

Shire of Narrogin

Town Centre
Colour Palette Guide & Signage Guide



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Shire of
Narrogin
Love the life

DRAFT - MARCH 2019
REV 0 - Client review
REV 1 - Planning Review

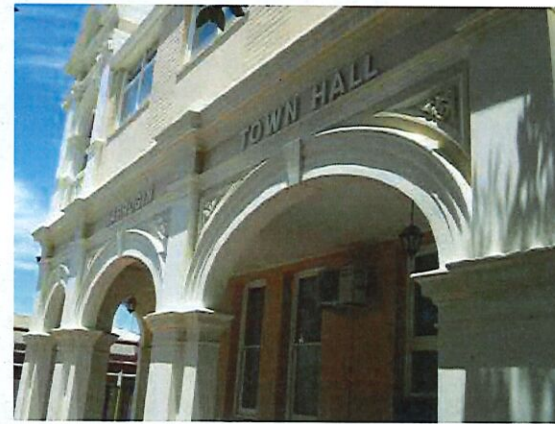
Introduction

These Colour Scheme & Signage Guidelines have been developed to be read in conjunction with the broader principles outlined in the *Development Guidelines for Narrogin Town Centre Precinct* and are designed to reflect upon the core values and objectives that were identified in the Narrogin Townscape Study Review (2016), particularly with regard to:

Liveability – making Narrogin a nice place to live and visit
Retaining Unique Character
Consolidating the CBD

Intent

The intention of this document is to provide visual guidance when developing external colour schemes and signage strategies for buildings in the Town Centre of Narrogin to ensure that the individual expression of buildings meets the needs of owners and tenants, whilst also contributing to the creation of a harmonious streetscape and the preservation of the aesthetic and historic values of the Central Heritage Precinct.



The Importance of Colour & Materials

The visual presentation of a building can impact on the way people interact with the built environment and connect with their community. Places that are well cared for and well presented can be enjoyed by the general public and often have a long history of ongoing use, making them an important part of the fabric of the town. Buildings in the Town Centre were usually built to last and often remain long after the businesses or tenants they once housed are in operation. They were often built to represent the ambitions of the original owners, and their architectural expression is typically representative of design trends of that era, as well as local skills and availability of labour. Because of their role in creating the public realm, buildings need to retain an identity which is separate to the corporate branding of their tenants, and should not be treated as billboards. Buildings should make a positive contribution to the streetscape and the public realm, and when viewed as a streetscape, should work together to create a cohesive and attractive appearance.

Colour and materials used in buildings can make a strong contribution to our 'sense of place'. For example, in Narrogin we see widespread use of local stone and bricks, and the traditional mortars used in masonry construction utilised local sand which is different from materials used in other places. The taste for architectural styles is often a reflection of the people and organisations who commissioned the buildings, and the skills of local builders and trades who built them. In Narrogin, there are a number of notable examples of buildings from different eras built in different styles.

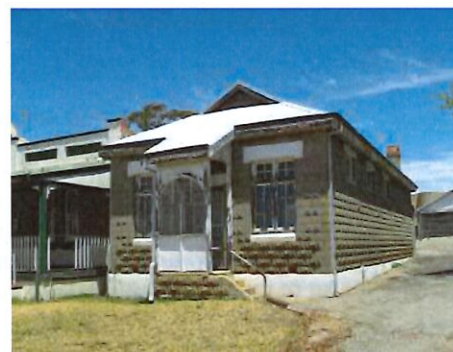
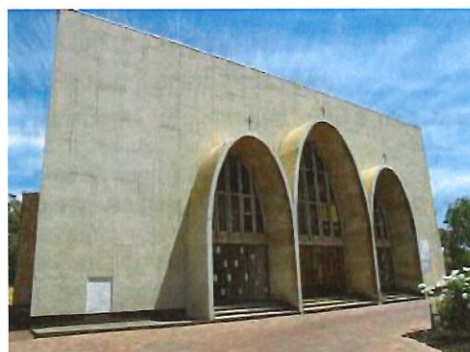
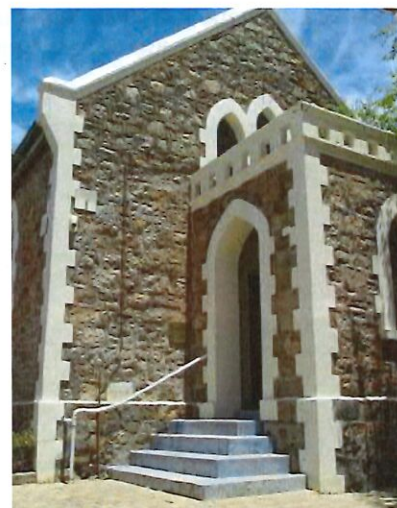
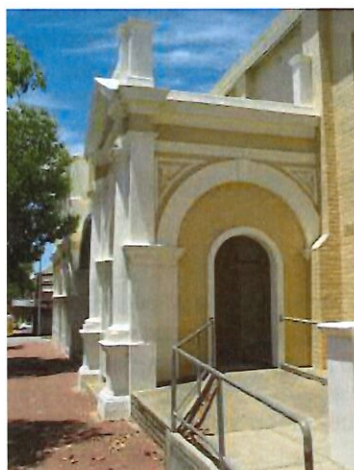
Buildings provide unique insights into eras past, and should be valued for what they represent about these different phases. Different architectural styles have had different levels of popularity, and often a building becomes 'ugly' when we don't respect the design intent of the original building and try and make it look like something which it is not. It is important to recognise and work with the design intent of a building, and to make sure that any new development respects the context and setting of existing fabric. Development Guidelines for the Town Centre recommend that areas of face brick and blockwork remain unpainted and unrendered, as this protects the integrity of the original building expression, and often also prevents future issues associated with rising damp and deteriorating masonry. Buildings don't all need to look the same to make an attractive and cohesive streetscape, and a harmonising streetscape can still be achieved with some individual expression. The individual expression should not be at the expense of the other buildings in the precinct.



Town Character – what is the architectural character of Narrogin?

The Central Business District of Narrogin has a distinct architectural character which demonstrates the primary periods of economic development in the town, namely the Federation era (1890-1915) and the Inter-War era (1915-40) with some examples of Post War architecture (1940-1960) and other more recent infill developments from the 1970s onwards.

It is desirable to retain and enhance the character of Narrogin, and to ensure that the Town Centre is visually appealing and attractive. There should be a precinct-based approach, to make sure that all the buildings in the Town Centre are maintained, developed and used in a consistent way, not just those that are identified as heritage buildings. All the buildings are reflective of different eras and stages of development in Narrogin, and all have the ability to contribute positively to the streetscape character of the Town Centre.



Federation Era

The Federation era buildings are highly expressive of the optimism of this era, which was a period of growth for regional settlements in Western Australia, mostly linked with the gold boom and the expansion of the rail network. The buildings creatively use elements of classical architecture to create grandeur and status for civic and commercial buildings, without slavishly following the classical "rules". There is considerable use of decorative devices and materials including the following features that can be found throughout Narrogin:

Building character

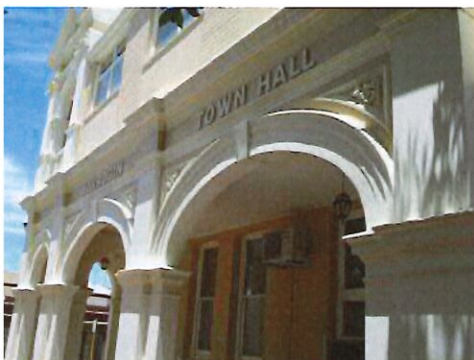
- Face brickwork with contrasting rendered banding and classical details
- Decorative face brick and natural stone with rendered quoining
- Original shopfront glazing & framing, stained glass and obscured glass elements, tessellated tile thresholds, glazed tiles to dado height/lower walls of shopfronts, suspended shop signage, re-entrant doorways
- Archways and porches and shady arcade spaces that clearly define the entry and transitional public spaces
- Nil setback to the footpath
- Garden settings and low fences to buildings that included residential functions
- Shady verandahs and awnings to the footpaths
- Underside of awnings featuring decorative pressed metal

Notable local examples:

Mardoc Building (1908)
Courthouse (1894-1905)
Town Hall (1908)
Union Bank of WA (1905)
Roads Board Office (1905)
Masonic Hall 1907
Narrogin Post Office (1912)
Narrogin Trading & Agency Co. (1909/1922)

These buildings represent a period of 'place building' in Narrogin, demonstrating the hopes and aspirations of the town as an agricultural centre for the Wheatbelt. All aspects of civic function are strategically placed in the main streets of the town, which is positioned close to the railway line, typically symbolic of the main supply and communication routes connecting regional towns and centres.





Colour Schemes for Federation era Buildings

Colour schemes for Federation era buildings can vary, but colours that were popular for exterior colour schemes in this era included dark greens and red oxides, blue greys and charcoals, as well as beige and buff (pale orange-brown) with highlights of cream and white. Tonal contrast was important to provide visual interest and to help highlight key features and architectural devices. The buildings often have a mix of masonry and timber work, providing many opportunities to use colour schemes of three or four complementary colours.

External walls:

- Warm-coloured (red) face-brick walls with contrasting cream or white-coloured rendered banding, sills and cornice details.
- Natural local stone with quoining to the external walls and window/door surrounds. The quoining could be in natural face-brick or painted render, usually in a neutral beige or buff colour similar in tone to the natural colours of the stone.
- Rendered and painted masonry walls, usually painted in two tones of colours. Small mouldings were often picked out in a third colour. Rendered and painted walls could be in a range of beige, buff, ochre or pink tones, usually derived from the natural colours of clay and ochre.
- Decorative skyline featuring classical elements including pediments, cornices and balustrades to the parapet, or dramatic gable roof forms with dormer windows and roof line features. Roofs were often terracotta tile or corrugated galvanised iron (sometimes painted oxide red or green) with vertical chimney elements.



External wall colours - examples

Dulux 11W Stowe White	Dulux A254 Grand Piano	Dulux A180 Hog Bristle®	Dulux A216 White Duck	Dulux A215 Oyster Linen
Dulux S11F1 Porcelain Pink	Dulux A129 Clay Pipe Half	Dulux A129 Clay Pipe	Dulux S10E4 Coffee Clay	
Dulux 23W Chalk U.S.A.	Dulux A174 Jodhpurs	Dulux 27524 York Stone	Dulux S12G4 Polenta	

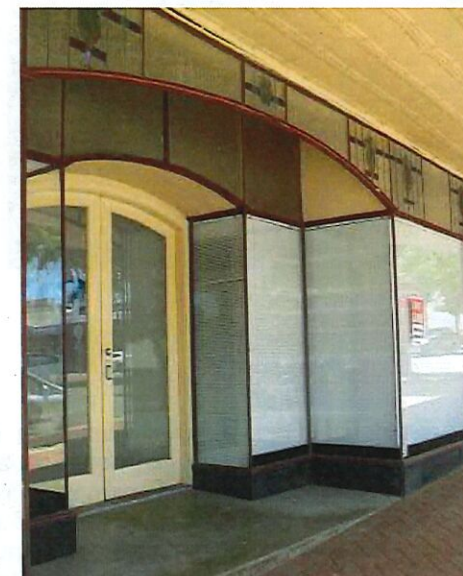
External doors:

- Front doors were often four-panelled doors and painted in two tones, usually variations on red oxide or forest green with lighter highlight colours like olive green for example. Dark tones were more popular than light tones, and could also include dark blues and greys.
- Sometimes bold feature colours can be used on front doors to provide individuality and contrast with the predominant wall colours, provided the colours themselves are complementary



Window frames:

- Often in a dark tone (ie. Venetian red, Indian red, dark burgundy, charcoal, or brown) or a white/cream colour



Verandahs

- Verandah posts and beams could be painted in a dark, mid or light tone, usually depending on achieving a tonal contrast with the main walls. If the external walls are a light colour, then the verandah posts should be mid or dark toned. If the walls are a mid tone, either light or dark tones to the verandah posts and beams. Dark tone walls (ie. Face brick) would usually have light or mid tones used on the verandah posts.
- Verandah lacework or brackets were sometimes painted in a colour tone that contrasted with the main timber work of the verandah, often using a complementary colour

Joinery colours - examples

Dulux 0110 Domino	Dulux 0122 Namadji	Dulux 325A9 Bracken Fern	Dulux 32797 Brunswick Green	Dulux A260 Pale Sage
Dulux 32785 Purebred	Dulux 20148 Ox Blood			
Dulux 16W Antique White U.S.A.®	Dulux 17W Stowe White	Dulux A171 Ringlet Quarter	Dulux A171 Ringlet	



External shopfronts

- often featured intricately decorative tessellated tile floor thresholds and colours for the tile threshold included black and white with red, green, mustard and blue being popular accent colours.
- Pressed metal decorative ceilings were popular to the soffit linings of re-entrant doorways, as well as to the underside of verandah awnings. Often these are white or off-white colours, but were also often painted in a mid tones of green, yellow and pink, depending on the overall colour scheme.
- External shopfront walls feature glazed subway tiling with contrasting bead trims to the shopfront walls. Tiles ranged in colour from black, dark green, forest green, burgundy

Setting

- With its classical forms and inherent grandeur, many of the commercial and civic buildings were designed to engage directly with the street, with buildings constructed right up to the boundary, and verandahs and awnings placed over the footpaths.
- Some buildings were setback slightly from the street, particularly those that incorporated residential functions (such as banks and church buildings) which frequently had domestic-style fencing (picket or wire or brick) and low gardens. Where these elements are still extant they should be retained, as they reflect the original 'mixed use' character of the Town Centre. Fences were often painted white or in dark tones, to match in with the colour scheme of the main building.



Examples of Federation era colour schemes

Rendered Details Main wall colour

Dulux A204
Grand Piano Quarter

Dulux A204
Grand Piano

Dulux A174
Jodhpurs

Dulux S1204
Polenta

Dulux S10E4
Coffee Clay

Dulux A129
Clay Pipe

Dulux A180
Hog Bristle®

Dulux A180
Hog Bristle® Quarter

Dulux S11F1
Porcelain Pink

Dulux 17W
Stowe White

Dulux A174
Jodhpurs Quarter

Dulux A174
Jodhpurs

Dulux A215
Oyster Linen

Dulux A216
White Duck

Joinery

Dulux GR10
Domino

Dulux 17W
Stowe White

Dulux 16W
Antique White U.S.A.®

Dulux S25A9
Bracken Fern

Dulux S0148
Ox Blood

Dulux A171
Ringlet Quarter

Dulux S3797
Brunswick Green

Dulux A260
Pale Sage

Dulux S0148
Ox Blood

Dulux 23W
Chalk U.S.A.

Dulux 16W
Antique White U.S.A.®

Dulux S25A9
Bracken Fern

Dulux S39B5
Purebred

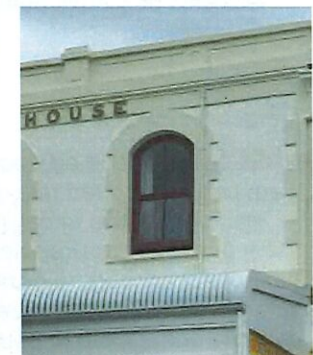
Dulux GR22
Namadji

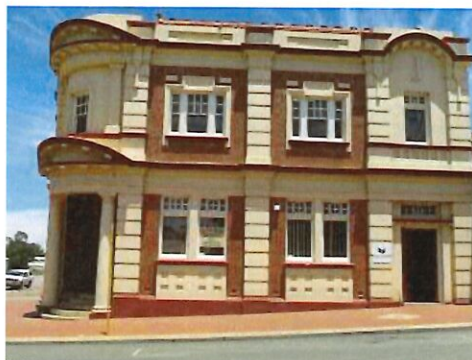


OR

Dulux S0148
Ox Blood

Dulux A171
Ringlet Quarter





Inter-War Period

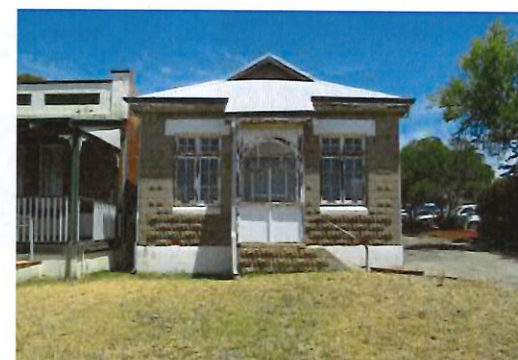
By the 1920s, the Wheatbelt was experiencing another period of growth and prosperity following the end of World War I and there was a number of buildings that were built or expanded during this time that are still extant in Narrogin. Despite the impact of the Depression in the 1930s, Narrogin remained as a major rural centre, and the buildings of this era, although somewhat modest and simplified in expression, still demonstrate the general prosperity of the region. The Inter-War period included the popular architectural styles such as Art Deco and some Freestyle and Stripped classical styles which are evident in Narrogin.

Building character

- Face brickwork with contrasting rendered banding and simplified classical details
- Rendered and painted masonry walls with stylised detailing
- Decorative face brick and concrete masonry to create visual interest
- Original shopfront glazing & framing, stained glass and obscured glass elements, tessellated tile thresholds, glazed tiles to dado height/lower walls of shopfronts, suspended shop signage, re-entrant doorways
- Archways and porches and shady arcade spaces that clearly define the entry and transitional public spaces
- Nil setback to the footpath
- Shady verandahs and awnings to the footpaths
- Underside of awnings featuring decorative pressed metal

Notable local examples:

Hordern Hotel (1922)
 National Bank (1905/1925)
 AMP Building (1927)
 Commonwealth Bank (1940)
 Soldiers Memorial Hall (1924)
 CWA Hall (1920s)
 Bushalla's House (1922)
 Ambulance Hall (1937)
 Infant Health Clinic (1940)



Colour Schemes for Inter War era Buildings

Colour schemes in the Inter War period were influenced by artistic and decorative movements of the era. Some themes of the Federation era persisted, but usually the design elements of this period were more stylised and streamlined than their predecessors. There was still considerable use of face brick with contrasting rendered detail, particularly in commercial buildings, but full rendered masonry facades became more popular and the classical detailing was replaced with more modern decorative devices. Accent colours used were typically warm tones, in shades of warm red, ochre and cream (less of the dark reds and burgundy popular in the previous era) sometimes with shades of green and blue.

Art Deco was a popular trend in the Inter-War era and Art Deco colour schemes utilised graduated colour patterns to accent the architectural features, and often included bold use of black contrasted against pastel pinks, yellows, greens and blues, or muted greys, browns and whites.

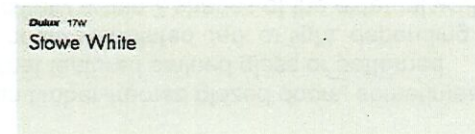
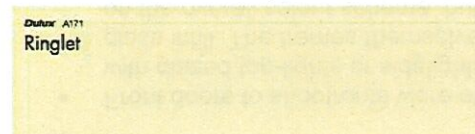
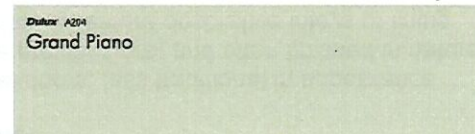
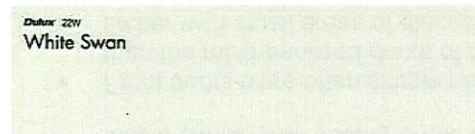
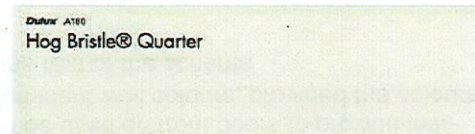
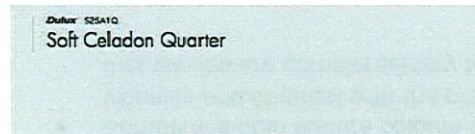
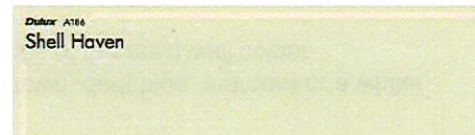
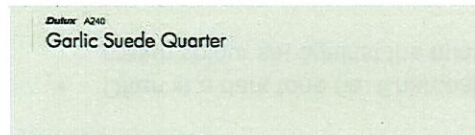
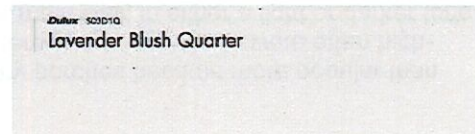
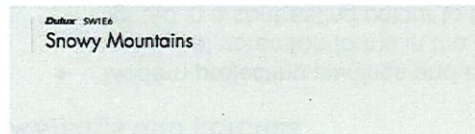
There was new experimentation in modern building materials, including greater use of glass, concrete blocks and feature tiles or masonry elements. Visual interest was achieved using the textures and patterns of the materials themselves (ie. Decorative concrete blocks or bricks), or in creating contrast between different building materials arranged artfully.

External walls:

- Warm-coloured (red) face-brick walls with contrasting cream or white-coloured rendered banding, sills and simplified classical details.
- Unpainted decorative concrete block-work arranged to create visual interest and surface patterning
- Rendered and painted masonry walls, usually painted in a mid tone with slightly lighter or darker tones used to accentuate features. Colours were often pastel or muted colours applied in graduated tones to emphasise patterns and decoration. Plain whites and creams were not common except on buildings in the Functionalist or Spanish Mission styles.
- Decorative skyline with parapet walls that included simplified motifs inspired by the art influences of the era, often painted in graduated colours.

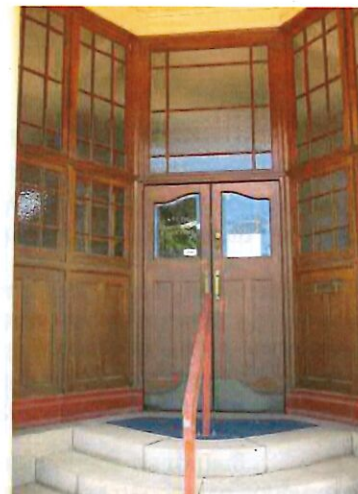


External wall colours



External doors:

- Front doors to shopfronts were often timber-framed glazed doors, sometimes with glazed top-lights or sidelights that featured stained glass or patterned glass infill. The frames themselves could be painted dark or light, depending on the overall colour scheme, but usually within 2 shades of the external wall colour (which was usually a mid tone)
- Front doors were often simple panel doors, less traditional in appearance than the multi-panelled doors of the previous era, and often finished in natural timber with small areas of glazed infill, or feature decorative inlays or lining
- Sometimes bold feature colours can be used on front doors to provide individuality and contrast with the predominant wall colours, provided the colours themselves are complementary to the rest of the scheme



Window frames:

- Often in a dark tone (ie. Charcoal, brown, dark blue, maroon) or a white/cream colour set against the mid tones of the main wall colour.

Awnings and porches

- Modern projecting awnings and entry porches became more popular than traditional verandah forms in the Interwar era, and these were often highlighted in a contrasting colour to the main wall, in either a light or darker tone to create depth and contrast to the front facade.



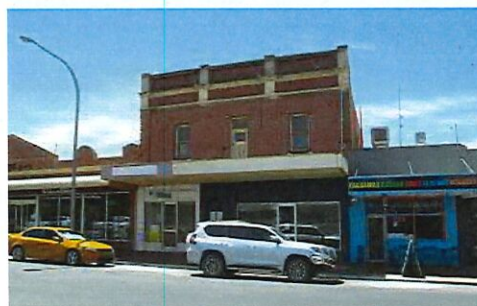
External shopfronts

- often featured intricately decorative tessellated tile floor thresholds and colours for the tile threshold included black and white with red, green, mustard and blue being popular accent colours.
- Pressed metal decorative ceilings were popular to the soffit linings of re-entrant doorways, as well as to the underside of awnings and entry porches. Often these are white or off-white colours, but were also often painted in a mid tones of green, yellow and pink.
- External shopfront walls feature glazed subway tiling with contrasting bead trims to the shopfront walls. Tiles ranged in colour from black, dark green, forest green, burgundy through to lighter browns and pink.



Setting

- Commercial and civic buildings were often placed with the main building facade set slightly back from the projecting entry porch element.



Examples of Inter War era colour schemes

Graduated colour to wall details & architectural features

Main wall colour

Joinery

Dulux S25A1 Sea Palm	Dulux S25A1H Soft Celadon Half	Dulux S25A1Q Soft Celadon Quarter	Dulux 22W White Swan	Dulux 16W Antique White U.S.A.®	Dulux S25A9 Bracken Fern
		Dulux GR12 Silkwort	Dulux SW156 Snowy Mountains	Dulux A171 Ringlet	Dulux GR1 Double Bass
Dulux A2H0 Backyard	Dulux A2H0 Pale Sage	Dulux A2H1 French Limestone	Dulux A2H3 Garlic Suede Quarter	Dulux 17W Stowe White	Dulux A171 Ringlet
Dulux S39B6 Blue Metal	Dulux S39B8 Purebred	Dulux S39B3 Blue Heeler	Dulux A204 Grand Piano	Dulux 16W Antique White U.S.A.®	Dulux GR10 Domino
Dulux 135B9 Mission Brown	Dulux A184 Goldie	Dulux S15F4 Germania	Dulux A156 Shell Haven	Dulux A171 Ringlet Quarter	
Dulux S03D9 Pa Red	Dulux S03D2 Smoked Lavender	Dulux S03D1Q Lavender Blush Quarter	Dulux A190 Hog Bristle® Quarter	Dulux GR1 Double Bass	
		Dulux A70 Murray Red	Dulux A171 Ringlet	Dulux 16W Antique White U.S.A.®	

Post War period

Following World War II, Narrogin continued to grow steadily and traditional agricultural practices of the region were changing and there was a rapid introduction of mechanisation and modern technology applied to farming as well as architectural style, which is reflected in the buildings of the era. Decoration and artifice are replaced with simple lines and geometric forms, and many of the buildings have a simple palette of materials, including textured or feature brick contrasted with large areas of glazing. With their minimalist and modern style, the buildings often have timeless appeal but can often be under-appreciated due to their stripped back expression.

Building character

- Rectilinear forms expressed with large areas of plain walling using special brickwork, blockwork or textured render, often with contrasting textures
- Expression of structural frame and removal of artifice and unnecessary decoration
- Large areas of glazing, sometimes using different glass colours to create visual interest
- Expressive curvilinear forms often contrasted against the predominant rectangular building forms
- Flat or low-pitched roofs
- Recessed openings or external sun-control devices to control light and shade
- Natural landscaping used as a decorative foil against the plain walling

Notable local examples:

Anglican Church of the Resurrection (1901; remodelled in 1956)

Railway Institute Hall (1959)

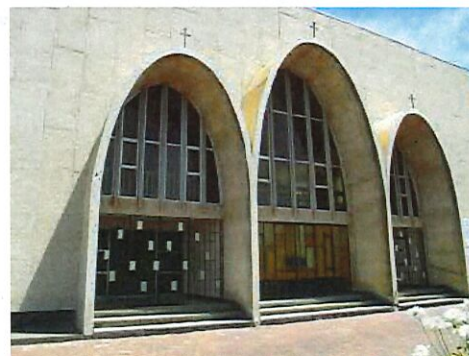
Police Station (1968)

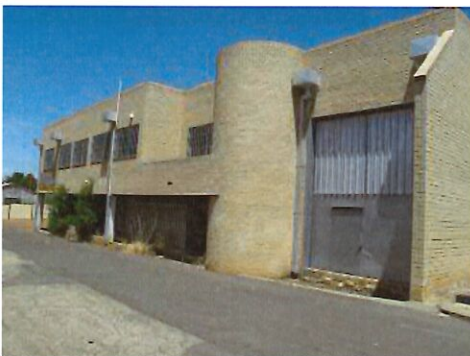
Bankwest

Telecom Building (1972)

St Mathews Church (1964)

Duke of York Hotel (1899; remodelled 1960s)





Main wall colour

Dulux SW167
Off White

Dulux 15W
Natural White™

Dulux SW155
Modern White

Dulux SW154
Snowy Mountains

Dulux GR12
Silkworth

Colour Schemes for Post War era Buildings

Colour schemes in the Post War period were typically representative of the new trend towards honest expression of materials, so timber and brick was left natural, and colour was usually explored in elements like glazing or small features, often using primary colours. The International style that was popular at the time favoured white and off-white set against the natural materials, with perhaps a single dark colour (often brown or black) to define linear elements.

There was more experimentation in modern building materials, including greater use of glass, concrete blocks and feature tiles or masonry elements. Visual interest was achieved using the textures and patterns of the materials themselves (ie. Decorative concrete blocks or bricks), or in creating contrast between different building materials arranged artfully. Decorative colour tones and/or textures created during firing of bricks gave rise to the use of large areas of feature masonry to create simple architectural forms. Similarly, buildings that were remodelled in this period were often transformed by painting and rendering traditional masonry walls to create plain, smooth wall areas, with classical elements like plinths and cornices converted to modern devices.

External walls:

- Large expanses of unpainted brick or blockwork selected for its interesting texture or colour, with contrasting areas of textured render or feature cladding.
- Rendered and painted masonry walls, usually painted in light tones as inspired by Post War international styles.
- The walls often incorporated sculptural curves and recesses to create depth to the facade and a play of light and shade on the building which was previously achieved with ornate decoration

External doors:

- Front doors were typically large plain doors that were glazed or unpainted timber, often with stylised ornate decoration.

Window frames:

- Timber window frames of this era were typically white painted. Those that had a dark tone were most likely painted in dark burgundy, black or Mission Brown
- With the widespread introduction of aluminium and steel-framed fenestrations, painting of timber window frames became less of a consideration. Plain anodised aluminium or bronze-anodised frames were popular in this period.

Awnings and porches

- Entry porches were often expressed as a recessed element to the main facade, rather than a projecting element in the Post War period. The reveal was often consistent with the simple modern building elements, but could often be lined with natural timber or an unexpected 'pop' of colour applied discretely.



External shopfronts

- Shopfronts were usually very simple and without artifice, often comprising large glazed panels set within framed fenestrations, sometimes with the structure expressed. Colour could be employed in the signage or shopfront display, but the shopfront structure itself was typically quite plain.



Setting

- The Post War period saw a renewed interest in creating a deliberate and formal setting for the building, often with a forecourt or external patio created to define the site. Landscaping elements also became more common in commercial and civic buildings, with dramatic use of strong formal plantings (such as palms or gum trees) placed to contrast against the rectilinear building forms.

Joinery

Dulux A215 Bronze Fig	Dulux A238 Bronze Icon	Dulux A215 Antique	Dulux A215 Oyster Linen	Dulux A236 Olive Leaf	Dulux A258 Lime Sherbet	
Dulux GR10 Domino	Dulux GR22 Namadji	Dulux GR11 Raku	Dulux GR23 Western Myall	Dulux GR11 Malay Grey	Dulux A194 Sharp Yellow	Dulux S0683 Very Terracotta

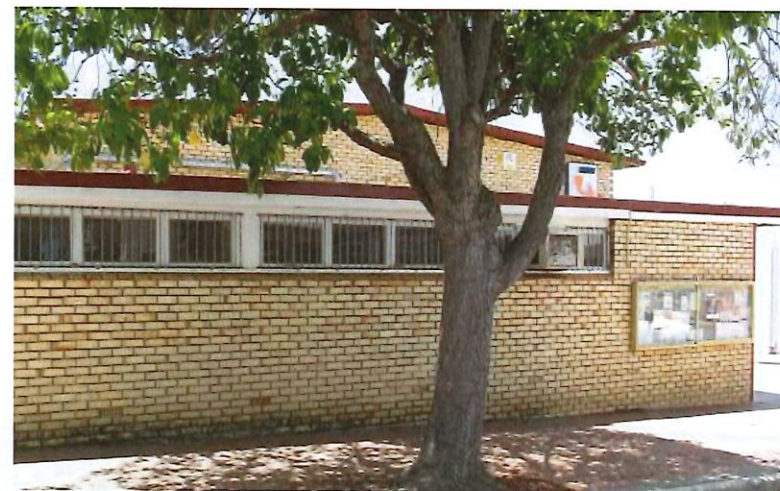
Examples of Post War era colour schemes

Main wall colour

Joinery

Architectural features

Dulux 159V Natural White™	Dulux GR23 Western Myall	Dulux A154 Sharp Yellow
Dulux SW155 Modern White	Dulux A215 Bronze Fig	Dulux A215 Oyster Linen
Dulux SW107 Off White	Dulux 13589 Mission Brown	Dulux S085 Very Terracotta
Dulux SW1E Snowy Mountains	Dulux GR11 Malay Grey	Dulux A239 Olive Leaf
Dulux GR12 Silkwort	Dulux GR10 Domino	Dulux A258 Lime Sherbet



Signage

'Signposting' is an integral part of good urban design, so it is essential that it is compatible with the overall character of the Town Centre Precinct. The Shire of Narrogin requires planning approval for all signage in the Town Centre Precinct.

It is important for signs to be located in appropriate positions and for lettering to be suitable for the period of the building. Modern lettering styles and large hoardings should be avoided as they dominate the building and obliterate the detailing and building elements that make the building important.

Intent

The intention of this document is to provide guidance when assessing proposed signage strategies for buildings located in the Town Centre Precinct. A visual guide can be useful for understanding the objectives of the Signage Policy, and to illustrate the desired outcomes.

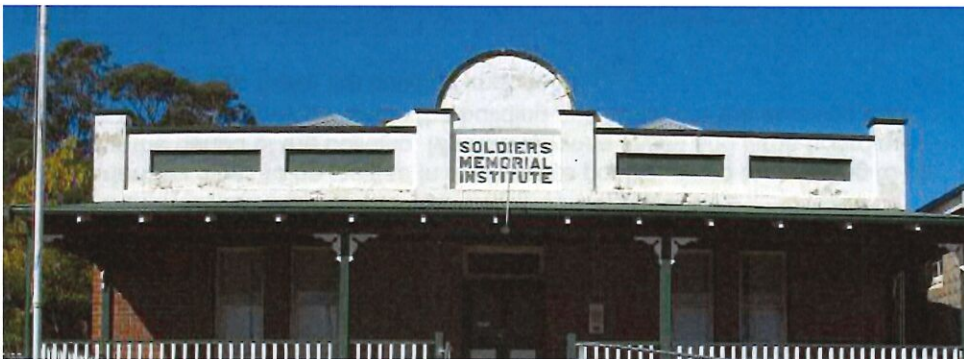
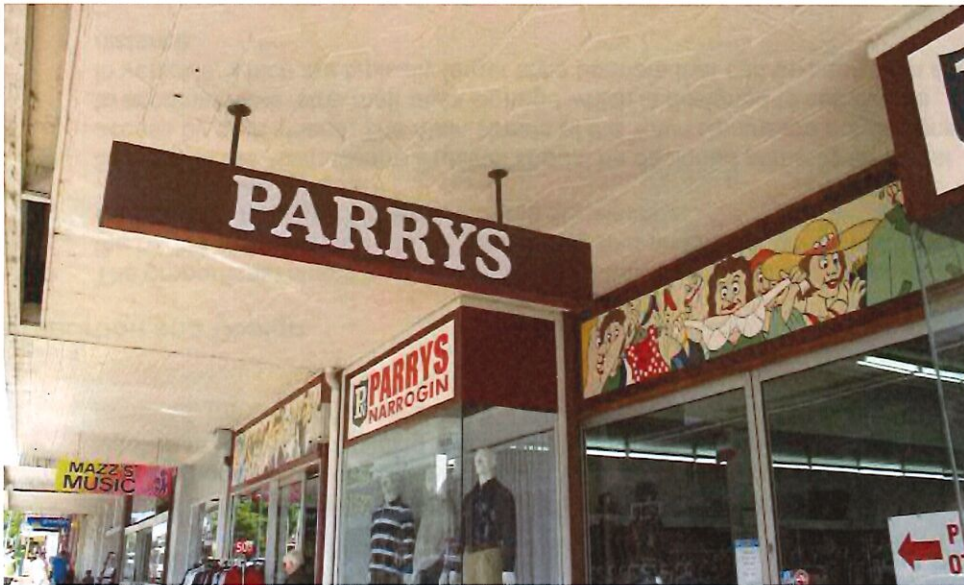
Location

- Signs are to be positioned and design to fit within any spaces created by architectural elements on the proposed buildings. Signage should not cover architectural features or detailing of a building and should be carefully sized in proportion with parapets, panels, windows and wall areas. For example, signs should not extend across windows, or beyond the width of awnings or verandahs.
- Original building signs and dates were often included to mark the date of construction and the original owner/use of the building. This signage is a significant part of the building fabric and the streetscape and should not be removed, modified or concealed.

Proportion and Design

- The proportional shape and design of signs should reflect and complement the period of the construction of the building and should not dominate the expression of the building facade or the streetscape.
- Signage in the Town Centre Precinct should be designed primarily for visual access by pedestrians. The main streets of the Town Centre are not designed to accommodate 'strip mall' style signage which is designed to suit people in vehicles, which are typically larger style banners that can be seen from a distance.





Colour

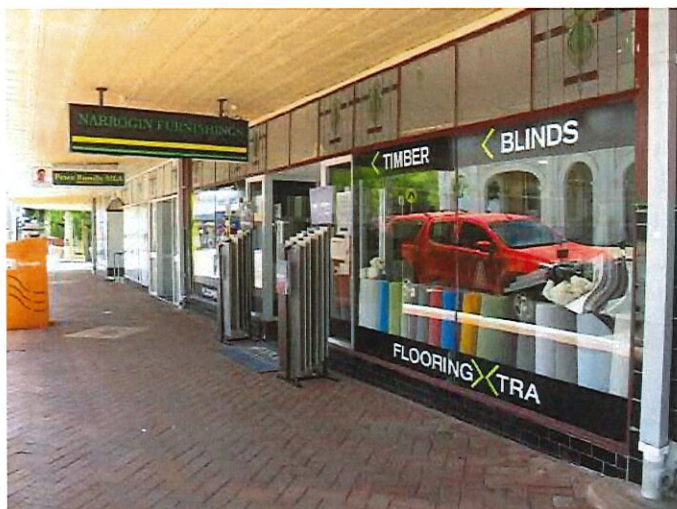
- Signage should preferably complement the overall approved colour scheme for the building so that the visual appearance of the place is attractive and consistent.
- Consideration should be given to tonal contrast to ensure that signage is legible and assists in way-finding.
- Corporate branding and colours on signs is preferable to applying these colour schemes to building facades, as signs are readily removable when tenancies change

Illumination

- Illuminated neon signs and flashing lights are generally not permitted to the exterior of buildings in the Town Centre Precinct as they can cause a nuisance to motorists and residents
- Signs which have internal illumination should have low intensity. Concealed spotlights can be used where signage above the verandah/awning requires illumination.

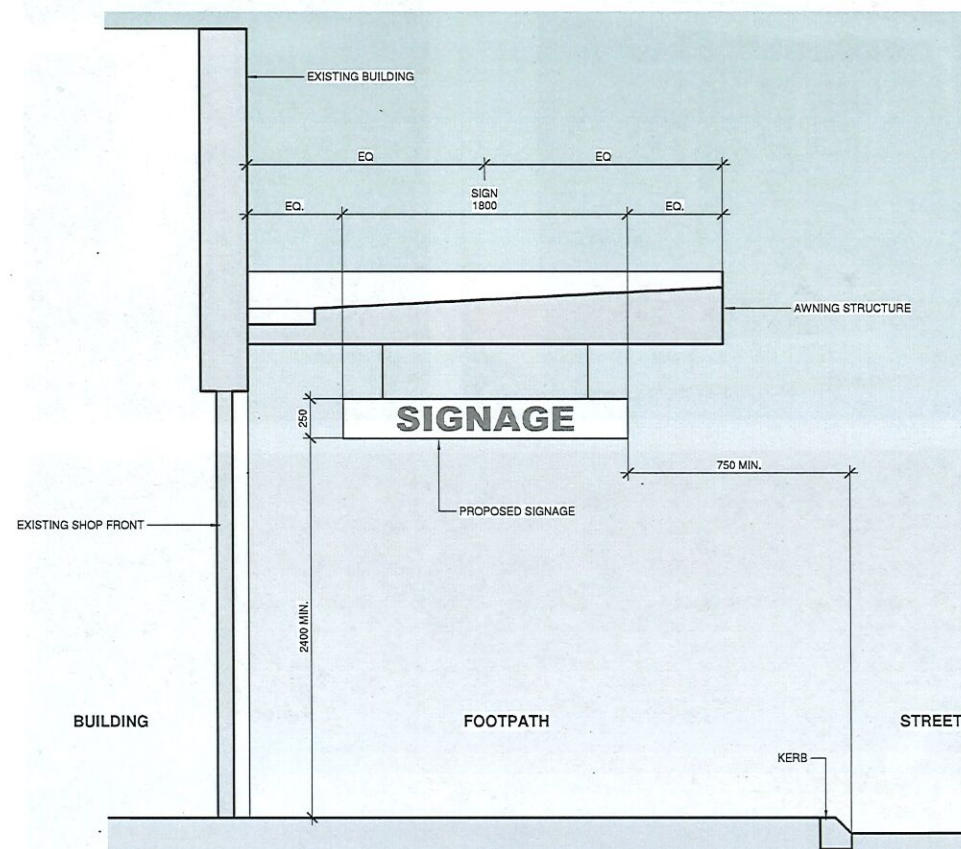
Signs on Verandahs and Awnings

- Awnings and verandah structures to commercial buildings were typically designed with a fascia panel to accommodate signage. Signage fixed to the outer or return (side) fascia of a verandah/awning is appropriate provided it does not project beyond the outer metal frame or the surround of the fascia and does not obscure architectural detailing
- Where there is inadequate space on the fascia, or in residential style buildings which have been converted to commercial buildings, a suspended sign from the verandah beam is appropriate. This should be designed specifically to match the proportion of the verandah design. Signwriting incorporated onto verandah beams or end panels is acceptable if there is adequate space.
- Any verandah hoarding (above the verandah sign) should only be considered where there is historical precedence (ie. reference to historic photographs of the place) and should be carefully detailed so as not to detract from the overall expression of the building.



Suspended Signs under Verandahs and Awnings

- Suspended signs under the verandah shall be sized and positioned to maintain clear headway for pedestrians and to limit the opportunity of being hit by vehicles parked near the kerb.
- Refer to the diagram showing the recommended sizes and setout of suspended signs
- Suspended signs contribute to the character and way-finding for pedestrians in the Town Centre and are preferable to footpath signs or sandwich boards



Signs above Verandah Level (to parapets and roof lines)

- Many commercial buildings were designed to accommodate signage to the parapet and this can be an appropriate location for larger format signs, provided they do not dominate the facade or obscure architectural detailing
- Original bas-relief lettering and signage to building parapets often show the original building name and construction date and should be retained and conserved. Ideally, these signs should not be covered over by new signage, as they contribute to the aesthetic and historic values of the place and the broader streetscape
- Parapet signs should be sized and detailed to ensure they do not conflict with windows or decorative elements
- Signwriting in upper windows can be appropriate, and in some cases, preferable to large banner signs across the facade



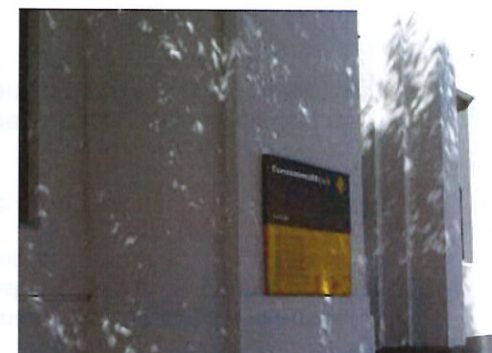
Display Window Signage

- Many commercial buildings with retail functions were designed with large glazed shopfronts for the display of goods and often included painted signwriting.
- Permanent signs on windows of commercial buildings should preferably not cover more than 30% of the display window, allowing for views into the building and out to the street
- Historic photographs are a good reference for examples of traditional window signage in the Town Centre



Signs on Buildings without Verandahs or Awnings

- Buildings without awnings or verandahs can install signs suspended off wall brackets, provided these do not impede clear headway for pedestrians. Typically these should be restricted to a maximum size of 400 x 400mm



Signs on Building Walls

- Signs were traditionally painted onto the side walls of buildings and there are numerous examples in Narrogin of wall signage or murals. They can make a positive contribution to the streetscape and should be assessed and approved on their artistic merit
- Signage on side walls of buildings should be designed to complement the building expression and colour scheme

