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PAINT COLOUR SCHEMES

A research study into colour
schemes used on Victoria's
railway station buildings
prior to the middle 1960's.

March, 1984.

PAINT COLOUR SCHEMES

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1. Introduction

Ward Simpson, Architects and Planners, were engaged by the Victorian Railways in December 1982 to define in so far as it is practicable, the details and periods of currency of colour schemes employed on station buildings in the past. This task was to be complemented by the production of a manual of colours for use in the field, applicable to those stations registered on the State Register of Historic Buildings. This report achieves these objectives, subject to the limitations anticipated at the outset imposed by time and budget constraints.

1.1 Study Method

The study method commenced with the appraisal of existing and readily available historical data. This was available in several forms:

- . photographs
- Departmental files
- Australian Railway Historical Society records
- Public Record Office

The photographic collections of the Department, the Australian Railways Historical Society and the Latrobe Library (Madden Albums) were searched. They provided the only sources of information on colour schemes in use prior to the 1870's and during later periods provided clues to be substantiated through other means.

Enquiries regarding Departmental files enabled the Chief Civil Engineers' Office circulars during the period 1923 to the middle sixties to be examined. They provided an invaluable source of "hard evidence" and it is to be regretted that the circulars from early years could not be found. Enquiries with the Engineer of Tests revealed that all files likely to be of use to this study were no longer available. Enquiries through the District Engineer's Office, Ballarat, provided copies of hithertoo missing circulars.

An appraisal of other data stored by the Australian Railways Historical Society Archives, and the Public Record Office, showed that there was not likely to be any useful material available other than the photographs noted above.

Use was also made of the files built up during the "Survey of Victoria's Historic Railway Stations", undertaken during the period 1979-1982. (1)

Having carried out the above searches, investigations were transferred to the field, where paint scrapings were taken of station types

representative of those listed on the Register.

Having formed an impression of the nature of early colour schemes and their sequences, the information gained thus far was checked by discussion with former departmental painters. The consultants are indebted to the following foremen painters for their helpful advice:

- B. Hunter,
- R. McClusky, and
- J. Barker.

These tasks completed the process of research which forms the basis of the study report.

1.2 Study Outputs

Several colour schemes were identified during the procedures outlined above. Each one is separately documented in the ensueing sections of this report and it is proposed that they will serve individually as manuals for use in the field.

Section 12 is devoted to signage and traces its evolution within the Department over the years.

1.3 Study Applicability

This study provides the background to the development of colour schemes applied to all station buildings, including those listed on the State Register. It is seen as an essential background, since the complete evidence of a particular colour scheme is not always available on each building. Nor have the adopted standards identified in this report always been accurately applied. Each of the schemes, nevertheless, may be applied as a true demonstration of formerly used combinations of colours. It is, however, recommended, that paint scrapings be taken of listed buildings, prior to painting, to determine the suitability of a scheme to a particular building, on the basis of available evidence.

It is appropriate, at this point, to sound further cautionary notes. In the first instance, it is probably over ambitious to expect a document of this nature, which is essentially a summary based upon incomplete evidence, to accurately describe all colour schemes ever applied to station buildings prior to the middle 1960's. There will inevitably be one-off examples which fail attempts to present a summary of commonly-adopted practices. In the second instance, research is an ongoing process, and although this document represents the "state of the art" in so far as railway

colour schemes are concerned in this state, further research on individual buildings will without doubt, broaden our knowledge.

The table which follows provides an indication of the applicability of the colour schemes described in this document to station styles identified by Ward and Donnelly in their "Victoria's Railway Stations - An Architectural Survey", of 1982.   It is an indication, subject to the misgivings noted above.

STYLE		T.C.	T.C. & MID BROWN	LIGHT BLUE & LIGHT GREY	NO PAINT	MID BROWN 1880's-1920's	DK. LEATHER & STONE 1900's-1930's	STONE 1920's-30's	GREEN & CREAM 1930's	DK. BROWN & LIGHT STONE 1940's-1960's
Carlsruhe	1861-63					✓	✓	✓	✓	✓
Castlemaine	-63	✓				✓	✓	✓	✓	✓
Creswick	74-75	✓				✓	✓			✓
Dunolly	74-77	✓				✓	✓			✓
St. Arnaud	74-79	✓				✓	✓			✓
Dooen	79	✓	✓			✓	✓			✓
Rosedale	78-87	✓	✓			✓	✓			✓
S. Melb	82-83	✓				✓	✓			✓
Queenscliffe	81					✓	✓			✓
Cheltenham	82-83	✓	✓			✓	✓		✓	✓
Terang	83-89	✓				✓	✓			✓
Ringwood	86-91					✓	✓		✓	✓
Casterton	86-89	✓				✓	✓			✓
Pyramid	86-89	✓				✓	✓		✓	✓
Kaniva	87-88	✓				✓	✓			✓
Maldon	87-89	✓				✓	✓			✓
Minyip		✓				✓	✓			✓
Yea	89	✓				✓	✓			✓
Rupanyup	89-90	✓				✓	✓			✓
St. James	95-00					✓	✓			✓
Woodend	96-98					✓	✓			✓
Footscray	99-01					✓	✓			✓
N. Richmond	01					✓	✓			✓

STYLE		T.C.	T.C. & MID BROWN	LIGHT BLUE & LIGHT GREY	NO PAINT	MID BROWN 1880's–1920's	DK. LEATHER & STONE 1900's–1930's	STONE 1920's–30's	GREEN & CREAM 1930's	DK. BROWN & LIGHT STONE 1940's–1960's
Essendon	09–15					✓	✓			✓
K'vale	14–15					✓	✓			✓
Gisborne	09–14				✓	✓	✓		✓	✓
Cressy	'14						✓			✓
Parkdale							✓			
Auburn	'20						✓			✓
Malvern	04–18					✓	✓			✓
Manangatang					✓	✓	✓	✓	✓	✓
Mallee sheds					✓		✓		✓	✓
Standard portables			✓	✓		✓	✓	✓	✓	✓

TABLE 1: Notional application of colour schemes to station styles.

2.1   Background

The practice of painting timber surfaces has been universally
pursued, possibly since the 1920's. Up until this time, however,
humble timber stations were invariably unpainted. This practice
probably dates back to the earliest railway buildings. It has
been identified through photographic examination, and one example,
at Mansfield (north elevation) in this study.   The practice of
leaving external surfaces unpainted was commonly applied to
buildings identified elsewhere as the Manangatang (e.g. Wakool,
Lima, Noojee) and Gisborne (e.g. Mansfield, Croydon, Lindenow)
stylistic groups.

Internally, some of these buildings are known to have been
varnished throughout. Today, the only remaining example of such
an interior is at Lindenow. During the 1920's, the practice of
painting over deteriorating varnished surfaces was adopted, and
it was common practice to sand back the varnish with pumice
stone and water, prior to painting.

Figure 2.1   Wakool: an example of an unpainted station building. Note
the corrugated iron which is also unpainted. (STA 32/2)

3. TERRA COTTA (1880's - 1900's (?))

3.1 Background

This colour was applied commonly, but not universally, to brick buildings introduced during the 1880's. At North Melbourne, for example, built 1884-5, four coats of terra cotta form the original paint layers, indicating a period of currency of some twenty years prior to the use of dark brown. Internal colour schemes compatible with this scheme vary. They are however, striking and have the potential to enliven many restored interiors on the railway network. In the table which follows, examples of appropriate combinations are presented.

3.2 Colour Scheme

Exterior/ Interior	Item	Colour	Comments
Exterior	Trim, including architraves, frames, sashes verandah posts.	terra cotta	
	Doors	uncertain	Possibly terra cotta
	Sashes	terra cotta	Photographic evidence
	Barges, fascias, barge cappings.	terra cotta	
	Spoutings	terra cotta	
	Eaves soffits	terra cotta	
	Cement render surfaces	unpainted	
	Curtains to verandahs	uncertain	Possibly terra cotta
	Corrugated iron	unpainted or terra cotta	
Interior	Walls - (dado)	mid blue	Example 1.
	Above dado	light blue	
	Dado line	terra cotta	
	Wood work, including doors	varnish (claret)	
	Ceiling	off white	

Interior (cont)	Walls – (dado)		mid grey	Example 2.
	Above dado		light grey	
	Dado line		terra cotta	
	Woodwork and ceilings		As for Example 1.	

Table 3.1 Colour Scheme : Terra Cotta.

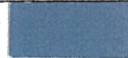## 3.3 Colour Specifications

Colour specifications are as follows:

Exterior/ Interior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour Chip
Exterior	terra Cotta	7.5 R3/8	"Ammaroo Red" or "Tumer River Sand"	
Interior	mid blue		"Jervis Bay Blue"	
	light blue		"Zebrina Blue"	
	mid grey		"Smokey Grey"	
	light grey		"Silver Sand"	
	off white		"Merino White"	

Table 3.2 Colour Specifications : Terra Cotta

3.4 Existing Evidence

3.4.1 Paint Scrapings

Externally, the use of terra cotta has been verified at Sale, Clifton Hill, Bacchus Marsh, North Melbourne and Carisbrook. The internal colour schemes noted were originally applied at Clifton Hill.

3.4.2 Contemporary Photographs

Contemporary black and white photographs are common. Examples sighted are at Kew, Moreland, Clifton Hill, and Coleraine.

3.4.3 Existing Examples

Although no complete examples remain, occasionally, small patches of original finishes remain exposed behind removed signs, etc., as at Bacchus Marsh.

Figure 3.1   Coleraine: An example of the use of <u>Terra Cotta.</u>   Note
the unpainted cement render surfaces.   (STA 28/3)

4. TERRA COTTA AND MID BROWN
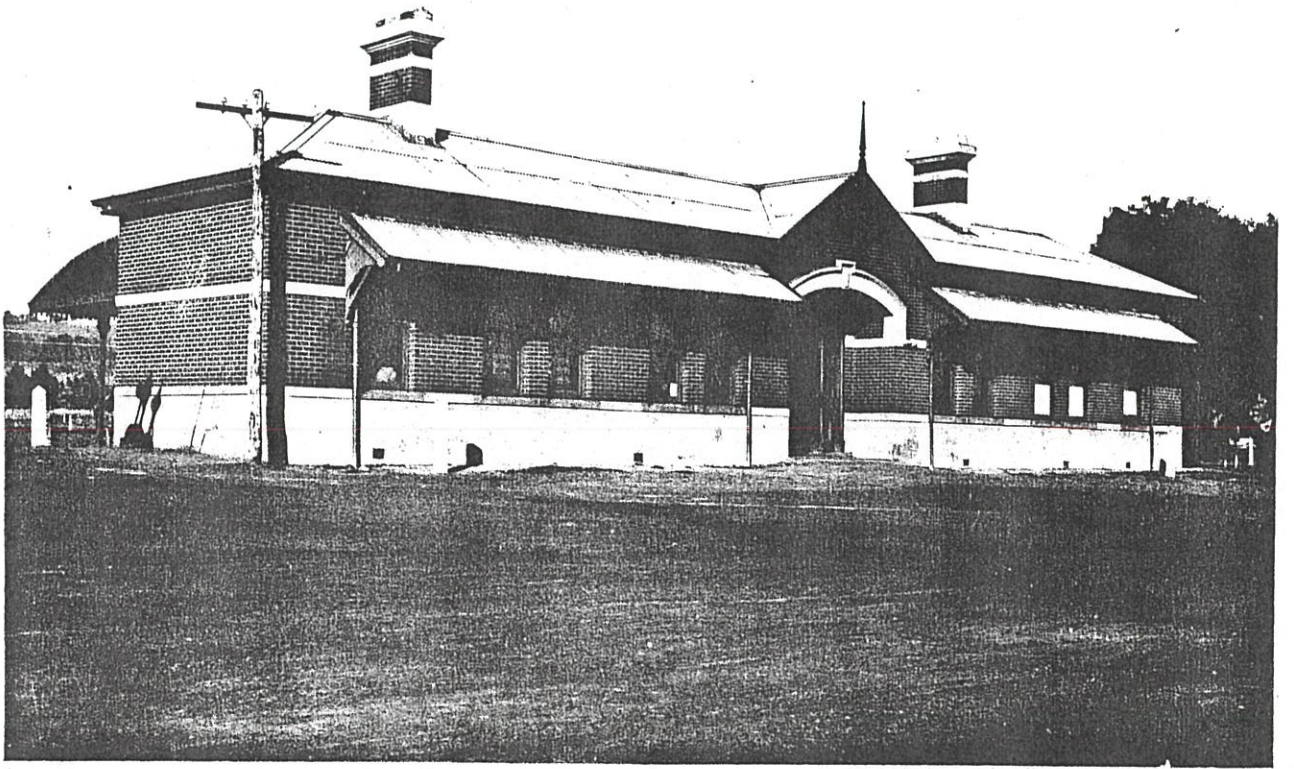### (Late 1890's(?) to early 1920's)

4.1 Background

This colour scheme was certainly in use throughout the first two decades of this century and was probably used for a period prior to 1900. Evidence at Merbein showed that it formed both the first and second coats. The building was provided with the opening of the station in 1910 and the two coats would have lasted for some 10 or so years. This scheme has also been applied to much older buildings, such as Kilmore East, built in 1878, but evidence suggests that it may have formed the second coat. It is concluded that this scheme was once widely used, for several decades, and eventually was replaced with the simpler mid brown scheme which was contemporary with it.

4.2 Colour Scheme

Exterior/ Interior	Item	Colour	Comment
Exterior	Body colour (walls) above dado	mid brown	
	Dado	terra cotta	
	Dado line	black (20mm)	
	Doors	mid brown	Photographic evidence
	Trim, including architraves, plinths, frames, and verandah posts.	mid brown	Photographic evidence
	Sashes		
	Barges, fascia boards, barge cappings		
	Spoutings		
	Eaves soffits	terra cotta (?)	
	Curtains to verandahs		

Interior	Walls	blue/green
	Trim, including skirtings and architraves.	blue/green
	Doors	blue/green
	Window frames and sashes	off white (?)
	Ceilings	off white
	Blinds	green
	Fire surrounds	varnish
	Seats	

Table 4.1 Colour Scheme : Terra Cotta and Mid Brown

4.3   Colour Specifications

Colour specifications are as follows:

Exterior/ Interior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour Chip
Exterior	Terra cotta	7.5 R3/8	"Ammaroo Red" or "Tumer River Tan"	
	Mid Brown	5 YR 3/4	"Dampier Brown"	
	Black	N 0.5/		
Interior	Blue/green	2.5BG6/2	–	

Table 4.2 Colour Specifications : Terra Cotta and Mid Brown.

4.4   Existing Evidence

4.4.1   Paint Scrapings

Paint scrapings have been taken at several locations. The scheme overlays a putty-coloured undercoat and is generally over painted with the mid-brown scheme. Paint scrapings of the blue/green interior colour scheme have been taken at Goorambat.

. 4.4.2   Contemporary Photographs

Contemporary photographs are rare.   Examples include Tinnar
(ARMS: "The Morwell and Mirboo Railway"), Stratford and Tongala
(V.R. Newsletter - Nov., 1966).

4.4.3   Existing Examples

Evidence examined for this report is at Wal Wal (demolished),
Merbein (demolished), Dooen, Glenhuntly (downside), Kilmore East,
Galaquil, Panmure, Curyo and Culgoa(?).

Figure 4.1   Wal Wal: detail view showing use of Terra Cotta and Mid Brown.
          (A. Ward)

5. GREY/BLUE AND LIGHT GREY (1890's)

5.1 Background

The only known positive identification of this colour scheme is
at Maindample, on the Mansfield line. This station was opened,
with the line, in 1891, and finished in this colour scheme.
Evidence exists of a similar scheme at Molesworth and Cathkin.
The Maindample scrapings show that it forms the first coat,
over a putty-coloured primer coat and it has been concluded
that this combination of colours dates from the early 1890's.
The following coat was mid brown, which would have been applied
within a decade of the station opening. It is concluded that
this relatively uncommon colour scheme was both introduced, and
dispensed with, during the 1890's.

5.2 Colour Scheme

Exterior/ Interior	Item	Colour	Comment
Exterior	Body colour (walls) above dado	light grey	
	Dado	grey/blue	
	Dado line	black (20mm)	
	Other items	uncertain	Station building demolished: early 1980's.

Table 5.1 Colour Scheme : Grey/Blue and Light Grey.

Note: There is no evidence available to show how the remaining
items forming the exterior fabric of the building were painted.
Reference, however, to the Terra Cotta and Mid Brown scheme in
section 4 is useful since this scheme was contemporary with
Grey/blue and light Grey.   It may be inferred that the eaves
soffits, fascias, barges, gutters, verandah posts and architraves
were grey/blue and that the doors and frames, and sashes and frames
were light grey.

5.3   Colour Specifications

Colour specifications are as follows:

Exterior/ Interior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour chip
Exterior	light grey	2.5PB 7/2	"Lichen"	
	black	N0.5/		
	grey/blue	7.5B 6/2	"Oxford Grey"	

Table 5.2 Colour Specifications : Grey/Blue and Light Grey.

5.4   Existing Evidence

The material forming this section was obtained in 1980 by means of paint scraping prior to the demolition of the only known example of this scheme.   There are no contemporary photographs known to the author of this report.

*Figure 5.1   Maindample: detail view showing use of <u>Grey/Blue and Light</u>
<u>Grey.</u>   (A. Ward)*

6. MID BROWN (1880's - early 1920's)

6.1 Background

This scheme dates back to the 1880's, whilst evidence of its
application remains beneath other coats and at times in exposed
sections of wall in many station buildings throughout the network.
It was evidently in common use throughout this period, although it
is known that other schemes were also in vogue during its period
of currency.

Paint scrapings at such stations as Stony Point, Molesworth,
Boorcan, and Pirron Yallock place its origins firmly in the 1880's,
at a time when the rail network was expanding at unprecedented
pace. Each building was erected during this decade and in each
instance, mid brown is the first finishing coat to have been applied.

At Merbein, another colour scheme, described in Section 3 was in use
throughout the second decade of this century and was finally painted
over in mid brown, allowing five years between repaints, in the
early 1920's. This sequence is corroborated by evidence at Glenhuntly
(downside) and shows that the mid brown scheme remained in use with
the widespread introduction of "Dark leather and stone" in the early
1920's.

It was during the currency of this scheme that interiors were
commonly painted blue/green or light blue.

6.2 Colour Scheme

Exterior/ Interior	Item	Colour	Comment
Exterior	Body colour (walls)	Mid-brown	no dado
	Trim, including architraves, corner stops, plinths, door frames, verandah posts to top of caps	Mid-brown	
	Doors	Mid-brown	
	Window frames	Mid-brown	

Sashes	Light stone or Mid-brown
Barges, fascia boards, barge cappings	Mid-brown
Spoutings	Mid-brown
Down and vent pipes	Mid-brown
Roof	Red oxide or unpainted
Eaves soffits	
Verandah soffits	
Curtains to cantilever verandahs and valances	Mid-brown
Corrugated iron walls	
Brickwork	Unpainted
Cement render (rough cast)	Unpainted, or white
Pickets	Mid-brown
Gates, gate posts, corner posts	Mid-brown
Seats	Varnished (internal) or

Interior	Walls	Blue/green, or blue/green dado separated from fill by 1" terra cotta line, light grey fill, separated as above from white drop	
	Trim, including skirtings and architraves	Blue/green	
	Doors	Blue/green	
	Window frames and sashes		
	Ceilings	White	
	Benches, tables, loose seats		
	Floors		
	Blinds	Green	Refer Chief Engineer (W & W) Circular 36/4109
	Fire surrounds	Varnish, or	
	Seats	Varnish, or	

Table 6.1 Colour Scheme : Mid Brown.

6.3   Colour Specifications
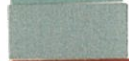
Colour specifications are as follows:

Exterior/ Interior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour chip
Exterior	mid-brown	5 YR 3/4	"Dampier Brown"	
	light stone	10 YR 7/6	"Golden Tan:	
	red oxide	refer current practice		
Interior	blue/green	2.5BG 6/2	–	
	grey/green	5G 6/1	"Thunder"	
	terra cotta	7.5R 3/6	"Tumer River Tan"	
	light grey	N 7.75/	"Silver Sand"	

Table 6.2   Colour Specifications   :   Mid Brown.

6.4   Existing Evidence

6.4.1   Paint Scrapings

Paint scrapings showing evidence of the mid-brown colour scheme were taken at over 15 locations. In most instances, brown was the first finishing coat to have been applied.

Paint scrapings of interiors showing evidence of light green colour schemes were taken at Ballan, Bungaree, Warrenheip, Lal Lal, Euroa, Goorambat and Wandong. At the last location, evidence discovered behind a removed sign had dates scratched across it by graffiti writers, pinning the period of use down to years including 1921 and 1922.

6.4.2   Contemporary Photographs

Contemporary photographs in black and white show an even dark grey surface to all areas. They include views of
Kilmore East (   ), Locksley (ARHS No. 235),

Berwick (   ), Bullarto(   ), Nathalia (ARHS No.
624) and Lilydale (ARHS No. 6843). Evidence available from
photographic sources, however, is tenuous. Reliance has been
placed in so far as this scheme is concerned on paint scrapings.

6.4.3   Existing Examples

A number of examples survive on portions of external walls of
buildings. The best examples are at Cathkin, Stony Point and
Glenhuntly. Good examples which have been used as evidence in this
study but have now been demolished were at Maindample, Molesworth,
Merbein and Hurstbridge. The south elevation of the Montague shed
retains its mid-brown colour scheme.
Evidence of the blue/green internal colour scheme survived in a
fairly large area at Goorambat, until recently, and is illustrated
in figure 6.1.
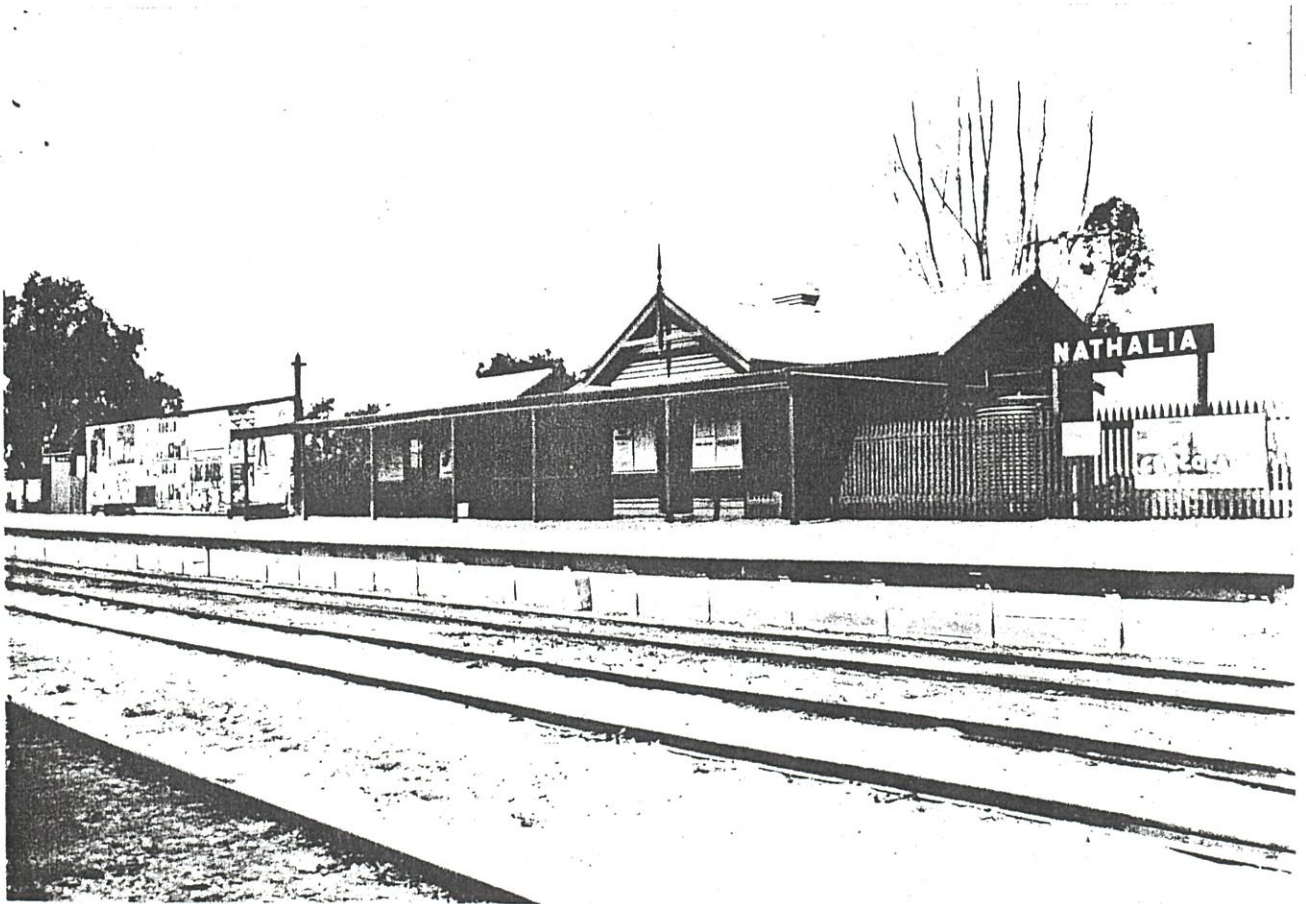
Figure 6.1   Nathalia: showing possible use of Mid Brown colour scheme.
              (ARHS 624)

7.   DARK LEATHER AND STONE (mid 1900's - late 1930's)

7.1   Background

These paint colours were mixed at Newport from a white lead base with earth pigments and taken to the site in 56 lb tins. The pigments were burnt umber, raw sienna and burnt sienna and, when mixed with the white lead formed a thick pug. On the job, it was eased out with oil and driers, and a touch of turpentine.

Evidence gained principally from paint scrapings, but also from interview, suggests that the dark leather and stone combination replaced the "mid-brown" scheme described in Section 6. This process of replacement is likely to have taken a decade or more and took place between the middle 1910's and the middle 1920's (1). Refer also to note at end of this section.

7.2   Colour Scheme

Exterior/ Interior	Item	Colour	Comment
Exterior	Body colour (walls)	Stone	dados, where required, were dark leather.
	Trim, including architraves, corner stops, plinths, door frames, verandah posts to top of caps.	Dark leather	
	Doors	Rails - dark leather, panels and moulds - light leather.	
	Window frames and sashes	White	

Barges and fascia boards	Light leather	
Barge cappings	Dark leather	
Spoutings	Dark leather	
Down and vent pipes	Stone	
Roof	Red oxide, or mid green, or unpainted	
Eaves soffits	White (?)	
Verandah soffits	Unpainted or light battleship grey	Where unpainted rusted sections to be cleaned and painted in light battle-ship grey.
Curtains to cantilever verandahs, and valances		
Corrugated iron walls		
Brickwork	Unpainted	
Cement render (rough cast)	White	

Pickets	Stone	
Gates, gate posts, corner posts	Dark leather	
Seats	Vegetable black	Refer
Letter boxes	Vermillion	
Fire buckets, hose boxes	Mail red	"FIRE" stencilled in white
Unit boards	Black with white lath trim	
Advertising hoardings	Stone (angle rails) dark leather (capping and edge trim)	
Light standards	Dark leather (base), stone (above base)	
Interior	Walls	Light leather dado separated from fill by 1" black, later dark leather, lime stone fill, separated as above from white drop.

Trim, including skirtings and architraves.	Dark leather, or dark leather and light leather in the case of wide archs. and
Doors	As for exterior
Window frames and sashes	
Ceilings	White including cornices and drops where applicable
Benches, tables loose seats	Dark leather, brown lino tops with brass fittings
Floor	Brown lino, or floor boards
Blinds	Dark brown, green or putty.
Fire surrounds	Dark leather or black Examples at Warrenheip, Moorabool
Seats	Dark leather

Table 7.1   Colour Scheme : Dark Leather and Stone.

7.3   Colour Specifications

Colour specifications are as follows:

Exterior/ Interior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour chip
Exterior	Stone	10 YR 7/6	—	
	Dark leather	7.5 YR 2/2	"Dundas Brown"	
	Light leather	5 YR 4/6	"Moonda Brown"	
	White	5 Y 9/1	—	
	Red oxide)			
	Mid green)	Refer current practice		
	Light)			
	battleship)			
	grey)			

Table 7.2   Colour Specifications : Dark Leather and Stone.

7.4   Existing Evidence

7.4.1   Paint Scrapings

Paint scrapings were taken at the various locations and positive identification of colours used in external situations was made at Noradjuha, and Yarragon. Since identical colours were used internally, however, more accurate samples may be taken from these situations. At Warrenheip and Daylesford scrapings were taken to provide a basis for the paint colour specifications contained in Section 7.3.

7.4.2   Contemporary Photographs

Contemporary photographs in black and white are relatively common and show some variation in the application of the standards indicated in Section 7.2. Thus, the half-timbering at Mornington

(1921) is in stone, whereas at Macedon, (soon after construction
in 1912), the vertical numbers are in dark leather, and the
horizontal in stone. Figures 7.1 and 7.2 show typical applications.
Note the door, at Maroona.

Recent colour photographs of surviving internal colour schemes
are shown in figure 7.3.

7.4.3   Existing Examples

Existing examples are confined to internal applications and have
been observed as shown in the table :

Station	Room	Date of Observation	Details
St. Arnaud	Refreshment Room	6. 7.80	Skirtings, archs, door, shows application of 2 colours to archs. and skirtings.
Korrumburra	Cupboards	21. 2.81	Skirtings, archs, doors.
Bungaree	Briquette store (present use)	20. 7.80	Door, ceiling
Mangalore	Waiting room	12. 4.80	Skirtings, timber dado, archs., walls, ceiling, door.
Warrenheip	Waiting room	20. 7.80	As for Mangalore, fire surround.
Goorambat	SM's office	13. 4.80	Shows dado, fill, ceiling, skirting and sequence of colours before and after this phase.
Moorabool	Ladies' W.C. and closet	24. 5.80	Dado and fill, skirtings, table, archs.

Station	Room	Date of Observation	Details
Serviceton	Waiting room, stair well.	18. 5.80	Stairwell, ceiling varnished – Refer Section
Yarrawonga	W.C.	13. 4.80	Dado and fill, archs., skirtings doors, W.C. unit, brass fittings.
Branxholme	Waiting room	21. 1.79	Dado, fill, drop, skirtings, ceiling.

Table 7.3 Existing Examples : Dark Leather
and Stone.

7.5 Special Note regarding usage during 1870's and 1880's.

Although evidence of the use of dark brown and light stone was not
encountered during the on site examinations prompted by this study,
ample photographic evidence dating from the earliest days of buildings
erected during the 'seventies' and to a lesser extent during the
'eighties', is suggestive of its use. Further work is required to
identify physical evidence however, and the following illustrations
offer evidence of its application. The counterpoint between "dark"
and "light" is similar to the information presented in table 7.1,
but attention is drawn to playful use of colours on column capitals
and timber fretwork to gable ends.
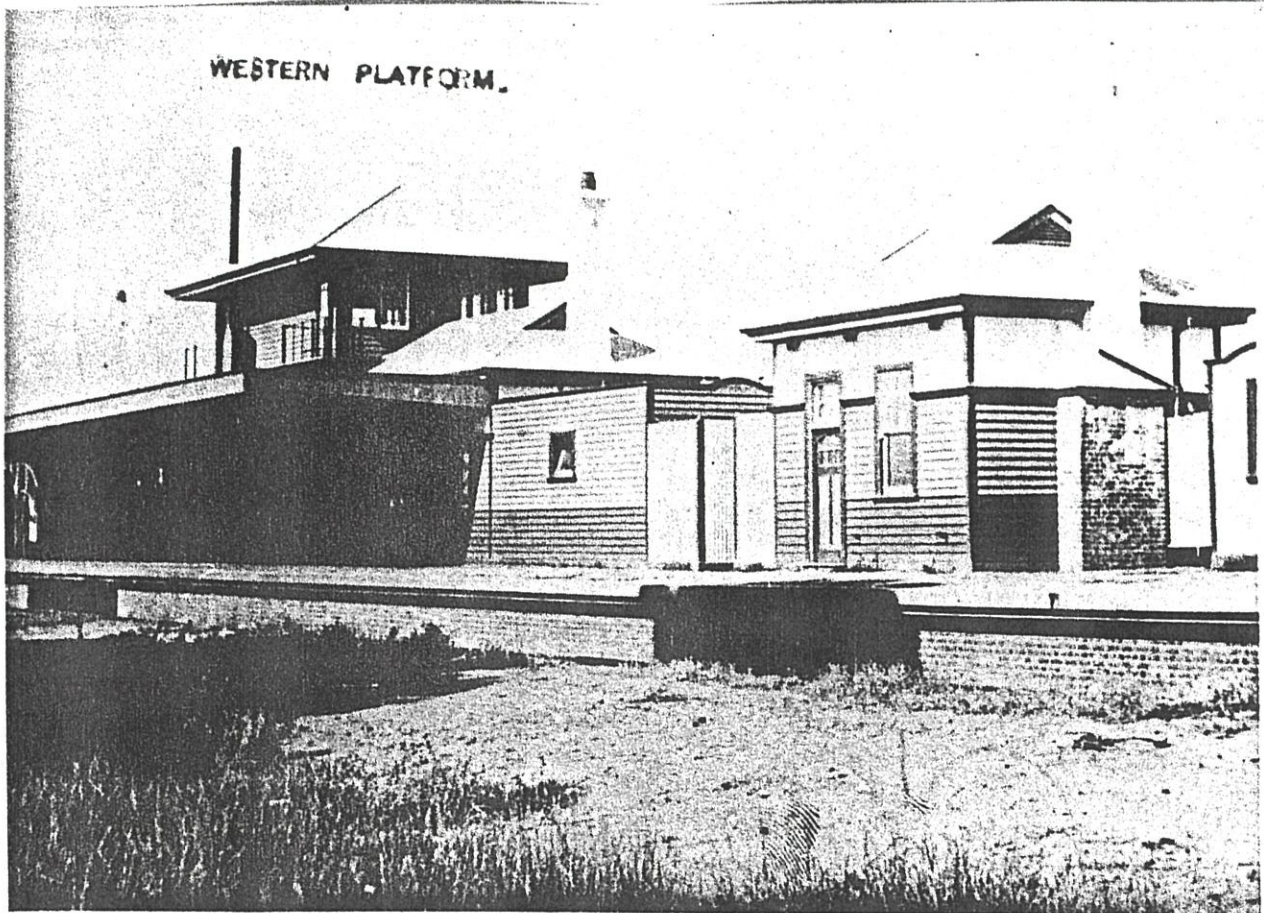
Figure 7.1   Maroona: showing the use of Dark Leather and Stone   (ARHS)
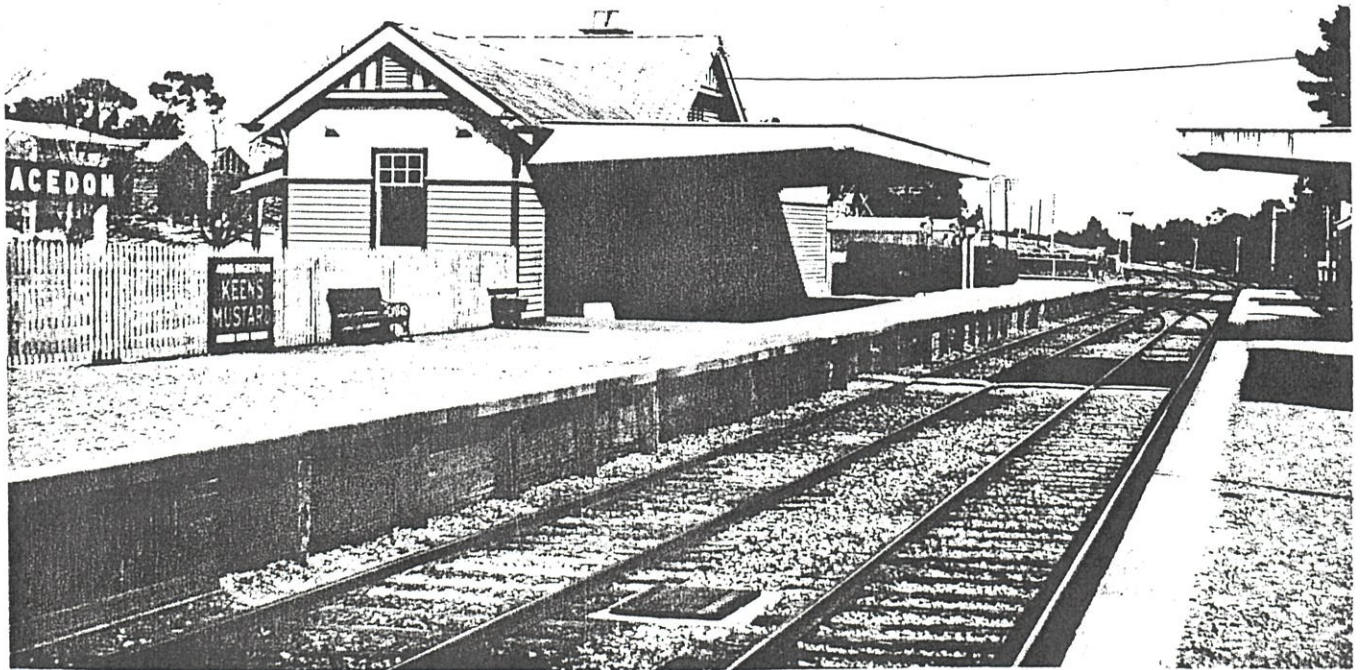
Figure 7.2   Macedon: showing the use of Dark Leather and Stone   (ARHS)

Figure 7.3   Korrumburra: the Kitchen door off the Refreshment Rooms,
              showing dark leather rails and light leather panels.
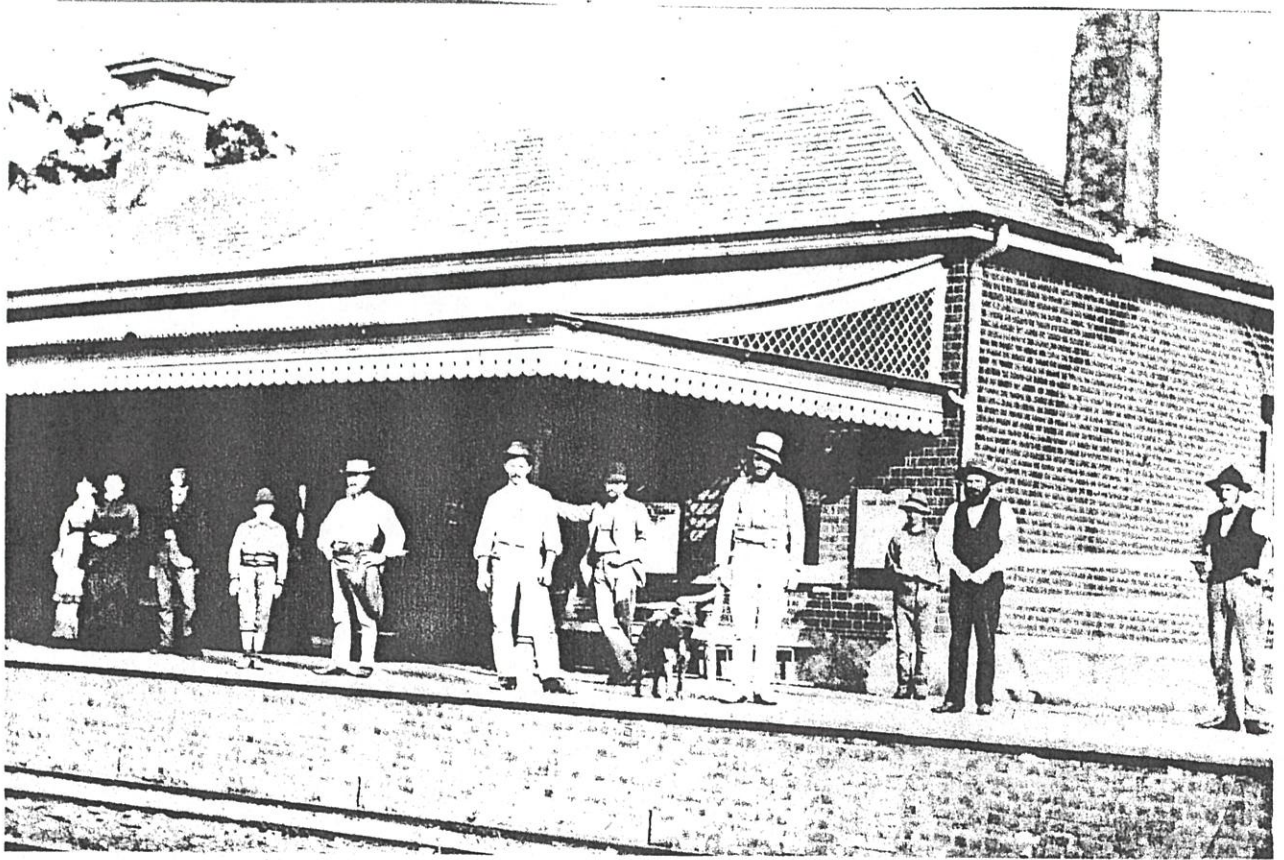
Figure 7.4   Eaglehawk: showing a possible application of Stone and
Dark Brown.   (STA H2697)
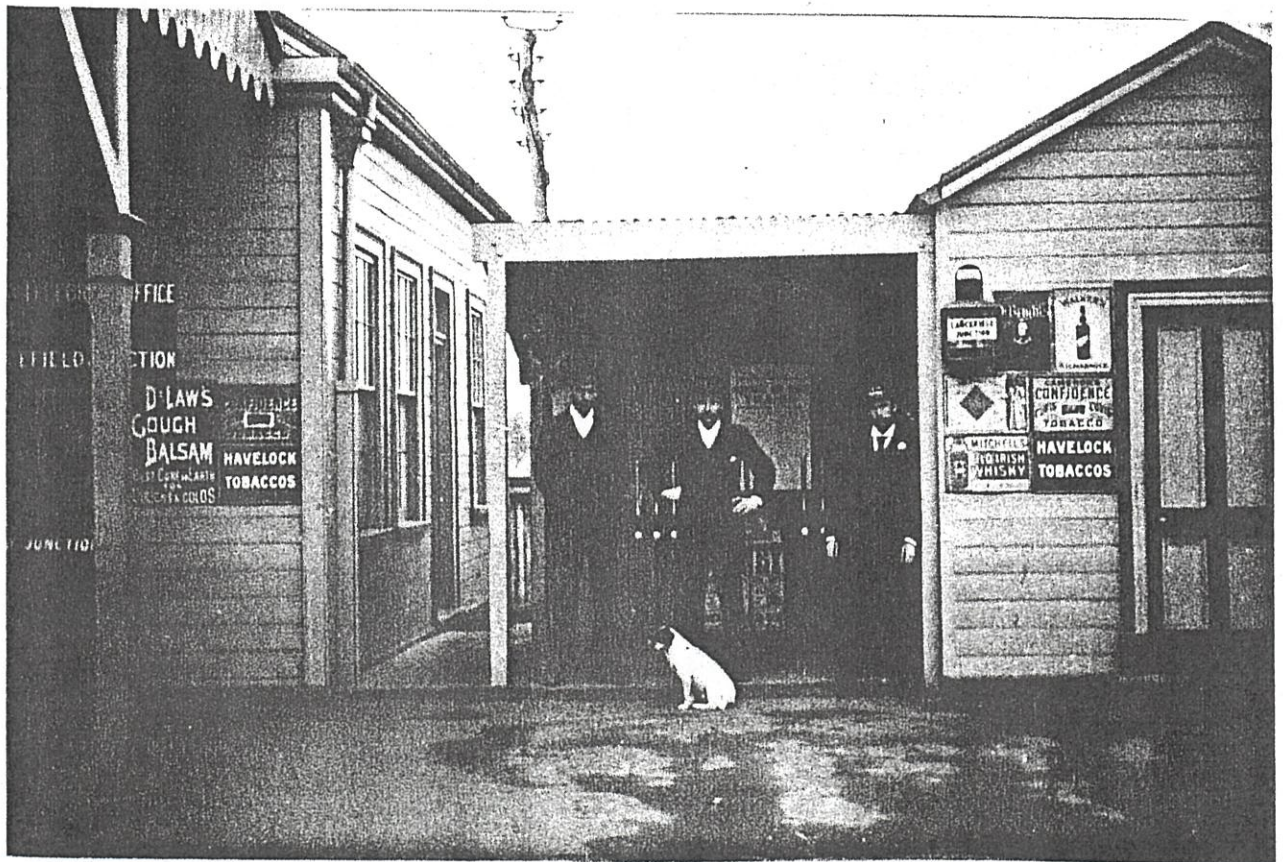
Figure 7.5   Lancefield Junction, now Clarkfield, showing a possible
early use of Stone and Dark Brown (ARHS)
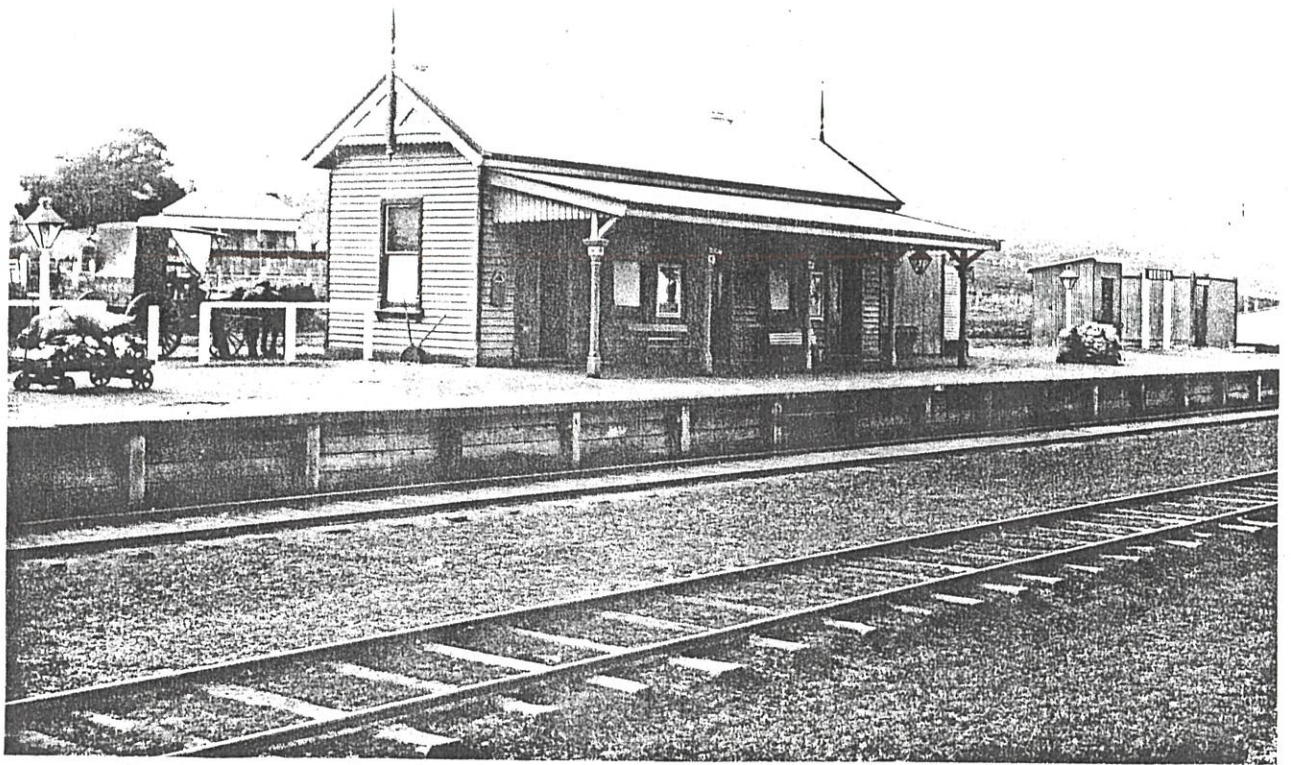
7.6 *Merino: showing an application of <u>Stone and Dark Brown.</u> Note the verandah post capitals and finial. (STA 30/1)*

8.   STONE   (late 1920's to early 1930's)

8.1   Background

This colour scheme was introduced as an economy measure   during
the Depression years and did not last very long(2.)Its introduction
is marked by a circular from the office of the Chief Engineer of
the Way and Works branch, dated 3.2.1928(3), which reads as
follows:

> "In future, when portables or other
> ordinary wooden station buildings
> are being spray painted, standard
> "stone" colour only is to be used,
> thus making it a "one-colour" job."

Although the traditional dark trim was eliminated, dark leather
was applied to doors and gates. (4).

8.2   Colour Specifications

Refer to Section 7.3.

8.3   Existing Evidence

8.3.1   Paint Scrapings

Nil.

8.3.2   Contemporary Photographs

Black and white photographs taken during this era at Nathalia,
Kingston and Locksley show monotone buildings and picket fences
conforming to the description in Section 8.1.

8.3.3   Existing Examples

There are no remaining examples of this colour scheme. At
Healesville, however, prior to the recent application of white
paint undertaken during 1980, a section of external wall revealed
a stone panel extending across the fill and dado sections applied

in 1943.   This may have been a remnant of the "Stone" colour
scheme, and it is reproduced in figure 8.1.

Figure 8.1   Healesville: showing an area behind a sign indicating
              possible application of Stone.   (A. Ward)

9.   GREEN AND CREAM   (late 1930's)

9.1   Background

This colour scheme was developed as an alternative to the dark
leather and stone combinations of previous decades. Foreman
painters report that the earliest applications were at Strath-
allan, in 1937, and at the Moreland signal box, in 1939. It
never gained universal acceptance, the reason being put down
to the susceptibility of the colours to the ravages of brake
dust.

Colours were delivered ready mixed to the specifications of such
manufacturers as Taubmans and Majora. Table 9.1 indicates the
applications known, at this time, and the supporting evidence :

Station	Paint scraping	Other data
Berriwillock		
Bruthen		
Glenhuntly		
Merlynston		J.B.
Miram		
Molesworth		J.B., B.H.
Moreland signal box		
Pirron Yallock		
Rochester		B.H.
Strathallan		B.H.
Taradale		B.H.
Yarragon		
Wedderburn Jn.		

During the study period, a large number of station buildings were
examined which showed no evidence of green having been used.

9.2   Colour Scheme

Exterior/ Interior	Itim	Colour	Comment
Exterior	Body colour (walls)	Light cream	dados where required were dark green.

Trim, including architraves, corner stops, plinths, doors, door frames, verandah posts to tops of caps	Dark green	
Window frames and sashes	Light cream	Evidence at Pirron Yallock shows light cream. B.H. recalled the sashes as white.
Barges and Fascia Boards, barge cappings.	Light cream	Evidence at Pirron Yallock shows light cream, but invariably evidence of earlier coats at other stations has been removed.
Spoutings	Light cream	
Down and vent pipes	Light cream	
Roof	Uncertain	Compatible alternatives would be mid-green or unpainted.
Eaves soffits	Light cream	
Verandah soffits	Unpainted or light battleship grey	
Curtains to cantilever verandahs and valances	Light cream	
Corrugated iron walls		
Brickwork	Unpainted	
Pickets	Light cream	
Gates, gate posts, corner posts.	Dark green	

Interior	Evidence unacceptable to date. In some instances, as at Pirron Yallock, the "green and cream" colour scheme was applied as an external coat cnly.

Table 9.1 Colour Scheme : Green and Cream.

9.3 Colour Specifications

Colour specifications are as follows :

Exterior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour chip
Exterior	Light cream	2.5 Y 8.5/4	"Hawaiian Cream"	
	Dark Green	2.5 G 3/6	"Emu Creek Green"	
	Light battleship grey		Refer current practice	

Table 9.2 Colour Specifications : Green and Cream.

9.4 Existing Evidence

9.4.1 Paint Scrapings   Refer to Table

It is probable that there are many other examples of this colour scheme, now concealed by more recent coats of paint.

9.4.2 Contemporary Photographs

Not available in colour. Not known of in black and white.

9.4.3 Existing Examples

There are no remaining examples of this colour scheme.

10.   DARK BROWN AND LIGHT STONE
(early 1940's - early 1960's)

10.1   Background

Apparently, this scheme was introduced coincident with the
Department's new policy of using paint manufactured by external
sources and tested internally by the Engineer of Tests.   Tenders
were received for the supply of paint and the successful
manufacturer would receive a contract for a specified quantity
of paint.   The principle initial of the brand name used was marked
on the building, usually above the SM's door, thereby introducing
a practice which remains in use to the present day.   It appears
that the change to the traditional "Dark Leather and stone" scheme
was slight, although the opportunity was certainly taken to raise
the value of the "stone".

10.2   Colour Scheme

The application of dark brown and light stone to different surfaces
was similar to the use of dark leather and stone indicated in
Table 7.1.   The following variations, however, were applied :

- doors : dark brown, including panels.

- dados (where required) :

- seats : dark brown

The use of colours was formalised in a way and Works branch
circular dated 28.5.1946.   This document forms Appendix A.

10.3   Colour Specifications

Colour specifications are as follows :

Exterior	Name	Munsell Notation	Commercially available equivalent (Taubmans)	Colour ship
	Light stone or light buff	10 YR 8/6		
	deep buff			
	dark brown	5 YR 2/4	—	

Table 10.1 Colour Specifications - Dark Brown and Light
Stone.

10.4   Existing Evidence

10.4.1   Paint Scrapings

Not necessary.

10.4.2   Contemporary Photographs

Common. Usually in black and white.

10.4.3   Existing Examples

Evidence of this scheme is abundantly available through the
technique of paint scraping. Six outstanding examples, however,
of exterior schemes remain intact, and offer ample evidence of
the way in which colours were deployed. These are at North
Melbourne, Bright, Pura Pura, North Carlton, Yarra Junction and
Healesville. Although the exterior of the latter example was
painted over in 1980, photographs taken on 27.5.79 record its
details. Prior to the recent repaint, the date over the SM's
door read "10 - 43," and it is possible that the lack of a
preceding initial showed that the Department was using its own
paint stocks, possibly site mixed. Figure 8.1 confirms that the
light stone was certainly lighter than previous applications of
stone.

Examples of this scheme applied to interiors are legion, and
include entire rooms and portions of rooms at the following
locations :

.   Toongabbie (demolished)   . Marong
.   Goorambat   . N. Melbourne
.   Colbinnabbin (demolished) . Bright
.   Beaufort   . Healesville
.   Echuca   . Hawkesdale
.   Barraport   . Molesworth
.   Torrita   (demolished)
.   Tanac   . Pura Pura
.   Rochester   . Maldon
.   Avoca   . Korong Vale

Figure 10.2 illustrates a typical example, at Koondrook.

Figure 10.1   Koondrook: the goods shed, illustrating the use of
Dark Brown and Light Stone ("Buff and Brown")

11.   THE PRESENT ERA (Early 1960's - present)

11.1   Background

This era is considered to be beyond the scope of this study.
Briefly, however, the Department commenced to experiment with
non-standard colours in 1965 when it painted Blackburn light
grey/green with terra cotta and maroon trim, Collingwood "suntan"
with turquoise green and charcoal grey trim, Fairfield pale cream
with "prairie pink" trim, and Royal Park "shadow grey" with
"hibiscus" and "citrus" trim.(5)   Two standard schemes followed,
the former using a body colour of "suntan" with dark grey/green,
charcoal grey and maroon trim and the latter a body colour of
grey/green with terra cotta and maroon trim. A common third
alternative was light cream, with light green trim.(6)

Late in 1979, the present philosophy of developing special colour
schemes for each station was introduced and at the present time,
examples of this practice are widespread and increasing in number.

12.   SIGNAGE

The need to identify station names and the individual demands
within station buildings has been met in several ways. Generally,
the station nameboard appears in larger letters than any other
signs and there is a common thread linking the designs of
individual signboards in particular eras.

Information concerning signage during the Victorian era is
almost exclusively available through early railway photographs
which, of course, are usually in black and occasionally sepia and
white. Lettering is almost universally very dark (black?), on
a very light (off-white?) background.(7)

The earliest lines of Government-built railway were opened during
the 1850's from Spencer Street to Williamstcwn Pier and Sunbury.
Photographic evidence from this period is sparce and centainly
insufficient to determine whether or not standards were being
introduced in so far as signage is concerned. It is known, however,
that the practice of securing upstand nameboards along the gutter
lines of verandah's was introduced at this time, at Williamstown,
and possibly Batman's Hill (Spencer Street).(8)

Another practice dating from the 'fifties and 'sixties consisted
of painting the station name across the valance board: a practice
which could only be applied to buildings with large enough valances,
as at East Richmond.

During the 1860's, lines were built from Geelong to Ballarat and
from Sunbury to the river port of Echuca. Routine practices were
developed for the Carlsruhe style (9) standard station building
design of the day:

> ° The station name was displayed on the station
>   master's yard fence, facing the platform, in
>   500mm high grotesque (sans serif) upper case
>   letters. The letter faces were dark on a light
>   background. In some instances the corrugated
>   iron sheets of the fence were painted light to
>   contrast with the station name, as at Narcourt
>   and Leigh Road (Bannockburn).
>
> ° The contract drawings show upstand nameboards
>   fixed centrally at the bellcast verandah gutter
>   line, but they only appear on the sections and
>   there is no photographic evidence to show that
>   they were ever built.

The more complex architectural developments of this standard design
did not offer the same opportunity for displaying the station name
since the yard fence was usually at the extreme ends of the
platform and as a consequence, less visible.(10). At Echuca, the

problem was solved with freestanding nameboards on the platform
barriers which were in line with the verandah posts.(11). There
is little photographic emphasis available to enlarge on this point.
Indeed, the early views available (12) do not permit conclusions
to be drawn concerning other types of station signage.

During the 1870's, the rail network was extended to the Murray
River at Wodonga, to Sale in the east, to St. Arnaud in the north-
west, and to Horsham, Portland and Colac in the west. The standard
station design noted earlier was modified to include the Creswick,
Dunolly and St. Arnaud style designs(13). The former two were
conceived along the same lines as the Carlsruhe group and presented
the same opportunities for displaying station names on their yard
fences. The St. Arnaud group were larger buildings and their
fences were less exposed to public view.

Apparently, this method of presenting station names was retained
within these station groups throughout the remainder of the
nineteenth century. At Beaufort, the letters are slightly larger
than before and are finished with a "full stop."(14) Views taken
during the 1880's of Moorabool, Lethbridge and Little River show
letters some 600mm high contained within a decorated panel. This
device was used to heighten the contrast between the letters and the
natural finish of the corrugated iron, for the letter faces and
panel trim were dark and the panel background light.

This sign form does not appear to have been applied to subsequent
station designs, such as the Rosedale and Cheltenham style
groups(15) introduced during the late 1870's and early 1880's, even
though they presented the same yard fence to the passenger platforms.
It is assumed that it lost favour during these years and lingered
on in the earlier examples in some instances well into the twentieth
century(16) to be finally replaced with the cast iron lettered
boards of the day.

Figure 12.3 illustrates a secondary nameboard introduced with the
Dunolly group of stations and one which was apparently used
exclusively within this group. Examples have been noted at Beaufort,
Wickliffe Road (Willaura), and Dunkeld.(17) It appeared in two
locations :

- on the side wall of the lamp room/men's
  toilet block, and

- on the end station building wall.

The Beaufort view, taken around 1910,
shows one such sign in good condition, but the Wickliffe Road view,
taken about 1930 after the station had been renamed Willaura, shows
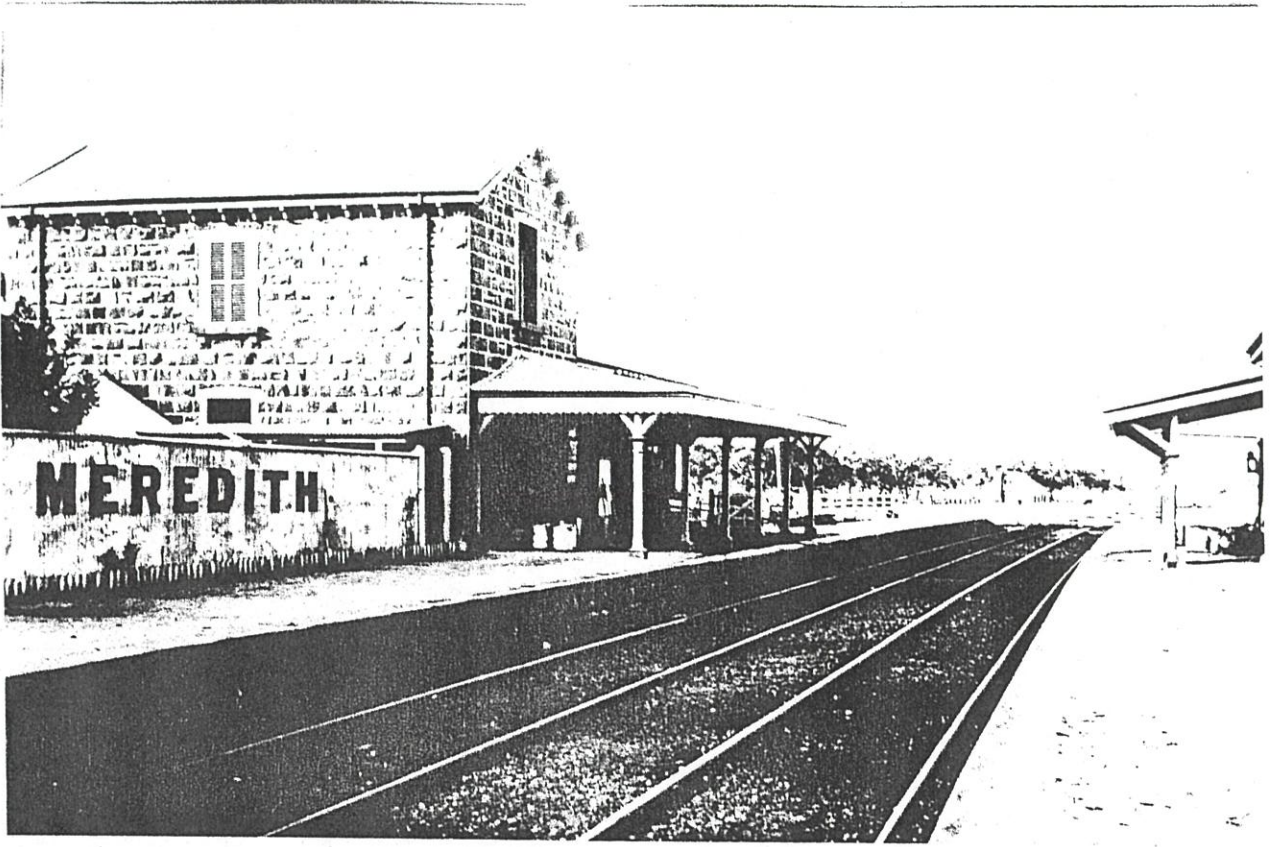the sign faded and scarcely legible. The name change occurred in
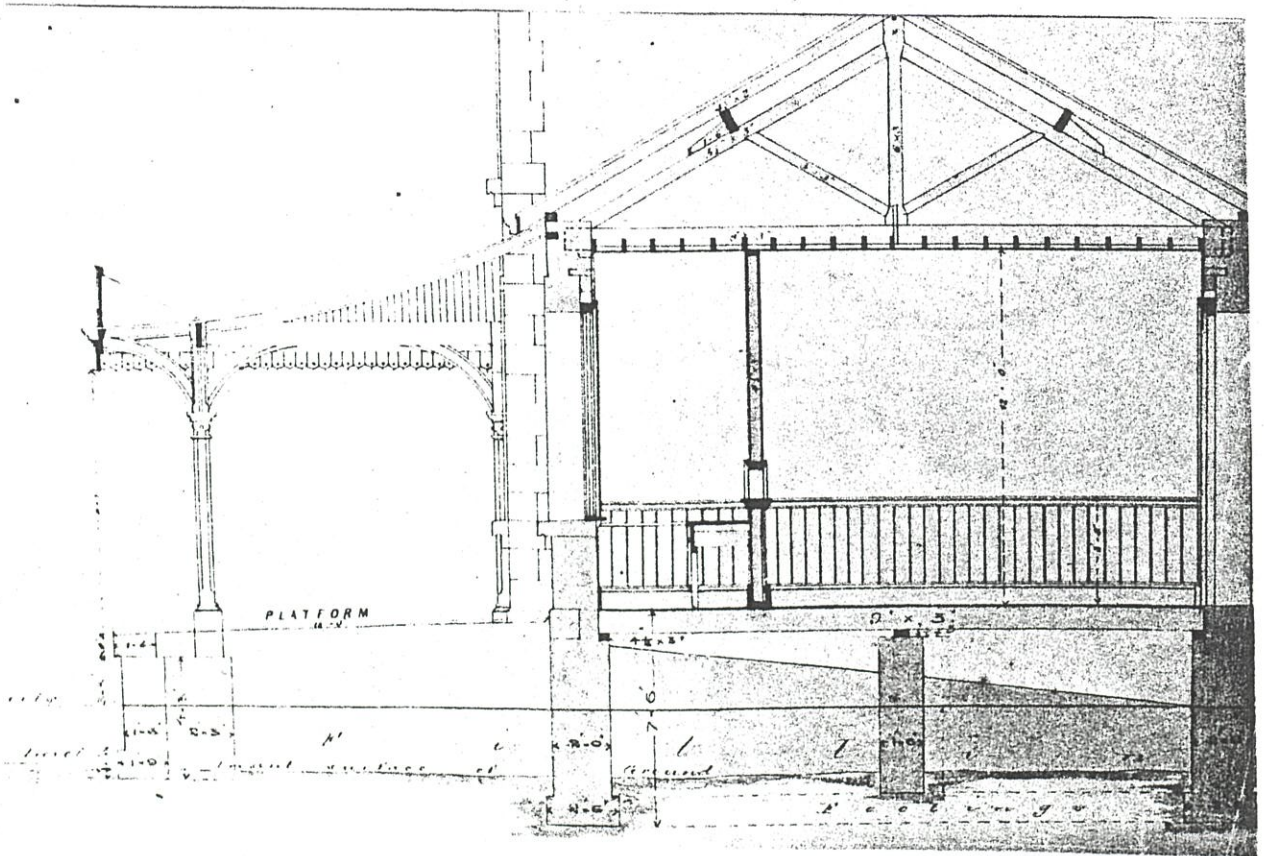
Figure 12.1   Meredith   (ARHS)

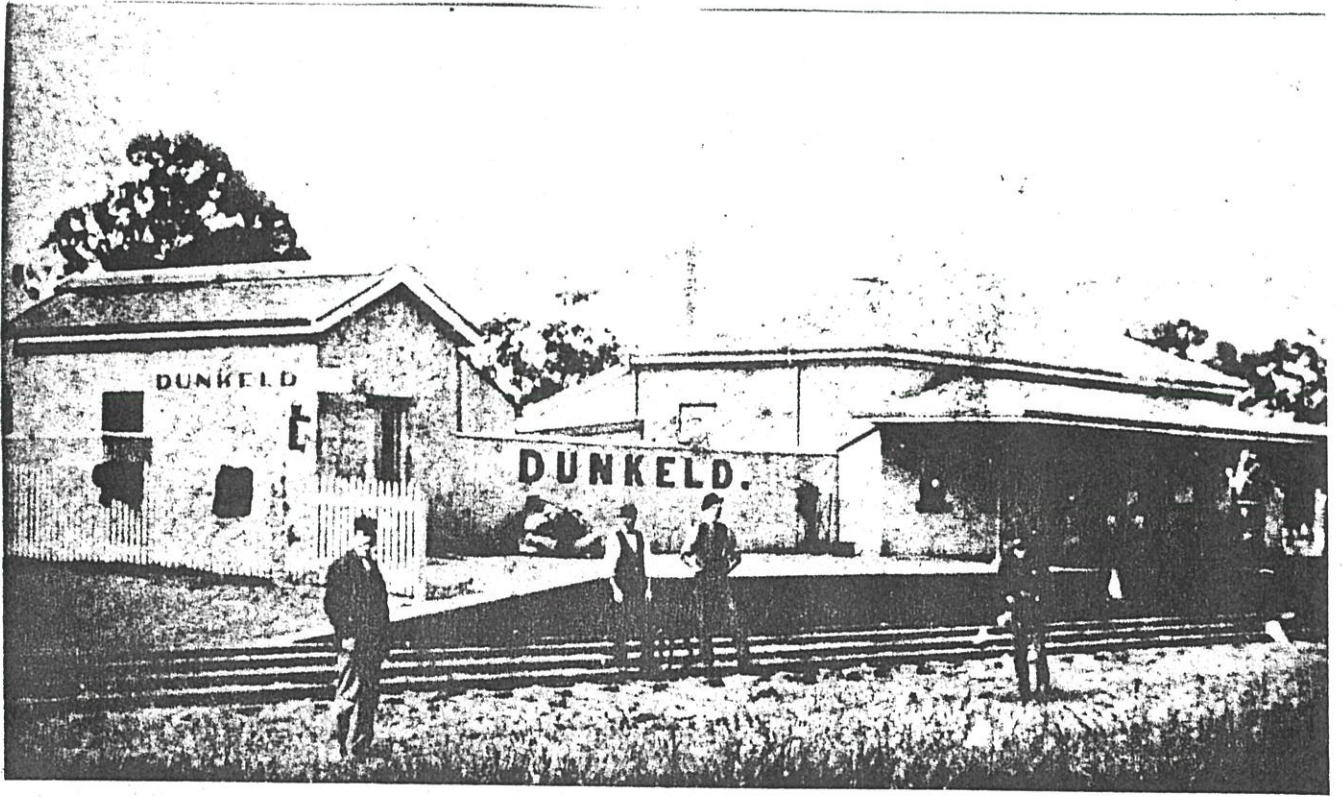Figure 12.2   Carlsruhe Style, showing nameboard at edge of verandah   (STA)

Figure 12.3   Dunkeld

Figure 12.4   Port Melbourne

1905 and it is fair to assume that this nameboard style had fallen out of favour with the Department by that date.

There is ample evidence to show that by the 1860's and thereafter until around the turn of the century, standard signage procedures were being applied to complement the examples discussed thus far.

Mention has already been made of the need which the St. Arnaud style and more complex developments of the Carlsruhe style buildings had for another nameboard style. It was a need character-istic of other less permanent buildings and one which was met with the use of grotesque painted letter faces in upper case on a separate painted timber board. The letters were very dark (black?) on a very light (off-white ?) background. Evidence from photographs suggests that they were 250mm high and that the station name was occasionally finished with a "full stop." In two known(18) instances the initial letters were presented some 50mm higher than those which followed. The Port Melbourne example is illustrated in Figure 12.4.

A typical sign of the day was at Korong Vale and is illustrated in Figure 12.5. The preferred position of the sign would vary. It was usually freestanding, on two timber posts, and placed near the station building, parallel with the running lines and immediately behind the platform fence. Other positions came as follows :

- on the verandah gutter line, as at Euroa.

- freestanding at the platform ends and facing down the line, as at Canterbury, and Korrumburra. Refer Figure 12.6

- attached to the yard fence, as at Malvern, and to the building face. Refer Figure 12.7

- freestanding at an angle to the running lines as at Korong Vale. Refer Figure 12.5

Many other smaller signs and instructions to passengers were prepared in the same letter face and colour, but to smaller dimensions. Typical signs are illustrated in Figure 12.8. They were typically bracketted, or hung from verandah canopies. The practice of painting the name of a room on its doors was popular during the 'eighties, when the Rosedale style group of station buildings was under construction.

Photographic evidence suggests that it was not common practice to letter a station's name across the backrests of platform seats until the turn of the century, the earliest dated photograph being at Mordialloc, in 1902.(19) It was certainly common

KORONG VALE
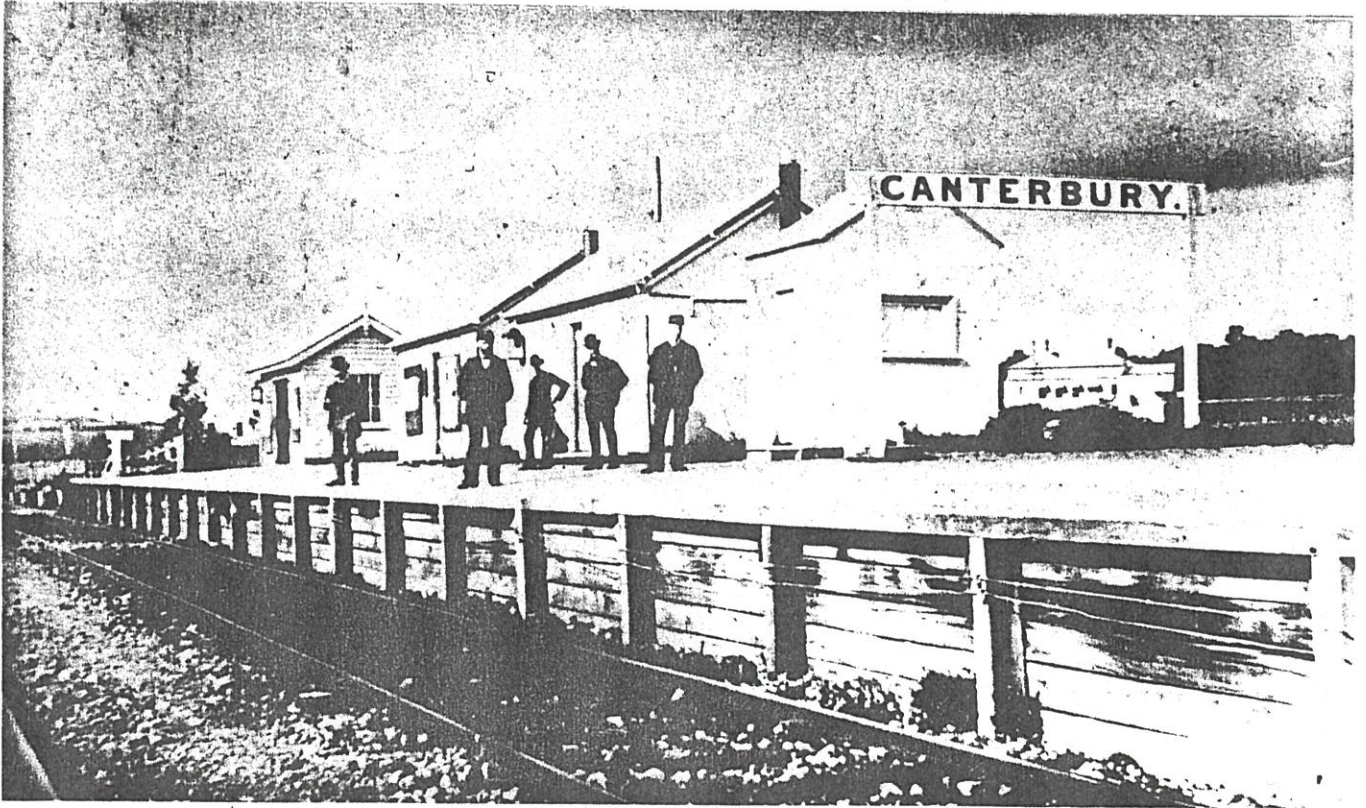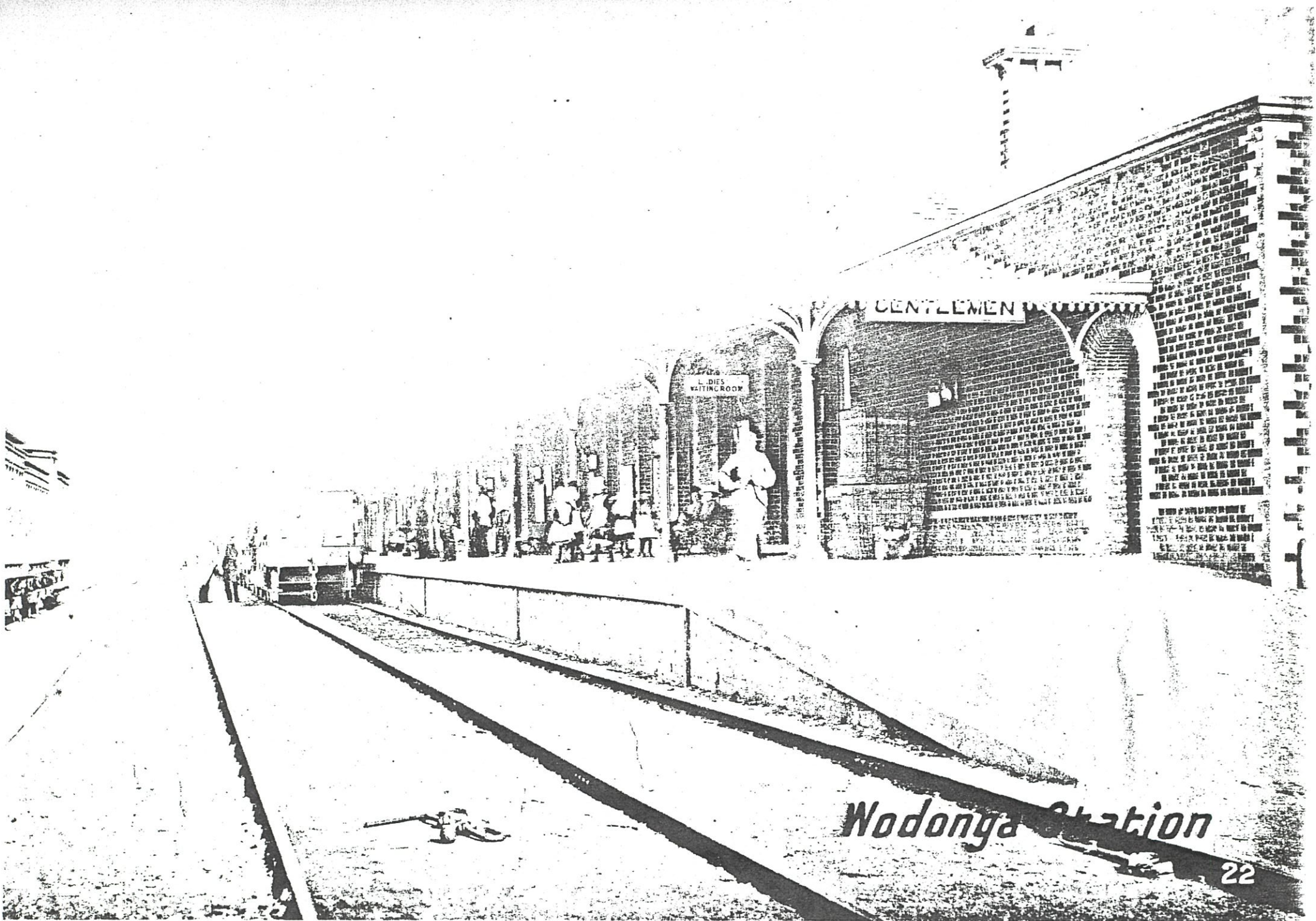
17

Figure 12.7 Malvern (ARHS)

19
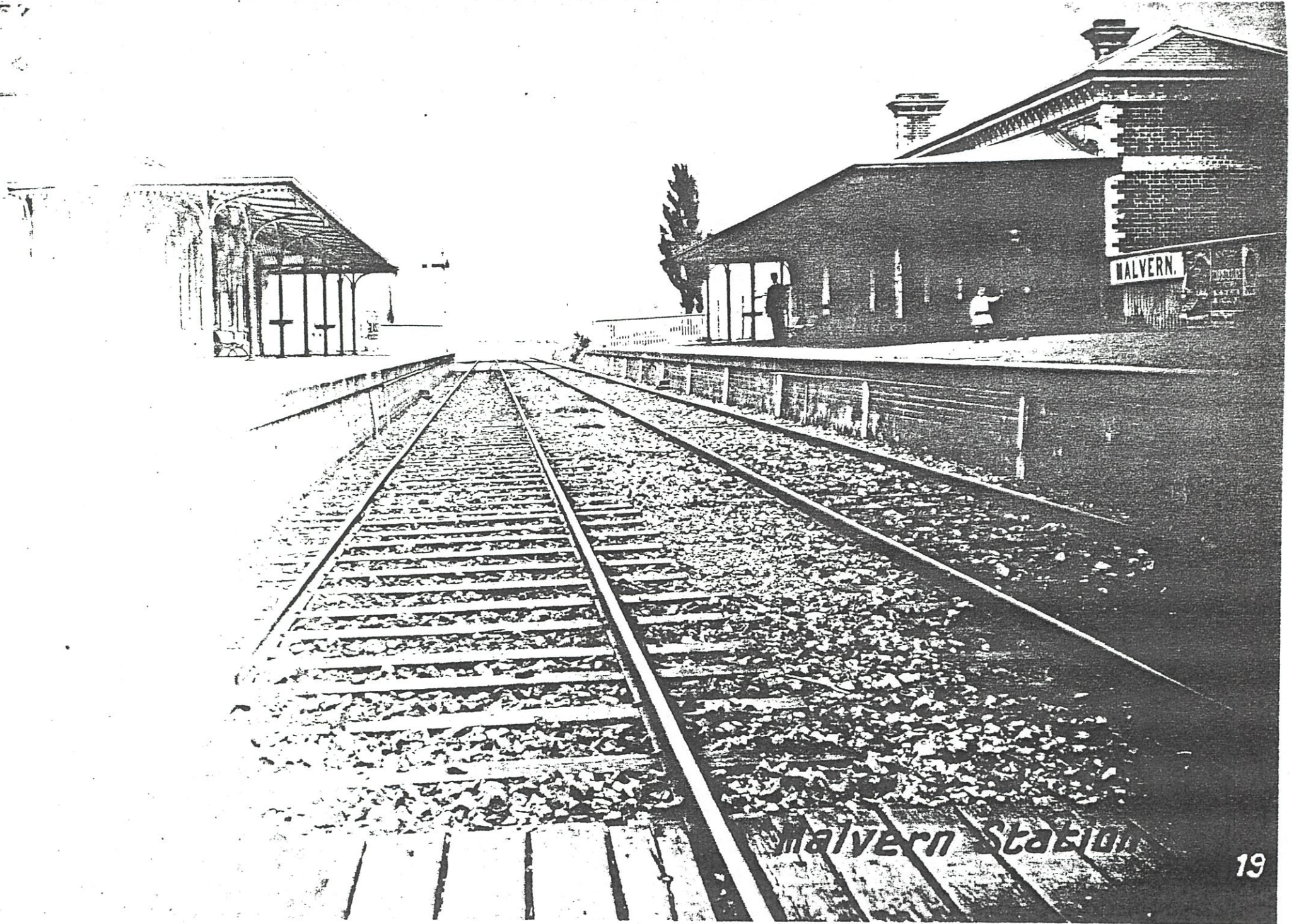
Figure 12.6   Canterbury   (ARHS)

Figure 12.8   Wodonga   (AHRS)

Wodonga Station

22

practice throughout the second and third decades of this century
until instructions were issued from the office of the Chief Civil
Engineer (Way and Works) to discontinue the practice in 1925.(20)
At this time, the lettering was in white against a black background
achieved as follows :

- grey undercoat (white lead + black)

- vegetable black finishing coat (lamp black
  was used to a lesser extent)

- varnish(21).

Old habits died hard, however, for the
platform seat at Berriwillock retained its station name as
recently as 1975. The undated view of Lancefield Junction in
Figure 7.5 must have been taken after 1894 following the
interlocking of the yard, but possibly not long afterwards. It
is one of the earliest examples of this practice. It also depicts
the practice of displaying the station name in acid etched even (?)
on the kerosene lamp face. This delightful practice which may
even have originated during the 1880's continued for many years.
Examples lingered on and were only finally removed as a result of
Departmental policy concerning kerosene lamps in the late 1960's.
(22)

Other examples of signage consistent with the practices of this
era include the words "booking office" arranged in a semi-circle
on the office window, and the use of enamel signs. Examples
sighted are noted in the table :

Station	Date of Construction		Colours
Swan Hill	1898	"lavatory"	White letters on blue background
Warrenheip	1881	"booking"	"
Willaura	1877	"booking"	blue letters on white background
Raywood	1882	"private"	"
Glenhuntly	1882	"parcels"	"

Table 12.1   Enamel Signs.

A description of platform signage in the Victorian era would be
incomplete without mention being made of nameboard lettering at
Middle Footscray which consisted of middle tone letters with middle
tone shadows on a very light (off-white ?) board. It was contained

within a middle tone perimeter border to a design repeated at
Flinders Street on the Williamstown platform, although it is
fairly certain that the colours were different in this example.
This design was never commonly applied, but it lingered on at
Flinders Street until the reconstruction of that station in
1905-1910.

It was during the first decade of this century that a decision was
made to introduce new station nameboards consisting of raised
cast iron letters on a timber board with a raised timber border.
This initiative gave rise to a new colour scheme for platform
signage generally which consisted of light (white, or aluminium
leaf) lettering on a black background. Although this system of
signage fell out of favour with the Department during the late
1930's.(23)   It may still be studied by means of photographs and
field inspections.

The nameboard letter face was altered slightly when compared with
earlier practice. It remained grotesque (sans serif), to
maximise legibility, and each element forming individual letters
was 60mm thick. Overall, the letter face was 250mm high. The
cast iron letters were secured to the backing board with counter
sunk screws and, as was the custom, directions to passengers to
change for other destinations at junction stations appeared
below the station name in 125mm high upper case letters. The
nameboard was framed with a raised timber trim and it was early
practice to finish it light (white or aluminium leaf). The main
nameboard was usually free standing along the line of the plat-
form fence, or alternatively, secured to the building face. It
was less common practice to paint the letters in similar faces
onto a timber board in two coat work.(24)

Signage of lesser importance conformed to the theme established
by the nameboards. Initially, the letters were in aluminium leaf
on an ultramarine blue background.(25) Alternatively, the letters
were formed from white raised enamel and secured to the base
board with lead and gold size.(26)   It is not known if the
backing board was in ultramarine blue or black. A directional
hand was used, where necessary, this practice being replaced with
a feathered arrow about 1926.(27)   By the mid 1920's, it was
established practice for signs to be lettered in white on a black
background, as follows :

- grey undercoat (white lead & black)
- vegetable black finishing coat
- varnish
- letters in dull white
- letters in gloss white finishing coat

In some instances, the trim was painted out in a light colour,
(white or aluminium leaf) to conform with the nameboard. The "No Road"
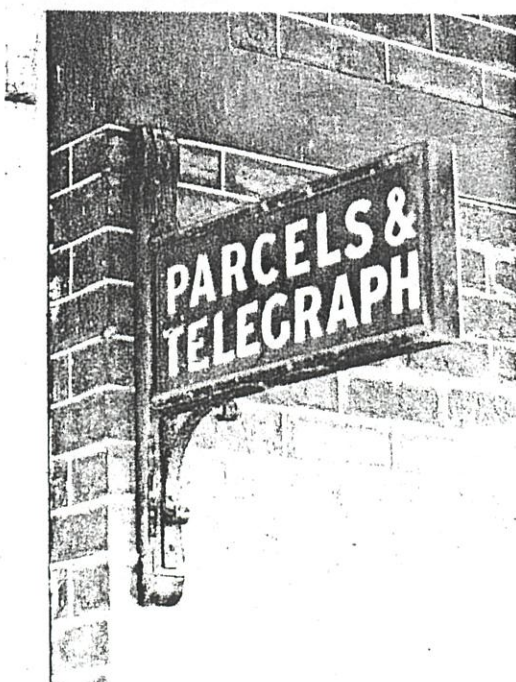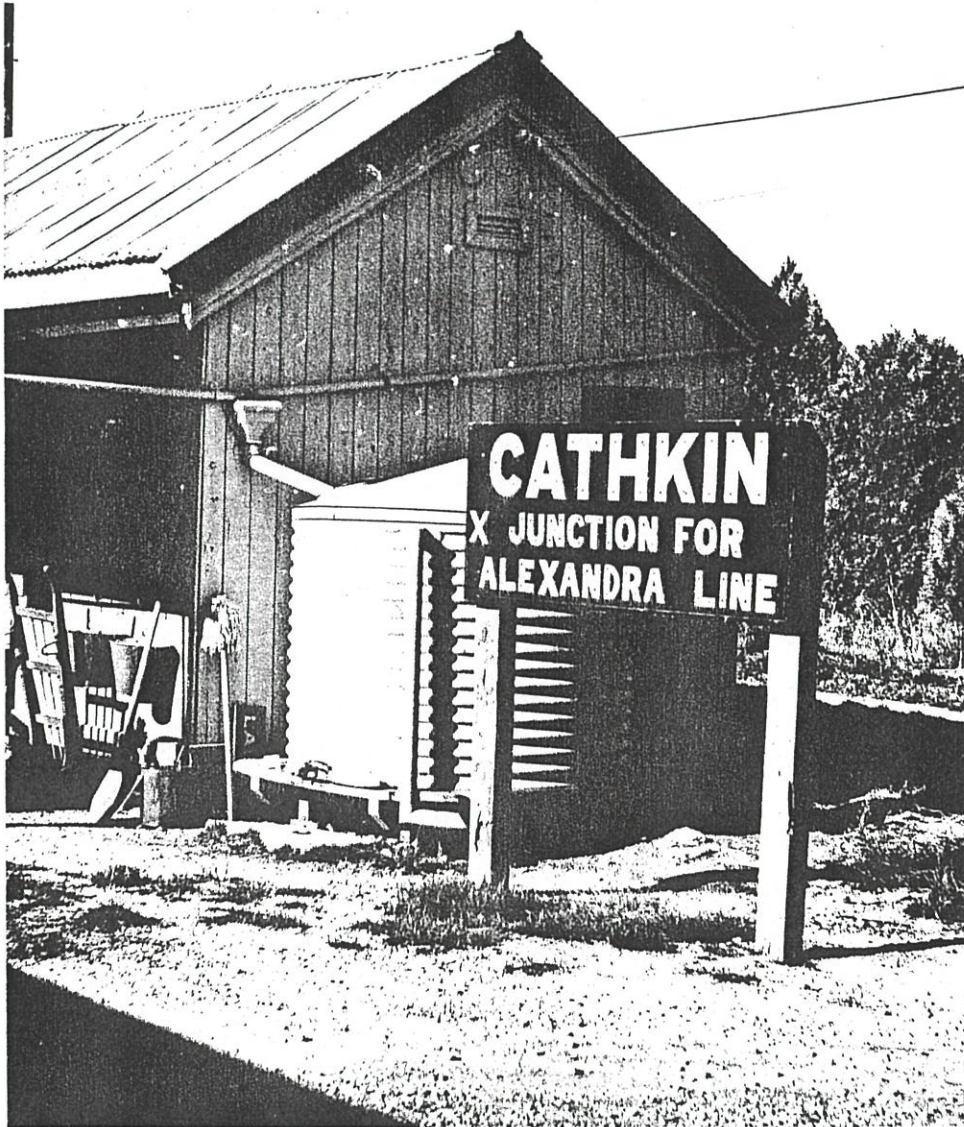
Fig. 12.9   Examples of white on black lettering: Cathkin, Coleraine,

signs affixed to the platform and walls are of interest in that
they were fashioned entirely from cast iron with raised letters
and trim outlined in white against a black background. The
corners of the trim, and sign, were curved, and examples remain
today at such locations as Lockington and Serviceton.(28)

The cast iron lettered nameboards were superceded during the
late 1930's but have lingered on principally in country areas in
many locations. In some instances, these letters have been
painted black against a white background(29) and at Camberwell
and Hawthorn, black, against a yellow background. In 1946,
standard practice was to finish the letters in aluminium leaf(30)
and it is uncertain as to whether this was an innovation of the
day, or the continuation of established practice.

The new order consisted of small metal nameboards finished in
white enamel with black lettering. They were complemented by
enamelled black letters on a yellow metal background for other
station signage and remain in general use today. Recently,
modified versions of the nameboard have appeared with lettering
in lower case, black on white, and apparently based upon British
Rail practice. These sign forms represent current practices
and are outside the scope of this study.

NOTES.

(1)   B. Hunter refers to this colour scheme as being common practice by 1926 and recalls painting over blue/green colour schemes on internal walls at this time.

(2)   B. Hunter.

(3)   C5/28

(4)   B. Hunter.

(5)   J. Barker.

(6)   J. Barker.

(7)   The National Trust of Australia (Victoria) Technical Bulletin 1.1 "Exterior Paint Colours" notes that dark colours commonly used for signwriting purposes included Rich Brown and Indian Red, whereas the use of Black and dark tints was "restricted".

(8)   W. P. Evans: "Port of Many Prows", Hawthorn Press, 1969 contains a view of the roadside elevation of the Williamstown station building with the words "Railway Station" in upper case, dark on light letters, on a signboard located centrally on the verandah over the booking hall entrance lobby. The contract for this building was let in October, 1858. The contract drawings for Batman's Hill show a similar unlettered signboard over the lobby entrance.

(9)   Ward-Donnelly: "Victoria's Railway Stations - An Architectural Survey" Vol. 2, p.11.

(10)   VR Neg H 1477, Castlemaine, demonstrates this point.

(11)   Early postcard view published by W. W. Rickards, of Echuca (A. Ward Collection)

(12)   Early views (1860's) noted are as follows :

        VR Neg H 1102   —   Leigh Road
        VR Neg H 1473   —   Harcourt
        VR Neg H 1477   —   Castlemaine
        VR Neg H 1475   —   Kyneton
        Postcard (ref. Note (5)) - Echuca

(13)   Ward-Donnelly : op. cit., Vol. 2, pp. 64, 93 and 136.

(14)   VR Neg H 3994
         VR Neg H 2240 and
         Madden Album Vol. 2, p. 364 - Lethbridge
         ARHS Neg 654 - Moorabool
                       - Little River.

(15)   Ward-Donnelly : op. cit., Vol. 3 pp. 11, 88.

(16)   The Lethbridge view (refer note (9)) is circa 1900 and
         shows the name panel painted over. In R. K. Whitehead's
         "The Ararat Railway Centenary" a view of Beaufort
         (VR Neg H 3994) shows the name retained as late as 1910.

(17)   VR Neg H 3994 - Beaufort
         ARHS Archives and K. W. Turton: "The Portland Railway"
         p. 84 - Wickliffe Road.

(18)   Port Melbourne, Koo-Wee-Rup.

(19)   ARHS No. 55

(20)   Madden Albums, Vol. 2, p. 441. C.32/25.

(21)   According to ex forman painter, Bruce Hunter, who
         commenced his trade with the Department in 1925.

(22)   M.Guinney recalls the station name on the platform
         lamps at Cheviot, and Lubeck, noted during the period
         1966-67.

(23)   Photograph held by Mrs. D. Butler, of Windermere,
         reproduced in R. K. Whitehead's "The Ararat
         Railway Centenary" p. 34, shows an enamel nameboard
         sign, and is dated 1940. In the same book views of
         Dobie held by E. McCallum show enamel signs and are
         dated 1944.

(24)   Bruce Hunter.

(25)   Bruce Hunter.

(26)   Bruce Hunter.

(27)   Bruce Hunter.

(28)   Lockington, now closed, inspected 11.7.79, Serviceton,
         inspected 18.5.80.

(29)   Flinders Street, Horsham.

(30)   Refer Appendix A.