

The George In Rye

98 High St, Rye TN31 7JT

External Finishes

Friday 20th November 2020

We propose to repaint the exterior of the various buildings that make up the George Hotel, using a different and more historically sympathetic colour scheme than was previously used. We provide the enclosed information for consideration by Rother District Council, in support of this proposal.

In order to gain a better understanding of the historical paint context of the building, a careful examination of the existing paint build-up was undertaken by historic paint analysis, Catherine Hassall. Her report is enclosed with this document and was used as the basis for the proposed scheme.

Façade colours and variation

We propose to use different colours on each of the buildings, to soften the impact on the street of the large composite building. We propose using a selection of earthy pink and brown colours that are appropriate to their surroundings and work well together; colours inspired by those found in the analysis.

Plinth and Portico colour

Taking a direct reference from the paint analysis we propose to re-instate the brown scheme from the late C19th and turn of the C20th, seen clearly in sample B29. A dark colour on the plinth of the building will help to ground the scheme, while also helping with maintenance.

Likewise, we proposed to paint the portico the same colour. This has historically been dark, as can be seen in the photograph from the 1960/70s shown in Appendix 1 & 2 of this document.

Paint choice

In order to return the construction to being fully breathable, we hope to strip all modern plastic based paints away, using the DOFF system. The acrylic paints are trapping moisture in the brick and tile of the construction, which are leading to their instability and will only get worse with time.

We then propose to use the Keim Soldalit-ME system – an impressive mineral based and fully breathable paint that provides long life, colour stability, low VOCs and excellent weatherproofing. Further details on the paint can be found in appendix 5, including comment on the merits of the removal of the modern acrylic based paints and example of Keim's involvement with other heritage and listed buildings.

Wood and metal work

Though we wish to soften the street presence of the large composite building by using different façade colours, there is a commercial need to have the buildings read

as a whole. We propose to do this by using a confident unified colour on all of the wood and metalwork; doors, windows, cornice and rainwater goods.

We propose using the same dark brown colour as that proposed for the plinth. Precedent for a colour of this nature has been shown on the building from the mid to late C19th (B29 - Front door case, C11 - Iron guttering, C12 – Wooden cornice, A13 – Lion street north wall) And in the 1930's, when all of the wood work was last painted a dark brown.

Historical precedence for this approach is also set by old photographs taken nearby. Appendix 3 shows a view of a drapery shop on Rye High Street, photographed c1865 and clearly showing dark shop fronts and windows to the central portion of the building. Appendix 4 shows another view of Rye High Street, photographed around 1905 and very close to the George. This shows that the majority if not all of the windows and shop fronts were painted a dark colour.

A number of windows in Rye remain painted black. These are largely part of black and white paint schemes, probably dating to the 1950s. These are not included here for precedent as the hard black is less historically appropriate; the amount of pigment would have left traditional paints unable to dry until the introduction of artificial hardening agents. It is for this reason that we have chosen the use of a dark brown pigment.

Internal courtyard facades and woodwork

We propose to use the same dark brown shade on the painted masonry, lapboard and woodwork of the internal courtyard; warming up the grey shades that are currently used and uniting the window colour with the outside of the building. All unpainted surfaces (brick and hung tile etc.) will remain un-painted.

An example of how this might feel is shown in appendix 5; the front elevation of the shop Hendy's Home Store in nearly Hastings High Street.

In conclusion

As an important building on the High Street in Rye, careful research and consideration has been given to create an external colour scheme, to reduce the mass of the building while maintaining an overall unity. The proposed scheme using historically and locally accurate colours is based on immediate precedence and is proposed with the hope of it having a positive impact on the building, the street scape and the town.

Appendix 1:



'A view of High Street, Rye, looking towards the west, photographed in the 1860s. The George Hotel, which can be seen on the left of the picture, was located at 98 High Street, Rye. The photographer of this street scene could have been Robert Baggallay Thorpe.'

Source: photohistory-sussex.co.uk/RyephotgrsSZ.htm

Appendix 2:



'The George Hotel in Rye's High Street, photographed around 1870 by Robert Baggallay Thorpe. The George Hotel, which still stands today, is located at 98 High Street, Rye.'

photohistory-sussex.co.uk/RyephotgrsSZ.htm

Appendix 3:



'A view of Thomas Thorpe's drapery store in High Street, Rye, photographed by Robert Baggallay Thorpe (c1865).'

photohistory-sussex.co.uk/RyephotgrsSZ.htm

Appendix 4:



'A view of High Street, Rye, photographed around 1905. On the right of the picture is the shop of Frank Jarrett, who worked as a grocer and wine merchant's agent at 92 High Street, Rye. Immediately to the left of Jarrett's shop, at No.93, is the business premises of Anthony Vincett & Son, florist and seedsman.... Robert Baggallay Thorpe (1834-1910)'

photohistory-sussex.co.uk/RyephotgrsSZ.htm

Appendix 5:



Appendix 6:

Comments from Keim paint specialists from an email sent 29-10-20:

From our site meeting and our discussions about the preparation required for the brick facades to the George Hotel I just wanted to give you my reasons for recommending the Doff cleaning system.

We can see that the brickwork currently has many layers of what looks and feels like acrylic paint on it. This has effectively sealed the brickwork up and has prevented moisture that has become trapped within the building to egress out. I was able to take some moisture meter readings at various places on the painted sections of the building, and although this is only an indication, it did show that the moisture content was high and getting higher the further I was able to push the meter probes in. I was then able to test the areas that you had done the Doff stripping sample and there was a noticeable difference.

It is my opinion that by stripping the existing paint off the surface, you will allow the trapped moisture to egress out and allow the building to dry out. Doff paint stripping is a very gentle way of achieving this as it uses mainly water temperature and not water pressure, to strip the more modern acrylic paint and therefore not driving more moisture into the building's structure.

If I can be of any further assistance please do not hesitate to contact me.

Kind regards

Richard Perry

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