 282 or International Orange BS 381 592	Terracotta BS 381 444	Beech Brown BS 381 490 &/or Poppy BS 381 536
Window frames & sashes	White or Vellum BS 381 365	Off White	Vellum BS 381 365	Camouflage Beige BS 381 389
Door frames & leaf	White or Vellum BS 381 365	Forest Green BS 381 282 or International Orange	Terracotta BS 381 444	Beech Brown BS 381 490 &/or Poppy BS 381 536

Building Element	Scheme 1	Scheme 2	Scheme 3	Scheme 4
Verandahs & awnings		BS 381 592		
Framing	Vellum BS 381 365	Forest Green BS 381 282 or International Orange BS 381 592	Terracotta BS 381 444	Beech Brown BS 381 490 &/or Poppy BS 381 536
Balustrades	White or Vellum BS 381 365	Forest Green BS 381 282 or International Orange BS 381 592	Terracotta BS 381 444	Beech Brown BS 381 490 &/or Poppy BS 381 536

7.3 Post-War period

These schemes are intended as a guide only and show the use of various colour tones on different building elements. Proposed Inter-War and Post-War colour schemes could be used on buildings of either period.

Building Element	Scheme 1	Scheme 2	Scheme 3	Scheme 4
Walls (inc. chimneys)	Unpainted face brick or stonework	Off White	Light Aircraft Grey BS 381 627	Beige BS 381 388
Basecourse & rendered window heads & sills; previously painted walls & chimneys Parapet mouldings, horizontal relief elements (inc. panels & lettering)	Jasmine Yellow BS 381 397	Cypress Green BS 381 277	Gulf Red BS 381 473	Peacock Blue BS 381 103
Window frames & sashes	Unpainted face brick or stonework Jasmine Yellow BS 381 397	Cypress Green BS 381 277	Gulf Red BS 381 473	Peacock Blue BS 381 103
Door frames & leaf	Jasmine Yellow BS 381 397	Off White	Light Aircraft Grey BS 381 627	Beige BS 381 388
Verandahs & awnings Framing	Jasmine Yellow BS 381 397	Cypress Green BS 381 277	Gulf Red BS 381 473	Peacock Blue BS 381 103
Balustrades	Jasmine Yellow BS 381 397	Cypress Green BS 381 277	Gulf Red BS 381 473	Peacock Blue BS 381 103

8. Heritage interpretation

There is an opportunity to integrate interpretations of the story of Baradine within the CBD area. Interpretations can be incorporated into street landscaping, new private developments or as part of the footpath furniture.

Appropriate forms of interpretation include:

- Interpretive signage incorporating photographs and text to tell stories relevant to the development of Baradine.
- Footpath or building plaques identifying the former names of buildings or noting particular aspects of the stories of the district.
- Public art interpreting stories and legends associated with the district.



Plate 8.1: Interpretive signage incorporated into the Cowra ALDI development tells the story of the steam laundry formerly located on the site, and the family who operated it. These interpretations, required as part of the development approval, were planned to integrate with the ALDI corporate colours and feature the ALDI logo.

Some heritage interpretation and public art has already been incorporated into the streetscape of the CBD area.

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**Baradine Main Street Heritage Study 2013
Inventory Sheet – Narran Street, Northern Side**

Inventory Item No: 1391121

Date of Inspection: 19 November 2013

Address: Narran Street

Present Building Title/Business Name(s): Baradine Memorial Hall

Former Names:



Baradine Main Street Heritage Study 2013 Inventory Sheet – Narran Street, Northern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| X 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- X Rendered/painted walls
- X Modelling & mouldings, highly detailed/moderate/low
- X Verandah, 1 levels/unenclosed - Portico
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- X Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- X Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is – Maintain in accordance with existing Conservation Management Strategy
- Conserve/restore rooftop signage if possible
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Improve accessibility as agreed with Council's Heritage Advisor

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 1-Wellington

Date of Inspection: 19 November 2013

Address: 1 Wellington Street

Present Building Title/Business Name(s): Hotel Baradine

Former Names:



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| X 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- X Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- X Modelling & mouldings, moderate
- X Verandah, 2 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- X Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- X Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- X Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side**

Inventory Item No: 5-Wellington

Date of Inspection: 19 November 2013

Address: 5 Wellington Street

Present Building Title/Business Name(s): Baradine RSL Sub-Branch

Former Names: Mrs. Stubbs' Dress Shop, Mrs. Campbell's Dress Shop, Fred Beasley's Butcher Shop.



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input checked="" type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, moderate
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Awning & awning roof
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 9-Wellington

Date of Inspection: 19 November 2013

Address: 9 Wellington Street

Present Building Title/Business Name(s): Second-hand shop

Former Names: Duncan & Campbell Stock Station Real Estate, Electrician



Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | X 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- X Shop/office only
- Shop with __ levels over
- Residential only, 1 levels
- X Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, moderate
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- X Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- X Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- X Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- X Urgent maintenance required – Wash brick façade, restore or remove signage
- Repaint, to period guidelines given in this main street report
- X Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 1391169

Date of Inspection: 19 November 2013

Address: 11 Wellington Street

Present Building Title/Business Name(s): Freckles Coffee Spot

Former Names: Embassy Theatre, Baradine Hardware



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|---|
| <input type="checkbox"/> Colonial 1820-1840 | <input checked="" type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input checked="" type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, ___ levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed
- Verandah, ___ levels/enclosed/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Iron roof requires maintenance & painting
- Repaint – Continue paint on lower façade to cover the entire facade
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 13-Wellington

Date of Inspection: 19 November 2013

Address: 13 Wellington Street

Present Building Title/Business Name(s): Rural Transaction Centre

Former Names: Miller's Cafe



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--|
| <input type="checkbox"/> Colonial 1820-1840 | <input checked="" type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, moderate detail
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 15-Wellington

Date of Inspection: 19 November 2013

Address: 15 Wellington Street

Present Building Title/Business Name(s): Baradine RTC – Library etc

Former Names: H. Richardson – General Merchant, Baradine Co-operative



Harold Richardson's store– 1920s. (Rae Tassell)

Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| X 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- X Shop/office only
- Shop with ___ levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- X Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- X Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- Critically important
- X Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 17-Wellington

Date of Inspection: 19 November 2013

Address: 17 Wellington Street

Present Building Title/Business Name(s): Baradine Local Aboriginal Land Council

Former Names: Frank Hogan's Barber Shop, Burroughs & Lynch Dress Shop.



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input checked="" type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side**

Inventory Item No: 19-23-Wellington

Date of Inspection: 19 November 2013

Address: 19-23 Wellington Street

Present Building Title/Business Name(s): Tattersalls Hotel

Former Names: Harford's Hotel, McDonald's Hotel



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| X Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- X Shop with 1 levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- X Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 25-Wellington

Date of Inspection: 19 November 2013

Address: 25 Wellington Street

Present Building Title/Business Name(s): Mac's Building

Former Names: George Samahar's Frock Shop, Doug Frater's Butchery.



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | X 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- X Shop with 1 levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- X Moderate
- Low

Streetscape Impact:

- Critically important
- X Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side**

Inventory Item No: 27-Wellington

Date of Inspection: 19 November 2013

Address: 27 Wellington Street

Present Building Title/Business Name(s): P & K Wangmann Newsagent

Former Names:



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input checked="" type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
 - Residential only, 1 levels
 - Face brick
 - Brick façade/timber-framed main building
 - Corrugated iron clad main building
 - Pebbledash/render details
 - Rendered/painted walls
 - Modelling & mouldings, highly detailed/moderate/low
 - Verandah, 1 level/unenclosed
 - Balconies/bays, enclosed/unenclosed
 - Expressed roof, TC tiles, Gal iron/slate/other
 - Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side**

Inventory Item No: 29-Wellington

Date of Inspection: 19 November 2013

Address: 29 Wellington Street

Present Building Title/Business Name(s): Vacant block

Former Names:



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 31-Wellington

Date of Inspection: 19 November 2013

Address: 31 Wellington Street

Present Building Title/Business Name(s): Residence

Former Names: The Baradine Bakery (A.G. Gardiner), Jack Hawkins' Bakery, Charlie Lee's house.



Gordie Gardiner's Baradine Bakery in the 1920s. (Rae Tassell)

Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| X Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- X Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- X Moderate
- Low

Streetscape Impact:

- Critically important
- X Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- X Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- X Other specific advice – Reinststate traditional signage on parapet.

Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Western Side

Inventory Item No: 33-Wellington

Date of Inspection: 19 November 2013

Address: 33 Wellington Street

Present Building Title/Business Name(s): Singh's IGA Plus Liquor

Former Names: Permewan Wright Grocers



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Western Side

Period of Construction:

- | | |
|--|---|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input checked="" type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 levels
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 level/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, TC tiles, Gal iron/slate/other
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 2-Wellington

Date of Inspection: 3 September 2013

Address: 2 Wellington Street

Present Building Title/Business Name(s): John Farrell & Co.

Former Names: Beveridge's Garage



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | X 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- X Shop/office only
- Shop with __ levels over
 - Residential only, 1 level
 - Face brick
 - Brick façade/timber-framed main building
 - Corrugated iron clad main building
 - Pebbledash/render details
 - Rendered/painted walls
 - Modelling & mouldings, highly detailed/moderate/low
 - Verandah, 1 levels/unenclosed
 - Balconies/bays, enclosed/unenclosed
- X Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- Critically important
- X Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance/maintain existing signage & colour scheme
- X Conserve/restore rooftop signage if possible
- Urgent maintenance required – Timber/Iron/Walls/other
 - Repaint, to period guidelines given in this main street report
 - Retain face brickwork
 - Re-open, or change, enclosure of Balconies/Bays/Verandahs
 - Remove above-awning sign
 - Tolerate as typical of its period
 - Install more appropriate garden/forecourt/pavement detail
 - Plant trees to obscure building
 - Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Eastern Side

Inventory Item No: 2A-Wellington

Date of Inspection: 3 September 2013

Address:

Present Building Title/Business Name(s): Workshop

Former Names: L. T. Wicks Agent, Baradine Social Club – B.C.U. Branch, Post and Telegraph Office (destroyed by fire - 1968).



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | X 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- X Shop/office only
- Shop with __ levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- X Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- X Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- X Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- X Tolerate as typical of its period
- X Install more appropriate garden/forecourt/pavement detail
- X Plant trees to obscure building

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 18-Wellington

Date of Inspection: 3 September 2013

Address: 18 Wellington Street

Present Building Title/Business Name(s): Residence

Former Names: Duncan & Dunnage Greengrocers, Tassell's Grocery Shop, Supermarket.



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | X 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- X Shop with 1 levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- X Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- X Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- X Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Baradine Main Street Heritage Study 2013 Inventory Sheet – Wellington Street, Eastern Side

Inventory Item No: 20-Wellington

Date of Inspection: 3 September 2013

Address: 20 Wellington Street

Present Building Title/Business Name(s): Emmy Lou's Eatery

Former Names: Baradine Refreshment Rooms, The Kosciusko Refreshment Rooms.



The Kosciusko Refreshment Rooms in the 1930s. (Rae Tassell)

Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input checked="" type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- Face brick
- Timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Walls/other (Repair to timber parapet is urgent)
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice – Repaint in existing colour scheme

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 22-Wellington

Date of Inspection: 3 September 2013

Address: 22 Wellington Street

Present Building Title/Business Name(s): Vacant

Former Names: Joe Cowan's Garage



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | X 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- X Shop/office only
- Shop with __ levels over
- Residential only, 1 level
- X Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, Gal iron
- X Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- Critically important
- X Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- X Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 24-Wellington

Date of Inspection: 3 September 2013

Address: 24 Wellington Street

Present Building Title/Business Name(s): Baradine Pharmacy

Former Names: E. J. Woodley's Butchery



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | X 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- X Shop with 1 levels over
- Residential only, 1 level
- X Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Expressed roof, Gal iron
- X Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- X High
- Moderate
- Low

Streetscape Impact:

- Critically important
- X Important
- Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- X Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 34-Wellington

Date of Inspection: 3 September 2013

Address: 34 Wellington Street

Present Building Title/Business Name(s): Baradine Rural Supplies

Former Names: Service Station



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|---|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input checked="" type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 1391214

Date of Inspection: 3 September 2013

Address: 36 Wellington Street

Present Building Title/Business Name(s): The Tin Shed

Former Names: Jack Howlett's Saddlery, H. Bower The Mercer



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input checked="" type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Reconstruct facade

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 38-Wellington

Date of Inspection: 3 September 2013

Address: 38 Wellington Street

Present Building Title/Business Name(s): Residence

Former Names: Residence – Beryl Davis.



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|--------------------------------------|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | X 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- X Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- X Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- X Contributes
- Detracts

Restoration/Colour Advice:

- X Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

**Baradine Main Street Heritage Study 2013
Inventory Sheet – Wellington Street, Eastern Side**

Inventory Item No: 40 Wellington

Date of Inspection: 3 September 2013

Address: 40 Wellington Street

Present Building Title/Business Name(s):

Former Names:



Baradine Main Street Heritage Study 2013

Inventory Sheet – Wellington Street, Eastern Side

Period of Construction:

- | | |
|--|---|
| <input type="checkbox"/> Colonial 1820-1840 | <input type="checkbox"/> Art Deco |
| <input type="checkbox"/> Early Victorian 1840-1860 | <input type="checkbox"/> 1930s/1940s |
| <input type="checkbox"/> Mid Victorian 1860-1880 | <input type="checkbox"/> 1950s |
| <input type="checkbox"/> Late Victorian 1880-1900 | <input type="checkbox"/> 1960s/1970s |
| <input type="checkbox"/> Edwardian 1900-1920 | <input checked="" type="checkbox"/> 1980s/1990s |
| <input type="checkbox"/> 1920s | <input type="checkbox"/> 2000-2010 |

Building Description:

- Shop/office only
- Shop with ___ levels over
- Residential only, 1 level
- Face brick
- Brick façade/timber-framed main building
- Corrugated iron clad main building
- Pebbledash/render details
- Rendered/painted walls
- Modelling & mouldings, highly detailed/moderate/low
- Verandah, 1 levels/unenclosed
- Balconies/bays, enclosed/unenclosed
- Exposed roof, Gal iron
- Parapet, solid/balustrade

Comments:

Architectural Quality:

- Very High
- High
- Moderate
- Low

Streetscape Impact:

- Critically important
- Important
- Contributes
- Detracts

Restoration/Colour Advice:

- Good as it is –continue basic maintenance
- Urgent maintenance required – Timber/Iron/Walls/other
- Repaint, to period guidelines given in this main street report
- Retain face brickwork
- Re-open, or change, enclosure of Balconies/Bays/Verandahs
- Remove above-awning sign
- Tolerate as typical of its period
- Install more appropriate garden/forecourt/pavement detail
- Plant trees to obscure building
- Other specific advice

Appendix B

Tips on Painting Your Heritage Building

1. Introduction

This document is part of The Baradine Heritage Main Street Study. The aims of this study are to record the buildings in the Baradine CBD and to provide owners and managers of Heritage buildings with some tools to help guide them in the painting of their buildings. The study area covers the central business district of the Town of Baradine. Works on buildings within this area, including painting may require Council approval.

The unique character of Baradine's business districts is an important element in the commercial development of the town. This character is part of our unique selling point. Visitors to Baradine will judge the town on how it manages its business district. It is well known that good presentation of buildings is an important element in town's business marketing but it also gives an impression of prosperity and attracts business. Warrumbungle Shire is keen to encourage business owners to present their business in the best possible way. This often involves careful management of our beautiful historic buildings.

2. Managing the Presentation of Heritage Buildings

So how do we go about preserving the buildings from the past? Heritage professionals are guided by a document known as the Burra Charter which has this to say about the nature of places that we consider to be significant:

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscapes, to the past and to lived experience. They are historical records that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.¹

Essentially The Burra Charter is designed to provide a series of definitions and processes that people can adopt in order to best preserve Australia's cultural heritage. In essence the aim is to preserve the fabric (all the physical material of the place including components, fixtures, contents, objects²) of the building and advocates:

...a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.³

¹ From *The Burra Charter* p1 Australia ICOMOS 2000

² IBID P7

³ IBID P1

In the past the approach taken was to renovate old buildings to modern day standards using current technology, now that view has changed. There is no reason why an old building, like older people, should not look their age. Older people do not dress like teenagers so why should buildings? The age of a building, along with its alterations, tells the whole story of a building, and often a broader story about a people, a time and a place and we need to understand and respect that story. However, a heritage building need not look shabby so we can still maintain a building to a high liveable standard while still valuing its story.

3. Painting and Buildings in the Past

The information here is based upon information supplied by the NSW Heritage Office. Please refer to the references listed in **Section 7.** for further information.

In colonial times most buildings with rendered walls were painted with limewash. A limewash is a water based thin coating that serves as a protective layer. As time wore on it was only the simpler buildings that were limewashed, often with an earth coloured based pigment added, such as lighter browns, pinks and yellows.

Later, as oil based paints were introduced, it was often the more ornate buildings that were painted. Often only the timber elements were painted. Water based paints were used on masonry elements, as it enables the stone to breathe, and oil based for timber, as it protects it from the elements. External walls were often painted in colours representing natural stone. This includes timber buildings and even weatherboard houses, some of which even had their timber boarded facades painted with shading to imitate rusticated or dressed stone.

3.1 What colour?

There are a number of ways that you can decide on which colours to paint your building. One way is to establish what colour the building was originally. This can be done using the following methods:

- Paint scrapings.
- Scientific analysis of paint samples
- Old Photographs;
- Books and heritage colour schemes such as the guide provided in the Baradine Heritage Main Street Study;

3.2 How to sample paint scrapings from your building

This can be done using a scalpel or similar on an area where the paint is loose. Gently lift off the layers of paint. You might be able to reveal all the layers of paint this way. If not a chemical stripper can also be used. Using a very small amount on a cotton tip cover about 100 mm to 200 mm in a not very visible part of the area you painting. The initial treatment might reveal the first layer and subsequent treatments will then go on to reveal all the layers underneath. It is recommended that each layer of paint has its own 100 -200 mm area so that you end up with a series of patches revealing the different layers of paint.

If you are unsuccessful, or unsure, in establishing the original colour of your building there are other methods that can help you come up with an appropriate colour scheme. Essentially, as previously mentioned, buildings were painted the various different hues of stone, such as reds, browns, creams, buffs and crimsons with some Brunswick greens added. You could devise your own colour scheme or palette utilising the previously mentioned range of colours that were traditionally used. Your local heritage advisor, who works for council, would be happy to discuss any queries you may have and could also work with you in devising a suitable colour scheme.

Other decisions regarding the type of paint are also important when considering painting a heritage building. Paints that were used in the past were a lot more basic and many technological advances have been made, particularly in recent years. It is important that decisions made regarding paintwork reflect the nature of the painting and decorating in the past. Modern finishes including gloss paints (except in the case of joinery) and satin finishes should be avoided as should any kind of brilliant white. The impact of these paints can be to emphasise some of the weaknesses in an older building. A glossy paint on an unevenly plastered wall, for example, could have the effect of highlighting the irregular areas. Decisions regarding both the colour and the type of paint used are very important in the final outcome in the painting your heritage building.

Heritage buildings often have details which are designed to be painted. These include the door and window frames, mouldings on facades and other decorative features. The painting of these elements emphasises these features (or makes them 'pop'). Traditionally the external wall is painted a lighter colour and the architectural element is then painted in a contrasting darker colour but this is not absolutely necessary. There are many fine examples where the opposite has been done. To some extent it is a question of using traditional colours in a way that looks good and suits the building, as well as respecting its age and design.

For further information that may help you to decide a colour scheme for your heritage building please refer to the references at the end of this document. Also incorporated into the Baradine Main Street Study is a recommended colour scheme for buildings from the different relevant eras. For more specific recommendations please refer to the colour guide in the study Section 7: Sample Colour Schemes. This section also provides a guide as to the colours recommended for particular elements of the buildings (eg window and door frames, verandahs, external walls etc).

When you have established what colour you want colours can then be matched by good paint suppliers. Once these decisions have been made there can be a number of other practical issues, in terms of the painting of these building, that need to be addressed. A few of these issues have been outlined below.

3.3 Removing Old Paint from Heritage Buildings

This is a difficult task essentially because removing paint can, even with the best methods and intentions, also remove parts of the underlying fabric. It is also important to note that some bricks were designed to be painted or rendered so it is critical to establish whether in fact the paint does actually need to be removed. Sometimes cheaper, substandard bricks were used in construction with a view to them being covered as part of the building's design. It is then a mistake to remove the paint, or the render, as the bricks do not have the desired aesthetic appeal.

However if you have established that paint does need removing from brickwork then a chemical stripper can be used in tandem with high pressure steam. It is very important that you first test this on a sample section and it is recommended that you do this on an area that is concealed. Should you have any queries there are professional companies who undertake this kind of work and you can always contact the Liverpool Plains Shire Heritage Advisor. Please note that the use of sand and high pressure water blasting are not recommended in the removal of paintwork from heritage buildings.

4. Painting Pressed Metal Surfaces

A number of buildings have either pressed metal ceilings and/or awning or verandah ceilings, as in the case of shopfronts. These can be re-painted and decorated also. The panels can first be removed, should it make the task easier, and then replaced once the painting has been done but it can also be done in situ. Then:

- If the paint is not peeling you can repaint the surface without first stripping the paint. If this is the case you simply wash the surface with soap and hot water before applying a base coat of enamel paint (it can only be enamel paint as this will stick to a metal surface). Allow to dry completely (overnight) before applying the second coat.
- Should you need to remove the original paint (for fear that any subsequent layers won't stick properly) you need to strip the paint with enamel paint remover. Follow the product's instructions and when finished wash with soap and hot water before following the above instructions.

5. Face Brick and Stonework

Painting was often used to emphasise architectural features on a building. Another way this was done was with face brickwork. This is brickwork that was designed to be a part of the final aesthetic affect and painting it can have the dual affect of both detracting from the original design and also jeopardising the brick or stonework as the paint can prevent it from breathing. It is therefore very important that we don't detract from the original design by painting over face brick and stonework.

Bear in mind also that painting face brick or stonework potentially created an additional maintenance responsibility. Liverpool Plains Shire Council maintains a general policy that unpainted brick or stonework work should not be painted unless there is a compelling reason.

6. Maintaining Masonry and Render

As part of your painting process you may find that you want to work on your masonry and render. Cleaning masonry can remove harmful substances and therefore help in the long term preservation of your building. It is recommended that you use only gentle methods, such as low pressure water spray and soft natural bristle brushes so as to not erode any of the masonry.

It is important that you do not remove render or apply a textured finish as this was not done in the past. Hairline cracks can be repaired by applying a fine skim coat with a sponge, it is first necessary to establish the composition of the render before carrying out repairs.⁴ For major works it is recommended that you employ a professional.

This document is designed to give the managers and owners of heritage buildings a brief guide to painting their buildings. It is clearly not a comprehensive guide and its aim is more to direct people towards the relevant resources with their queries. If you have any doubts or questions it is recommended that you speak with your local heritage advisor or council for clarification.

7. Useful References and Resources

- *The Burra Charter*, J Kerr, Australia ICOMOS
- *Colour Schemes for Old Australian Houses*, Ian Evans, Clive Lucas, Ian Stapleton
 - The Flannel Flower Press
- *More Colours Schemes for Old Australian Houses*, Ian Evans, Clive Lucas, Ian Stapleton
 - The Flannel Flower Press
- *Australian House Styles*, Maisy Stapleton & Ian Stapleton
 - The Flannel Flower Press
- *How to Restore the Old Aussie House*, Ian Stapleton
 - The Flannel Flower Press
- Ian Evans also has further information and other publication on his website: www.oldhouses.com.au
- The NSW Heritage Office Website http://heritage.nsw.gov.au/03_index.htm#M-O has a considerable number of easily accessible documents designed to help heritage building owners and managers in the maintaining of their heritage buildings. Some of these documents have been utilised in the production of this document. These include:
 - *The Maintenance Series Information Sheet 7.2 Paint Finishes*
NSW Heritage Office; 2004
 - *Heritage Information Series Principles of Conservation Work on Heritage Places*
NSW Heritage Office; 1999
 - *How to Carry Out work on Heritage Buildings and Sites*
NSW Heritage Office; 1995

⁴ IBID P7

CONSERVING HISTORIC SIGNS

CONSERVATION GUIDELINES FOR HISTORIC SIGNS AND NEW SIGNS ON HERITAGE BUILDINGS



RACHEL JACKSON & CAROLINE LAWRENCE



CONSERVING HISTORIC SIGNS; CONSERVATION GUIDELINES FOR HISTORIC SIGNS AND NEW SIGNS ON HERITAGE BUILDINGS

These guidelines were prepared in April 2002 for the Heritage Office by Rachel Jackson and Caroline Lawrance as part of a project funded by the Heritage Incentives Program.

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Cover: *His Master's Voice* painted on the side wall of the EMI building in Castlereagh Street, Sydney.
Photograph taken in 1996, before the sign was covered up in 1998.

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1 INTRODUCTION

This document has been produced as a project funded by the NSW Heritage Assistance Programme, 1998. The document is set out into the following parts:

1. INTRODUCTION: background and definitions of the guidelines.
2. ASSESSMENT AND SIGNIFICANCE: to identify the potential cultural significance of signs.
3. CONSERVATION: approaches to the conservation for historic signs with cultural significance.
4. NEW SIGNS ON HERITAGE BUILDINGS: to minimise the impact of new signs on the cultural significance of heritage buildings and conservation areas.

The guidelines have been developed to assist property owners, heritage practitioners, heritage advisers and local government agencies to identify and assess the potential cultural significance of historic signs and to assist in the management and conservation of significant signs. It also offers guidelines for new signs on heritage buildings.

1.1 Author Identification

The report has been written by Rachel Jackson, heritage specialist, working with the Australian Heritage Commission and Caroline Lawrance, heritage specialist, builder and architect, working with the National Parks and Wildlife Service (NSW). Both Rachel and Caroline completed a Masters in Heritage Conservation from the University of Sydney in 1996. Rachel's Research Report for the Masters degree was a study of historic painted signs and their need for recognition in the heritage industry¹. The Report was inspired by Caroline's photographic record and interest in historic signs over a number of years.

Contribution to the Section 3 of the text was provided by Cathy Lilico Thompson. Cathy is a conservator from the International Conservation Services Pty Ltd and worked with Rachel Jackson in her previous position at Tanner & Associates Pty Ltd, heritage architects, on the conservation of the University of Technology, Sydney, Haymarket Campus historic signs and the Bushell's Building signs, included in the examples in Section 3.

All photographs included in this document have been taken by Rachel Jackson and Caroline Lawrance unless otherwise stated.

1.2 Methodology & Research Development

The methodology for conservation of historic has been developed following the Australia ICOMOS Burra Charter. The basis for assessment of cultural significance has also been developed following the Assessment Guidelines from the NSW Heritage Office Heritage Manual.

The guidelines document has been based on the thesis developed by Rachel Jackson in her Research Report, the '*Conservation of Historic Painted Signs*,' for the Masters of Heritage Conservation from the University of Sydney, 1996. The outcome of the thesis was the need for recognition of the importance of historic signs by the heritage industry and the ultimate need for conservation of significant signs. The guidelines were considered necessary following positive feedback from the public and heritage practitioners due to media attention and also from a talk given by the authors at the National Trust of Australia (NSW) in 1998. Also, given the amount of interest gathered by the authors over the last 5 years, it is believed that the retention and conservation of historic signs appears to be a growing concern for local historical societies, local council staff, heritage advisers and heritage practitioners.

1.3 Acknowledgments

The following people and organisations have greatly assisted in the development of these guidelines:

NSW Heritage Office - Elisha Long and Susan Macdonald

National Trust of Australia (NSW)

Trevor Howells, Department of Architecture and Planning, University of Sydney

Richard Lamb, Department of Architecture and Planning, University of Sydney

¹ Jackson, R., (1996) '*Conservation of Painted Signs*', available at the University of Sydney, Architectural Resource Library.

Megan Jones, Associate Director, Tanner & Associates Pty Ltd, Architects
Cathy Lilico-Thompson, Conservator, International Conservation Services, Pty Ltd
Peter McKenzie, Director, Jackson Teece Chesterman & Willis Pty Ltd, Architects & Planners.

1.4 Background

“Historic signage, which forms an integral part of a building or structure may have its own significance that should not be devalued by later signage. For instance, some of the old painted signs that remain above awnings in country towns are designed period pieces that should be retained. Replicas of old signs are often impractical and costly as well as being fakes. In some cases reconstruction can be justified if the new sign maintains a connection with a previous important occupant or use of the place. In others the sign itself may have some heritage value which justifies reconstruction.”²

Historic signs are an important cultural heritage resource and the conservation of significant painted signs or name signs should be considered by property owners, heritage practitioners and government authorities. They are a resource which gives insight into our society over the past two centuries more than just the physical and historical records of a building. Some historic signs have become part of a cultural landscape and have value within a contemporary community, often more so than the physical limitations of a structure or town. Signs may contribute to understanding the social value of a place or heritage building.

Traditionally signage was painted on or built into buildings as advertising or as name signs (refer to Section 1.5 Definitions). In broad terms there was an integration of signage with the building, or sometimes they were painted to be eye catching and could cover a large area on a side wall of a building, depending on the nature of the building. Photographs from the end of the nineteenth century through to the twentieth century attest to a vibrant and sometime dominant display of signs covering city and streetscapes. Old photographs show that signs were painted on walls, parapets, panels, verandahs and awning fascias or directly onto glazing.

Signs and sign writers utilised a variety of styles and techniques which were often tailored to display individual characteristics of a sign writer. In general, sign writing is a technical skill and has often been considered an art form. However this skill is in danger of rapidly dying out with the advances in computer and photographic technology. Historic signs and sign writing images of the past are becoming increasingly rare.

Name signs are either built into the fabric, painted or are applied to a building. Name signs, often intrinsic to the significance of a building, are vulnerable to changing building owners, for example Banks, Post Offices and other government owned buildings. Advertising signs, generally painted on side walls and parapets of buildings, often go unnoticed because they have faded, or no longer have commercial value, or are often not known about until exposed on a side wall after a neighbouring building has been demolished. While other types of advertising signs built on free-standing structural frames, such as neon signs and service station signs, still exist as an advertising technique, there are a number of these signs which have become landmarks and part of the cultural landscape.

Where it is possible, it is now the responsibility of heritage practitioners to identify and conserve this threatened aspect of our social history.




²

Conservation Areas, NSW Heritage Office, p.46.

1.5 Definitions

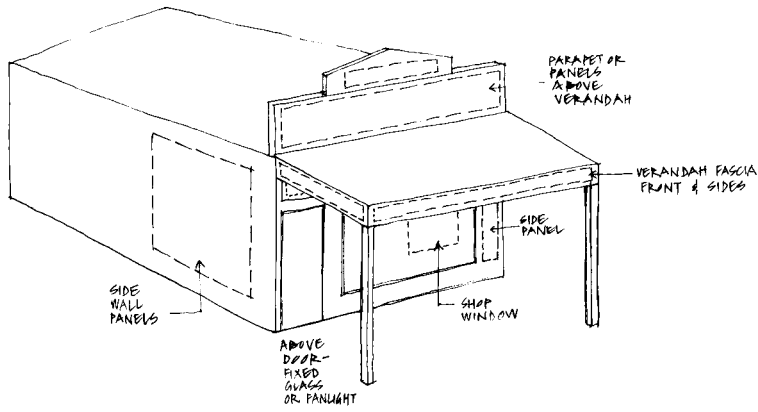
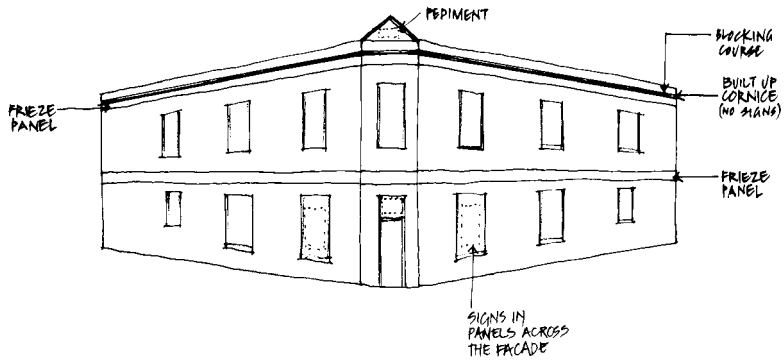
1.5.1 Definition table

The following definition table provides an indication of where historic signs may be found.

TYPE	DEFINITION	POSSIBLE LOCATION	EXAMPLE
NAME SIGNS			
Moulded / Relief / Engraved	Permanent, cut into stone or render, or typical building material. Normally the name of a building and/or the date.	Pediment block above cornice, frieze panel or wall below cornice, frieze panel above ground floor.	 <p>Griffiths Tea Building, Surry Hills, 1996.</p>
Applied / Raised	Cut out lettering, e.g. timber or brass fixed to wall.	Free standing structures along the road side or on top of buildings.	
Painted	Painted lettering and/or graphics.		
Freestanding	Lettering and graphics, often illuminated with coloured neon lighting.		
LETTERED WINDOWS			
Advertising / Motifs	Painted on glass – shop windows. Gilded letters on stipple background	Shopfronts (glazed panels), frieze panels above doors – fanlight, windows, side panels, etc	 <p>Evans Street, Rozelle, 1995.</p>
PAINTED GENERAL			
Logos / Generic labels/ Pictorial images / Advertising	Painted directly onto the building fabric – timber, masonry, steel, corrugated iron. Usually commercial.	Carcass of building, building fronts, street facade, side walls, designated areas (sign fields, e.g. parapet, pediment and verandahs)	 <p>Rail bridge, Strathfield, 1997.</p>
Painted panels	Freestanding painted signs fixed to part of a building. Billboards		

1.5.2 Location

Possible sign locations:



2 ASSESSMENT OF SIGNIFICANCE

2.1 Identification of cultural significance

Historic signs can be important for understanding our cultural heritage and therefore their identification is necessary. Culturally significant signs can be treated as an individual heritage item or as an element of a significant building which has (generally) already been established as a heritage item.

Where a historic sign (or signs) may have potential cultural significance and is considered a potential heritage item, the assessment and management guidelines of the NSW Heritage Manual (1996), prepared by the NSW Heritage Office, should be used.

A historic sign may not be individually significant but may be associated with a culturally significant building or conservation area. In these cases the historic sign(s) should be considered with conservation management polices for heritage buildings or conservation areas.

Heritage practitioners, local heritage advisers, government authorities and community members concerned about the future of historic signs should draw attention to the potential significance of historic signs known to them and actively participate in retaining them for future generations.

2.2 Understanding Significance

The following assessment method, based on the NSW Heritage Office Assessment Guidelines, provides a guide for developing an understanding of the potential significance of historic signs and an example of how a heritage practitioner might go about an assessment of significance for historic signs. This is important to have an understanding of significance of signs before specifying a conservation approach or method of repair.

Also, it is important to establish the relationship of the historic sign to the building it is on, or the place it is most likely to be associated with. For example the following questions should be asked:

5. Is the building a heritage item enabling the sign to be recognised as part of the building's significance?

In this case the sign will become a part of the conservation management policies for that building or site. Ideally the conservation approach assigned to a sign will be directly related to its established significance within the total scheme of a conservation project. The conservation will become dependent on any number of requirements related to the conservation of the building.

- Is the historic sign likely to be significant in its own right?

If so, the assessment of significance should be undertaken following the NSW Heritage Office Assessment Guidelines, as would be applied to any potential heritage item. The approach and practical application of conservation should follow these guidelines and the methodology of the Australia ICOMOS Burra Charter.

2.2.1 Historic significance

Some signs can provide evidence of our evolving pattern of cultural history and are likely to be of historic significance.

Name signs are intrinsic to the fabric of a building and are directly related to the history of a building. Painted advertising signs could be considered historically significant through the message contained in the sign and by the art of the sign painting / writing itself. Sign painting or sign writing is a rapidly dying art form / technique. No longer do painted signs appear in the vast quantities that once covered the streetscapes of urban life. The historic evidence for the extent of sign writing is in abundance, for example archival photographs of Sydney show signs of all styles on a vast number of buildings. However, while historic signs are still evident they are not always at the scale or pictorial quality of the past. They have become historically significant.



A historic sign from 1899, painted on the side of a building wall in George Street, Sydney (the building has been demolished). Sydney City Archives.



A photograph taken by Olive Cotton, 1942, from Max Dupain's Studio window, in Clarence Street, Sydney.

A particular era can be identified in a sign through its message and the technique used to apply or create the sign and the significance could also be established in 'social' or 'aesthetic' significance categories. Like most heritage items, however, it is not just the era they represent but the level of cultural significance they may display that should be assessed.

The associations of a sign to a building, or message contained within a sign, may give rise to different interpretations of historic value and the following examples are indications of how to establish historic significance.

1. The sign on a building is not necessarily a historic event, but may represent a historic phase in the building's life.

The Sydney School of Arts Building in Sydney, has not been used as a School of Arts for decades, however it has been conserved and adapted as part of a neighbouring tower development. As well as a name sign engraved in the stone pediment of the Pitt Street facade, a painted sign advertising the building and its opening hours remains on the side wall (below left). This sign has been restored as part of the building's history, even though its use has changed. Refer to the examples in Section 3.



Sydney School of Arts, Pitt Street, 1998, before restoration.



2KY - wireless, Sussex Street, Sydney, 1996.

2. The message in a historic sign may also be descriptive of an important event or phase of activity. The sign may not be directly related to the significance (or lack there of) of the building.

The 2KY-wireless sign (above right), represents a promotion campaign run in the 1970s and it has remained on the building long after the event, it is now a historical record. The use of the word 'wireless' and the pictorial record of a kookaburra are historically and socially significant – the sign itself has become an icon and landmark in the cityscape. The building on the other hand, may not be considered significant and therefore poses questions regarding the conservation of the sign.

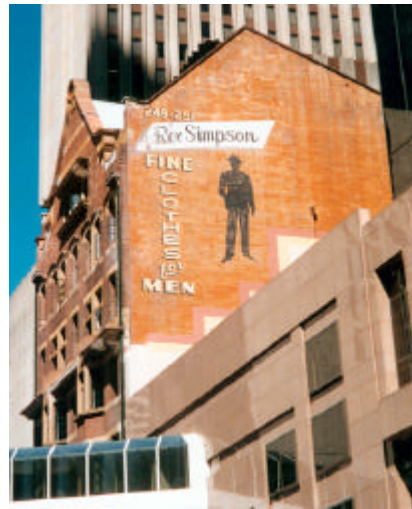
- A historic sign may also directly relate to the significance of an identified or potential heritage item.

The Bushells Building in the Rocks, although no longer owned by Bushells, has remnant painted signs on the major facades of the building relating directly to the Bushells use within the building and also advertising its products. Refer to example in Section 3.

The Rex Simpson sign is directly related to the historical use of the building, a significant building located in George Street, Sydney. The building became known as 'Simpson House' because of its use as a men's clothing store by the same name. The signs (one on both sides of the building) have a direct relationship to the former use of the building and now that use has gone the historical importance is reconfirmed by the signs. It also demonstrates a particular era in men's fashion of the 1950s.



Bushells Building, The Rocks, the south facade, with a number of layered signs, 1996.



Advertising sign for 'Rex Simpson fine clothes for men' s painted in the 1950's on 'Simpson House' in George Street. 1996.

- A sign may be historically significant in its own right and give its host building greater significance or appreciation of its own past history, like a post office or bank.

A sign, or a combination of signs, on an old corner shop, which no longer functions as such, provides an insight into the building's past history and the role of the corner store in suburban areas.

Government buildings, like post offices and customs houses, are being sold and the symbols which once inspired a community conscience and sense of identity are being lost. The extant signs are reminders of the building's importance.



Post Office in Erskineville,, recently restored for residential use. The owners have retained the old post office signs. 1998.



Corner Store in Abbotsford. Corner stores are becoming redundant and the historic signs are an important reminder of these buildings. 1996.



Old corner store in Paddington, with an array of fading signs. 2000.

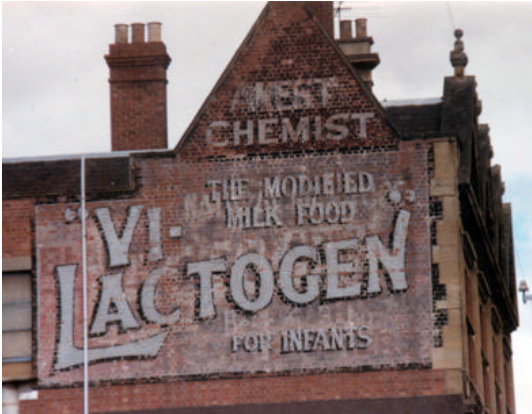
2.2.2 Social significance

Historic signs may be important because they can contain evidence of a social, spiritual or cultural association with, or held by, a particular community.

Signs can inspire a sense of sentiment in the community as well as adding to a community's sense of identity. This is particularly evident in small towns and is often identified in conservation areas.

Historic signs can be an evocative picture of the past, at the top level displaying the cultural climate of a particular era, either economically, politically, socially, scientifically. This can be seen through images of election campaigns, war notices for help in the war effort, graffiti through to advertising products like soap and tobacco.

Social value is also closely linked to historic value in the discussion of historic signs. A historic sign could provide clues to our social history as the development of our consumer society can be pieced together. They can also assist in retaining the community's sense of identity with the past and in understanding an evolving pattern of cultural history which can be obtained through the message of signs. The following images are advertising products which are no longer being promoted today.



'Vi-lactogen', a baby health product, Fitzroy Melbourne, 1982. This sign is still evident today.



'Indian Root Pills', an indigestion remedy. The sign was exposed in 1999 on the side of a building in Cremorne, Sydney. It has since been covered up by a new building. Photo: Megan Jones, 1999.



'Briquettes' – used for coal fireplaces and water heaters. Melbourne 1982.



'Velvet Soap' – a family favourite. Melbourne 1982.

2.2.3 Aesthetic significance

Historic signs have aspects which inspire a strong visual and sensory appeal through proportion, style and pictorial presentation and execution. Advertising and name signs are often located on buildings where they are obvious to a passer-by and some have been designed to complement the architectural style of the building.

The past art of sign writing and large pictorial painting is not found nor commissioned by advertising companies today. The original intention of large signs was to be eye catching, and they were painted onto the most prominent position of buildings, located on structures like rail bridges or in the case of neon signs, erected on the top of buildings. Therefore quite often signs will have landmark qualities for this reason. These signs can be considered to have creative and technical excellence, for sheer scale and quality of craftsmanship or engineering found in pictorial advertising.



The 'His Masters Voice' sign, Goulburn Street Sydney, whilst it was painted on the side of the EMI building – a subsidiary company of HMV, the sign itself is symbolic and is a largely recognisable symbol at an international level – the dog, Nipper, in front of the gramophone. The sign also displays technical significance, by its large graphic presentation. The photograph was taken in 1996 and a new building has since covered the sign.

On the other hand, name signs were designed to be intrinsic to the fabric of the building and the design is a conscious feature of the building's aesthetic – sometimes discreet, but always complementary to the building.

2.2.4 Technical / research potential

Historic signs can provide evidence of technique, design styles and methods of painted styles. With neon signs, they represent a particular evolutionary era of electric signage. They can also provide evidence of cultural patterns through the messages contained within the signs and therefore have research potential.

A study of historic signs and their meaning in our society can become a research topic in itself. However sign style and sign writing methods are likely to provide information about who created the signs, how and when. This information is important for future generations of sign writers (and conservators) to continue and conserve the tradition.



'Travel by Air - 5 to Bourke' from Gilgandra, NSW. Photo: Arnold Walters, Gilgandra Heritage Adviser, 1999.



'We Write Signs', 408 Elizabeth Street, Sydney, 1917 (demolished). Sydney City Council Archives.

Names signs on buildings can also be as elaborate as the building itself, particularly buildings of a highly ornate style. The signs are designed to be a confirmation of the building's importance and prestige and can provide information about the building and the company which commissioned the building.

2.2.5 Comparative value

In addition to the four value criteria outlined above, there are two criteria for assessing the degree of significance of different items. The NSW Heritage Assessment Guidelines have two value criteria, rare and representative, which are considered against the four 'nature of significance' criteria, already discussed.

'Representative and rarity' values will generally cover a comparative analysis with other historic signs. The rarity value is described as representing a rare, endangered or unusual aspect of history, while representativeness illustrates an important class of historic items. The rarity or representative type could be classified by the information already available about the sign. A comparative analysis could also be undertaken against types of signs advertising the same products. For example this study has demonstrated that there are many extant 'Shell' signs, 'Kinkara Tea' and 'Bushells Tea' images.



'Shell Motor Oils', Melbourne, 1982.



'Shell', an old service station sign, south coast NSW. (Photo: Matthew Cooper, 1998)



A 'Kinkara' tea sign in Marulan, NSW, could be compared to another Kinkara sign to be assessed for its representative or rarity values or for a comparative analysis. 1999.



A 'Kinkara' tea sign on an old corner store in Chelmsford Street, Newtown, 1998.



A Bushells sign in Tasmania, c1980s could be compared to another Bushells sign. A comparative analysis could be undertaken to establish the period it was painted in.



Another Bushells sign in Tasmania, c1980s, using the same style as the image opposite, adapted to fit the building. Note the spelling of 'Flavor'.

The relative rarity or representative value of a sign should be individually tested in each case.

For example the market signs on the old facade of the University of Technology, Sydney (UTS) library, are considered rare. Originally, in the Haymarket area, there were numerous market signs, all of a similar style, however with their removal resulting from major development and changes in Haymarket area. All the original signs have been removed with the exception of the group of signs on the remnant market facade of the UTS campus in Quay Street, Haymarket. The UTS old market signs are now considered rare, however individually assessed against one another they could be considered representative of a type.



Old market signs at the UTS campus in Quay Street, recently conserved due to their historic significance and rarity value, 1999.



Image of Quay Street, Haymarket in the early 1960s. Sydney City Archives.

In conclusion, to complete the assessment of a historic sign and to establish it as a heritage item, the appropriate level of significance should be established. The levels of significance applying to items in NSW are local, state, national, and international. In NSW there are two statutory registers, the State Heritage Register and schedules of local or regional environmental plans. To be listed in the State Heritage Register a heritage item would have to be rated as being of State significance, which can be judged against the State Heritage Register criteria. However, signs may be considered for inclusion in the State Heritage Inventory if they are identified as having heritage values.

There are other non-statutory registers including the National Trust of Australia Register, the Register of the National Estate and many others related to professional bodies, such as the Royal Australian Institute of Architects. Currently the National Trust of Australia (NSW) Register has included historic signs on its list. In addition the Victorian Heritage Register includes a number of signs (mainly neon signs) considered to be of State significance. More information can be obtained from the NSW Heritage Office regarding assessments and registers. Also another study on historic signs has been commissioned by Heritage Victoria. It is a study on "Historic Neon in Victoria", prepared by David Wixtead of Heritage Alliance.

3 CONSERVATION

3.1 Conservation of signs with cultural significance

Once the cultural significance of a sign has been established an appropriate conservation approach needs to be developed and applied.

Ideally, advice from a heritage practitioner or conservator should be sought to develop the correct conservation approach, particularly if a historic sign is located on a heritage building, is a neon sign with structural issues or is in a conservation area. A conservator can provide the necessary advice for practical conservation methods and future protection of signs. In general, this involves first undertaking an assessment of significance, then formulating a conservation approach suitable for the sign's significance and then developing a scope of conservation works. These rules may be best established in the form of a conservation study. In summary, the study should cover the following:

6. Establish whether a sign is significant, using current methods for assessment (refer to Section 2).
7. Once the significance of a sign has been established, the appropriate form of practical conservation should be determined which reflects the significance of the sign* and whether the assistance of a conservator is required.
8. Providing the sign is significant and requires conservation, the right approach should be established and a scope of works should be prepared, providing various options regarding the conservation methods and the optimum results expected. This stage should consider the owner's requirements and responsibilities. Another consultant who can undertake the practical conservation work should be engaged to provide initial advice and then to undertake the work.

*Where a sign is not considered to be significant in terms of the assessment criteria, the sign should be recorded photographically before removal. Similarly, a sign might be significant but there may be no alternative except to remove the sign or paint over it.

3.2 Approach to conservation

Three main conservation approaches for historic signs are proposed in this guideline (A, B & C). Each approach is adaptable and interchangeable and one may follow on from the other. The approaches may require variation, depending on the sign type and owner requirements (D). A technical expert, such as a conservator, can provide the advice for the appropriate practical method for each sign type, particularly as different sign types, such as neon signs or painted signs, will require different practical applications for conservation.

A. OPTIMUM CONSERVATION REQUIREMENT

Conservation approach

This approach sets out to achieve optimum conservation of historic signs. The conservation approach may include the following (but is not strictly limited to):

- develop an appropriate practical conservation strategy and undertake conservation works (refer to example below) following the methodology of the Australia ICOMOS Burra Charter. A heritage practitioner could be engaged to develop the strategy, while a conservator or expert sign writer (or other specialists depending on the nature of the sign, like a stone mason, engineer or metals conservator) should be engaged to undertake the practical work;
- record the historic sign prior to conservation works being carried out. Colour photographs and slides of archival quality- refer to approach C. The archival record should be publicly accessible;
- nominate the historic sign to a heritage register. If it is possibly of State significance and this case has been made it may be included for entry in the NSW Heritage Register or if it is of local significance it may be nominated for entry on a local government environmental planning scheme. Also recognition of a significant sign may be gained by entry to the National Trust of Australia (NSW) Register (although it is non-statutory register, they include signs).

Practical conservation application

Following on from the conservation approach outlined above, an example of the practical conservation work for painted historic signs may involve:

- Recording. Prior to undertaking conservation works a written report and photographic documentation (refer to approach C) should be undertaken;
- Surface cleaning. Outdoor signs are often dirty, streaky from rain and with deposits of bird droppings, remnants of posters, signs and graffiti. Many paints have a tendency to powder on the surface from exposure to UV. Some paint manufacturers consider this as a benefit because the powder layer washes off and the coating “self cleans”. As rain does not always fall evenly across a vertical surface, the coating sometimes looks streaky. Cleaning with a mild detergent and thorough rinsing can help to even up the streakiness.
- Consolidation of peeling paint. When paint is drying, the film that has formed develops a very fine network of cracks. As the film ages and the paint becomes more brittle from exposure to light and loss of volatile materials, the cracks become wider. If the substrate moves in response to heat or humidity, the cracks, as the weak point of the film, will pull apart, and the paint will lift and flake. Sometimes it is possible to consolidate this type of peeling paint if the paint is not too brittle. Heat or solvents can be used to soften the paint film (careful testing must be carried out to determine which is the best technique for least intervention) and adhesives introduced that can flow behind the flaking and curling paint to enable it to be flattened onto the substrate again. Excess adhesive must be cleaned off the paint surface, as this can attract dirt.
- Separation or isolation layer. Where a sign has been considered to be of significance and has been recorded but is to be painted over, it would be best to put a clear isolation layer on top of the sign, before putting on a new paint layer. This should be a conservation grade acrylic varnish such as ‘Paraloid B67’, soluble in white spirit, or ‘Paraloid B 72’, soluble in acetone or toluene (available through conservation suppliers). This isolation layer should be covered by the new paint layer.
- Apply inpainting (or over-painting) to the separation layer, which is new paint to reconstruct the original sign where paint is missing if this is the desired effect. The new paint should be reversible, using an acrylic paint.

Notes:

Examples of this practical conservation application are included in Section 3.4.

Where large areas of signs have been overpainted or inpainted with acrylic paint, Dulux advises against putting a new complete coat of commercial UV inhibited varnish coating as the final layer, as the varnish film may contract strongly and pull the more weakly bound lower paint films away from the substrate.

Definitions:

Inpainting – applying paint to the area of loss only, either directly into the void or onto a putty fill occupying the area of loss.

Overpainting – painting on top of the original and/or subsequent layers of paint.

The inpainting or overpainting is carried out to reconstruct the missing part of the sign, so that it can be read as it was originally intended. Inpainting or overpainting should be carried out in a paint with medium of different type to the paint of the sign. This would allow easier separation of the layers should the newer paint ever have to be removed. The separation or isolation layer also assists in this process. The principal applies well where there is an oil or distemper painted sign, then an acrylic would be the preferred medium for inpainting. However, it would not be wise to apply oil paint as the inpaint to an acrylic painted sign, it would be more appropriate to apply another acrylic

layer, as the oil paint will form a much harder and more difficult to remove layer. The principal of reversibility is an important consideration.

Where signs are exposed to the elements it is important to try to form an intact film so that water cannot get behind flakes of paint and undermine the bond with the substrate. In this case the area of inpainting is extended by a few millimetres over the edge of the loss onto original paint to effect a seal on the edge of the loss. These edges should have previously been consolidated, so adhesive should be effecting a seal on the underside of the paint surrounding the loss.

B. PREVENTION FROM DETERIORATION

Conservation approach

Where a sign may be considered significant and minimal funds are available, then the prevention of further deterioration and decay should be applied. If possible, this should be a temporary measure until further investigation, assessment and conservation is possible (refer to approach A).

Practical conservation application

The prevention of further deterioration to signs may involve:

- i. recording the sign by photographs and written documentation (refer to approach C);
- ii. monitoring by inspecting regularly for advancing deterioration;
- iii. surface cleaning to remove dust by brush vacuuming or compressed air if the surface is too fragile; and
- iv. shielding from bird droppings by building a temporary ledge at the top of the sign that extends beyond the edge.

C. MINIMUM REQUIREMENT FOR CONSERVATION

Conservation approach

Where the sign has to be obscured to allow for the addition of a new sign, the following requirements could be considered. Advice from a heritage practitioner, heritage authority or local heritage adviser should be sought before any measures are taken which may impact on a sign and its integrity. If the historic sign is significant, it should not be removed.

9. Record the historic signs. This may involve:
 - i. taking archival colour prints and/or slides (due to the graphic nature of signs);
 - ii. written documentation, which includes describing the location, taking measurements, a physical description of the content and condition and colour matches; and
 - iii. placing the record in a public repository or suitable place where it will be recognised.
10. Retention and/or protection by an appropriate method, rather than removal. Physically removing a sign is not recommended. To leave a sign extant will provide greater opportunity in the future to conserve the sign.

Practical conservation application

The protection of painted signs by 'over painting' may involve:

- i. retaining the sign under a layer of protective 'over-paint' (to be UV resilient acrylic). The paint should not damage the existing sign and should be reversible. Overpainting should be prepared following advice from a conservator or undertaken by a conservator; or
- ii. protecting it under a board, allowing some airspace, to shelter it from excessive sunlight or rain.

D. VARIATION OF CONSERVATION APPROACHES

If a historic sign is considered significant then a heritage practitioner, heritage authority, local heritage adviser or planner, should provide advice regarding the conservation approach and practical measures (following the guidelines outlined in this document and the accepted Burra Charter methodology for conservation).

- **Signs on the sides of buildings**

In some cases a sign may be exposed on the side wall of a building following the demolition of a neighbouring building and the question may be posed as to who should be responsible for the sign (eg: the HMV sign in Elizabeth Street)? Ownership of the sign is likely to be the problem in this case and all parties should be notified of the sign's existence.

If the significance of the sign has been determined, then it would be preferable to conserve the sign, however this may not be feasible and the minimum requirement would be to record the sign (approach C). The developer of the neighbouring property should protect the sign before continuing work. This would involve overpainting or covering the sign with a board allowing some airspace but enclosure, allowing it to become accessible for future generations (approach B).

- **Old shop signs painted on external walls**

Currently a number of corner shops and suburban shops, particularly in older suburbs of cities are closing down and being bought by private owners for residential use. Old shop signs are under threat of being lost because the temptation to paint over 'untidy' walls or windows is too great for a new owner who does not consider old signs as significant and/or the cost of conservation may not have been considered at the time of purchase. Local councils should encourage the signs to be retained. In these cases signs should not be painted over. For example, the 'ETA' sign on an old shop in Moss Vale has been retained by the new building owner and is complementary to the owner's antique business.

This could also apply to shop window signs. These should be protected from further deterioration and conservation should be encouraged.

- **Name signs**

Again, in this case, new owners are often tempted to remove old signs and replace or cover them with their new sign/s. This practice should be discouraged by planning authorities, particularly where the building and its sign/s are considered significant and integral components, for example Post Office signs should not be removed when Australia Post may have moved from the building. For example old signs on the Sydney GPO are considered to be historically important aspect of the building history and have been retained as part of the new development.

- **Neon Signs**

Neon signs are major structural elements often located on a building. Like many historic signs ownership and maintenance responsibility is questioned. Neon signs are likely to have historic significance and the advice of the NSW Heritage Office should be sought. This was the case with the "Sharpies Golf House" sign in Elizabeth Street, Sydney, which has been retained as an important historic element in the streetscape.



Side of the building: HMV sign obscured by a new building, 1999.



Corner store sign: "ETA", Moss Vale, NSW, 1999.



Name sign: Sydney GPO, "Post Office Communications", 2001.



Neon sign: "Sharpies Golf House", 1998.

3.3 Summary of conservation approaches

	Approach	Stage 1	Stage 2	Stage 3
A	Optimum conservation	Engage heritage practitioner and/or conservator to develop conservation strategy.	Undertake assessment of significance. Nominate to a heritage register. Develop schedule of conservation work.	Undertake conservation of the sign.
B	Prevention	Record the sign.	Retain and prevent from further deterioration or decay.	Seek further conservation advice and / or funding for conservation.
C	Minimal	Seek advice from NSW Heritage Office or local heritage adviser.	Record.	Retain and prevent from further deterioration or decay.
D	Variation	Follow an approach outlined above or seek advice from the NSW Heritage Office or local heritage adviser.	–	–

3.4 Examples of practical conservation to historic signs

3.4.1 Market signs, Haymarket, Sydney

Conservation works to painted signs were undertaken at the University of Technology, Sydney (UTS) Haymarket Campus in 1999. There were a number of extant painted 'merchant' signs on the old market facade, originally Market No.3, which was retained as part of a new development for the UTS library. The rest of Market No.3 was demolished in 1981. Only a few other market buildings, which made up the 'Sydney Market Group', survived the 'revival' of the Haymarket area. All merchant signs on the remaining market buildings, apart from those on Market No.3, were removed.

The remnant facade of Market No.3 is considered to be of historic significance as it is part of the 'Sydney Market Group' which is recognised by its entry in the Register of the National Estate, the Sydney City Council LEP heritage overlay and the National Trust of Australia (NSW) Register. Apart from having become a rare feature of the original character and vitality of the markets area, the remnant signs contribute to the significance of the facade. They are considered to be of social, aesthetic, technical and historic significance.

Heritage architects were engaged by the owners, UTS, to develop a conservation strategy and works program for the former market signs found on the Quay Street facade of Market No.3's facade. As part of the project, conservators undertook the conservation work to a number of the signs and followed the optimum conservation approach (approach A). However some of the signs along the facade could not be conserved following approach A, and approach B was applied, whereby they were cleaned recorded, an isolation layer applied and overpainted. Others were so far deteriorated that they had to be recorded and left without conservation. Building approval was not required by the Sydney City Council, however the Council encouraged that the signs be conserved as part of the maintenance of the facade. Public safety issues had to be addressed by the conservators during the works.

The signs that were conserved following approach A were in various states of repair, but in each case there was enough physical and documentary evidence to conserve the signs. The evidence included old photographs and the extant physical fabric of paint colour and text. The advice of the original sign writer also assisted the conservators in their work.

Approach A, as described previously, was undertaken on the Market No.3 painted signs and involved:

- recording the extant signs with a written report and photographic documentation;
- surface cleaning of the remnant paint, which gave a better indication of the original colour and the extent of deterioration;
- consolidation of the peeling paint by heat and adhesive;
- application of a separation and isolation layer, using a conservation grade acrylic varnish; and
- inpainting was applied to the areas of missing sign, including the background colour and text.

Where inpainting was applied to the signs, because the original background or text was missing, a colour match had to be made on site. In accordance with the Burra Charter methodology, the colour was selected to be a close match to the original colour, but distinguishable as new on close inspection. The original intent of the signs was achieved by the conservation work.

As part of the project, the heritage architects recommended that waterproofing be applied on the top of the exposed brick facade to prevent deterioration of the brickwork, leading to decay of the conserved signs. They also recommended monitoring of the conserved signs be undertaken on an annual basis and that interpretative panels be installed near the signs so that passer's by could gain a greater understanding of the history and purpose of the old market signs.

The conservation project received a commendation at the National Trust of Australia (NSW) Heritage 2000 Awards.



Before conservation works to the market signs in Quay Street, Haymarket, 1996.



During conservation works to the market signs in Quay Street, Haymarket, 1999.

3.4.2 The Bushells Building, the Rocks, Sydney

As part of the adaptive reuse of the former "Bushells Building" in the Rocks for office accommodation, a conservation strategy was prepared by the heritage architects to retain and conserve the large billboard size sign on the northern facade. The heritage architects engaged conservators to undertake the conservation of the large "Switch to Tea" sign which was funded by the current owners of the Bushells label, Unilever, as it is still a commercially available product. Documentary evidence, including old photographs of the building and other examples of the Bushells "Switch to Tea" advertising campaign, assisted the conservators in the conservation process. The significance of the "Switch to Tea" sign was clearly associated with the significance of the building as a reminder of its original use and approach A was taken to conserve the sign. However, the northern facade of the Bushell's Building had been used for signage throughout the history of the building, as an ideal location for advertising, and investigation of the numerous layers of earlier signs was undertaken before the decision to conserve the most recent Bushells "Switch to Tea" sign was finalised.

The sequence of earlier signs was investigated and the significance of individual sign layers assessed. Documentary investigation and recording of the sign layers was also undertaken. The most intact layer of signage was the “Switch to Tea” sign dating from the 1960s-70s, protected for a period of time under a billboard dating from the 1980s. A colour ladder scrape was carried out at the top left side of the wall, with the intention of leaving this exposed (and conserved) for future reference. However for consistency of visual presentation, the exposed ladder of earlier signs was varnished with Paraloid B72 and covered with Perspex and then overpainted to match the rest of the wall.

Approach A, as described previously, was undertaken on the “Switch to Tea” sign and involved:

- recording the extant “Switch to Tea” sign, and earlier Bushells signs in a selected area, with a written report and photographic documentation;
- consolidation of the peeling paint was difficult in this case, as the remaining paint had become embrittled. It involved removal of already flaked paint and a general impregnation of the entire surface by spraying with an acrylic dispersion;
- surface cleaning of dirt and residual adhesives were removed; and
- inpainting and overpainting was applied (see note below).

Note:

Large areas of brown overpaint covered part of the sign (the area not covered by a later addition billboard) which could not be easily removed without causing damage and the conservators decided to overpaint the area and match, or reconstruct, the background colour and the “Switch to Tea” image. The area of the sign that had been previously covered with a billboard was consolidated, cleaned and inpainted with the appropriate colours to continue the design. The extant image was not overpainted.

A new building was proposed to be constructed in front of the southern facade signs, therefore they were recorded photographically and the surface sealed to protect the signs from damp and light, following approach B.

As the 1991 Conservation Plan for the building recommended the conservation of the sign, the building authorities, the Sydney Harbour Foreshore Authority, encouraged and gave approval for the project. The adaptive reuse project of the Bushell’s Building received a UNESCO ASIA-Pacific Award in 2001 and the conserved Bushells sign on the northern facade is a predominant image of the publicity photographs.



‘Switch to tea’ sign on the northern facade of the Bushells Building before conservation, 1999.



The sign following conservation, 2001.

3.4.3 The School of Arts Building, Sydney

The sign on the former School of Arts Building in Pitt Street, Sydney, which advertised its opening hours, was considered to be an important aspect of the social significance of the building. The heritage architect undertaking the School of Arts conservation project engaged a sign writer to undertake the conservation, as the sign was fairly simple in its design, despite its importance and association with the building. The sign was conserved following approach A, and required very little infill or reconstruction of missing paint to allow the sign to be revitalised.



The "School of Arts" sign before conservation, 1998.



The sign following conservation, 2000.

4 NEW SIGNS ON HERITAGE BUILDINGS

4.1 Minimise the impact of new signs

Generally, the recommended conservation policy is to promote well designed signs which do not detract from the cultural significance of existing historic signs or the aesthetic quality of the individual building or conservation area. A general conservation policy for new signs on historic buildings is to minimise their impact on the cultural significance of heritage buildings and conservation areas.

New signs, building name signs and advertising signs have the potential to detract from the appreciation of a building, townscape, conservation area and landscape. Consideration of the quality, location and design of new signs is needed so that they do not intrude upon the visual quality of the building or its setting. The essential characteristics which make a building significant should remain as visually dominant, while signs and other advertising should be limited to traditional locations.

New signs are an essential part of a business and a commercial reality. The continuation and change of signs on buildings is anticipated as building owners change and the need for new advertising continues. Historical layering of signs will occur and should be allowed, provided they do not adversely damage the significant qualities of a building or the streetscape value.

Documentation showing the exact size, location, materials, layout, lettering, colours and fixing details should be submitted to the appropriate authority for approval.

4.2 New signs

4.2.1 Styles and design

New signs need not imitate the period of the building, but could be a contemporary interpretation (unless it is a restoration or reconstruction of the existing sign – refer to Section 3).

The design should consider the materials, colours and location of the new sign which should be sympathetic to the building and its architectural form. The wider streetscape context should also be considered.

The architectural and historical character of the building, surrounding buildings and the streetscape must not be compromised by inappropriate design, size and colour scheme of a new sign or signs. Therefore the sign should enhance, reinforce, not detract from, or obscure, any important features of the building. The colours proposed for the new sign should suit the style and period of the building.

4.2.2 Traditional style

The traditional style is acceptable where a sign is being restored or in conservation areas, or where a general uniformity is required, such as the Rocks in Sydney. A conservator or a traditional signwriter should be employed to undertake the work with the supervision of a heritage specialist.

Traditional lettering styles are well documented in the National Trust of Australia (Victoria) publication 'Lettering and signs on buildings c1850-1890', written by George Tibbetts, 1984.

4.2.3 Contemporary style

There is more scope for modern lettering and variations when this option is considered. It is also a preferred option because it is less likely to involve conjectural reconstruction or imitation. Refer to Styles and Design above.

4.2.4 Lettering

Lettering can be painted into a sign area, on to sign boards or be placed individually on to the building in applied materials, such as metal, timber, etc.

The style of lettering used in signs must be appropriate to the architectural period and character of the building and surrounding area. The use of traditional typefaces would be suitable.

Lettering styles of a traditional style or contemporary styling is acceptable. Elaborate lettering or styles and re-creation of lettering is unacceptable. Lettering on heritage buildings, particularly those of with a greater level of decoration and intricacy such as late 19th century Victorian and Italianate examples, should be kept minimal in style, materials and placement.

New neon signs and neon lettering should be restricted to small areas of the proposed signage, preferably only within shop windows.

4.2.5 Location

New signs should be located in areas or elements of buildings that have traditionally been used for signage (refer to diagram in Section 1.5.2). Original and early signs should be kept (refer to the guidelines above) and not be covered or painted over by new signs.

The size of signs should be kept to a reasonable minimum taking into account the architectural elements of the building and the ability to read the sign from a distance. Signs should not obscure distinguishing features of the building.

The location of a new sign for a heritage building should be drawn from the following types of signs:

- Parapet signs;
- Façade bay sign;
- Flush wall sign;
- Awning fascia sign;
- Under awning sign;
- Top hamper sign; and
- Painted or etched window sign.

4.2.6 Controls

The following controls should generally be applied but each case should be judged on its merit with reference to specific local council guidelines.

- a) The number of signs should be minimal and restricted to the name of the business and/or proprietor, the name of the building (if applicable) and name of the service or products retailed from the premises. Products / advertising not specifically related are not permissible.
- b) Painted signs on windows should be discreet, and not clutter or dominate the shop window.
- c) Signs should generally not be illuminated internally, flashing, pulsing or moving, although illuminated signs may be permitted for retail tenancies within or inside a building only. These signs should only refer to the name and use of the tenancy.
- d) Tenanted buildings should have a directory provided at ground level, so that advertising on the building can be minimised. However, discreet painted signs on upper storey windows for identification of tenants may be permitted at a local council's discretion.
- e) Roof signs and projecting wall signs above awning level should not be permissible.
- f) Fixings should be such that building fabric is not damaged, and that signs may be easily attached and removed.

5 REFERENCES

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