

*Heritage of the City of Casey
Caring for Your Heritage*

*A Guide to Heritage in the City of
Casey*

Published in 1996 by the City of Casey in the interests of preserving and enhancing
our heritage

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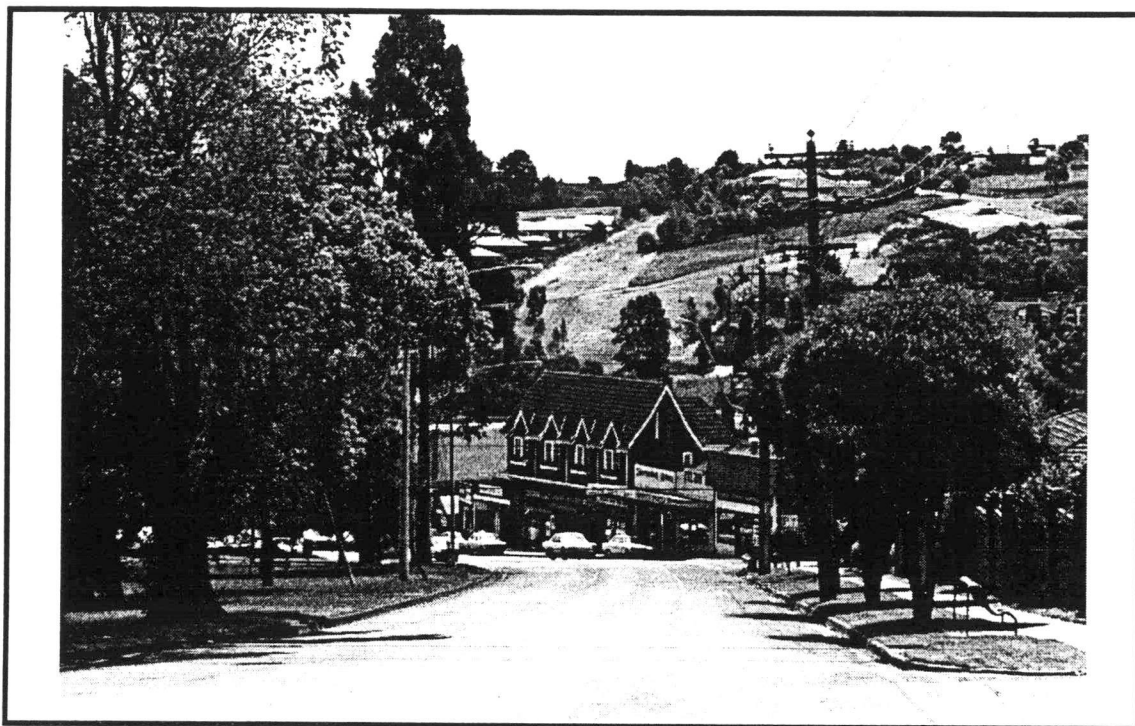
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Caring for Your Heritage **YOUR GUIDE TO HERITAGE** *City of Casey*

Introduction



¹
The Berwick Village, an idealised view of the township which can easily be lost and has already been eroded. (courtesy Context)

As the fastest growing municipality in Victoria the City of Casey faces the challenge of conserving and integrating the most valued parts of our heritage while meeting the needs of a changing environment.

Conservation of representative and valuable elements of the district's past allows the community some signposts to their history. It also allows greater sense of continuity and recognition for City of Casey residents that they too live in a special environment. Too often the spread of suburbia engulfs rare and beautiful places (structures, landscapes, trees or gardens), leaving the environment in a sometimes visual monotonous state created in one small period of time. These special places are only just being rediscovered in the inner and middle suburbs of Melbourne by local heritage studies.

*The central purpose of a heritage program ...is to recognise the value of its heritage and its potential to enrich the future urban environment of the municipality, thereby enhancing the lives and experiences of residents and visitors alike. The City's heritage helps define a community's sense of place, acknowledging and making a link to those who started the process of creating the local community. Building a sense of continuity and encouraging recognition of a community's origins, character and identity is most important in an area undergoing continual development and change.*¹

The many new residents in the Casey area will look for some trace of the past to attempt to understand the environment they have chosen to live in. Older residents who have remained in the City will value and point to these traces of the past as part of a shared achievement in building up the city's infrastructure.

The Guide

The following are Sections are included in the Guide:

Section 1: Conservation Law: the Conservation Planning Context

This section goes through each of the government bodies with an interest in Heritage, some legally requiring the ongoing conservation of properties and others providing grants or loans to property owners if those legal requirements are met. These bodies include the Australian Heritage Commission (federal government), the Historic Buildings Council (State government), and the City of Casey (local government).

Section 2: Conservation Programs

This section outlines some of the non-legal or non-statutory areas where government can provide aid, information or resources to property owners.

Section 3: Restoration Guidelines for Buildings & Gardens

This section contains general guidance in researching your property, some of the philosophies of conservation and a bibliography for self-help.

Section 4: Identifying Your House & Garden

This section offers more specific guidance on restoration elements and is set out in the main eras of building.

Section 5: Additions to Buildings or Precincts

This section briefly outlines the general approach to adding on to a significant building or a significant group of buildings (precinct).

Section 1: Conservation Law, the Conservation Planning Context

There are many government and private bodies who are concerned with heritage conservation

Government statutes

The statutes which directly govern heritage in the City of Casey act at differing levels of government, Federal, State and local. They are as follows:-

Federal Government

Australian Heritage Commission Act, 1975. (Register of the National Estate)

The federal government keeps a register of places which are important to the nation.

State:

- * *Historic Buildings Act, 1981 (as amended).*

The Historic Buildings Council of Victoria (government) keeps a register of places which are important to the State and has legislated measures to ensure their conservation

- * *Planning and Environmental Act, 1987 (as amended)*

The *Victorian Planning & Environment Act* sets out the aims of planning in the State which includes conservation of places which are of historical or architectural value.

Local

- * *The City of Casey planning schemes.*

Town planning in the City of Casey refers to the former City of Berwick and City of Cranbourne planning schemes which operate under the State planning act. These planning schemes list places which are of heritage value in their respective areas and set out legal measures adopted to conserve them.

Federal Government Heritage Controls

Australian Heritage Commission (AHC) and the Register of the National Estate (Federal Government).

Summary

Any person may apply to list a site on the National Estate Register on the Commission's prescribed form. If it meets certain criteria, this leads to notification of the site's owner and consideration by the Commission after the owner's views are known and have been evaluated.

The place is entered on a provisional list to allow comment from the site owner and public generally. If there are objections independent assessors will advise the Commission if the site should be entered on the Register.

If the site is on the AHC register, approved restoration work can achieve 20 % income tax rebates. Otherwise, listing on this Register has an effect only if the site or works is owned or funded by the Australian Government. In this case the Act requires that the Government department must not compromise the site's heritage value unless there is '...no feasible and prudent alternative' and that '...all measures that can reasonably be taken to minimise the adverse effect will be taken.'

Registration of historic places is essential to qualify for assistance under the Australian Heritage Commission National Estate Grants Program which is announced annually and includes funding for local and State Government bodies and community groups who have submitted projects.

What does listing mean?¹

Entry in the Register means that a place has heritage value, having met various criteria of national estate significance and:

- * *gives planners and decision-makers at all levels of government and in the private sector, objective information about the national estate values of places, so that this can be considered when decisions are being made;*
- * *obliges the Commonwealth Government to avoid damaging national estate places (unless there are no feasible and prudent alternatives) and to consult with the Commission before taking any action which could harm or affect a registered place;*
- * *provides researchers and scientists with information about Australia's National Estate;*
- * *makes owners of heritage properties eligible for tax rebates for conservation work on their properties;*
- * *makes places eligible for grants for identification, conservation or promotion, under the National Estate Grants program; and*
- * *alerts all Australians to the presence of national estate places and their natural and cultural heritage values.*

How are places entered in the Register?

A national estate place can be a site, area or region, a building or other structure and its contents, but generally not movable items like working trams or ships, or artifacts and books.

Many areas proposed for Register entry are now identified by regional and thematic surveys, or in consultation with state governments. However, anyone can nominate a place for entry in the Register.

The Commission has an Aboriginal Liaison Officer and runs an information exchange and education program to encourage Aboriginal and Torres Strait Islander communities to nominate their special places for inclusion in the Register.

Nominations are made on a standard form available from the Commission. The assessment process is very thorough and, in some cases, nominated places dealt with by the Commission do not have enough national estate significance or heritage value to justify registration.

¹ The following is taken from the AHC World Wide Web site

Assessment

Places proposed for entry in the Register are assessed against detailed technical criteria outlining national estate values. Assessments are made solely on the basis of national estate value.

Other attributes, such as economic values, are not relevant to national estate significance, and so are not considered in the assessment process.

The eight national estate criteria include significant evolutionary, historic, rarity, representative, research, aesthetic, technical, creative or social values.

Full details on criteria are available from the Commission, together with a Background Note on the subject.

Assessments of places may be carried out by referral to an expert panel; referral to government or voluntary expert bodies; or by a review of existing information by Commission technical staff, possibly with assistance from independent experts.

The Commission appoints State panels of voluntary experts to assist with assessments of natural environment places. They are assisted by a part-time research officer funded by the Commission in each State.

Once assessment is complete, the Commission's technical staff makes a recommendation to Commissioners who decide on Register entries during formal meetings which take place four to six times a year.

Listing

Entries approved for listing are advertised in the Commonwealth of Australia Gazette and in public notices in the press. The Commission also tells the owner and local government of its intention to register places. The place is then entered on a temporary or Interim List.

Any person can object to, or comment on, the interim listing of a place in the Register. Usually, objections must be made within three months of the publication of the notice.

Objections can be submitted on any grounds. However, when assessing objections the Commission, through its Act, must give prime consideration to the national estate significance of a place. An independent expert or panel may be appointed by the Minister to reassess the place. Objectors are given the opportunity to comment on the assessor's report. The Commission considers all information before making a final decision.

The final decision on national estate significance is made by the Commission and final approval for entry in the Register is decided during the Commission's formal meetings.

Effects of listing

A Register listing means that a place has been recognised as part of Australia's natural and/or cultural heritage, and that it deserves to be conserved. Listing helps people to appreciate why such a place is a significant part of Australia's heritage.

Through the Register of the National Estate, planners and decision makers, at all levels of government and in the private sector, are able to obtain information about heritage places throughout Australia. This can give listed places a better chance of being conserved.

Listing is not a land management decision and the Commission does not own or manage registered places. Entry in the Register does not give the Commonwealth any rights to acquire, manage or enter places which are private property.

Places listed in the register are not 'locked up'. There is no legal obligation on the part of owners of listed places to alter the way in which a property is managed or disposed of. Nor does it mean that owners are required to give the public access to listed places.

Commonwealth obligations

When a place is entered in the Interim List of the Register, and in the Register itself, it has some protection under section 30 of the *Australian Heritage Commission Act*.

The Commonwealth Government is the only body whose actions are directly constrained as a result of entering a place in the Register.

Under section 30, Commonwealth ministers, departments and authorities are required not to take any action which would adversely affect a place in the Register or Interim List, unless there is no feasible and prudent alternative. If there is no such alternative, then all reasonable measures must be taken to minimise any damaging effects.

Commonwealth ministers, departments and authorities are also required to inform the Commission of any proposed Commonwealth action which might significantly affect a place in the Register and to give the Commission a reasonable opportunity to consider and comment on the proposed action.

The provisions of section 30 operate in many circumstances. These can include Commonwealth Government decisions on the disposal or management of Commonwealth property, or on foreign investment in Australia, granting export licences for products from natural areas, signing international treaties, or providing Commonwealth funds for programs undertaken by other bodies.

The Commission has no power of veto over a Commonwealth action which might damage a registered place. It can only advise on the potential impacts on national estate values. It is up to the Commonwealth authority proposing to take the action, or to the Government, to decide whether the action will proceed.

Public access to the register

Any member of the public can gain access to information from the Register of the National Estate Database. Information about a particular place is usually obtained by making a formal request in writing to the Commission.

Inquirers can obtain information on: the name and location of a place, a statement of significance which outlines the reasons why the place is considered to have national estate values, a bibliography, and a description of the place and its condition at the time of entry in the Register.

Further information

For further information about the work of the Australian Heritage Commission or the Register of the National Estate contact:

Public Affairs Section, Australian Heritage Commission, GPO Box 1567, Canberra ACT 2601, (06) 271 2111, Fax: (06) 273 2395

Income Tax Rebates for heritage conservation

In 1994 the Federal government introduced tax incentives for the owners or Crown lessees of places listed on a State or Federal heritage register (National Estate register or Historic Buildings Council register). This 20% rebate is only for approved conservation works worth more than \$5000 and able to be completed in 2 years. A certificate of approval or further information can be gained from the Minister of Communications and the Arts via the Australian Cultural Development Office, GPO Box 2154, Canberra, ACT, 2601. The toll free number is 1 800 064 048 .

National Estate Registered Casey Sites:

Examples of registered sites in Casey include:

- * *Berwick Inn, Berwick;*
- * *Kilfera (the former post office), Harkaway;*
- * *Wickham, Harkaway;*
- * *Berwick Post Office & Court House, Berwick*
- * *Edrington, High St, Berwick*
- * *Springfield, Homestead Rd, Berwick*
- * *Rawlins Wattle & Daub cottage, Worthing Rd, Devon Meadows.*
- * *Tooradin Estate, Lynes Rd, Tooradin*

Aboriginal heritage sites

- * *Narre Narre Warren Protectorate station, Endeavour Hills*

State Heritage Controls

Historic Buildings Act. (State Government)

Under the Historic Buildings Act, buildings, works or objects may be submitted to the Historic Buildings Council (H.B.C.) to consider whether they are of sufficient historical, architectural, aesthetic, scientific or social importance to add to the Register of Historic Buildings. The building owner is consulted and after consideration the site may be recommended to the Minister for Planning & Development for addition to the register. Owners may oppose registration and seek a hearing from the H.B.C. where the architectural and/or historical merit of the site is discussed.

The owner of a registered building needs a permit to demolish, alter, remove or sell the building, subdivide its site or carry out any development of the building or associated land. Following registration, the H.B.C. can provide grants, low or no interest loans, and land tax abatements as determined by the effect of registration on the site's value. If the site is on the register, approved restoration work can attract 20 % income tax rebates (see Income Tax Rebates for heritage conservation, p.8)

The allowable use of a registered building (or one owned or operated by the National Trust) can be made more flexible within town planning zones under the Regional Section of the Berwick Planning Scheme (City of Casey) if it will improve the viability of the site.

The type of uses allowable for these sites are¹:

- * *education centre*
- * *film studio*
- * *general hospital,*
- * *institutional home*
- * *office*
- * *reception rooms*
- * *residential building*
- * *restaurant, caravan park or*
- * *a trash and treasure market*

The H.B.C. also offers free architectural advice for registered building owners and a guide to sources of other specialist help.

The criteria used by the H.B.C. to determine whether a site is of State importance, architecturally or historically, are as follows:

demonstrates creative and/or technical accomplishment in the history of architecture and building in Victoria, and more particularly if it is

a representative or extraordinary example of a particular architectural style;

influential in the development of architectural style, building technology and construction techniques, or a demonstration of new and innovative solutions to user requirements;

influential in the development of aesthetic theories and architectural design philosophy in a particular period; a transient or permanent influence upon the development of local architectural and building traditions;

demonstrates typical or outstanding craftsmanship in building construction and decoration;

demonstrates a representative or notable application of decorative schemes or particular materials in construction and design;

is a representative or extraordinary example of an architect's work;

is a representative or extraordinary example of a building type;

demonstrates a changing sequence of architectural styles, patterns of occupancy and function;

is an essentially intact and rare example of a building type.

Similarly a building may be considered to be of historical importance if it can be shown to:

represent or be an extraordinary example of a way of life, custom, process or function;

have a strong association with an important figure or figures, cultural group or event;

represent a sequence of usages or functions over time;

*be of considerable age particularly in circumstances where the precise historical significance of the building is not at present known.*²

¹ Berwick Planning Scheme, Regional Section, clause 22
² 'Historic Buildings Council' (pamphlet, n.d.) p.6.7

Council can also declare Interim Preservation Orders over potentially significant sites which are at risk to allow their conservation until an assessment of their value can be made. Permit exceptions may be made for ongoing works to registered sites (painting, repairs) or, in the case of Churches, any works relating to 'liturgical purposes.'

An applicant for a permit from the HBC who is dissatisfied with a decision of the Council may make a submission to the Minister. The Minister may then refer the matter to the Administrative Appeals Tribunal for a report.

The H.B.C. may be contacted at 5th Floor, 477 Collins Street, (GPO Box 2240T) Melbourne, telephone (03) 9628 5111. Note that this act is about to be amended to possibly include landscape.

Existing Historic Buildings Register Sites

(H 653) Edrington (1906-1907) Princes Highway or 132 High Street, Berwick

Planning and Environment Act (State Government)

State Heritage Planning Objectives

This act makes planning authorities such as the City of Casey responsible for conservation and enhancement of buildings or areas which are of *scientific, architectural or historical interest*. Planning authorities have set out to meet these requirements, often by placing a planning permit requirement on any work associated with important places to allow the authority to aid or guide any interested property owner.

Regional Heritage Objectives

One relevant objective listed in the Berwick Planning Scheme (City of Casey) is:

- * *to make the use of buildings on the Historic Buildings Register or owned or operated by the National Trust more flexible*

Local Planning Controls

City of Casey planning schemes (PS):

The City of Casey now administers the former City of Berwick and City of Cranbourne planning schemes.

Cranbourne Planning Scheme

The Cranbourne Planning Scheme aims to '...ensure that sites of historic, scientific or environmental significance are protected from inappropriate use and development'¹. This applies to sites within the former Shire of Cranbourne which are now in the City of Casey.

Except for general maintenance (where parts of the building are renewed in the same form) or maintenance work on the associated garden, a permit is needed before:

- * *construction of a building on the same property*
- * *demolition, alteration or redecoration of any of the buildings listed below*

The same scheme also requires a permit before removing, destroying or lopping any vegetation within 10 metres of a listed heritage building or native vegetation in a domes-

¹ see Cranbourne Planning Scheme, section 138

tic garden, in that part of the City formerly in the Cranbourne Shire, except for maintenance or commercial cropping.

Permit applications are expected to account for some of the following:

- * *the need to conserve and restore historic buildings*
- * *the need for any new buildings on the site to be in harmony with the historic building*
- * *the historic value of trees and hedges in enhancing the character of the significant building and the need to conserve them as well.*

The former Cranbourne Planning Scheme has provisions for conservation of buildings which are mainly of local or regional importance.

Protected places now in the City of Casey include:

- * *Balla Balla, Cannons Creek*
- * *Fisherman's cottage, Mickle Street, Tooradin*
- * *Tooradin Estate, Lynes Road, Tooradin*
- * *Former Post Office, Court House & Shire Offices, Cranbourne*
- * *St Johns Church of England, Cranbourne*
- * *Rawlins cottage, Devon Meadows*
- * *Isles View, Tooradin*
- * *Wattle & daub hut, Craigs Lane, Pearcedale*
- * *Former Lyndhurst primary school and*
- * *St Germain's, Clyde.*

Berwick Planning Scheme (as administered by the City of Casey)

The amendment L72 to the Local Section of the City of Berwick Planning Scheme proposes a similar but more extensive set of requirements, aiming for¹:

- * *the conservation (includes preservation, restoration, or reconstruction) of individual buildings of State significance*
- * *the conservation of trees of State and Regional significance²*
- * *that the 'Heritage of the City of Berwick' report should be considered before any planning decision is made on an application to develop or use land and*
- * *that normally prohibited uses can be applied to historic buildings on the planning scheme list if it will ensure the conservation of the building.*

¹ proposed as clause 131B,C& D, still under review by the State Government
² as identified in the City of Berwick Heritage Study (see ICOMOS Burra Charter for definitions of conservation, restoration, preservation and reconstruction)

The amendment includes protection for important places such as Roads End, Berwick; the Dandenong Police Paddocks; The Springs, Narre Warren South; Edrington, Berwick; and Springfield homestead and cheese factory, Berwick.

Heritage funding for listed places

Current State Government policy allows for financial assistance to any site listed in a local planning scheme. This scheme is called the State Heritage Restoration Fund.

Cultural Landscape

National Trust Classified Gardens

The National Trust of Australia (Vic) is a voluntary community-based organisation which lists and promotes the conservation of the State's heritage, including buildings, building groups, trees, landscapes and gardens. It has no statutory power but seeks publicity to influence community attitudes.

Gardens on the National Trust register in the City include:

Edrington, Berwick

Burr Hill, Berwick

Victorian Gardens Inventory (kept by Heritage Victoria, Ministry for Planning & Development) lists gardens at:

- * *9 Langmore Lane, Berwick¹ and*
- * *Edrington, High St, Berwick.*

National Trust Significant Tree Register

The National Trust of Australia (Vic) keeps a register of significant trees which are thought to be of botanical or historical interest to the State.

The following trees are on the register in the City of Casey:

Black poplar avenue, High St, Berwick;

Algerian oak row, Princes Highway, Narre Warren

Smooth-barked apple box, Reserve Street, Berwick

Bunya bunyas (2), Rutland Road and Peel Street, Berwick

Deodar cedar at Edrington, High Street, Berwick

National Trust Landscape Classifications

The National Trust of Australia (Vic) keeps a register of significant broad landscapes which have been in the past either natural or cultural. There is no landscape on the register in the City of Casey.

Landscape from the heritage study

The Berwick heritage conservation study identified a number of trees and tree groups, street trees, hedges, memorial plantings, avenues of honour and historical plantings where a tree or trees are the only markers of an important historic site.

¹ garden has been removed

The kind of town gardens identified in this study included those at St Margaret's school, Kingussie, Sunways, Clover cottage, Dhuringa, Kilkirean and Kensworth Cottage, all in Berwick.

Farm or former farm plantings included those at Essex Park, Endeavour Hills; Burnbank, Roads End, Brentwood, Edrington, all in Berwick, and Piney Ridge at Endeavour Hills, Willurah Park and Rowallan at Harkaway and Hillsley and Glen Cairn at Narre Warren North.

Section 2: Non-Statutory Conservation Programs:

City Restoration Programs and Advisory Services:

The City of Casey currently employs a part-time conservation architect to advise members of the public who own significant sites on restoration or development questions or advice: this service is free, aiming to aid heritage property owners in the ongoing management of the valuable asset they possess. The heritage adviser also guides the City on planning applications and Council owned heritage properties.

The adviser:

- * *provides free development advice to planning permit applicants who own heritage sites;*
- * *comments on planning permit proposals for heritage sites to council or council officers;*
- * *identifies and records additional places of significance in the City and adds them to the existing documentation of identified heritage sites; and*
- * *promotes heritage conservation and the advisory service*

This service is of particular assistance in the continuing assessment of identified sites which undergo change and the discovery of new heritage sites. Applications for conservation funding (such as the National Estate grants program) can also be assisted by advisers and hence may achieve a higher success rate.

Contact the City of Casey Conservation Officer, (03) 9705 5200 for an appointment.

Local heritage options

The following are potential areas where the City or the advisory service might assist heritage property owners. Some are already underway and others are a possibility subject to public demand.

- * *local low-interest heritage loans, financial incentive for restoration or just repair of valuable sites;*
- * *rate incentive programs encouraging restoration or refurbishment of heritage buildings, streetscapes and areas;*
- * *townscape improvement schemes (i.e. local traders contribute to an improvement fund which is distributed for work on painting facades, erecting related street furniture and signs and planting trees which complement the period of the precinct);*
- * *rate valuations which reflect the relatively low redevelopment potential of conserved buildings, as compared to other non-heritage but similarly sized and sited properties;*
- * *encouraging improvement of the City's built assets and fostering tourism by promoting heritage places.;*
- * *heritage restoration or garden competitions;*

- * *development of different types of heritage walks or rides to maintain public awareness of heritage issues and standards which deal with the enlarged scope and diversity of the Casey municipality.*

The City has already produced two heritage touring leaflets:

- * *Berwick Village Heritage Walking Tour*
- * *City of Berwick Heritage Trail*

Conservation and Natural Resources Ministry Community Conservation Grants Program:

An annual grants program has been provided by the above ministry to aid voluntary community groups active in conservation (i.e. local historical societies, special project groups), usually up to the value of \$5000.

Apart from building conservation, projects might include oral history programs, the copying, labeling and storing of old photographs, plans or maps or small publications on local history topics. The Berwick heritage study generated many significant sites which have not been researched but require investigation by local historians, perhaps under the guidance of the heritage adviser. This could also be the focus for oral history work.

Contact: (Alison Fowler) Community Programs Section, National Parks Service, Department of Conservation & Natural Resources, 240 Victoria Parade, Melbourne East, 3002.

Community Heritage Grants

The National Preservation Office (National Library, Canberra) offers similar grants of up to \$5000 to community groups for preservation of their documentary heritage. The local library could revue their local history collection or the historical society could copy, label and make their collection more generally available, particularly to schools.

Contact: National Preservation Office, National Library of Australia, Canberra, ACT 2600

Australian Heritage Commission National Estate Grants Program

This is administered by the Department of Conservation and Natural Resources, allowing fund allocation at State government level on the basis of Australian Heritage Commission themes. Municipalities can gain funding for a wide range of conservation projects for National Estate Registered sites.

Contact: (Alison Fowler) Community Programs Section, National Parks Service, Department of Conservation and Natural Resources, 240 Victoria Parade, Melbourne East, 3002.

City of Casey Local History Archive

Located at the Narre Warren Library, the local history collection has specific information on many historic sites in the municipality. Other places can be researched through the collection of maps, photographs, newspaper articles, oral history tapes, published and manuscript sources.

Historical material is read in the History Room attached to the library and photocopying is available for most items.

For opening hours and further information, contact the Narre Warren Library, City of Casey (03) 9705 5200.

Future and continuing archive programs

Among the programs planned for the libraries and the City Archive are:

- * *a personal computer based Heritage Database as an easy reference for local historians and students;*
- * *acquisition of all of the publications listed in the Restoration Guidelines bibliography of this publication;*
- * *continuing acquisition of State Library of Victoria and other micro-fiche collections ie. relevant local maps from the Central Plans Office historical plan collection;*
- * *continuing the oral history resource (in conjunction with the municipal library and historical society) which would include interviewing, transcription, indexing and publication;*
- * *setting up a continuing picture collection acquisition and indexing program based on copying resident's old photographs, indexing and publication.*

Section 3: RESTORATION GUIDELINES

City of Casey

Introduction

If you own an old or important house or garden you are privileged. So many prospective house owners try desperately to seek some distinctive feature in new house designs only to find that their house, once built, is just like the one next door or the one down the street. On the other hand, no heritage house is identical to another, each house having accumulated its own history and the changes which went with it over time. The significance of a property is closely related to its distinguishing features and hence each important place should be analysed and managed in an individual manner. Guidelines are only indicative and not prescriptive.

Old houses, however, also have their disadvantages and, like new houses, constant maintenance is always needed.

The report *Heritage of the City of Berwick* was completed in 1993 and with it came a large list of places which were identified as special or important in some way, whether for the people of Berwick (local importance), the people of West Gippsland (regional importance) or the people of Victoria (State importance). The study outlined the history of many of these places and described how each place contributed to the heritage of the City. A similar study is planned for that part of the former Shire of Cranbourne which now makes up the southern part of the City of Casey and some of the recognised places there have already been documented in a preliminary sense.

The Berwick study explained how each place was significant and what key factors contributed to this significance. It then provided useful guidance towards conserving these places and hence the heritage of the area.

Some of the key factors were:

- * *conservation of the original significant fabric which made up the place and ensuring that it remained visible and distinguishable from other structures on the site;*
- * *conservation of any heritage landscape which provided a period setting for the place and can be valuable in its own right;*
- * *careful design of any added parts to the heritage building or the building's site to ensure that the original building maintained its prominence, using related scale, form and materials;*
- * *conservation of views to and within the place to ensure it remained visible from inside and outside of the site;*
- * *maintenance of the original frontage or the original orientation to any new roads in the case of subdivision*

Only places of high significance were dealt with in this detail but, even for these places, no how-to-do-it guidance was provided. These guidelines are intended to fill that gap and be just as useful for the ordinary sites, as well as the very important heritage places detailed in the report.

Definitions¹

The following definitions come from long and careful consideration of the art of conserving early or important structures. Many proud house owners will often talk of 'restoring' their historic home but perhaps what they are really doing is repairing, maintaining or simply renovating their house. Here are some definitions:

Place means the site, area, building, group of buildings or other works together with any associated contents and surroundings.

Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.

Fabric means all of the physical material of the place.

Conservation means all of the activity involved in looking after a place so as to retain its cultural significance. Conservation includes maintenance and may (according to circumstance) include preservation, restoration, reconstruction and adaptation and will be often a combination of more than one of these

Maintenance means the continuous protective care of the fabric, contents and setting of a place, and is to be distinguished from repair. *Repair* involves restoration or reconstruction and it should be treated accordingly.

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

Restoration means returning the EXISTING fabric of a place to a known earlier state by removing additions or by reassembling existing components *without the introduction of new material*.

Reconstruction means returning a place as nearly as possible to a *known* earlier state and differs from restoration because of the introduction of materials (new or old) into the fabric rather than simply revealing or repairing existing material.

Recreation or conjectural reconstruction is very different from either reconstruction or restoration because it involves inventing the past, by imagining and constructing what may have been part of the place or building. If the heritage value of a place is to be maintained, it is important not to falsify the message it conveys to future generations.

Adaptation means modifying a place to suit proposed compatible uses, uses which involve no change to the significant parts of the place or changes which are reversible, or changes which will make a minimal impact. The original use of the building is likely to be the most compatible one.

One intention behind these definitions is that in all cases of reconstruction of major elements (i.e. verandahs) every effort should be made to find evidence of the original. This is to ensure that the reasons for encouraging restoration are not frustrated by incorrect restoration of atypical elements. For example, it is common to see Edwardian-era verandahs applied to Victorian-era houses and vice-versa. There is no point in 'conserving' a place if the result is a completely different structure to that which was originally listed as important.

Other definitions include:

¹ derived from ICOMOS Burra Charter

It is most important to retain the *Integrity* of a significance place. This is the authenticity of a property's historic identity, shown by the survival of physical characteristics that existed during the property's historic period. Apart from the literal meaning of the word, essential qualities of integrity include the location, setting, feeling, association, design, workmanship and materials.

Period of significance

The period of significance is the span of time or date range in which a property attained the significance or association for which it meets the criteria used to assess the place.

Building, landscape and garden conservation

The process of making conservation decisions is the same for landscapes as it is for other significant places, such as houses. It requires a keen understanding of the property's history, significance, and existing condition. Though the process of conserving a building, historic landscape or garden may vary from each individual property, it generally involves four major steps:

1. undertaking historical research
2. listing the building, site or landscape's elements and recording their existing condition
3. conducting a site analysis to ascertain the building or landscape's evolution
4. selecting an appropriate conservation program.

1. Historical research

Historical research is essential prior to beginning work on a historic place. The place's historic period(s) and its comparative significance is revealed through information that is gathered from a variety of sources such as historical photos, plans, nursery records, household records, personal correspondence, and oral histories.

2. Inventory and documentation

A list or an inventory provides a detailed record of the existing fabric, and documents materials, features and their condition. A survey plan should be prepared at a suitable scale, accompanied by photographs and videotaping to at least record the state of the place prior to any proposed changes.

3. Analysis

Analysis of the site provides a basis for understanding the change in the landscape over time. The landscape's current features and layout are compared with those shown in earlier research and the inventory. Defining features of the landscape may be ascribed to particular times or periods of development.

4. The selection of an appropriate conservation program

An appropriate conservation program can be prepared which will determine the type and scope of work for each element of the landscape, and an overall direction for the place.

Researching your house or garden

Here are some of the ways to find out about what your house or garden looked like, who owned it and when it was created. To establish these facts, requires research.

Documents and official records

You can start with published material or official records to provide basic facts which in turn will guide you to pictorial information about the place which can guide reconstruction or restoration.

Title details

You (or your bank) have the title to your house and this will typically be an extract only, listing recent owners. To go back further you must obtain the parent title (using the volume and folio number on your extract). Note the successive owners, crown allotment and parish name for your property and remember that you are only dealing with the land not the building or garden. A crown grant from the 1850s does not mean the house was built then.

If the property was the subject of a private subdivision, the original lodged plan which described the new estate or subdivision will often show the improvements and fences of the existing property before it was subdivided. Go to the plan room of the Victorian Titles Office for Lodged Plans.

Ratebooks

Municipal rate books allow you to trace the construction date of your building and will sometimes mention garden acreages. They will also list owners and occupiers, that is if they paid rates.

Before you begin, it is useful to know the title details of your property. These include the crown allotment number(s) and the parish name which can be found from the Parish Plan which covers your area. It may also help to know when the subdivision was done and for whom.

The Local History Archive (Narre Warren library) holds all of the parish plans for the City of Casey area and some of the plans of subdivision.

Rate books for the former Shire of Berwick (1875-1960) are held by the Cardinia Shire (Pakenham office). Ratebooks after that date are held in the City of Casey (Narre Warren office) archives. Those for the Shire of Cranbourne are held at the Cranbourne office of the City of Casey. To view these rate books contact the Records Supervisor or the Historical Officer at the City of Casey Narre Warren office (03) 9705 5200.

These books have alphabetical listings of occupiers or owners by Riding and some land descriptions. Hence you should at least know which Riding the property is in and an owner at a given date. It is best to start from a known recent owner and go back carefully looking for the previous year's name listings or the previous rate number which is sometimes listed in one of the right-hand page columns. Note carefully the land description and the annual valuation or Nett Annual Value (NAV) to allow assessment if any changes have been made to the property over the year.

Victorian Directories

Bailliere and then Wise published post office directories of Victoria from the 1860s until Sands & McDougall took over publication of Victorian Directories, early this century.

These directories list people in rural Victoria, usually under town headings and in the alphabetical name listing. These can be helpful if used to complement the ratebooks and title details. Most of these directories may be seen on micro-fiche at the La Trobe Library.

Electoral rolls

Early colonial census returns, municipal and government electoral roles date from 1836, concentrating on Melbourne or Port Phillip, and follow in 1856, with the oldest available list of electors for the new colony of Victoria. This century, after Federation, the electoral rolls provide an annual list of names, localities and occupations of voting residents in the area. For example, the Division of Flinders contains many polling places in the City of Casey. Early Federal electoral rolls are on micro-fiche produced by the State Library of Victoria.

Family history Collection

The Narre Warren branch of the Dandenong Valley Regional Library Service has a genealogy collection managed by the Narre Warren & District Family History Group. These can be viewed by appointment during library hours in the History Room.

The Narre Warren and Dandenong libraries also have the CD-rom series on births deaths and marriages from various Australian states which allows easy name or date searching.

Local history archive

As already mentioned, the archive can provide quick information on your property particularly if it is mentioned in a local history pamphlet, an oral history extract or family's papers held in the archive.

The collection holds early photographs and stocks the following free but useful titles:

City of Casey Local Studies Resources Guide

A Small Farm at Hallam

Hallam, 1830-1930

Place Names of Berwick

Berwick Village Heritage Walking Tour

City of Berwick Heritage Trail (driving tour of the north part of the City of Casey).

Berwick Mechanics Institute Library

This former mechanics institute holds historical records.

Berwick and Cranbourne Historical Societies

These groups keep historical collections of old plans, memoirs, photographs.

Local Newspapers

Newspapers can provide descriptions of homes, gardens or, more likely, farms in the district. The following newspapers are found at the State Library of Victoria:

Berwick County Times (1919-1936)

Berwick Journal (1989-)

Berwick Shire News (1909-17) and *Pakenham and Cranbourne Gazette* (1917-65) also held on microfilm in the History Room, Narre Warren library.

Pakenham Gazette and Berwick City News (1980s-) and the *South Bourke & Mornington Journal* (1877-1920 at the State Library also held at the Narre Warren library on microfiche, 1877-1955).

Photographs and plans

Pictures and Architects Plans

Once you have the major owners of the property in hand you can search more widely. The La Trobe Library picture collection has a number of indexes to consult including the computer on-line index available on monitors around the State Library and on the Internet via Vicnet. They also have pictures on CD which can be printed out and viewed in the inquiry room of the La Trobe Library.

Past owner or occupier's names can allow you to trace family members who hold family albums of photographs hopefully with your house or garden in the background. They may also have old house or garden plans. The La Trobe Library also hold architects plans as does the City of Casey but the latter are only from recent times.

Aerial photographs are a great source of information. These are held by Vic Image dating back to 1945 and a laser-copy can be gained inexpensively. Even later 1950s aerial photographs provide good source material for gardens and houses, being often much clearer than the 1940s versions. Earlier 1931 photographs are held by a private companies.

Parish Plans & Lands Files

Other types of plans include detailed farm property layouts which might have been surveyed when the pastoral lease was converted to a preemptive right (640 acres) around the squatter's improvements. Other plans may show a building or landscape at a particular time, such as the first parish plans (put-aways) and road surveys. These are all held in the Central Plans Office.

The parish plan can also show file numbers for selection files which were typically created after the 1865 Land Act, documenting a selector's progress as he or she improved their farms. They give detailed descriptions of buildings, types of fences and even the crops grown and what yield they provided. Parish plans can be found at the map room of the State Library of Victoria, the Central Plans Office or the Plan Room of the Titles Office. Even the local council will hold copies of the parish and township plans.

Once you have your land file number (commonly for sections 19 and 20 of the Act) you can order these files from the Public Records office, using their city search room which is above InfoVic in 318 Little Bourke Street, Melbourne.

You can also buy army survey topographical plans from the 1930s onwards at the Map Shop which is also in this building.

City of Berwick Heritage Study

This report is available from the City of Casey (Narre Warren office) for \$20.00 and offers a great deal of data about heritage places of all types. It has indexes which list places by address and name as well as a long list of historical sources in the appendices.

The physical evidence of a building

Evidence gathered from the place

The building or garden can provide the evidence you need for real restoration. For example early house colours or finishes may be hidden behind service cupboards, light switches etc. Scraping or gently sanding away (using steel wool) paint layers can also be instructive. Removal of a wall enclosing a verandah may reveal the original cast-iron balustrade and the posts. Removal of false or new ceiling layers may bring forth the polished timber ceiling above or the ornamental ceiling rose. A look in the roof space may reveal older roof forms, shingles or slates, since covered over.

The garden paving may be under soil layers and may be discovered by plunging a steel rod into the soil or lawn, looking for hard surfaces such as tiles, bricks, flags, compacted gravel or asphalt. Remnant plants may be the key to the garden plant materials if recognised by experts as pertaining to a particular period or planting style (see below).

Evidence from other houses or gardens

Houses or gardens of a similar age from within the area can provide you with some leads, particularly if they were done by the same builder or designed by the same architect or owned by the same owner.

Historic landscape features

Landscapes are composed of a number of features and their components which individually or collectively contribute to its historic character and significance. They include small scale elements such as fountains or statuary, as well as patterns of paddocks and tree groups which define the spatial character of the landscape. The following section describes a number of the features which define the character of historic landscape:

Topography, the shape of the ground, is a character-defining feature of the landscape. Topography may occur naturally or be manipulated through human activity. Landforms may contribute to the creation of outdoor spaces, serve a functional purpose, or provide visual interest.

Vegetation features may be an individual plant, as in the case of a specimen tree, or groups of plants such as a hedge, forest, paddock, or planting bed. Vegetation may be evergreen or deciduous trees, shrubs, or ground covers, and include both woody and herbaceous, native and exotic plants. Vegetation may derive its significance from historical or social associations, horticultural or genetic value, or aesthetic qualities.

Many designed and vernacular landscapes derive their character from a human response to natural systems. As a result, historic landscapes may contain associations of both cultural and natural features. The significance of these natural resources may be derived from their cultural associations or they may have importance for their ecological values. Natural resources often form systems, which are interdependent on one another and may extend well beyond the boundary of the historic property, for example, plant and animal habitats. Soil and subsurface geology play an important role in shaping the character of the land and environment and may affect the landscape's ability to support vegetation,

water features, or structures. Many natural systems fall under local, state and federal government regulations.

As previously noted, many landscapes provide habitat for important plant and animal species and natural communities. Some of these habitats are particularly susceptible to disturbances caused by changes in landscape management. Since natural resource protection is a specialised field distinct from historic landscape conservation, specialised expertise may be required to address specific issues or resources, such as archaeological relics, found on the property. Thus, natural systems are an integral part of the historic landscape and should be considered and protected in any conservation program.

Circulation features include roads, drives, trails, walks, paths, parking areas, canals and drainage channels. These features may occur individually or be linked to form networks or systems.

Landscape or garden *structures* are non-habitable, built elements which may be individually significant or may contribute to the historic character of the landscape. They include a vast range of items such as walls, terraces, arbours, arches, gazebos, rotundas, tennis courts, greenhouses and conservatories, shade houses, sundials and seating.

Water features may be functional items which have aesthetic or social significance as well as scientific and historic importance. They include features such as ponds, fountains, irrigation systems, lakes, or aqueducts. Their associated water supply, drainage and mechanical systems are important components.

Spatial relationships are three dimensional organisations and patterns of spaces in the landscape. These include views within the landscape and are created by a variety of smaller scale elements, such as fences or hedgerows, avenues of trees or open water, which individually or collectively combine to define and create spaces in the landscape.

The environment, surrounds or *context* in which an historic landscape or garden occurs contributes to its historic character and should be considered in any conservation project. The context may contain components or features which relate to the significance and historic character of the property or place, but are located outside of the site. These elements include adjacent land or trees, views, streetscape and natural systems, all of which may contribute to the historic significance and character of the property.

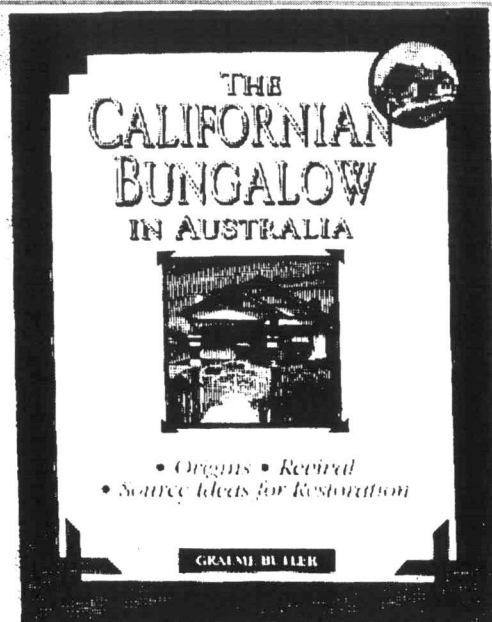
Published conservation and restoration guides

A list of published conservation, research, restoration or period renovation guide books is provided below but it is important to note that these published guides (and the following guidelines) deal *only with general cases*. They should not override evidence to the contrary, particularly where genuine evidence is available for the building being restored. These must be treated with care, particularly those produced in Sydney, which purport to present national themes, but show instead a strong New South Wales character.

It is hoped that the following general references will be acquired by the local library to provide readily accessible restoration data.

General Conservation Theory & Research Guides

(a) Context P/L, *Heritage in the City of Berwick, City of Berwick Heritage Conservation Study*, (Context/City of Casey, 1993) available for \$20.00 at the Narre Warren office, City of Casey



The Californian Bungalow in Australia Graeme Butler

Features interior planning and design, furnishing, colour schemes, lighting, exterior finishes and garden style.

\$34.95

NEW

(b) Marcus-Kyle & M Walker, *The Illustrated Burra Charter*, The International Council for Monuments & Sites, (ICOMOS) charter for the conservation of places of cultural significance (Australia ICOMOS Inc., Brisbane, 1992)

(c) Davison, G., & McConville, C., eds., *A heritage handbook*, (Allen & Unwin, Sydney, 1991)

(d) Department of Planning & Housing, *Local Government Heritage Guidelines* (1991)

Monash Public History Group, *Straight to the Source, A Guide to Sources for Victorian History*, (Monash University, 1995)

(e) C Sagazio, *National Trust Research Manual* (National Trust of Australia, Vic),

(f) Pearson, M, & Sullivan, S., *Looking after heritage places*, (Melbourne University Press, Victoria, 1995)

(g) Ramsay, J., *How to record the national estate values of gardens*, (Australian Heritage Commission, Canberra, 1991)

General Building Restoration:

(a) Ian Evans, *Restoring Old Houses*, (Artarmon, 1979).

(b) *Period Home Renovator Buyer's Guide* (Restoration suppliers directory, Melbourne, updated each year).

(c) Evans, Lucas and Stapleton, *Colour Schemes for Old Australian Houses*, (Sydney, 1984).

(d) Stapleton, *The Old Aussie House*, (Sydney, 1983).

(e) Evans, *The Australian Old House Catalogue*, (Sydney, 1984).

(f) Australian Council of National Trusts publications:, Technical Bulletins: (purchased at 4 Parliament Place, East Melbourne, phone 9654 4711, Narre Warren library references in brackets where held)

(i) Miles Lewis & A Blake, *Exterior Paint Colours on Buildings c1850-1900 (1.2)*. (currently out of print, a copy is available from the City of Casey heritage adviser)

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- (ii) G Tibbitts, *Lettering and Signs on Buildings c1850-1900* (2.1)(REF 729.190994 TIB).
 - (iii) Lucas, *Conservation and Restoration of Buildings - Preservation of Roofs* (REF 721.50288 LUC).
 - (iv) *Conservation and Restoration of Buildings - Preservation of Masonry Walls.*
 - (v) A Spry, *Principles of Cleaning Masonry Buildings* (3.1)
 - (vi) Bryce Rayworth, *Our Inter-war Houses* (REF 728.370994 RAW)
 - (vii) Richard Peterson, *Fences and Gates c1840-1925* (REF 717 FEN).
 - (viii) Miles Lewis, *Physical Investigation of a Building* (9.1) (REF 721.0288 LEWIS)
 - (g) Evans, *The Federation House, A Restoration Guide*, (Sydney, 1986).
 - (h) Butler, *The Californian Bungalow in Australia*, (Lothian, 1995)
 - (i) Cuffley, *Houses of the 1920s and 1930s*,
 - (j) Department of Planning (NSW), *Getting the Details Right*,
 - (k) Gould, *House Names*
 - (l) Ian Evans, *Caring for Old Houses*
 - (m) Lardner, *Caring for Historic Buildings Guidelines for alterations and additions to historic buildings* (Historic Buildings Council Melbourne, 1993)
 - (n) P Cuffley, *Houses of the 1940s and 1950s*,
 - (o) Miles Lewis, *Victorian Primitive*, (Carlton, 1977)

Interior Restoration:

- (a) Phyllis Murphy, *The Decorated Wall, Eighty Years of Wallpaper in Australia, c1850-1930* (NSW, 1981).
- (b) S. Forge, *Victorian Splendour, Australian Interior Decoration, 1837-1901* (Sydney, 1981).
- (c) Evans, *Furnishing Old Houses*, (Sydney, 1983).
- (d) *Decorating with Wallpaper, c1840-1914.*
- (e) Lane & Serle, *Australians at Home*, (Oxford University Press)
- (f) Wright, *Soft Furnishings 1830-1930*

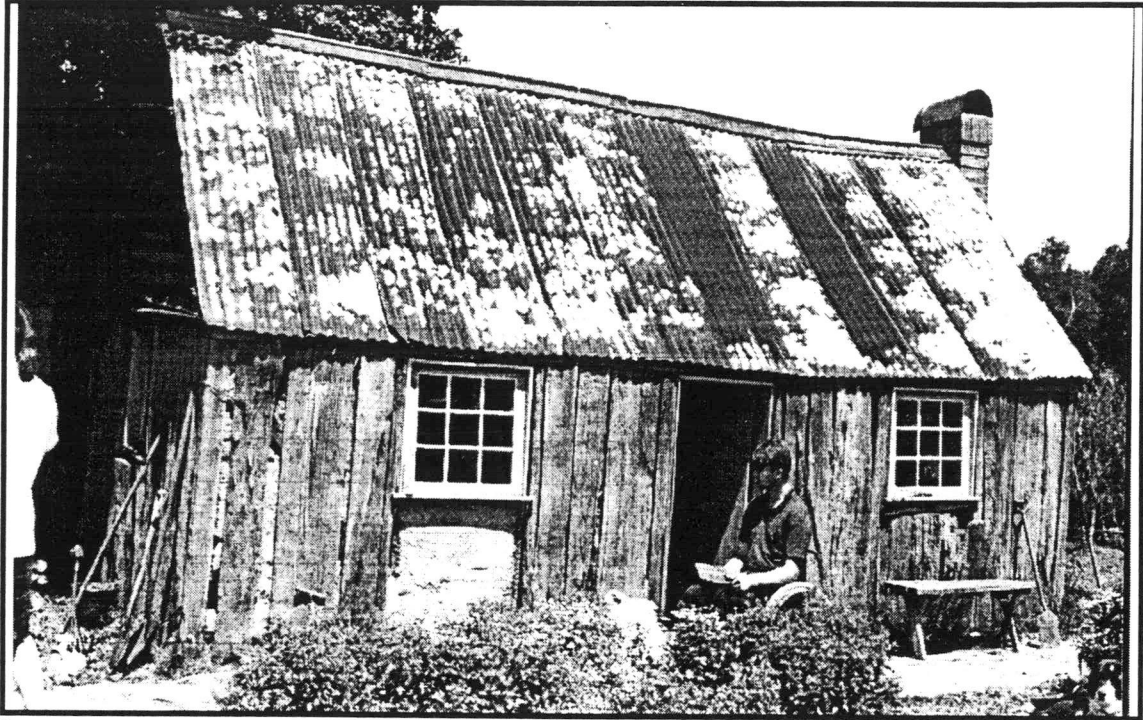
Garden Restoration:

- (a) Cuffley, *Cottage Gardens in Australia*, (Melbourne, 1983).
 - (b) Watts, *Historic Gardens of Victoria*, (Melbourne, 1983).
 - (c) Nottle, *The Cottage Garden Revived*, (Kenthurst, 1984)
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- (d) Nottle, *Creating Your Own Period Garden*, (Hawthorn, 1984)
- (e) Gilfedder, Heritage Garden Management notes (Royal Botanic Gardens, 1994)
- (f) Australian Garden History Society, *Historic gardens in Australia: Guidelines for the preparation of conservation plans*, (Australian Garden History Society, Sydney, 1983)
- (g) Brookes, M., & Barley, R., *Plants listed in nursery catalogues in Victoria 1855-1889*, (Ornamental Plant Collections Association, Victoria, 1992)
- (h) Looker, M., & Patrick, J., *Understanding and maintaining your historic garden*, (Historic Buildings Council and Ministry for Planning and Environment (Victoria), Melbourne, 1987)

Section 4: Identifying Your House & Garden

Part 1: Early and Mid Victorian Period (c1850-75)



2

Chadwick farm, old technology but thought to be more recent (c1900) construction

The typical early house in the City is likely to be or have been a farm house which might be timber-clad (sawn weatherboards, or less likely to have survived, split slabs- see the later vertical slab Chadwick Farm) or perhaps brick (hand-moulded-see Springfield homestead, Berwick). It is likely to have a simple pitched hipped or gabled roof form with simple internal finishes and fittings.

Siting:

Former farm houses are now often on greatly reduced land areas and, if they are now set in a new urban subdivision, may face away from the street. For urban houses or cottages, it was common that they be located on or near the street, with a small front set-back (see Fisherman's cottage, Mickle St, Tooradin).



3

Holly Green, bunya pines provide a striking skyline above Narre Warren.

Gardens

The 'gardenesque' style typical of larger houses from this period was most notable for the use of distinctive plants as the ornamental features of the garden. Individual trees and shrubs, such as Deodar cedars (*Cedrus deodara*) and Bunya pines (*Araucaria bidwillii*), were planted in an arrangement to display their distinctive geometric form (see former Holly Green, Princes Highway, Narre Warren). The use of evergreen coniferous trees, such as Radiata pine, Monterey cypress, and a number of other pines, was common. Their dark green canopy had aesthetic appeal and they were also drought tolerant, hardy trees. Elms were one of the more common deciduous trees.

Garden beds with shrubs, succulents and herbaceous perennials were typical elements of the garden. Clipped evergreen hedges, such as cypress, were often used to contain the garden and provide shelter from the surrounding landscape. Outside of the formal garden, there was usually land allocated for an orchard and a kitchen garden for cut flowers and vegetables.

Building walls

Timber and wall cladding:

Early houses in the area were predominantly clad with timber square or beaded-edge softwood weatherboards on a sawn timber frame, (i.e. Fisherman's cottage, Tooradin). Some, similar to the Chadwick Farm example, may have been built from bush timber, with split sapling frame and split palings or slabs as wall cladding. Local timber used for the early bush huts, was split from ironbark and messmate or stringybark (*E. obliqua*), depending on location.

Steam powered sawmills were more numerous by the 1850s, the first having been set up in Melbourne by the Manton Brothers and Allison & Knight in 1841¹. A lot of timber products came initially from Van Diemens Land (Tasmania) and later from the USA and New Zealand (ie. tongue & groove flooring). Machine-made mouldings were imported in the 1850s but more likely to be locally run in the 1860s (see John Stone of Fitzroy, established in 1859 and still going).

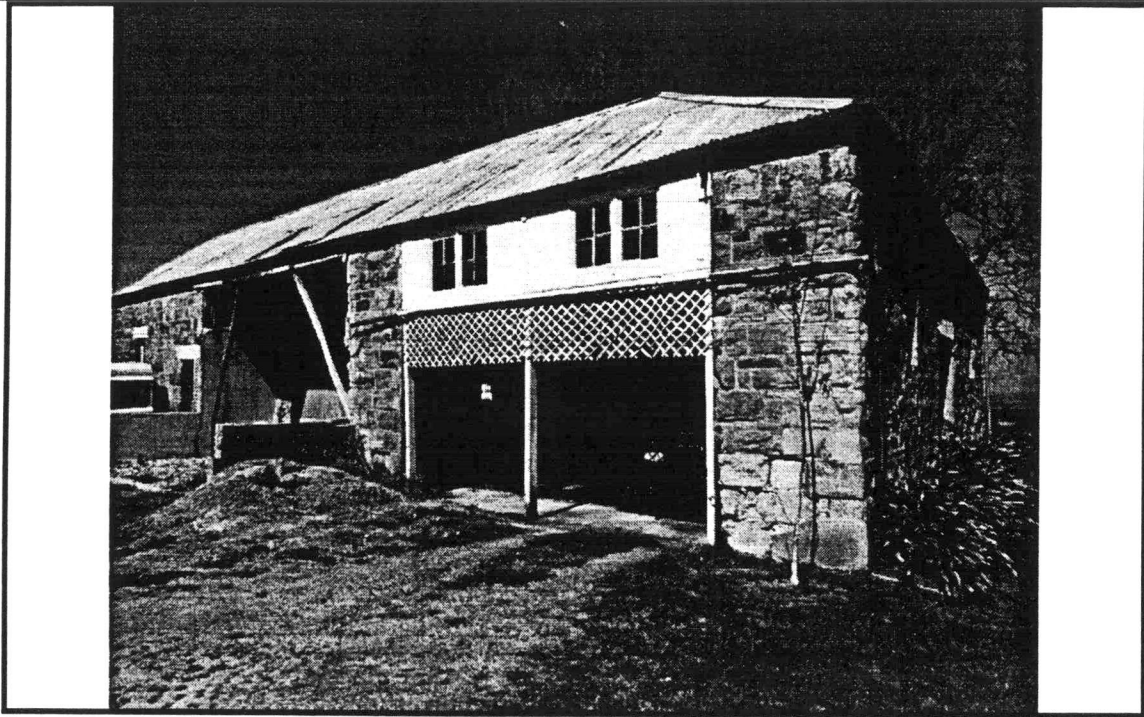
Terms used were: 'deal' for any Baltic (from the towns of Danzig, St Petersburg, Narva or Christiana, Norway) pine sawn in Britain; 'fir' red or yellow timber from the Baltic; and 'pine' as for fir but now from America. 'Oregon' was from Canada; Kauri and rimu was from New Zealand and jarrah from Western Australia².

Brick Wall Cladding:

Walls were commonly laid in red or brown bricks, in a Brunswick 'Hoffman' size of 9" x 4" x 2" (235 x 114 x 70 mm) or English 'stock brick' 8" x 4" x 2" (222 x 114 x 64 mm) or American 'common' size 7" x 3" x 2" (191 x 95 x 57 mm). They were set in sand-lime based mortar (1:3 lime and sand or 1:2:9 cement lime and sand) in a Flemish bond for front walls (one brick-length thick or 270mm) and English bond for side walls. The mortar was nearly flush with the brick face, lightly struck.

As locally manufactured bricks attained better quality, so did the pressed Hoffman, rather than English, size prevail. 'Fancy white' bricks were in demand by the later 1860s and were locally made in Brunswick by the 1860s. These might have been used as quoins, at wall corners or around openings and as voussoirs, over openings. Some early brick walls in the City may have been stuccoed later (see former Narre Warren North post office).

¹ Lewis: 35f.
² Lewis: 147



5

Edrington early outbuilding in rubble freestone

Stuccoed Masonry Wall Cladding

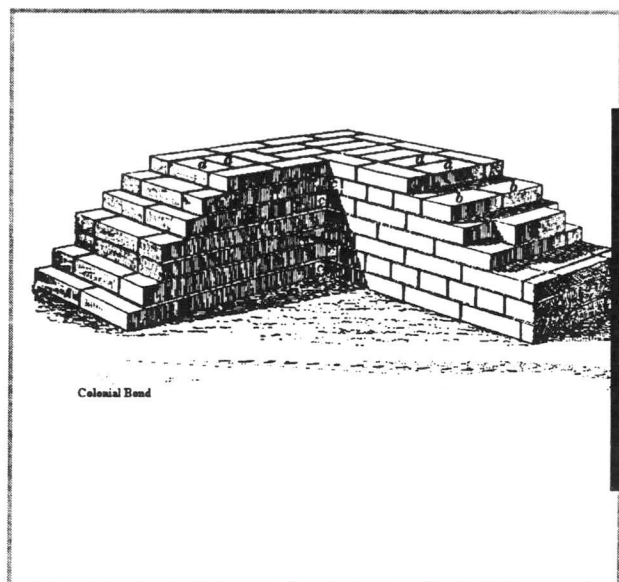
Stucco over brick or stone rubble was probably used later in this period in a 'ruled' finish, made to look like pseudo-stone, perhaps lightly coloured as such with an oil wash, and with possibly some Portland cement content. Earlier waterproofing stucco finishes (ie 1850s-60s) may not have been ruled, would have been of lime and sand and probably 'white-washed' with a tinted mixture of lime and linseed oil.

Stone wall cladding

Freestone in coursed random rubble blocks with dressed or stuccoed brick quoins and a rough 'quarry' face finish could have occurred in the City in a time span of c1850-65. The out-building (barn, coach house) at Edrington is an example of rubble freestone construction.

Other wall cladding

More typical around the Cranbourne, Clyde and Tooradin area, walls were built in wattle and daub (tea-tree woven between posts as reinforcing for sun-hardened earth walls) or pole and pug (earth rammed into a wall cavity, as in pise, formed by poles and woven tea-tree) or mud brick or adobe, with a mud render over. This tradition lasted well into this century as shown in Rawlins cottage, Devon Meadows,



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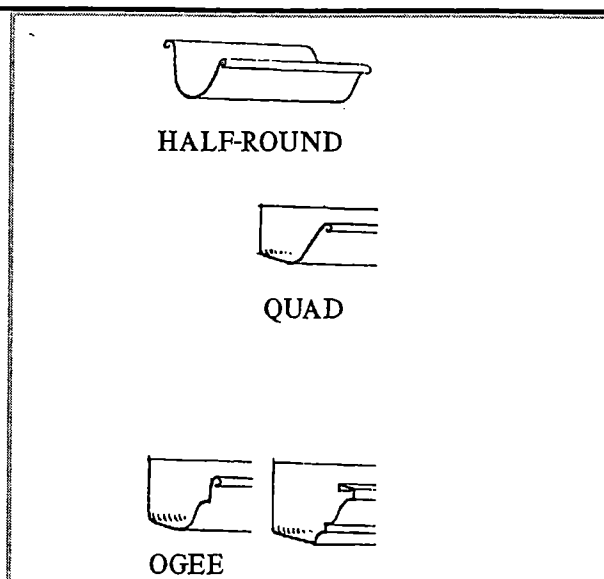
English bond for side walls

which was built in the 1920s using nineteenth-century methods (pug and pole)¹. An early example is Craig's 1870s wattle & daub hut, Craigs Lane, Pearcedale.

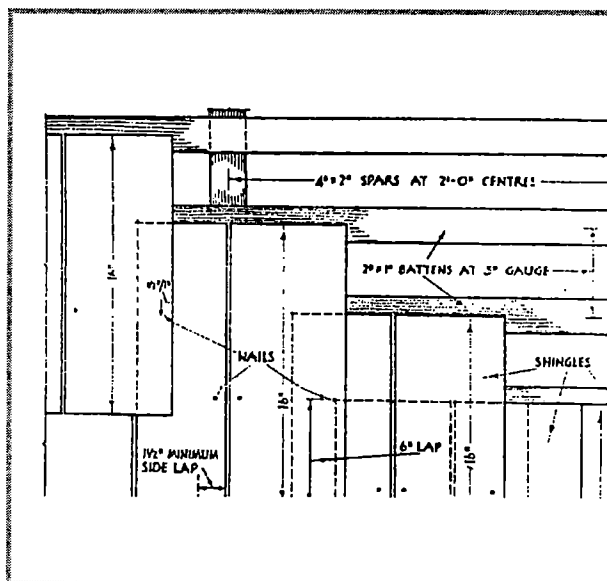
Roofing:

Early houses or rural huts were roofed simply, typically over one room's depth (see Craig's hut). Transverse gables and simple hipped roofs were common, both either sloped to take split hardwood or sawn softwood shingles or imported slates (20 degrees min.) all on close batten spacing, or corrugated galvanised iron (15 degrees min.) on a wider spacing. Observation of the batten spacing is one way of telling if your house had slates before the iron went on. Surprisingly, the common corrugated iron also came with exotic variations, with imported brands being now collectors items. The most common twentieth-century brand is 'Lysaght Orb' which is now manufactured by the BHP group. The finish was either natural or painted to resemble slate (on the main roof).

Extra room depths were accommodated under another hip or gable or a long skillion (see Fisherman's cottage, Mickle St, Tooradin). If a two-room depth was chosen, this meant a high roof ridge line, using simple hips or gables. Gables facing the street were less common and if used often possessed carved barge boards as in the Gothic revival style.



7 Gutter profiles, the half-round and ogee are 19th century the quad is early 20th century



6 Shingle construction

Verandahs

Early small houses were often not verandahed but, those that were, possessed relatively slender, stop-chamfered posts, a timber floor, timber valance or frieze and a concave or skillion corrugated iron roof profile, often not supported by battens or purlins (see Fisherman's cottage, Mickle St, Tooradin). Instead the sheet spanned from a bead-edge wall trimmer to a stop-chamfered bressumer by means of belted or riveted side joints to the sheets and often a heavier gauge iron was used to today's practice. Roof hips were cover-flashed with lead if concave (formed over a timber roll moulding), otherwise in cold-formed sheet iron sections if a straight skillion profile.

¹ Lewis, 1977

Roof Drainage:

Eaves were generally nonexistent with cast or pressed galvanised iron, half-round or ogee-profile gutters fixed by spike and tube if galvanised iron or shaped brackets, if cast-iron, to bead-edged fascias. Gutter moulds in the form of continuous timber mouldings (ogee or compound curves) or dentils were used under gutters, more so the former, in early houses. Round downpipes, i.e., 50 mm diam. were fixed to walls with cast galvanised metal spikes and these emptied into brick-lined surface drains which would have led to the typical dome-top brick lined underground well, equipped with iron hand pump. These wells were usually close to the kitchen and in a secured area such as a rear service courtyard.

Ornament:

Early decoration was often achieved with carved wood but local patents of cast-iron patterns commenced in 1870 and started an era c1875-1905 where increasing use of decorative iron occurred.

Imported patterns were used infrequently prior to the 1870s in Victoria and in rural properties would have been confined to simple brackets at each post, with no frieze. The lavish cast-iron of the inner suburbs of Melbourne would not have been typically used in the Casey area.

Openings

Windows were typically double hung sashes, six-panes each, placed one window on either side of a four or sometimes six-panel door with slim (50mm moulding) external and internal architraves, if the house was timber clad. Half-glazed French doors or windows opening onto a verandah are more common in larger houses.

Chimneys:

Chimneys were typically of face-brick with a three-layer corbelled cornice, and symmetrically placed in the roof. Terra-cotta pots, tall and crowned, were often used, but are seldom seen in-situ today.

Stuccoed or cemented (rendered) chimneys, using the common compound mouldings for the cornice or top of the shaft, are also seen on houses of the 1870s; the stucco may have been added in some cases.

Stone chimneys (uncommon) might be carved into a cornice or given a rough string mould.

Fences:

Fences were generally of timber picket around house yards at a farm house and if the house was in an urban area and abutted the street, the fence would possibly also double as a balustrade. Urban fences would always be on the building line.

Simple picket profiles were used from arrow to spade-head pickets; individual pickets being generally 1200 mm high, 75 x 22 mm in section, spaced at 65-70 mm. Intermediate posts were often similarly shaped to the pickets and the rails were sometimes angle-cut.

Capping rails with weathered profiles were used where a combined balustrade-fence function existed.

Grand houses possessed timber picket fences with large timber-framed carriage gates set in recesses but were, in detail, similar to the modest cottage. The larger rural houses would have such an ornamental gateway some distance from the house at the end of a gravelled drive and the connecting boundary fence would have been post and rail (see former Holly Green, Narre Warren).

Part 2: Mid to Late-Victorian Period (c1875-1900)

Siting:

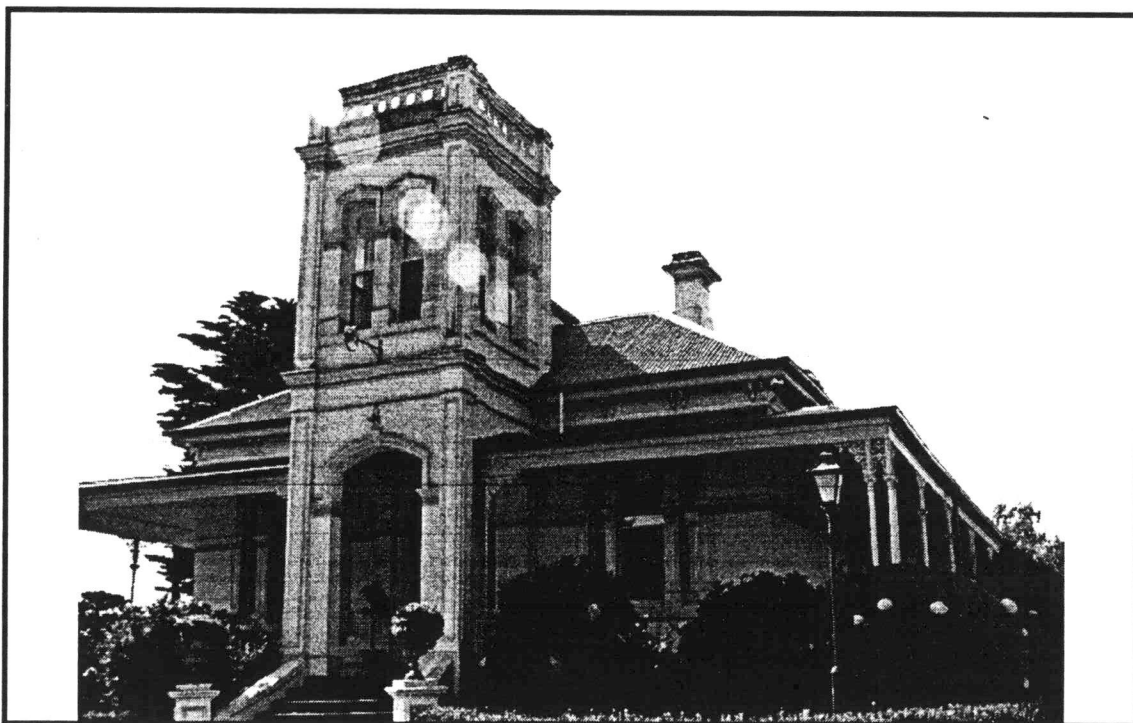
Urban houses were unlikely to be built on the building line and front set-backs commonly allowed for a verandah of c1200-1500 mm width and a front garden of 2000-3000 mm minimum.

Larger rural and urban sites allowed for more extensive gardens surrounding the house on two or more sides. As before, a common element in the era yard of this type of house, somewhere near the kitchen, was the dome-top well, usually cemented over with a hand-pump at its centre (see St Germain's, Clyde).

Gardens

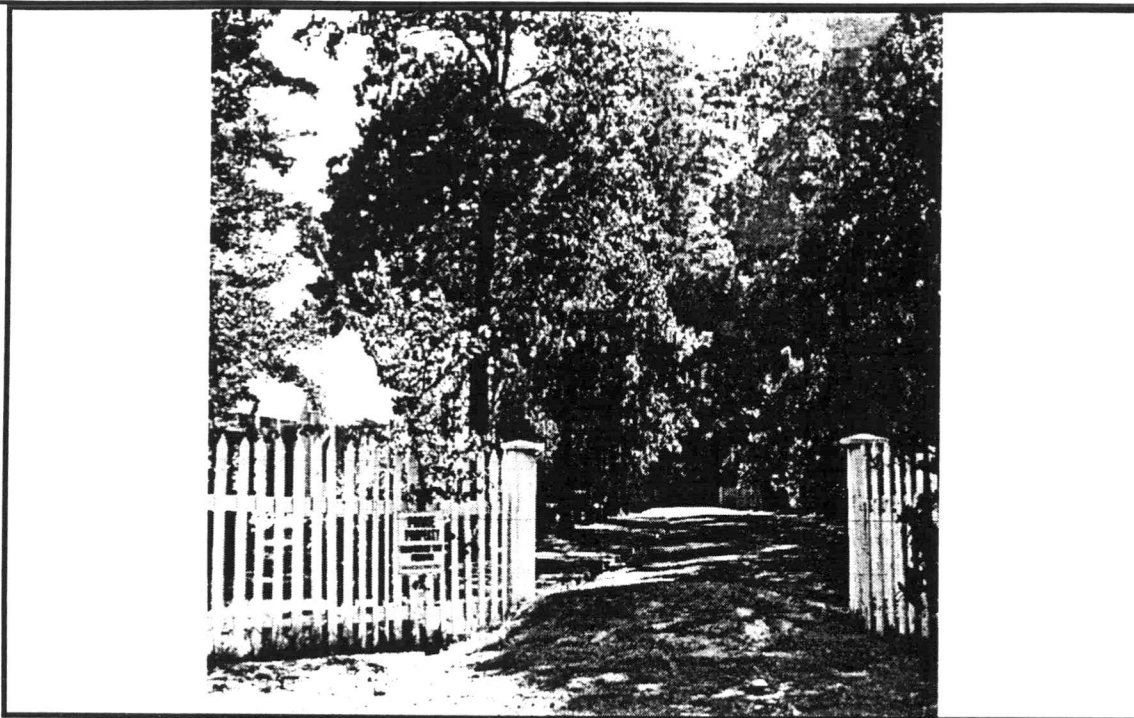
e.g. Hillsley, Narre Warren; former Holly Green, Narre Warren

Gardens of this period were usually laid out in the gardenesque style of the earlier Victorian period, but often contained more elaborate ornamentation. Italian Renaissance embellishments such as urns and statuettes were set on axial paths, emphasised with bold planting. Palms, rose gardens and rockeries were popular, as were clipped box hedging or terra-cotta edging tiles for containing smaller garden beds. Sweeping gravel-surfaced carriage drives and open lawn areas occupied much of the garden layout but small ribbon borders of annuals and perennials provided bold colour. Garden structures and built features were common, such as fountains, conservatories and summerhouses, and many



8

Melrose, Harkaway: large Italianate style house, with tower and stucco finish.



9

Picket entry at Holly Green, Narre Warren

gardens were terraced, particularly in urban areas. Garden vistas and distant views were important elements of rural gardens.

Building Walls

Timber Wall Cladding:

Timber was not as common as before, with the increasing availability of well burnt bricks locally or the more fashionable use of ruled or rusticated cement facings (see Melrose). However the ashlar-pattern shiplapped board-cladding, painted and designed to represent stone, was gaining ground in cheaper timber wall cladding (see Mary Blackwood House, Brisbane St, Berwick). They were painted with white courses, sand-stone coloured blocks and possibly granite or dark brown coloured quoins with block sizes approximating 520 x 250 mm with a 30 joint and a 150mm high chamfered plinth or skirting at the floor line.

Brick Wall Cladding:

The combined influence of the Italian Romanesque and Renaissance created a proliferation of coloured or 'fancy' bricks, mainly in the 'Hoffman' pressed format, but also in the old 'slop' or handmade English sizes (Refer Houses, Part One); joints now were likely to be tuck-pointed where the lime and sand mortar was raked out and a precisely tooled white cement joint used to demarcate what were, by now, more uniformly sized bricks. (see Berwick Post Office)

'Fancy whites' or creams might be used against a red, dark red or brown body brick, as quoins at the opening edges and the building corners.

Moulded terra-cotta was used, in a similar manner to stucco, to create compound cornice or string moulds on the wall and stucco and pressed (cast) cement were still used as ornament, particularly at the parapet. This was generally left unpainted.

Stuccoed Masonry Wall Cladding: whether as 'cementing' over old or new face-brick walls, the stucco work became more decorative and parapeted rooflines which supported this decoration were more common (see Melrose, Harkaway). Stucco wall facing was nearly always ruled into ashlar or stone sizes of approximately 500 x 250 mm.

Roofing:

Corrugated galvanised iron and slates were used on the generally hipped roofs. Roofs were generally exposed as part of the Italian Renaissance revival (Italianate) villa style cladding (see Mary Blackwood House, Brisbane St, Berwick). The main roof followed an asymmetrical or symmetrical plan but was now built as an 'M-hip' where internal valleys would allow a constant ridge line seen on most elevations except the rear.

Eaves were still non-existent and guttering where exposed was ogee in profile.

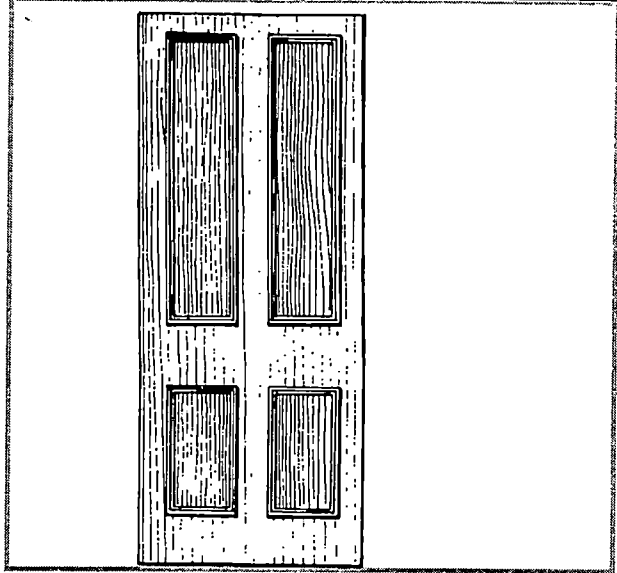
Gabled roofs, transverse or facing the street, were uncommon.

Verandahs:

Verandahs were commonly appointed to the front and sides of all houses and villas in a convex, ogee, skillion or concave corrugated iron roof profile and, unlike the early houses, with battens and rafters shaped to the roof profile. These framing members were generally also stop-chamfered at the edges.

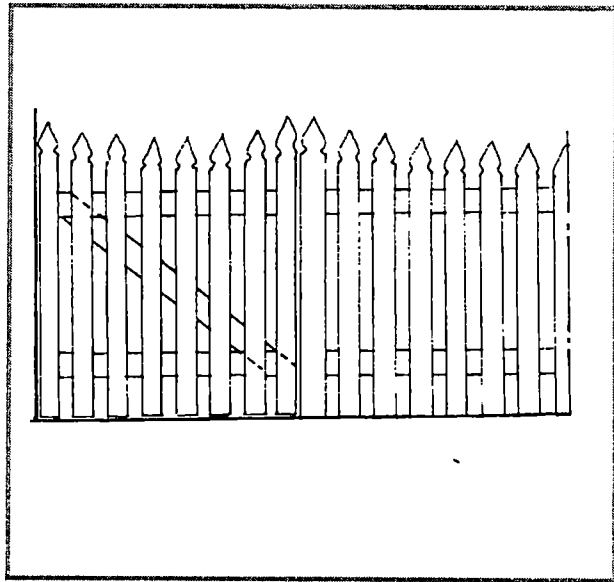
Cast-iron became more dominant in urban areas as the period progressed, with friezes and brackets attached to verandahs and iron posts, with stylised Corinthian or Composite capitals where needed, replacing timber. However timber persisted in City of Casey examples cladding (see Mary Blackwood House, Brisbane St, Berwick and St Germain's, Clyde).

Ground-level verandah flooring was often of diaper patterned quarry, cream and red tiles or grey slated and white marble or encaustic mosaic tiles set in intricate bordered geometric patterns. The coping or verandah edging might be of basalt or slate. Upper-level flooring was of tongue and grooved, often softwood flooring with a radiused edge overlapping the gutter. Needless to say these verandah floors were inclined to rot in exposed situations.



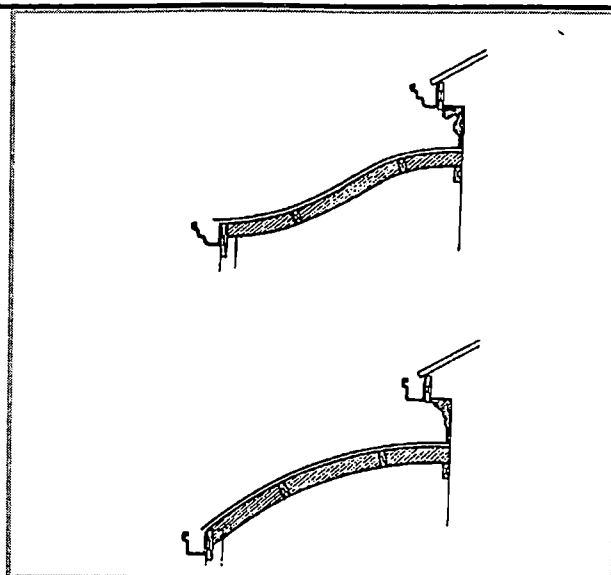
11

The typical interior 4-panel door used in both mid to

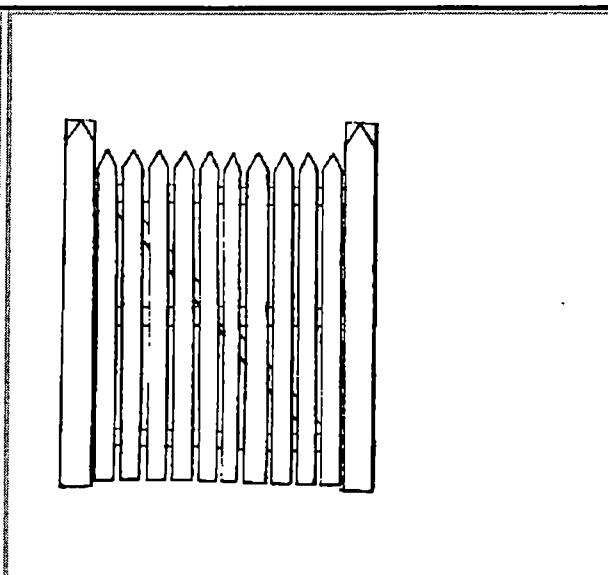


12

Spade head picket fence, swagged profile



12
Ogee verandah, convex verandah



13
Early simple arrow-head fence with shaped intermediate posts

Openings:

Windows were double-hung timber (soft wood), as before, but more likely to be one-light glazing in main windows and multi-pane in secondary windows such as those facing light courts, or in rear rooms.

Openings were symmetrically arranged, but now decorated externally with stucco architraves or pediments (stucco or house brick houses) or terra-cotta mouldings, if a face-brick house.

Four-panel front doors were normal, but with deeper border mouldings to the panels and extended 'nail head' mouldings to the panels themselves.

Internal doors were also four-panel, of softwood, fitted with mortice locks and probably with china knob-sets and push plates.

Doors were sometimes used for upper-level verandah access (uncommon, usually by deep double-hung windows). These may have been half-glazed with coloured borders and etched, but with clear centre-lights (see Isles View, Tooradin).

Chimneys:

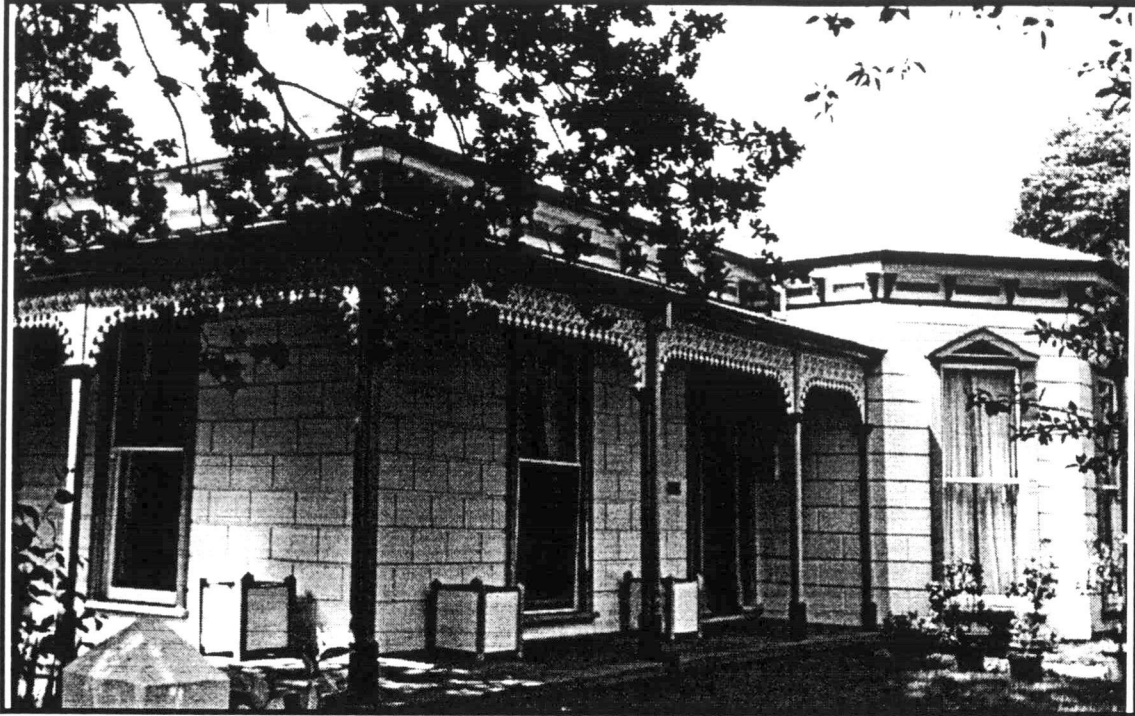
Chimneys possessed heavy stucco compound moulded cornices, with sometimes panelled or vermiculated shafts and possessed small brackets to the underside of the cornice (see Tooradin Estate, Tooradin).

Face brick chimneys with similar compound moulded cornices were used with face brick villas.

Fences:

Fences were generally still of timber picket with more ornate picket head and post profiles and sometimes cast-iron post caps.

Gates were identical to the fence with a variety of lever type latches.

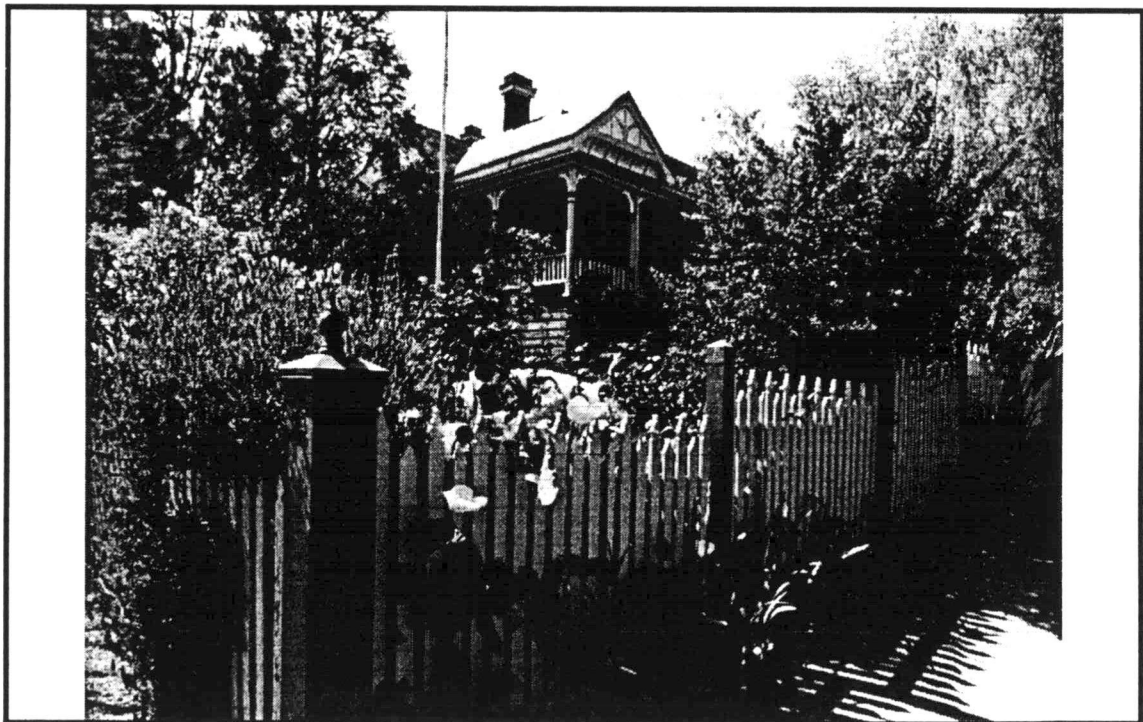


16

Ashlar-pattern or block pattern boards as attached to Mary Blackwood House, Brisbane St, Berwick

Cement Ornament:

Profusion of cement or stucco ornament reached a height in the period 1885-92. Balustrading at the parapet, a central raised entablature with a crowning pediment and orbs or urns placed on symmetrically positioned piers. Secondary and primary horizontal



15

Inveresk, High Street, Berwick (1891): transition to the Edwardian era, half-timbered gables, timber verandah detail and a recreated picket fence.

mouldings with brackets or dentilation were common, whilst openings were surrounded with moulded and key-stoned architraves, with brackets under the sills.

Most stucco ornament was taken often out of context from its source which arose generally from the Renaissance in Europe.

Part 3: Edwardian Period (c1900-10)

Siting

Plan shapes were often asymmetrical with room bays facing at angles to the frontage.

Gardens

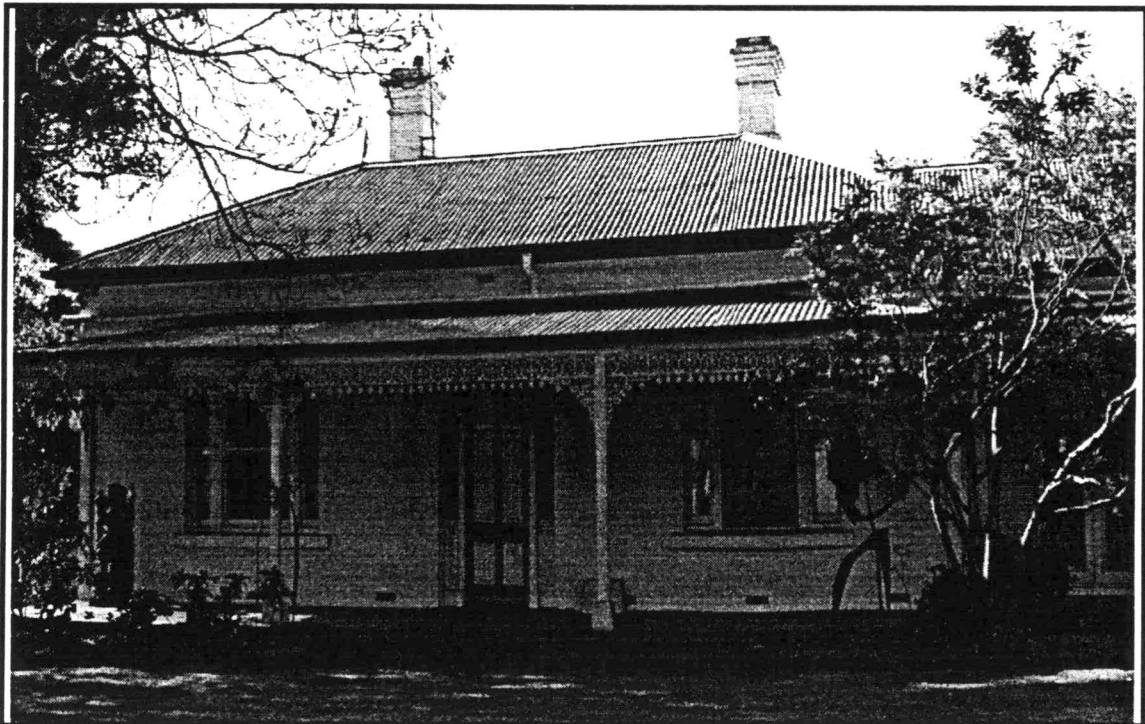
e.g. Edrington, Berwick; Kippenross (now St. Margarets School), Berwick

The Edwardian garden was a more ordered form of the Victorian gardenesque, which was often expressed as a formal garden layout with informal planting. Key elements were large lawn areas, often separated by boundaries of walls or hedges, and the planting of roses, often in a formally arranged bed. Paths were straight or curving, depending on whether the garden style was formal or informal, or a hybrid of the two styles. Water and other features of the Victorian period, such as summerhouses and garden furniture, found new forms and were constructed of simpler materials. Domestic elements, such as orchards and vegetable gardens, were common.

Building Walls:

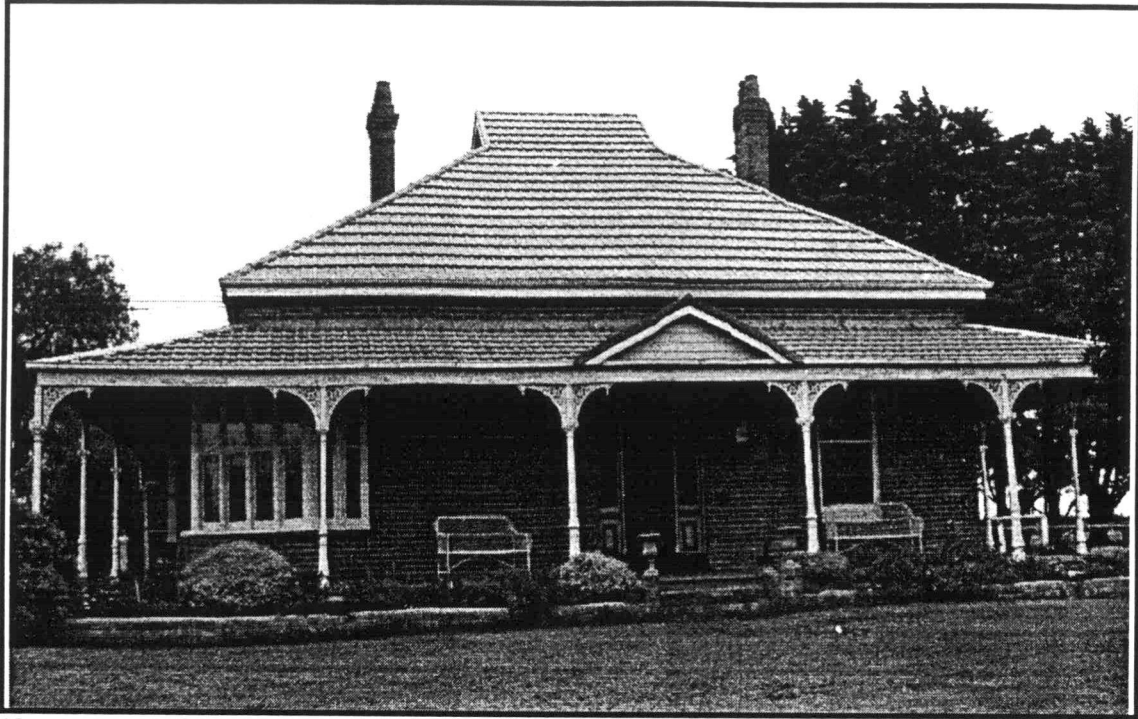
Timber Wall Cladding:

Timber cladding was common either as a carry-over of the Victorian period ashlar-pattern boarding or as bullnose or square-edge weatherboards. Timber cladding was often



16

The Grattons, Narre Warren North: an example of the conservative transition from the Italianate, with only the corbelled chimney tops and the cast-iron pattern indicative of its turn of the century origin



18

The Springs, Narre Warren South, a more typical Edwardian era house, with the Dutch-hip roof (new tiles), presumed corrugated iron, corbelled chimney tops, asymmetrical window bay at the corner and use of plain red brick. The iron brackets and verandah posts are not typical.

combined with rough-cast stucco on sawn softwood lathes. Rough-cast work relied upon large cinder aggregates to achieve a high-build 'rough' surface on a light-weight base. Today, this may be achieved with basalt aggregates if the cinder types are unavailable. The finish was an unpainted cement slurry coat. Ovolo timber cover mouldings were also used at horizontal and vertical joints between wall finishes.

Brick Wall Cladding:

If brick cladding was used it was commonly of red, pressed, Hoffman sized bricks set in cement or composition mortar in a cavity stretcher bond or Flemish bond. The mortar joints were lightly struck or, less commonly, tuck-pointed as previously.

Rough-cast or smooth stucco or red terra-cotta ornament or mouldings was used sparingly, in contrast to the ornate decoration of the previous period.

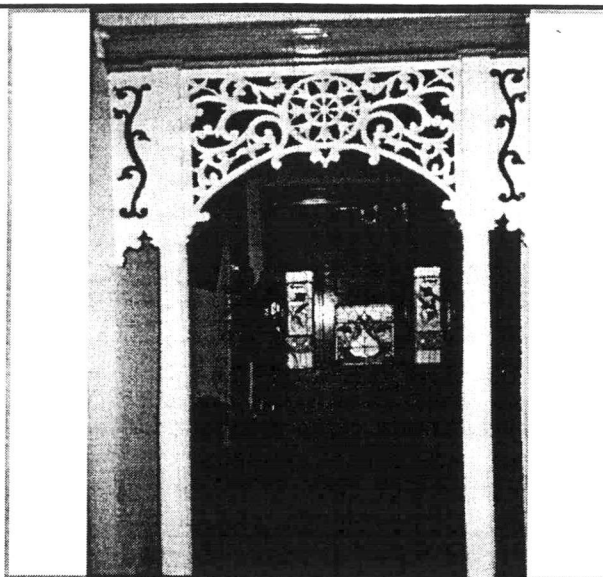
Stuccoes and Stone Cladding:

Uncommon.

Roofing:

The gable roof form dominated, either set facing the street or facing side and front boundaries and with rough-cast stucco and pseudo half-timbering generally in dark (brown) colouring. The main roof was nevertheless generally hipped, with a high ridge line providing a backdrop for the gables (see The Springs, Narre Warren South).

Imported (French) or locally made Marseilles-pattern terra-cotta tiles or slates were used on some of these roofs (Edrington) but many were still clad with corrugated iron. What-



18

Springs: hallway with fretted arch set on free-standing columns and the notable leadlight in the door and side lights, with Arts & Crafts inspired plant motifs.

ever roof material was chosen, terra-cotta ridge and gable apex decoration was also used. Sometimes the terra-cotta mouldings were simulated in red-painted pressed metal.

Verandahs:

In the Edwardian period, the verandah was commonly of a bullnose profile, clad in corrugated iron and with shaped rafters underneath. Verandah support was mainly achieved with turned timber posts with vertical, panelled slatting or carved valances for decoration (see 267-347 Pound Road, Narre Warren). Victorian-era cast-iron verandah friezes persisted but often in new Arts & Crafts or Jacobean patterns. Later decorative versions incorporated Far Eastern motifs in the valance.

Roof Drainage

Eaves now often extended well beyond the wall line, particularly at the decorative gabled fascias. Rafters were exposed and gutters were a pressed metal ogee pattern but more likely to be supported on brackets rather than the spike & tube method of fixing and thus are more easily replaced with today's products. Downpipes were still circular in section.

Openings

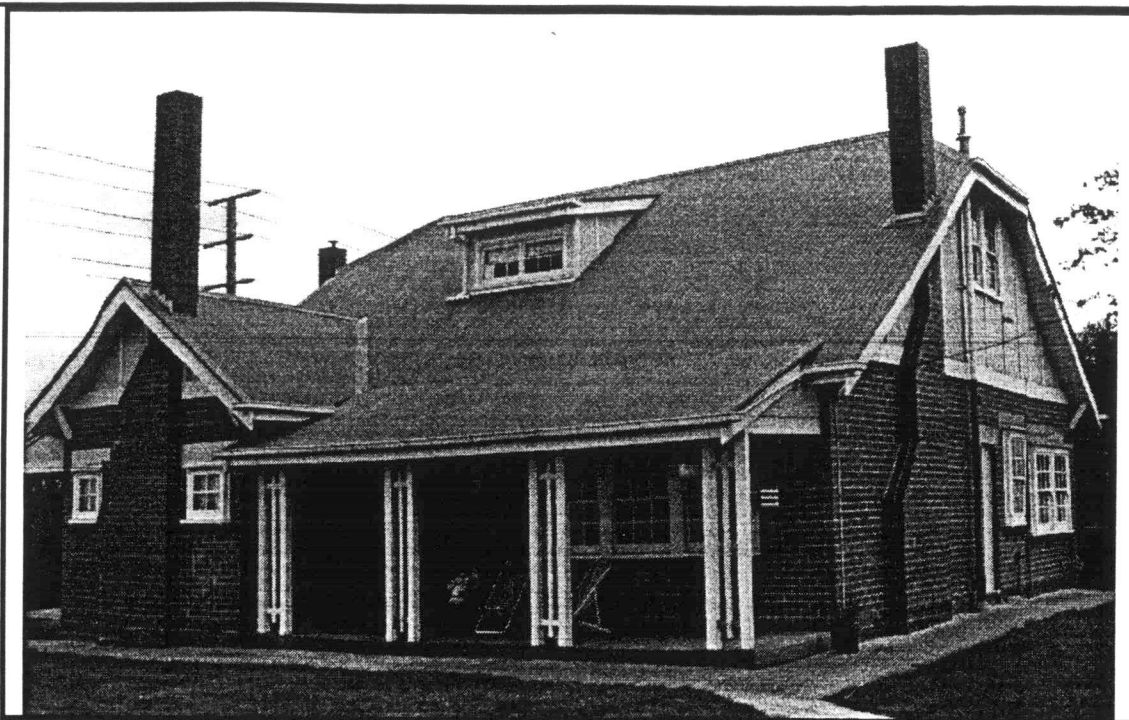
Windows were either as for the Victorian period (transitional) or more likely the Tudor pattern side-hung casement sash pairs with small top-hung sashes as top-lights, usually with panes of pastel coloured obscured glass or leaded panes of Arts and Crafts plant pattern. Doors were typically three-panel with two long panel pairs at the base and a single segment-arched often glazed panel at the top. Red pine was a common joinery construction material.

Chimneys

Shafts of face red brick with stucco panels or ribs, with simply splayed terra-cotta or corbelled brick cornices (see The Springs, Narre Warren South). Many subtle variations on this theme. Chimney pots were plain and of terra-cotta.

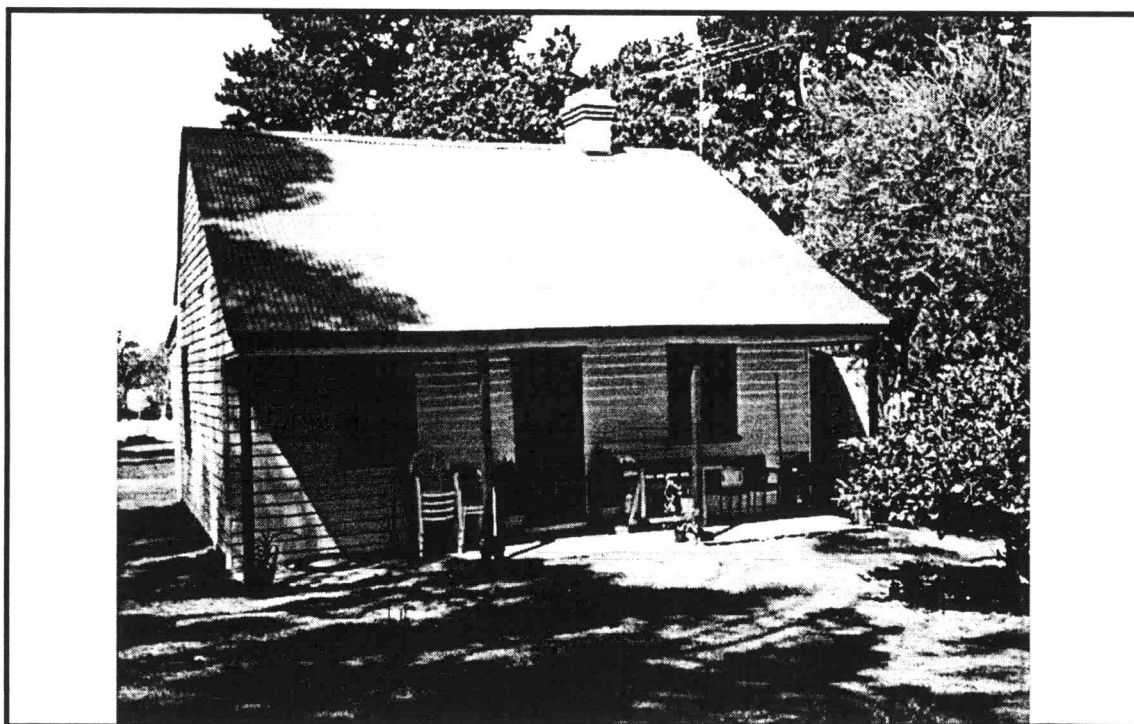
Fences

The Edwardian fence was in many cases as for the Victorian period but now more lavish with the same choice of carved picket heads plus additional square or round tops, with added scalloping (or swagging) in the profile of the fence. Capped timber picket fences were also used and, less frequently, face red brick fences with similar capping mouldings to those used on the chimney cornices. This was also the era of early wire fences, with tube-section gates topped with scrolled iron straps. This trend was to continue post-war to achieve a more open fence to the street but these new fences were often backed with evergreen hedges so that, when the hedge reached maturity and engulfed the fence, they eventually resembled the Victorian-era front fences.



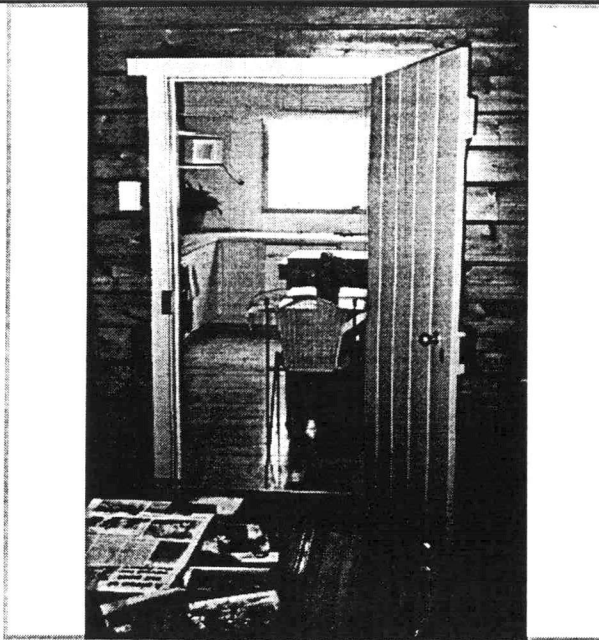
21

Myuna farm house, Doveton: not a mainstream Bungalow design but showing the general simplicity of the type, with plain red brick walls, verandah posts in the Eastern manner and the use of fibrouys cement in the upper gable.



20

Soldier settler house at Beaconsfield, typical of simple Bungalow type seen more commonly on the former Koo Wee Rup swamp.



21

Soldier settlers house interior: boarded walls, stained and dull-lacquered, ledge & braced doors, rimlock door furniture, simple architraves.

Part 4: Bungalow Period (c1910-30)

Siting:

Detached villa siting with larger front set backs than the typical Victorian-era villa and now there was provision for a driveway to one side, increasing at least one side set-back for the urban house.

Gardens

e.g. Araluen, Gloucester House (St. Margaret's School)

Gardens were characterised by pergolas, gates, and brick or woven wire fences. Paths were often an S-bend and gravelled, but paths of coloured concrete reflected the more formal garden design. Popular plants were bulbs, hedges and vines for the pergola and trellis, with minimal use of native and exotic trees. Popular climbing plants were Boston and English ivy, Virginian

creeper and the Banksian rose. Shrubs typical of a bungalow garden were flowering quince, forsythia, spiraea, crepe myrtle/NZ lacebark and barberry. Popular bulbs were dahlias, peony, iris and the gladiolus. Herbaceous perennials and annuals were also popular but the rose was *the* flower of the 1920s, with many thousands of new varieties released. Hedges were of cypress, flowering quince, hawthorn, barberry or privet.

The emphasis was on more light into gardens, integration of the garden with the new 'nature strip' and less maintenance. Despite this philosophy, the clipped privet or cypress hedge usually placed behind the open wire fence, eventually reversed this trend with maturity.

Garden furnishings were again water features, particularly fountains and ponds. Garden structures were simpler in style and materials. Bush houses contained palms, azaleas, begonias and ferns.

Walls:

Timber Wall Cladding

Timber cladding was still common, being of bullnose weatherboards with green or brown stained shingling or trellising in the gables. The simple soldier-settler houses built around the district would perhaps have only the gabled roofline, with no ornament (see Whithead soldier settler house at Haileybury College, Beaconsfield).

Brick Wall Cladding

As with the Edwardian era, face red brickwork with lightly-struck mortar joints and set in a cavity bond was very common. Rough-cast stucco in gables (actual or simulated on metal sheet) and fibrous cement sheet with cover strapping were variations from shingling.

Roofing:

Marseilles pattern unglazed terra-cotta or cement tiles were dominant as was the wide gable of the porch or main roof, set facing the street. The eaves extended further beyond the wall with rafters often expressed or carved as in an oriental pattern. Corrugated iron cladding was still very much an option.

Verandahs:

Verandahs were generally in a central or offset, gabled porch form. Verandah support was either the characteristic face red brick with cement often round columns or stuccoed piers (often tapered) or, less commonly, they were of timber as in Myuna Farm, Dove-ton.

Verandah roof cladding was generally similar to the main roof and decoration was minimal, being confined to the carved timber valances of the 'Swiss Chalet' variant or the Far Eastern influence as in Myuna Farm.

Roof Drainage:

Eaves were extended and rafters often expressed over a verandah bressumer; quadrant and now less common ogee profile gutters were used on g.s.i. brackets attached to the rafter ends; round downpipes prevailed, by now attached to walls with g.s.i. strapping, rather than the iron spike.

Openings:

Windows were either double hung (common at the rear and side) or casement, (common in the front). Casement windows were generally in groups if not set in semi-circular bays fronting the street. Glazing still used leaded joints but in clear diamond or rectangular patterns for the main glazing. Coloured glass (usually pale blue and white), set in small geometric or Greek revival pattern designs, was usually placed in the top casement only.

Front doors were typically of vertical V-joint tongue & grooved boarding with perhaps a segment-arched half-light, using leaded glazing as above. Variations included timber mullioned, multi-paned glazing for the top light and three solid panels below. Doors to main front rooms might have more glazing, sometimes in geometric patterns.

Chimneys:

Chimneys were of red brick, some using transitional decorative banding from the previous Edwardian period but more typically with a plain shaft finished at the top by a soldier-course or perhaps a terra-cotta cap with a central terra-cotta chimney pot.

Fences:

Departing further from the solid picket fences of the previous eras, fences of wire fabric consisting of double palisade hoop-shaped crimped wire, typically of the *Cyclone* brand; were set between shaped posts and below timber cappings. Scrolled wrought-iron decoration, combined with the wire and framed by tubular iron pipe, provided the gate. Woven mesh of the type still common today, was also used with pipe rails between timber posts.

Lesser options included a broad (70-75mm wide), low, round-head timber picket or a low masonry (red brick and stucco) fence with panels, piers and a simple corbelled capping.

Further Domestic Periods: c1925-49

Houses

The Greek revival style is evident in Essex Park, Endeavour Hills, with its Ionic cement columns. This style, along with the inception of the Mediterranean (Italian) villa type in the 1925-30 period and its tiled, hipped roofs, arched porches and textured stucco cladding provided a base for a sequence of developments which led to the suburban multi-fronted 'brick veneer'; a cladding invention claimed by an Essendon resident. Along the way this style was influenced by European Modern to become *Moderne* locally. This was c1945-55.

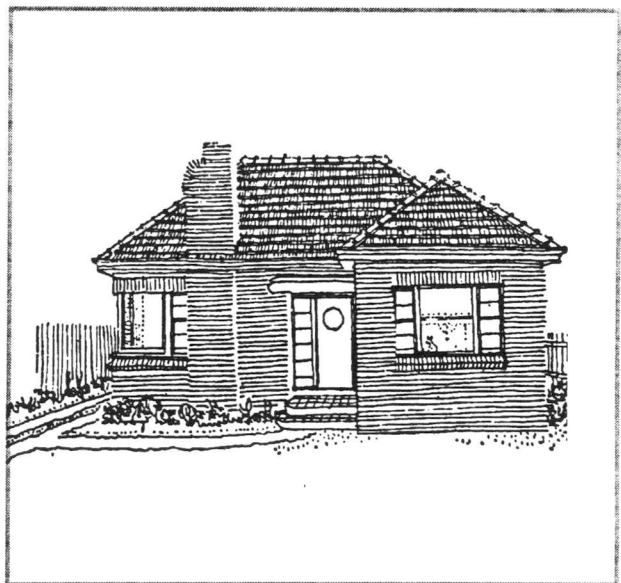
Utility for purpose, stripped of all ornament and lightly constructed towards efficient material use and more sun penetration; this was the post-War emphasis.

Similarly, function-oriented philosophies were extended by architects into the 1960s and 1970s, with activities which sought to extract more visual variety and include or enclose private open space. Examples were externally a simple undecorated geometric shape sometimes in unadorned concrete blockwork, with inner courtyards and thus they enclose space rather than being enclosed by space, as the typical pre-war villa (see Robin Boyd's Yarrimbah, Narre Warren). The impact of architects and these philosophies is not generally apparent in Casey's post-war housing, with the exception of some Fountain Gate examples.

Gardens

e.g. Sunways, Piney Ridge, both 1940s garden

Inter-War Domestic Gardens are relatively rare in the City of Casey. This style arose from Edwardian and Bungalow styles and also embraced a number of revival architectural styles, such as the Spanish Mission. Features of the earlier styles which were retained were winding paths, although now widened, and cultivated beds contrasted with open lawn areas. Conifers were popular, particularly the Deodar cedar, cypress and a number of smaller, ornamental conifers such as junipers. Ornamentation was no longer required through a diverse range of plantings, and gardens were greatly simplified.



22

Robin Boyd's brick veneer, evolved through the 1930s to 1950s

Heritage Commercial Buildings in the City of Casey

Part 1: Early and Mid Victoria (c1850-70)

Siting:

Commercial buildings were built to street and side frontages and hence likely to be in a row form; hotels were traditionally at corners; shopfront entrance recesses and entrance lobbies (public buildings, offices, hotels) were frequently used. The Berwick Hotel (corner wing) hugged both street alignments of its corner site, with the traditional splayed corner for the bar room entry¹.

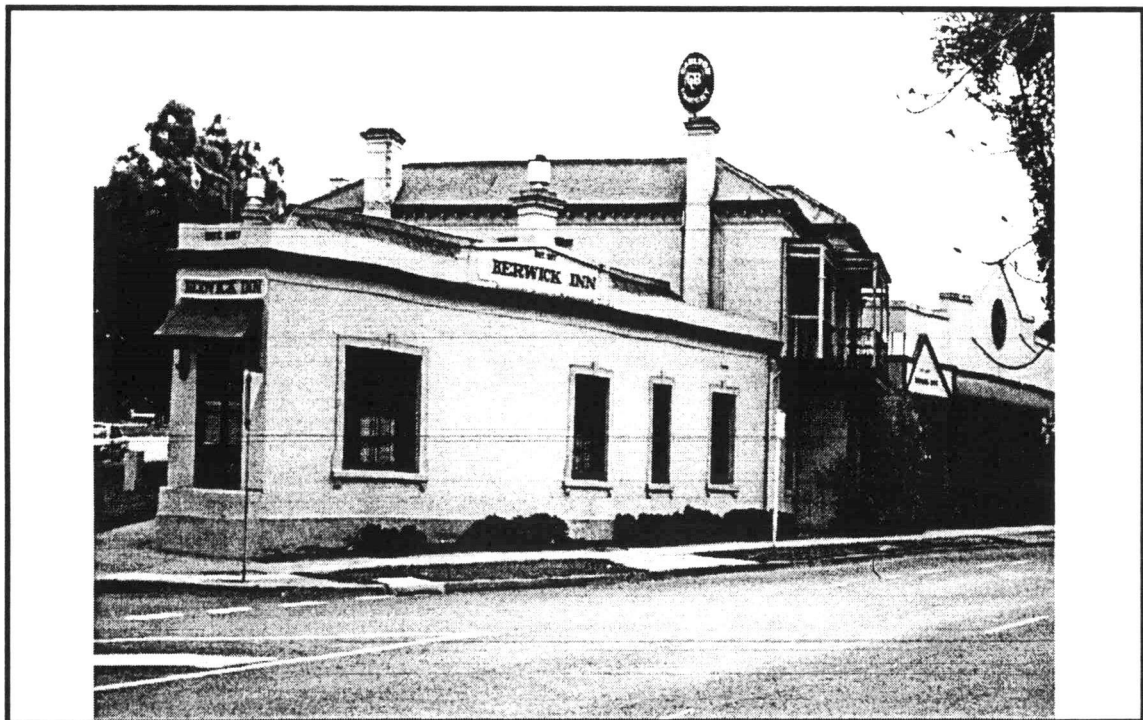
Walls:

Brick or stuccoed brick (ruled as stone) is commonly the construction which has survived (refer to residential; Part 1) although timber was more prevalent.

Stone (basalt or freestone), as stuccoed rubble or dressed as masonry, is not well represented. Weatherboarding was a common option, particularly for the early Victorian period, but most of these sites have been redeveloped through actual or feared loss by fire.

Roofs:

Roofs were generally exposed, often hipped and clad with slate shingle or corrugated iron. The Berwick Inn corner wing had a parapeted roof line and the pitched section of the roof behind was near invisible².



24

The Berwick Inn has been added to over a long period but represents the mid to late 19th century with a traditional corner bar entry and the verandahed residential wing at the rear.

¹ BPHS: 37
² BPHS: 37

Street Verandahs:

Verandahs were often not provided initially but were subsequently added to shops, as streets were formed and show windows were provided, simple timber post (stop-chamfered 100x100 or 150x150mm) verandahs with capitals and brackets as options, were built to the fronts of shops. As an interim stage, light weight timber frames were erected and covered with retractable canvas cladding.

Banks and hotels were less likely to have had any form of verandah because of their lack of show windows. Ogee profile gutters, discharging via round-section downpipes, into brick-lined drains were typical by later in the period. Corrugated iron was the verandah roof cladding.

Openings

Windows and doors for the residential part of the building were generally as for typical residences of the period but show or display windows made the difference. These were framed in timber with shaped mullions and glazing divided into small panes, set above a panelled stallboard or simply as a large window opening in the wall. This was early in the period.

A typical hotel bar window would have four lights within two arched openings and decorative capitals to mullions might be included.

Chimneys:

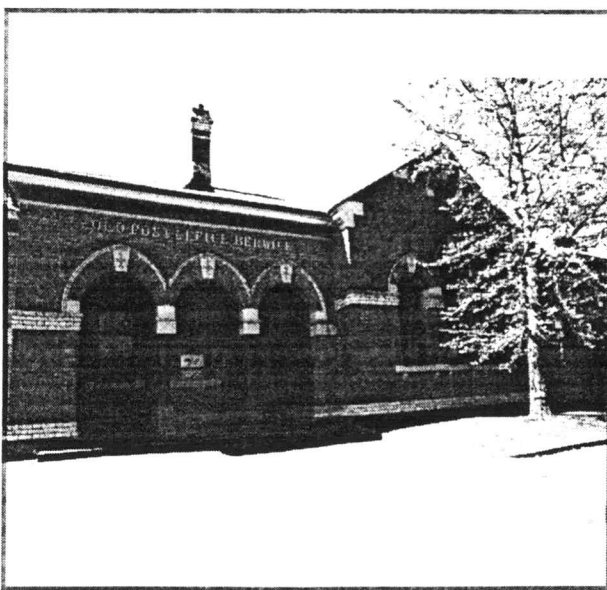
See Houses Section 1.

Part 2: Mid to Late Victorian Period (c1870-1900)

Siting:

Buildings were more likely to be in a row form as commercial strips develop along or near transport routes. The residence section of a shop might be located beside the shop rather than at the rear and be sited as early urban cottages were, with a limited front set

back of a verandah depth: Keichery's Lang Lang bootmaking business is pictured late last century with weather-boarded wall cladding and set hard on the street. Beside it is the residence, with a spade head picket and corrugated iron roofed verandah¹.



24

Berwick Post Office, cream, red and brown bricks used in an Italian Romanesque revival style.

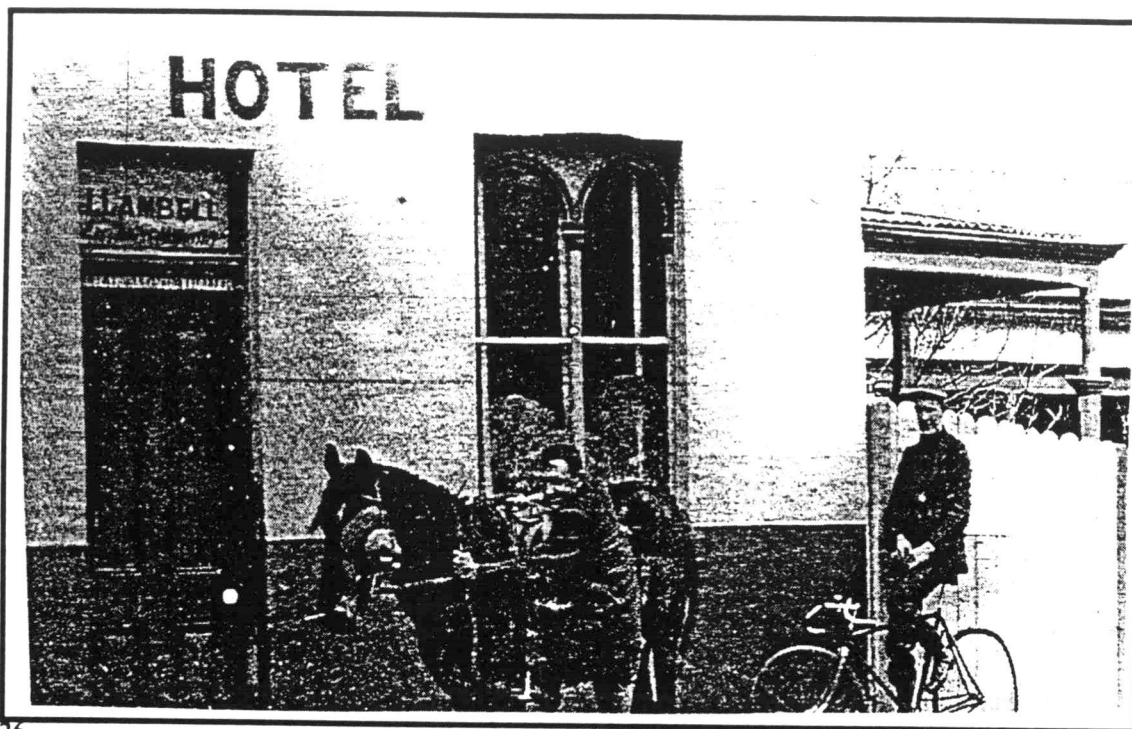
Walls:

Weatherboard wall cladding was still by far the most common finish, followed by stuccoed masonry (ruled) decorated in the Italian Renaissance manner and possessing parapets with central, raised entablatures.

Polychrome or coloured face brickwork (reds and creams) was also prevalent, combined with stucco or cemented decoration at the parapet and major mouldings. (See Berwick and Cranbourne Post Offices).

Street Verandahs:

Timber posts (150 x 150mm, stop chamfered) placed on stone bases or pedestals were used below a fascia (adorned with signs) and decorated with carved brackets and capitals. Perhaps they were decorated with cast-iron friezes and brackets.



26

Sherwood Hotel, Tooradin (former coaching inn) shows early form of bar window and 4-panel bar door, with associated residential section (D Mickle collection)

Corporation verandahs, developed for Melbourne and other municipalities were totally of cast-iron, with integral cast gutters and downpipes placed inside columns. These do not appear to have been used in this district.

Openings:

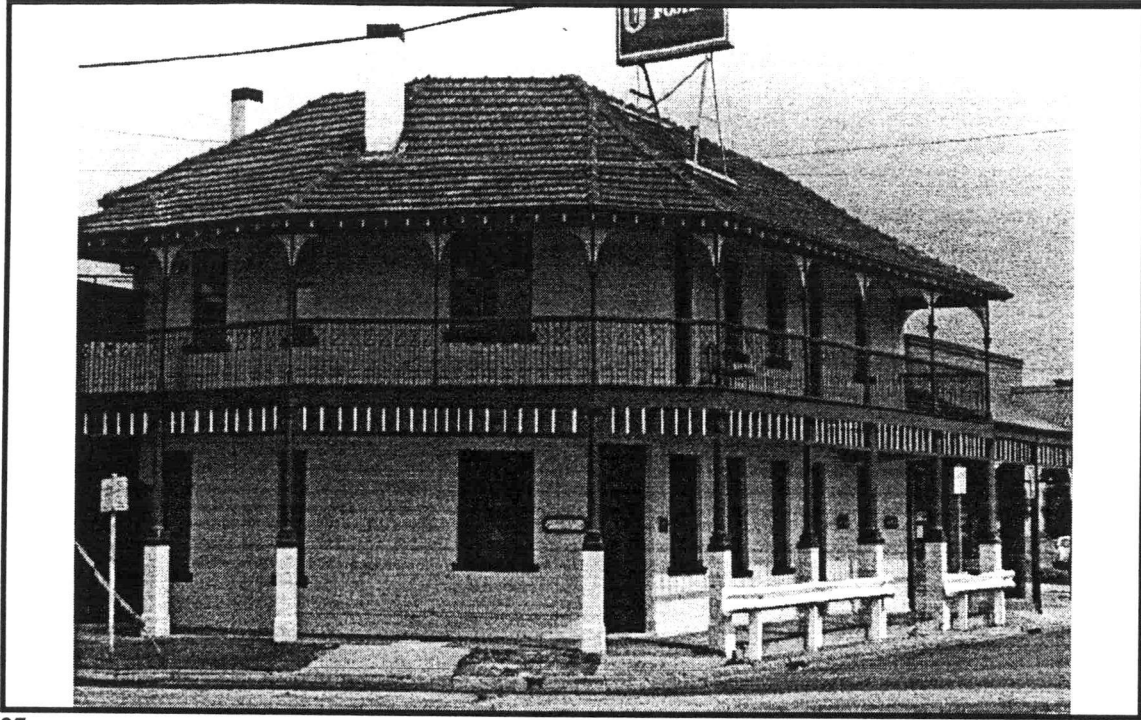
Show windows developed from earlier small multi-paned forms to large paned, near full-height windows set over panelled stall 'boards' of timber or stuccoed masonry (see Sherwood Hotel, fig. 26).

Major commercial buildings, such as banks and hotels, did not have street verandahs and consequently utilised wind lobbies with deeply panelled external (usually double) doors and half-glazed, possibly pivoted, inner doors.

Part 3: Edwardian Period (c1900-14)

General

Little change occurred in form, verandahs or openings, except in the use of face red brick and unpainted stucco (as Houses, Part 3), the style of applied detail above the verandah line and a plainer approach to show window detailing i.e. panelling at stall-boards. Few shop windows of this type survive in Casey.



27
Hallam's Road Hotel, an old hotel site redeveloped in the 1920s

Use of glazed wall tiling (deep maroon, brown or green), metal window sections (timber wrapped with copper or brass sections) and cantilever verandahs on exposed cast or wrought-iron brackets also occurred.



26
Shops, High Street, Berwick in an Old English stained-timber style, evoking the 'village' character. The

Part 4: First World War Period (c1915-1925)

Siting:

(as Part 3)

Walls:

Predominant use of face red brick and unpainted stucco, as before, but much simplified at the parapet and in detailing generally.

The ox-bow arch and pylon forms were the motifs often used to provide each shop's identity at the parapet. Some borderline examples (- - -) used simplification of the previous Renaissance-derived forms.

Street Verandahs:

Cantilevered on wrought-iron arched angle supports or fabricated iron or steel beams, the verandahs were sometimes clad with sheet metal, under and above, with fascias (generally moulded) also of metal. The soffit linings were usually of Wunderlich pressed metal in geometric bordered patterns. Simply designed, post-supported (timber) verandahs were still used.

Openings/show windows:

(see Houses Part 4)

Show windows were copper, brass or bronze-framed with patterned glazed tiling to available wall surfaces below and beside the window. Top lights, in obscured glass, were common and glazed, hardwood framed doors followed the aspirations of providing more light inside shops.

The 1920-30s High Street, Berwick shops with their simple Tudor styling have early metal-framed shopfronts with recessed entries.

Common Problems and How to Fix Them

Defects Check-list

The following checklist has been adapted from a list published by the Royal Australian Institute of Architects (Vic) and is useful for the appraisal of older buildings with a view to purchase or simply as an approach to evaluating their condition and renovation or restoration potential¹.

The Garden

- * *Check the condition of fences and gates.*
- * *Look for large trees close to the house: these could cause structural subsidence by reducing the moisture in the foundations causing them to shrink away from the footings. This is particularly so in brick homes with timber floors*
- * *Ensure that the water run off from the garden or pathways does not flow underneath the house, causing damp conditions, or flow towards external walls causing rising damp or salt damage.*

Outbuildings

- * *Check the structural condition and watertightness of roofs and walls of garages and sheds.*
- * *Look for potential fire hazards such as loose or broken power points and badly wired electrical fittings.*

Outside walls

- * *Inspect timber walls, sitting along weatherboards to ensure that they are straight. Sagging weatherboards could mean that the timber stumps have rotted at the perimeter of the house.*
- * *Inspect the line of brick walls to discover any bowing, wide diagonal cracks or leaning: the footings or foundations may have subsided in these areas and expensive underpinning may be required.*
- * *Use a screwdriver or similar to check for rotten windows, doors and verandah posts particularly under any fresh paint or, in the case of weatherboards, at or near the corner beads.*
- * *Look for of sub-floor ventilators beneath timber floors as a potential measure against damp sub floors. Inadequate ventilation and dampness are the major cause of many sub-floor pest and rot problems.*
- * *Look for buckled, badly fitted or water-stained eaves which may be an indication of roof or gutter leaks.*
- * *Look for cracks and general movement and be particularly wary of freshly painted or wallpapered areas inside. In these cases, look for evidence of recently filled cracks. Another sign is the recent introduction of dado (floor to waste-height) wall*

¹ RAlA, *Building Trades & Services Directory*, p.10-12

panels which may cover rising damp signs such as staining, lifting paint or salt deposits.

- * Inspect brick walls for signs of dampness. This may be evident through the presence of white or brownish salt deposits, exfoliation (lifting-off) of the brick surface or erosion of the mortar course. Rising damp may also cause skirtings and architraves to rot (test with the screwdriver).*
- * Look for cracks beside chimneys and look for doorways and windows that aren't square, these usually indicate subsiding stumps or footings.*

Roof

Roof and roof drainage is the usual downfall of any old house. If the roof leaks the interior suffers, if the downpipes leak or are blocked the exterior suffers from likely subsidence of the some foundations because of saturation.

- * Check that the roof ridge lines and guttering are straight and the flashings, sheets and gutters are in fair condition, free of rust or holes.*
- * Check that corrugated iron sheets are in good condition and well nailed down, checking from inside the roof will yield light spots for holes and reveal any corrosion at the sheet laps.*
- * Look for broken roof tiles: loose ridge and valley tiles which, allow bird and possum entry as well water leaks.*
- * Ensure that flues and chimneys are safe (straight) and that the flashings around them are secure: chimney subsidence, relative to the surrounding roof cladding and flashings, is common.*

Under timber floors

- * Look under the floor for props or bricks holding up the floor instead of stumps.*
- * Check for subsiding timber or concrete stumps or excessive wedging between stumps and floor bearers. These conditions could mean the house needs re-blocking (replacement of stumps).*
- * With timber stumps, look for the stumps with the heaviest water stain and dig away 100mm to 200mm of soil to check for rot below ground level. This can indicate the life expectancy of the stumps.*
- * Look for the flight holes (1.5mm diam.) of borer in timber: borer in hardwood is usually 'Lyctus' or powder post beetle and causes minor damage to large timber sections (i.e. attacks sapwood only which might be a large percentage of small sections such as lathes or battens) with many Eucalypts being immune but borer in matured softwood (i.e. pine floors) or hardwood may be 'Anobium' borers (or furniture beetle) which will destroy the timber.*
- * Check to see that the earth is not excessively wet. Dampness problems accompanied by inadequate ventilation, encourage rot, borer and termite attack.*
- * Both dry rot (often invisible on the wood surface except for the effect of darkening the surface of the wood and fine cracks across the grain) and wet rot (grey fluffy masses and rust-coloured pancake-shaped 'fruit' on the timber surface which eventually turns dark brown and has a 'cubed' surface) result from a*

wood-decaying fungi which commences in damp areas. Wet rot requires persistent damp whereas dry rot can spread over long distances into dry areas. Hence wet rot can be halted by drying out the area (fixing leaks or flashings) but dry rot infected timber must be removed to guard against spreading.

- * Look for termite or white ant "shelter tubes" or hollow-sounding beams when tapped. Termites build mud shelter tubes up stumps and brick walls to connect their nests in the ground to the timber on which they are feeding in the floor framing. They are the most harmful of pests, eating the timber from the inside until it is a thin shell: they die in the light or dry conditions. They can reside in old stumps or living trees and act within 200-300m of their nest.*

Roof space

- * Look for sagging roof framing, cracked or broken tiles, rusty iron roofing and leaking ridges or valleys..*
- * Evidence of attack by Lyctus borer in hardwood roof framing can be generally ignored.*
- * Check for damaged electrical wiring and pests. A pungent odour or rat-like droppings could indicate possums which can damage ceilings.*
- * Note whether or not the ceiling has been insulated .*

INSIDE

Timber floors

- * Look for twisted or sloping floors or gaps between the floor and the skirting. Jump lightly regular intervals on the floor to detect any rotten floorboards or looseness in the floor framing. Contrary to popular belief, this test will not necessarily tell you whether or not the stumps are in good condition.*
- * Check to see if the floors are level: if the stumps are sinking, floors will always fall away from fireplaces or brick walls. This is an invaluable check in houses which have been recently renovated.*

Concrete floors

- * Look for signs of dampness in the slab, such as lifting or buckling floor tiles, and rotten carpets.*
- * Ducted heating systems under concrete floors can be susceptible to water leaks. Lift the floor vents and check for evidence of water or rusted duct-work. Water penetration can ruin the heating system.*

Added Concrete floors

Concrete floors (as potential sponges for water absorption) placed next to timber floor frames can induce the damp conditions needed for rot if there is no vapour separation from outside damp sources (earth) or between the timber and concrete. Look for the plastic waterproofing membrane.

Ceilings

- * Check that ceilings are straight and true and look for cracks or signs of movement at the cornices or joints.*

- * *Look for water stains and mould growth.*
- * *Look for mould as a sign of persistently damp surfaces, in the early form of a patchy or mottled furry surface, graduating to a complete furry cover: this is the sign of a condensation problem and lack of room ventilation*

Windows and ventilators

- * *Ensure that the windows can be opened and check for broken window panes. The sash cords in older double hung windows may be broken and require replacing.*
- * *Each room should have fixed ventilators, which should be fairly clean, allowing good airflow.*

Electrical system

Wiring in many old homes may be sound, provided that it is left intact. If additional power points or lights are required, the entire electrical system may need replacing.

- * *Check that the light switches and power points work and look for burn marks on the walls or mounting blocks as a sign of malfunction.*
- * *Check the type and number of fuses as an indication of how many circuits and how much load the wiring can take and also the type and rating of fuses.*

Plumbing system

- * *Check all plumbing fittings for cracks and leaks.*
- * *Test the water pressure in hot and cold taps. It is worthwhile turning on several taps simultaneously to ascertain if there is any appreciable pressure drop.*
- * *Partially fill the bath or trough and observe whether or not the water drains away properly or flush the toilet and observe whether the normal water level of the trap is regained quickly. A sluggish flow or gurgling in the pipes could indicate that the sewer or waste pipes are damaged or blocked.*

Renovations and extensions

- * *If the house has recently been renovated check with the City of Casey building department to ensure that a building permit was obtained. Illegal alterations could become your responsibility.*

Typical Materials & Remedies

(for more detail refer *Caring for Historic Buildings*)

Bricks

Matching bricks for repairs or additions

Early hand moulded bricks can be very porous, particularly if underburnt, and hence are sensitive to abrasion or damp. Bricks made this century using the mechanically pressed method are usually harder and well burnt. Second-hand bricks may be an option for repairs or, if the original brick cannot be matched, reversing the bricks.

As with any addition to an important old building, new materials should relate to the original but, if this cannot be done, some visual separation can be achieved by recessed vertical construction joints or a change in alignment of the new wall so that new and old are separated. The common red pressed Imperial-sized brick is often the best choice for added wings to an old brick building because they *approximate* the colour and size of the earlier bricks rather than attempting the impossible, an exact match.

Brick makers like 'Brick & Pipe' still make shaped bricks for sills and corners in Victorian-era and Edwardian-era buildings.

Cleaning bricks

It is important to preserve the burnished surface of the brick to maintain its weather resistance and ease of future cleaning. Hence sand-blasting should never be used to remove paint or accumulated dirt. The safest approach is low-pressure water spray and hand scrubbing. The next level is the application of organic-based solvents which are left in place over a long period and then flushed away with a low water spray and soft-bristle brushing.

The typical case is medium pressure (1500 kpa max.) hot water with organic solvent added or otherwise approved. Citric-acid based solvents (such as 'Liquid-8' which is biodegradable and water-based) are preferred to the typical methylene chloride based applications

Some guidance is provided by the following:

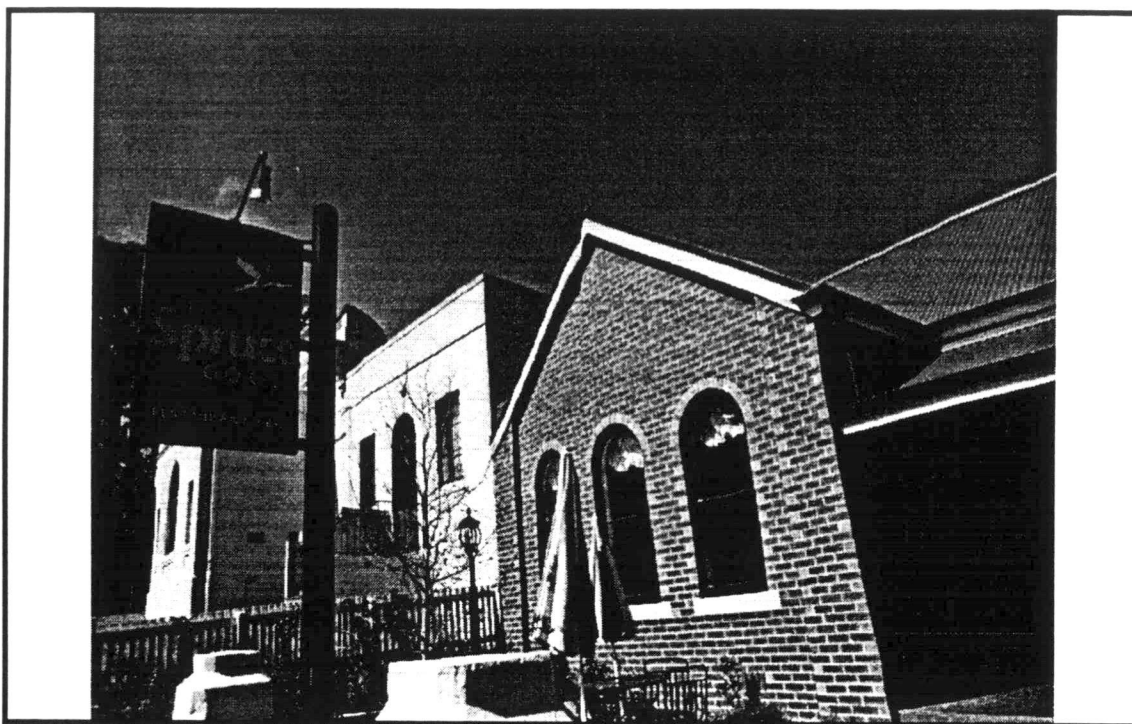
Removal of loose dust, moss, fungi, lichen, loose flaking paint or salt efflorescence on under-fired hand-moulded bricks laid in lime mortar may be removed by 'dry brushing, laser, blow lamp (not recommended unless repainting is envisaged), very low pressure hot water (ensuring against saturation of the brick and thus causing more salt deposits), steam cleaning, organic solvents paint stripper with care taken to catch all residue and dispose of it in an environmentally responsible manner.

Mortar-mixes

A general rule for patching mortar or stucco or cement render is to choose a cement-lime--sand ratio which provides a cement-weaker mix than the existing. An appropriate mix for soft bricks is 1 part lime (i.e. 'Limil') to 3 parts sand or in exposed sites, 1 part cement to 2 parts lime to 9 parts of sand.

The temptation is often to choose high cement ratio mortars or renders which shrink away from the surface during curing and provide an inflexible blockage to further and inevitable movement of the building. This in turn can cause cracking in the brickwork. Mortar joints are typically lightly struck for buildings prior to the Second War.

Part 5: GUIDELINES FOR INFILL OR ADDITIONS



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Spruce Goose restaurant has been designed to relate to the adjoining court house and post office in a simple but polite manner, using face brick and arched windows along with an illuminated sign which resembles in a modern manner early signs usually suspended on buildings.

The following simple guidelines are intended to promote new development or addition which concurs with the specific or general character of the precincts or relates well to a significant house or farm complex.

Intent

To promote designs for new building proposals which will be related to or will complement the characteristics identified as contributing to the character of a precinct, building or complex. These designs are always intended to be secondary or recessive in visual prominence to the significant structure.

Visual relationships

A new building's relationship with important buildings on a property or in a precinct will be determined by the following characteristics (see below). Particular design characteristics can concur with:

- * *that of the nearest contributory building (or part of the building) on the site, or*
- * *that of typical buildings in the group, complex or street, or*
- * *that of any contributory building in the precinct, complex or building group.*

Design characteristics

Building Form

The roof and plan form of a building underpin its three-dimensional appearance and hence set the characteristics for any building intended to blend visually with the rest of the structures on the site or in the street. Commonly 19th and early 20th century buildings had pitched roofs, the pitch varying with the roof material, and rectangular plan forms which usually were set parallel to the building frontage.

The dimension of the internal spaces also determined that of the external walls so that typically houses would be one or two rooms wide (double-fronted), plus a passage. This would mean a building frontage of, for example, 5m or 8.5m. If a large new building or addition is intended it will relate better to the existing building if long wall surfaces are broken up into the scale of the existing building by the addition of recesses or changes in wall-direction.

Set-backs

Front and side set-backs are important in urban environments where the street is the public vantage point. In farm complexes, the approach from the front gate is the usual viewpoint. Buildings which are closest to the frontage will visually dominate those which are further away. Hence to maintain the importance of the historic structure, new buildings or additions should be as recessive as possible, by being set back further than (and not sited in front of) the heritage building(s).

Building Height

Height or scale is one of the most important factors. Again the public viewpoint of the new building or addition will be important in terms of its relationship in scale with others on the site. If the addition or new building is set-back from or behind the significant building, it will appear of a lesser scale or may be hidden altogether. As a guide, the new building or addition should not Berwick more than one-third of the visible bulk of the original building.

Building Finish

Walls

The proposed dominant building wall finish should generally match the original wall finish of:

- i) the nearest contributory building or the building being added to, or*
- ii) that typical of the contributory buildings in the precinct or building complex.*

Notes:

Original ruled stucco may be approximated by bagged and painted masonry or unruled stucco.

Coloured brickwork may be approximated by pressed red and cream Imperial sized bricks set with lightly struck mortar joints in characteristic patterns or bonds.

Timber cladding may be approximated by horizontal, painted, square-edge weatherboards or similar profile fibrous cement boarding.

Generally materials should be those common in contemporary building practice.

Roofs

If visible from the street, proposed roofs should generally match or visually relate to:

- i) the original finish of the original building or, if in a building group or precinct, the nearest contributory building's roof (if visible); or*
- ii) those typical of the contributory buildings in the precinct or building complex.*
- iii) a general range consisting of painted corrugated iron, slates, or any other approved, which relates to the period or date range of buildings in the precinct (see restoration guidelines).*

Fenestration

The percentage of open area and height-to-width ratio of the proposed windows and doors which are visible from the street should approximate:

- i) that of the original openings of the nearest part of the significant structure, or a contributory building in the complex, or*
- ii) that of the original openings of any contributory building in the precinct, or*
- iii) general values, being of open area approximately 50% of the visible wall and the height to width ratios be greater than 2 to 1.*

External colours

The colours (hués and tones) proposed for external parts of a building which are visible from the street should match or approximate:

- i) the original colours and colour placement known to have been used on contributory buildings in the precinct, or*
- ii) relevant colours and colour placement from the Exterior Paint Colours Technical Bulletin 1.2, published by the National Trust of Australia (Vic.).*

Front Fences

Proposed fences at or near the building line should *approximate* in choice of materials, percentage open area and height,

- i) the fence of the nearest contributory building, which is original (as given in Building Schedule), or*
- ii) any original fence on a contributory building in the precinct, or*
- iii) or a general material range of painted wrought-iron rod or rectangular section timber pickets, set vertically; a general height of 1200mm; and a general minimum open area of 40%.*

Street or House Verandahs

Any proposal should consider the use of visually related but simple street or house verandahs only where they are used on a nearby contributory building in the precinct or complex (refer: Period Detail). New verandahs should remain separate from any original verandahs.

Period Detail

If considering the incorporation of decoration into a proposal, the following should be observed:

- i) any decoration should be a simple approximation of only prominent or common decorative elements from within the precinct; and*
- ii) the new decorative element should not be able to be mistaken for original ornament.*

Replica Buildings

Where sufficient evidence exists for reconstruction of a pre-existing building on a site, this may be done: this is generally only pertinent to missing buildings from a row.

Otherwise replica buildings should be discouraged within defined conservation areas, complexes or precincts to guard the public perception of *genuine* heritage.

Notes:

'Visible from the street' refers to the street(s) or public areas faced by the significant building and the additions or new buildings involved in the proposal.

in all of the above aspects, special consideration should be given to a recognisable conformity of contributory buildings on either side of the proposed site or nearest contributory building, (i.e., where a common parapet height exists contiguous to the proposal, but a greater height precedent also exists within the surrounding precinct, the former restraint should be adopted).

Motor Vehicle Access

Vehicle crossovers and parking areas, particularly to nineteenth and early twentieth-century sites, which are apparent from public viewpoints, should be discouraged or screen planted with approved clipped hedge or shrub species. Crossovers, if necessary, may concur with early paving in the precinct and while screening walls are not encouraged, they may be necessary, in a removable form (timber), to mask vehicle parking areas and may be placed as a secondary boundary wall, set back behind a conforming approved fence type.

Parking areas should not be sited between public viewpoints and the significant structure. Vehicle access under or beside a new building to a parking area at the rear should always be encouraged.

Submissions

The above Guidelines are intended for the general case, but specific cases may determine other types of visually related development than in the guidelines. Hence, submissions may be made which include plans, elevations, a cross-section and photographs of the streetscape adjoining the development site which demonstrates under the above headings (height, set back..) the suitability of the proposed design. This is a similar approach to that used for the *Good Design Guide* for medium density housing.

Where submissions are made demonstrating adherence to the above Infill Guidelines, this will facilitate consideration by the responsible planning authority.

References

Alterations and Extensions sections in David Harvey and Celia Waters, 'A Guide to Altering Old Houses, City of Essendon (Essendon, nd).

Examples

Victorian period housing infill: Station Street, Carlton (architect: Peter Crone);

Victorian period commercial infill: Spruce Goose restaurant, rear of Berwick post office, High Street; State Bank, 49 Puckle Street, Moonee Ponds (Architects, Reid Partnership);

Edwardian period housing infill: Ellesmore townhouses, Princess Street, Kew (architects, Bates, Smart & McCutcheon);

addition to St. Hildas, 1-17 Clarendon Street, East Melbourne (architects, Bates, Smart & McCutcheon).

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