

Refer also to the relevant Planning Scheme – including the State Planning Policy Framework, the Local Planning Policy Framework, and applicable Zones and Overlays (particularly the Heritage Overlay).

10.1 Objectives

To encourage the use of external paint colours and treatments that enhance the understanding and appearance of Heritage Places

To ensure that external treatments and paint removal techniques do not damage significant Building Fabric

To ensure that external treatments that contribute to significance are retained and conserved

10.2 Rationale

The aim of conservation is to retain the cultural significance of a place. Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. Traditional techniques and materials are preferred for the conservation of significant fabric. (Burra Charter)

Surface finishes make a contribution to the Cultural Heritage Significance of a Heritage Place. In many cases, original finishes survive, e.g. face brickwork or render. Sometimes, Maintenance has covered over the original finish, often encapsulating early finishes. Careful assessment of surface finishes will establish whether the existing surface is original and should be kept, whether the original surface could be revealed, or whether reproduction of an earlier scheme would enhance significance.

Surface finishes sometimes require works to prevent decay.

10.3 Matters for Consideration

In assessing a proposal to change the external finishes of a Contributory Element, consideration should be given to whether:

- **the proposed change would adversely affect the Conservation of a Contributory Element;**

- **the paint removal methods proposed would damage the surface of the building material;**
- **previously painted surfaces are proposed to be painted;**
- **the removal of a later finish would reveal the original surface;**
- **the proposed external paint colours and treatments complement the palette of typical colours from the original construction and were applied to parts of the building that were originally painted;**
- **reinstatement of an original painting scheme is appropriate;**
- **the Contributory Element is a building within a row or group of similar buildings and it is appropriate to adopt a consistent or co-ordinated approach to paint colours;**
- **the proposal retains and conserves original materials and detailing, including tiles, glass, cast and wrought iron decoration, tuck pointing of masonry, and mouldings, wherever possible; and**
- **external finishes and paint colours on new and non-original works complement those used and are appropriate for Contributory Elements.**

10.4 Development Guidelines

The following guidelines and examples are intended to assist when external painting of changes to finishes are being considered. They are based on some common settings, but will not be appropriate for every situation. Heritage Places should be approached on a case by case basis and there is no 'one-size-fits-all' answer to development. Use the Statement of Significance to inform decisions.

It is acknowledged that there may be other ways to achieve the objectives. Where alternative methods are proposed, the planning permit application should be accompanied by a written explanation that shows how the objectives will be achieved.



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10.4.1 Painting Unpainted Surfaces

Unpainted original surfaces e.g. stone, render, brickwork and some timber, should not usually be painted. Careful and gentle cleaning may be undertaken utilising techniques that will not damage or alter the underlying surface.

10.4.2 Painting Previously Painted Surfaces

A number of treatments and finishes may have been applied to a building or contribute to the significance of the building or structure, and as a result subsequent changes may be important. The original treatments and finishes are part of the original intent of the design and style of the building or structure, and may indicate many aspects of significance, such as the wealth and status of the owner, as well as demonstrating the building techniques of the time.

Where the surface to which the paint has been applied in the past was not originally intended to be painted, it is often preferable for paint removal to be undertaken.

Sound previous layers should generally be retained as a record of changes over time.

Previously painted surfaces should be painted in compatible materials and colours.

10.4.3 Paint Removal

The process of removing paint, by whatever means, can damage masonry and, once exposed, the masonry and mortar may be susceptible to further damage and deterioration.

Sandblasting removes both the paint and the hard outer surface of the substrate, removing the protection provided by these elements against damp penetration. Sandblasting can also cause damage to tuck-pointing, mortar, and nearby joinery, such as timber window frames and doors. Sandblasting of iron-work may be appropriate off site after testing a small sample for any potential damage.

Paint removal should be undertaken by a professional in the field to avoid damage to underlying materials and surfaces.

Paint removal may be appropriate where the building is best understood in its unpainted condition. For example, polychromatic brickwork was intended as a major design element in the facade and was not designed to be painted.

Paint removal is a specialist procedure and must be undertaken with extreme care to avoid damaging the masonry and mortar underneath.

10.4.4 Brick and Stone

Most brick and stone, and some rendered surfaces of 19th and 20th century buildings were not intended to be painted. The finish, texture and colour of the original external material were part of the design. The use of unpainted stone, brick or rendered surfaces in both the 19th and 20th centuries was predominantly a result of aesthetic choice. Painting such a surface would fundamentally change the appearance of the Place and hide the original intent of the designer.

10.4.5 Render

The application of render to the external walls of buildings served to both decorate and protect original wall materials. The removal of original render from underlying masonry, whether brick or stone, will expose masonry and mortar to the destructive effects of weathering and atmospheric pollution and increase the risk of damp penetration. As render was often used as a decorative treatment, its removal may be contrary to the intention of the building's architect or builder. Repair of historic render is a specialist skill. Any repairs to render should be carried out by an experienced tradesperson following consultation with heritage professionals.

10.4.6 Paint Colours

Depending on the significance of the Heritage Place, paint schemes need not precisely match the original. In most cases a complementary scheme is satisfactory.

Paint colours could be selected from the palette of colours typical for the period of the building, and applied to the appropriate parts of the building. Expert advice should be sought for the application of unusual surfaces, or for complex buildings and treatments.

In some cases, paint colours can enhance the appearance and understanding of a Heritage Place. The application of colours to buildings and their specific features was often part of the architectural design and intended to highlight the architectural qualities of the exterior.

Inappropriate use of paint colours on a Heritage Place can create a false impression of a building's history. The most common mistakes are the use of too many colours, the use of the right colours in the wrong places, or the picking out of features, such as mouldings, that were never historically treated in this way.

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