

Appendix 2: Restoration Guidelines

Introduction

Site Schedule

The site schedule lists contributory and individually important sites in the city, their approximate construction dates, wall materials, heritage value (A-E) and remarks on external integrity, colours, landscape and detailing. The schedule should be used to find the era in which a site was created and hence which of the following restoration guideline headings to apply ie. Early Victorian, late Victorian, Edwardian, Bungalow Era, and styles of the 1930s-50s.

Significant Sites

A, B and some C heritage value buildings in the municipality have been investigated in detail, in *Volume Four* of the Camberwell conservation study, as individually significant sites. Restoration implications are contained in the *External Integrity* statement where the loss or addition of major elements or finishes were noted.

Restoration Policy

Original Elements

In all cases of fundamental (potentially irreversible) reinstatement of elements (i.e. verandahs) every effort should be made to find evidence of the original to ensure that the reasons for encouraging or requiring restoration are not frustrated by incorrect restoration of non-original elements i.e. causing *misrepresentation of the construction era which is the major reason for the site's preservation*.

Typical Elements

Typical elements, such as in the reinstatement of a verandah, should be adopted only after an attempt to find the original and in a way which does not alter the known original fabric and which may be removed without damage. In the case of important buildings (A, B, C value): no restoration should proceed without sufficient evidence.

Historical Sites

Care should be taken with historically important sites that the evidence of the historical event or resident is not removed by restoring to another (earlier) period, although this was the site's original state.

General Restoration Guidelines:

All buildings

Restoration policies should draw from:

- i) evidence gathered from the building or documentation of the building, and /or
- ii) evidence from similar age, use and form-type buildings from within a precinct where applicable, and/or
- iii) restoration guidelines given in this report for building types as determined from use and age [refer guidelines for Houses and Commercial Buildings].
- iv) restoration encouragement or requirements deriving from the study *Site Schedule* For example, if originally

unpainted brick or stone may be noted in the schedule as painted, paint should be removed in a manner concurring with Alan Spry's *Heritage Australia* Vol. 3 No. 2, the typical case being by high pressure hot water with organic solvent added or otherwise approved. Or where the fence is scheduled as not original or sympathetic encourage replacement with typical or original.

Published Restoration Guides.

Most of the following general references have been acquired by the municipal library to provide readily accessible restoration data. However, these must be treated with care, particularly those produced in Sydney and which purport to present national themes but show a strong New South Wales character.

Building Restoration:

- a) Ian Evans, *Restoring Old Houses*, (Artarmon, 1979).
- b) *Period Building Restoration Trades and 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, i.e., Technical Bulletins: (purchased at 4 Parliament Place, East Melbourne, phone 654 4711)
- i) *Exterior Paint Colours on Buildings c1850-1900* (1.2).
- ii) *Lettering and Signs on Buildings c1850-1900* (2.1).
- iii) *Conservation and Restoration of Buildings - Preservation of Roofs*.
- iv) *Conservation and Restoration of Buildings - Preservation of Masonry Walls*.
- v) *Principles of Cleaning Masonry Buildings* (3.1)
- vi) *Decoration with Wallpaper*, Technical Bulletin 6.1
- vii) *Wood Deterioration in Buildings* Technical Bulletin 7.1
- viii) *Fences & Gates*, Technical Bulletin 8.1
- g) Evans, Lucas and Stapleton, *Colour Schemes for Old Australian Houses*, (Sydney, 1984).

- h) Evans, *The Federation House, A Restoration Guide*, (Sydney, 1986).
- i) Cuffley, *Australian Houses of the '20s & '30s*, (Fitzroy, 1989)

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*.

Garden Restoration:

- a) Australian Council of National Trusts, *Planting c1850-1900*, Technical Bulletin (4.1).
- b) Cuffley, *Cottage Gardens in Australia*, (Melbourne, 1983).
- c) Watts, *Historic Gardens of Victoria*, (Melbourne, 1983).

Restoration Guidelines By Use and Period

Introduction

The following guidelines deal *only with generalities*, with some specific examples drawn from the municipality to obtain a local reference. These guidelines should not override genuine evidence, to the contrary, particularly where documented evidence is available for the building being restored. Similarly, the guidelines are not finite and many variations can occur within the framework described. Further local reference may be made to examples of a like period and style which may extend the restoration possibilities available.

Houses

1. Early and Mid Victorian Period (c1850-75)

Reference Examples: 6 Mont Albert Road (1865), Fairholm 35 Prospect Hill Road (1873) and Shrublands rear 22 Balwyn Road (1863), possibly 49 Essex Street. Camberwell's surviving early and mid-Victorian period housing is not numerous. Diverse in scale, it includes both the modest farmhouses and the grand stuccoed brick mansions. Both types remained from the early farmland and vineyard era which preceded the area's suburban subdivision. Stylistically, the Gothic revival suited the farm house (6 Mont Albert) and the Renaissance revivals suited the mansions (22 Balwyn). So diverse and small in number are the examples that no typical trends can be stated except for those occurring throughout the metropolitan area in this period.

Siting:

Since suburban subdivision the original siting has been altered on most of the city's examples, being originally located at the end of long carriage drives from the few

existing main roads. Today, they show their age by their orientation away from the street, as with 6 Mont Albert and 18 Balwyn Roads.

Those that cottages which might have been created on suburban lots (49 Essex Street) were close to or almost on the street alignment.

Walls

Timber Wall Cladding:

Early houses in the area were predominantly clad with timber square or beaded-edge weatherboards on a sawn timber frame. Few if any remain.

Brick Wall Cladding:

(Note: some early brick walls may have been stuccoed later).

6 Mont Albert Road has face brick walls from this period but few other examples exist. Some chimneys may, although most of these have also been rendered over. Walls were laid in red or brown bricks, in a Brunswick 'Hoffman' size of 9" x 4" x 2^{3/4}" (235 x 114 x 70 mm) or English 'stock brick' 8^{3/4}" x 4" x 2" (222 x 114 x 64 mm) or American 'common' size 7" x 3^{3/4}" x 2" (191 x 95 x 57 mm), set in sand-lime based mortar; in a Flemish bond for front walls (one brick-length thick) and English bond for side walls. The lime mortar used was near flush with the brick face.

As locally manufactured bricks attained better quality, so did the Hoffman size prevail. Fancy white bricks were in demand by the later 1860s and might have been used as quoins (wall corners or opening edges) and voussoirs (opening arches).

Stuccoed Masonry Wall Cladding:

Stucco over brick or stone rubble was probably used later in this period as ruled pseudo-stone, perhaps lightly coloured as such with an oil wash, and with possibly some Portland cement content. Earlier waterproofing stucco finishes 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:

Basalt in coursed random rubble and blocks, with dressed or stuccoed brick quoins and a rough 'quarry' face finish (facade), occurs typically in Melbourne in a time span of c1850-65. As brick quality improved, these were used to trim openings, as a cost saving and a colour contrast to the stone. Few if any stone houses remain in the city.

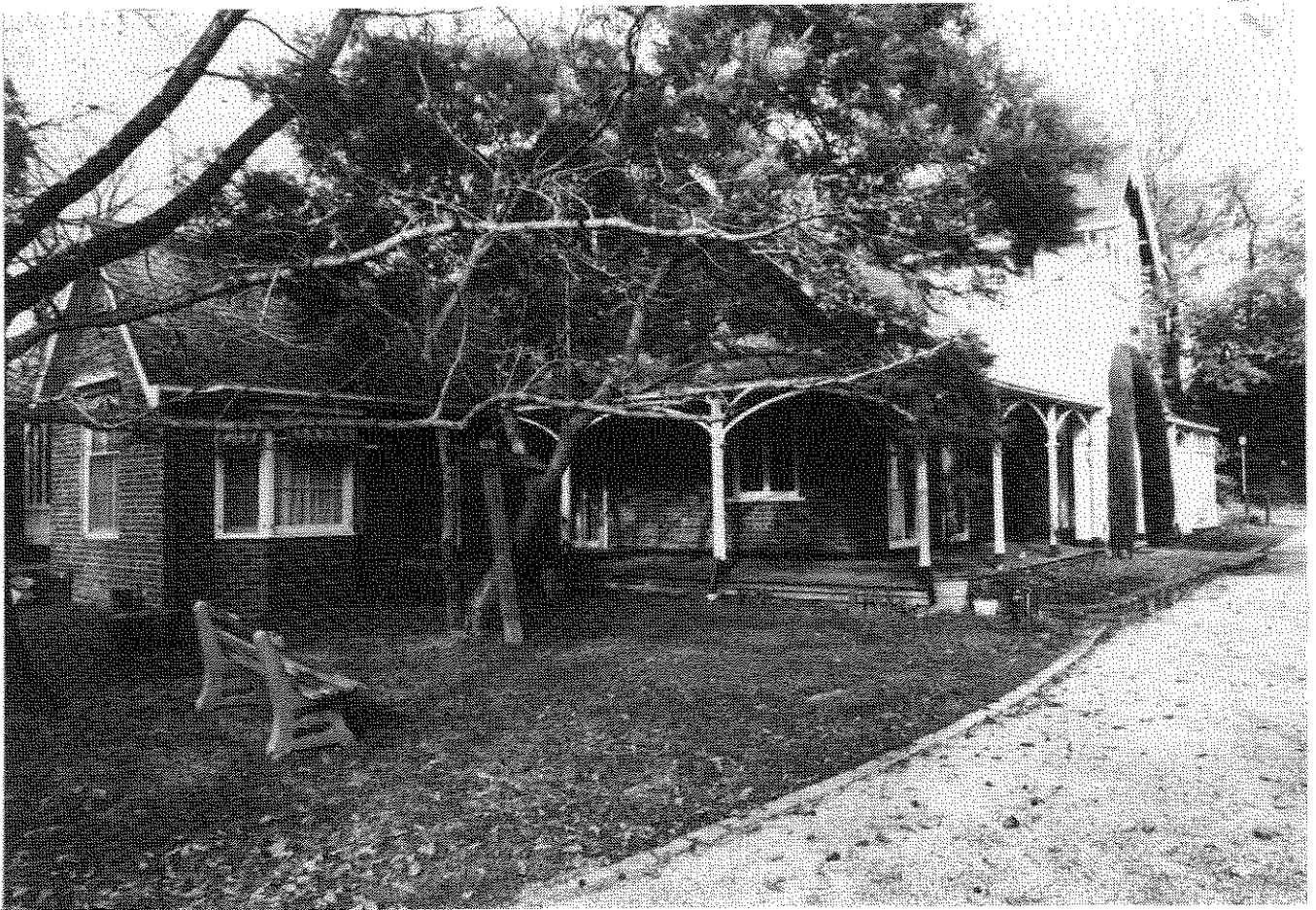
Roofing:

Modest houses were roofed simply, typically over one room's depth. Transverse gables and simple hipped roofs were common, both either sloped to take split hardwood or sawn softwood shingles or imported Welsh slates (20 slope min.) or corrugated galvanized iron (15 min.). Extra rooms when needed were accommodated under another hip or gabled roof joined to the first. If a two-room depth was chosen, this meant a steep roof ridge line, using simple hips or gables (see 6 Mont Albert Road). Gables

facing the street were less common and if used often possessed carved barge boards in the Gothic revival manner. Parapeted roof lines, so common later under inner metropolitan building by-laws, were not so in this area and era.

Verandahs

Early modest houses were often not verandahed, but those that were, possessed relatively slender, stop-chamfered timber posts and concave profile verandah roofs (see 6 Mont Albert Road). Tongue & grooved softwood timber flooring (on a stone base or plinth), carved or shaped timber valences or decoration and a concave corrugated iron roof profile were common. Supporting posts were sometimes panelled with infill detail. The roof was often not supported by battens or purlins, but spanned from a bead-edge wall trimmer to a stop-chamfered bressumer by means of bolted or riveted side joints to the sheets (nom. 150mm centres) and in perhaps a heavier gauge iron (24g.). Curved roof hips were cover-flashed with lead over formed oregon circular sections to provide the roof hip (modern equivalents to this is bent water pipe which creates the former at the ridge). Straight flashings were in cold-formed galvanized sheet iron sections. Balustrading was also of timber, generally a capped picket type with variations in the form of diagonal cross (saltire) balustrade panels.



6 Mont Albert Road- (1865-)

Roof Drainage:

Eaves were generally near non-existent with cast or pressed galvanized iron, ogee-profile gutters fixed by spike and tube if galvanized iron or shaped brackets, if cast-iron, to bead-edged fascias mounted on the wall face or close to it. Gutter moulds were in the form of continuous timber mouldings (ogee, scotia or compound curves) or dentils were used under gutters, more so in early houses. Round downpipes i.e. 50mm diam. were fixed to walls with wrought galvanized metal spikes and emptied into brick or stone pitched surface drains. Early (1840-50s) gutter sections were also half-round and supported on carved timber brackets, some were of timber (refer diagram).

Ornament:

Early decoration was sparingly applied and often achieved with carved or scroll-sawn wood on verandah or roof valences 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 Melbourne. However, the form they took was often simple cast-iron brackets at timber posts, simple friezes between rails or rarely 'open-work' panelled columns using slender sections.

Openings

Typically double-hung sash windows, six-panes each, were placed one on either side of a four or six-panel door with slim architraves, if the house was timber clad. Stone house openings were trimmed with carved stone quoins, with fine-axed margins and sills, or quoins of 'fancy white' brickwork. French doors, opening onto a verandah, are exemplified in the larger house type.

Chimneys

Chimneys were typically of brick (but also of stone in a stone building) with a three-layer corbelled cornice, and symmetrically placed in the house elevation of Colonial Georgian or early Italianate style houses. Asymmetry was common in the Gothic revival houses. Terra-cotta pots, tall and crowned, were often used, but are seldom seen insitu, (these are sold as reproductions today by Gargoyles & Dragons, Glen Iris). Stuccoed chimneys, using a slimmer more refined version of the late Victorian period, compound cornice mouldings, also are seen on older houses; the stucco may have been added in some cases. Stone chimneys might be carved into a cornice or more likely given a rough string mould.

Fences:

(Refer National Trust of Australia *Fences & Gates* technical bulletin).

Generally timber picket, possibly also functioning as a balustrade if the house abutted the street and always on the building line. Simple profiles were used including arrow, round and spade-head pickets: individual pickets

being generally 1200 mm high, 75 x 22 mm in section, spaced 65-70 mm. Posts were generally similarly shaped to the pickets and rails sometimes angle-cut to shed water. Capping rails with weathered profiles were used where a combined balustrade-fence function existed on small house close to the street (no example in Camberwell). Grand houses possessed timber picket fences with large carriage gates, which were, in detail, similar to those of the modest cottage but taller and grander. Fences containing the house and garden of a large estate, which faced a secondary street, may have been of timber capped corrugated iron sheet (1600-1800mm high) or more commonly the simple hardwood arrow-head picket was used. Wrought-iron pickets with cast fleur-de-lis heads were also used in Melbourne but infrequently, if at all during this period, in Camberwell.

Colours

(Refer National Trust of Australia *Exterior Paint Colours* technical bulletin)

Nineteenth century external colours, like the architecture, became more diverse as the century progressed. However the underlying principle of simulated materials (stone for walls and slate for roofs) remained the same. Painted wall colours translate into 'Cream' (sandstone), 'Light Stone' (limestone) with limited use of highlight colours (usually deeper tones of the same hue) to simulate trim stones such as granite and the openings' joinery colours follow the deep colours 'Rich Brown', 'Indian Red', 'Purple Brown', 'Dark Green' and limited use of 'Prussian Blue'. Roofs were natural iron, slate colour or maroon and cream, used as a stripe on verandahs.

As these colours were mixed on site with linseed oil, pigments and a white base, each colour created was unique but within the limited range cited. However paint scrape microscope analysis will often uncover unusual colour schemes which are particular to the architectural treatment of the building. Graining of joinery was also used but generally limited to under verandahs to prevent weathering of the varnish.

2. Mid to Late-Victorian Period (c1875-1900)

Reference examples:

'Boom Era' stuccoed Italianate Style: 10 Trafalgar Road (1889), and 635 Riversdale Road (1888)

Italianate Style timber: 101 Guildford Street.

Prototype Queen Anne Style: 622 Riversdale Road (1892).

As elsewhere in the colony, the onslaught of detached suburban housing of timber, brick and stucco in the Italianate style were erected in large numbers. They were detached and either in the double-fronted mode, in the better estates, or single-fronted in the more cramped private subdivisions (refer Nathaniel Billing's designs for the Universal Building Society c1884). The Italian influence had permeated both residential and commercial architecture from the late 1860s and became more florid in its treatment as the century progressed.

Camberwell, more so than other middle suburbs, has prototypical Queen Anne style villas; a style which was halted in its development here by the 1890s recession. Although far outweighed by the Italianate Villas, it is nevertheless important as the forerunner of the more numerous Edwardian Queen Anne style villas (see Edwardian Period).

Siting:

Front wall set-backs commonly allowed for a verandah of c1200-1500 mm width and a front garden of between 6 and 9m depth, larger residential sites allowed more extensive front gardens, geometrically divided around a central path with gravel, cream and red terra-cotta quarries, or slate and marble tiles set in a diaper pattern as paving. Encaustic mosaic paving was used on verandahs and pathways. Terra-cotta edge tiles, slate or stone verandah stairs and cast cement urns to stair side-walls might be used to create the Italian Renaissance Villa theme pursued in this period. Asphalt path paving became common late in the 19th Century and is commonly seen in old Camberwell plans¹, presumably replacing the gravel of earlier times.

Walls

Timber Wall Cladding:

1 MMBW Detail Plans

Timber was uncommon in Camberwell in this era but examples which do exist (101 Guildford Street) were now in the 'block-fronted' ashlar-pattern, shiplapped board-cladding, painted and designed to represent stone (white courses, sandstone coloured blocks and possibly brown or red granite coloured quoins). Block sizes approximated 520 x 250 mm with a 30 joint and a 150 mm high chamfered plinth or skirting at the floor line. Side walls were still the square edge 150mm weatherboards.

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 Early to Mid-Victorian era). Joints now were likely to be tuck-pointed on the facade where the lime-sand mortar was raked out, a coloured mortar facing placed in the joint and the result precisely tooled with a white cement joint to demarcate what were, by now, more uniformly sized bricks. Side or rear walls were plain reds with flush joints.

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 facade corners. Moulded terra-cotta



199 Whitehorse Road (1892) - half-timbering and oriels of medieval precedents: one of the prototypes of the Edwardian villas so numerous in Camberwell

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 facade corners. Moulded terra-cotta was used, in a similar manner to stucco, to create compound cornice or string moulds. Examples are 8 Fermanagh Road and 25 Kintore Street.

Stucco and pressed cement were still used as ornament, particularly at the parapet (if there was one) this was generally left unpainted or, at the most, colour-washed using pigmented linseed oil.

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 emerged in the inner suburbs. However, not so much in Camberwell where detached housing was still the rule with some exceptions (see 7-9 Broadway). Stucco wall facing was always ruled into ashlar or stone sizes of approximately 500 x 250 mm.

Stone Wall Cladding:

Uncommon in this period, in the study area.

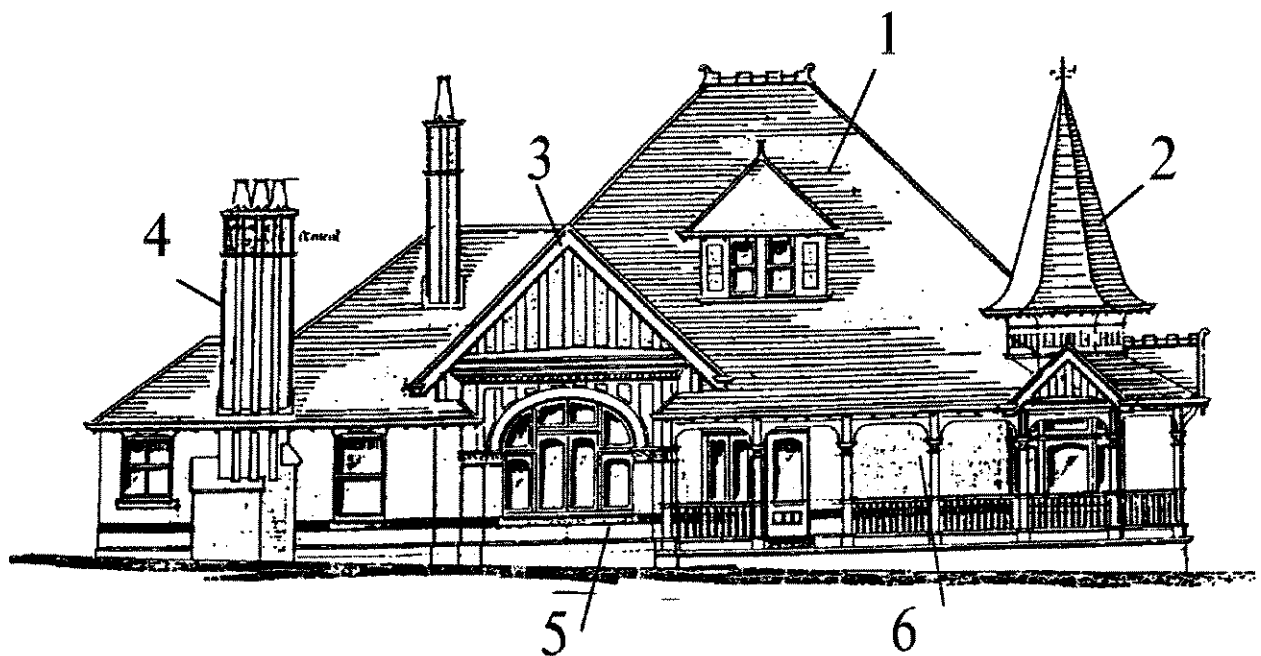
Roofing:

Corrugated galvanized iron and imported slates were used on the generally hipped roofs, being generally ex-

posed in Camberwell as part of the Italianate villa styles. The roof followed an asymmetrical (L- shape) or symmetrical rectangular plan, but was now built as an 'M-hip' where internal valleys would allow a constant ridge line to be seen on most elevations. Eaves were now only wide enough to accommodate a carved timber or cast terra-cotta eaves brackets with ventilation holes between. Guttering, where exposed (refer Early to Mid-Victorian era) was fixed to the fascia. Roof gables, transverse or facing the street were uncommon (see 5 Brinsley Road), hips were the rule.

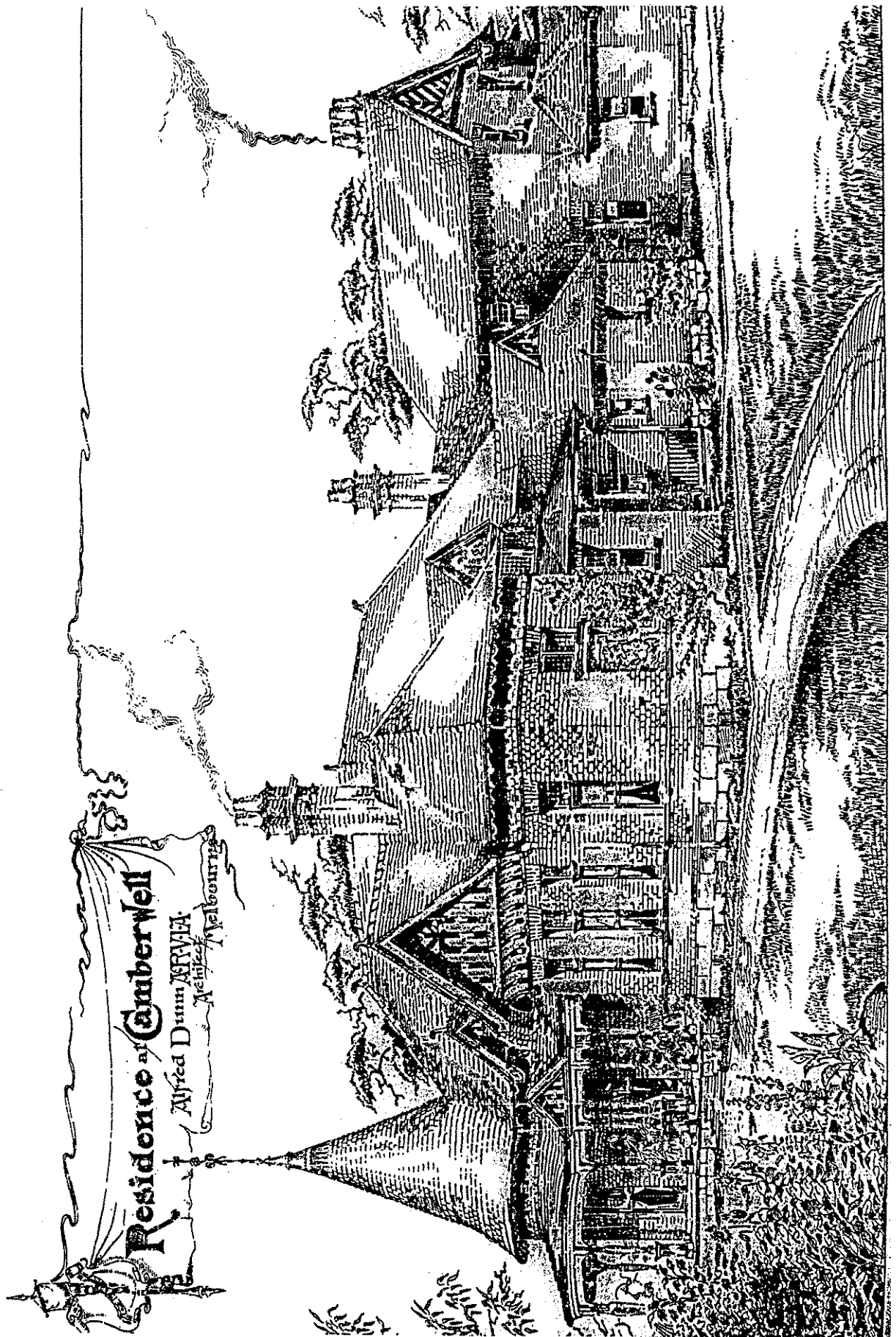
Verandahs:

Most row houses and villas had a verandah across the front facade with a **convex, skillion, ogee or concave (now rare)** corrugated iron roof profile and, unlike the early houses, with battens and rafters shaped to the roof profile which were generally also stop-chamfered at the edges. Cast-iron became more dominant as the period progressed, with friezes and brackets attached to most verandahs and iron posts, with stylized Corinthian or Composite capitals where needed, replacing timber. However, the more modest verandah was still timber-framed with generally round-section tapered timber columns, given a pressed zinc Corinthian capital to simulate cast- iron (see 579 Riversdale Road).



House (now Travancore) 608 Riversdale Road (1899): working drawings of an ideal Queen Anne style example, so associated with Camberwell (from Fletcher & Parker sales brochure)

KEY: 1. high hipped main roof clad with slates but with terra-cotta ridge details, 2. turret set over corner window bay, 3. half-timbered gable overhanging window bay, 4. ribbed red brick chimneys, 5. basket-arched casement windows, 6. timber-framed verandah with timber frieze



Alfred Dunn's design for a villa in Camberwell (1892), showing how close these early concepts were to the numerous Queen Anne style houses and Federation Bungalows which followed this century in Camberwell

and white marble or encaustic mosaic tiles set in intricate bordered geometric patterns (see diagram). The coping or verandah edging might be of basalt or slate and the plinth of basalt as Section One. Upper-level verandah flooring was tongue and grooved, often softwood flooring with a radiused edge overlapping the gutter. In Camberwell, timber floored verandahs were less likely (often replaced today with T&G jarrah).

Openings:

Windows were still double-hung soft wood (refer Early to Mid- Victorian era), but likely to be one-light glazing in main windows and cheaper 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 or terra-cotta mouldings, if a face-brick house, and compound moulded timber architraves, if a timber house. Four- panel front doors were normal, but with deeper border mouldings to the panels and bold 'cricket bat' mouldings to the panels themselves for front doors. Doors were sometimes used for upper- level verandah access (but usually by deep double-hung windows) and may have been half-glazed with coloured borders and etched, but clear, centre-lights. Side lights to front doors typically used the flower and vase motif cut into the back of ruby glass or similar. Late Victorian period top-lights

took on a Jacobean flavour, with borders and central painted or transfer scenes depicting nature or the house name.

Chimneys:

Possessed heavy stucco compound moulded cornices, with sometimes panelled or vermiculated shafts and small brackets to the underside of the cornice. Face brick chimneys with similar compound moulded cornices were used with late Victorian face brick villas but not always with face brick row-houses where a cemented parapet, face and chimney combination was used.

Fences:

Generally still of timber picket with more ornate picket head and post profiles, also more complex in outline, unlike the either single or double palisade iron pickets more commonly used in Melbourne's inner suburbs (i.e. one or two levels of cast fleur- de-lis or palmette-shaped heads, set by means of lead packing into a dressed, chamfered-edge basalt plinth (ie. 2 Molesworth Street). Gates were identical to the fence with a variety of lever type latches. Massive gate posts in brick with stucco cornices or all stucco, or of cast-iron were also used in conjunction with shaped garden dividing walls for inner metropolitan row houses particularly. These are uncommon in Cam-



15 Smith Road (c1890) the typical Italianate villa, in this case finished in stucco and appointed with a cast-iron convex-roof verandah which returns down the side. The picket fence (new) is typical of many in the city's past where unlike the inner suburbs of Melbourne, there were few iron fences.

berwell, ornamental posts being more likely of timber with cast-iron cappings. A typical late Victorian period example has 70x15 pickets, posts 120x120x 1100 high, rails 65x45mm and plinth 150x37mm (see 114 Mont Albert Road, 1 Waterloo Street). Many picket fences remain but in a squared-off form where the heads have decayed and been sawn back to the good wood (see 5 Brinsley Road).

Ornament:

(refer Early to Mid-Victorian era)

Profusion of cement or stucco ornament reached a height in the period 1885-90, particularly in row houses. This included 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 mouldings with brackets or dentilation were common, whilst openings were surrounded with moulded and keystone architraves, with brackets under the sills. Most stucco ornament was taken often out of context from their various sources which arose generally from the Renaissance in Europe.

Colours

(refer Early to Mid-Victorian era)

Given a greater prevalence of stucco finish the external colours revolve around a light natural cement colour for walls or cement oil-washed to resemble a stone colour.

3. Edwardian Period (c1900-14)

Reference examples: Queen Anne Style: 17-19 Broadway (1911), 73-75 Broadway (c1907), 11 Royal Crescent, 10 Sefton Place (1908), 608 Riversdale Road (1900)

Builder's Queen Anne: 21 Spencer Road (timber)

Federation Bungalow: 12 Victoria Avenue, 18 Stanhope Grove

This era was a break from the cemented architecture of the 19th century. Colour was used to replace the perceived grey drabness of the previous era. Symmetry of form and plan was also rejected as was the application of manufactured ornament in layer upon layer to create the 'decorated box' of the late 19th century. In its place was honesty in architecture and materials. Natural materials were expressed not simulated and the plan and form followed the whim of the would-be resident rather than a predetermined formula. As a reaction to the industrial revolution where taste itself was manufactured, the new trend was to make your own ornament in a hand-crafted manner, carving woodwork, making leadlights (ie. the Arts & Crafts movement).

The two major new house styles were the American Queen Anne Revival (Queen Anne) and the Federation Bungalow, the latter following the pattern of British Colonial architecture of India and South-East Asia, as the informal house of the tea plantation. The federation period raised a sense of nationalism which in turn looked to a less formal architecture suited to rural surroundings. Arts & Crafts Australian fauna and flora, in leadlight or ceramic, gave the Australian stamp to the verandahed hipped-roof form of the British Colonial Bungalow, in parallel with its Eastern detailing. Similarities exist be-

tween the two styles but only vague similarities between the Federation and later Californian Bungalows.

Siting

Plan shapes of the Queen Anne and Federation Bungalow Styles were calculatedly asymmetrical with room bays facing at angles to the frontage. Not many of Camberwell's Edwardian houses adopt the old symmetrical hipped roof villa form of the Victorian era, or the asymmetrical but simple L-plan still seen in other suburbs (see 21 Spencer Road). As with the late Victorian era, houses were detached and set-back from the frontage.

Walls:

Timber Wall Cladding:

Timber cladding as in the last century remained uncommon in Camberwell either as a carry-over of the Victorian period ashlar-pattern boarding, or as bullnose or square-edge weatherboards. Timber and brick were often combined with rough-cast stucco applied on sawn softwood lathes on the upper part of the wall.

Brick Wall Cladding:

Bricks were commonly red, pressed, Hoffman sized bricks set in cement or composition mortar in a cavity or Flemish bond (front) and with flush mortar joints or, less commonly tuck-pointing (refer Early to Mid-Victorian era). Rough-cast or smooth stucco or red terra-cotta ornament or mouldings was used sparingly in contrast to the previous period. Ovolo timber cover mouldings were also used at horizontal and vertical joints between finishes.

Stucco :

Uncommon as a total finish but used for relief against the red brickwork or painted timber. Rough cast stucco relied upon large cinder aggregates to achieve a high-build 'rough' surface: this maybe achieved with basalt aggregates and high-build lightweight renders today if the cinder types are unavailable. The finish a light-coloured water washed cement slurry coat and left unpainted.

Concrete:

Patent concrete block systems arrived in the country during this era and some appear to have been put to use in Camberwell. They usually took the form of simulated quarry-faced stone and may have been pigment-tinted.

Roofing:

The gabled roof 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, contrasting with the natural cement of the rough-cast. The main roofline was nevertheless generally hipped or Dutch-hipped, providing a high backdrop for the gables on the bays.

Where exposed, imported or locally made Marseilles-pattern terra-cotta tiles, corrugated iron (painted as terra-cotta) or slates were used. Whatever material was chosen, terra-cotta ridge and gable apex decoration



14 Smith Road (c1910) showing the lingering Italianate form but with the new Edwardian turned timber verandah posts bullnose verandah roof and an iron frieze pattern which was popular in that era. The new picket fence is also typical as are the brick chimney shafts with their corbelled brick cornices harking back to the Colonial type.

prevailed (dragons, gargoyles, simple pinnacles), or simulated in terra-cotta coloured painted pressed metal.

Verandahs:

Attached verandah roofs were commonly of a return hipped **bullnose** profile (sometimes skillion), in corrugated iron, with shaped rafters under. Alternatively it was a simple continuation of the main roof-line over the verandah. Residual Victorian era roof forms such as the convex profile were built here in the Edwardian era (ie. 21 Spencer Road).

Support was mainly with turned timber posts and panelled vertical timber slatting or fret-sawn valences or brackets for ornament. Victorian period cast-iron friezes persisted (as did square-section posts) but often in new Arts & Crafts inspired or Jacobean patterns. Later decorative versions incorporated Far Eastern (Chinese, Japanese) motifs in the valence.

Roof Drainage

Eaves now extended well beyond the wall line, particularly at the decorative gabled fascias. Rafters were exposed, eaves sometimes lined with T&G pine and gutters were pressed metal ogee-pattern but more likely to be on brackets rather than the spike method of fixing and thus are more easily replaced with today's products.

Downpipes were still circular in section. The late Victorian pattern also persisted with carved eaves brackets determining the depth of eaves.

Openings

Windows were either as for the Victorian period (transitional) or more likely the Tudor pattern bottom and 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 patterns. Some transitional Camberwell examples, have both the old double-hung sashes and casement sashes. Doors were typically three-panel with two long panel pairs at the base and a single segment-arched often glazed panel at the top (see diagrams). Red Pine was a common joinery construction material.

Chimneys

Shafts of red brick with stucco panels or ribs, with simply splayed terra-cotta or corbelled brick cornices. Many subtle variations exist on this theme, along with the carry-over cement Victorian chimney cornices.

Fences

As for the Victorian period but 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, rarely (if at all in Camberwell), face or stuccoed red brick piers fences often with similar capping mouldings to those used on the chimney cornices. Swagged brick panels between the piers were further options, using bull-nose brick edging.

Colours

(refer Early to Mid-Victorian era)

Given a greater diversity of timber detail and therefore scope for more colours.

Gardens

Serpentine asphalt pathways lead from the gate to an entrance placed usually to one side of the house. Informal evergreen shrub planting replaced the Victorian era's flowering annuals as the garden emphasis, using both native (Lilli-Pilly and Pittosporum) and exotic (Tree Privet).

4. Bungalow Period (c1918-30)

Reference Examples: 35 Alexandra Avenue, 5 West Street, 29 Bryson Street, 39 Alta Street, 7 Quantock Street, 48 Glencairn Street.

Siting:

Detached siting with larger front set-backs to and now with provision for a driveway to one side, leading to a garage at the rear.

Walls:

Timber Wall Cladding:

Painted or stained bullnose softwood (Baltic Pine, Western Red Cedar) weatherboards and green or brown stained shingling in the gables.

Brick Wall Cladding:

Red and clinker brick, with flush mortar joints (rarely tuck-pointed) and set in a cavity bond.

Stucco:

Rough-cast stucco (actual or simulated on metal sheet or asbestos sheet), in gables, was a variation or addition to shingling. An all-stucco wall finish was uncommon for the Bungalow.



32 Kintore Street, an impressive Federation Bungalow in red brick and stucco with the distinctive arched frieze at the entry porch and half-timbered gables. French-pattern Marseille terra-cotta roof tiles with matching crestings add to the red brick colouring also seen in the ribbed brickchineys



A Camberwell Bungalow style house in red brick, showing the sleep-out porch as part of the attic storey (sheeted over in the photograph) and the latticed gable roof vent above it. The white sphere porch light has been removed from the iron bracket on the porch pier. The fence is notable with typical garden plantings such as the privet hedge and evergreen shrubs.

Roofing:

Marseilles pattern unglazed terra-cotta tiles were dominant as was the wide gable of the porch or main roof, set facing the street. Eaves extend further beyond the wall with rafters often expressed with shaped or fretted ends in a Far Eastern pattern.

Verandahs:

Generally in a central or offset, gabled porch form, with either the characteristic red brick or stuccoed piers, with cement often round Doric or Ionic order columns, or less commonly timber as derived from the 'Swiss Chalet' bungalow form.

Verandah roof cladding was generally as the main roof but sometimes flat, using Malthoid. Verandah decoration was minimal in the typical bungalow, being confined to the carved timber valences of the 'Swiss Chalet' variant.

Roof Drainage:

Eaves were extended and rafters often expressed over a verandah bressumer; quadrant and (rarely) ogee profile gutters were used on g.s.i. brackets attached to a plate nailed to the rafter ends. Round downpipes prevailed, by now, attached to walls with galvanized sheet strapping.

Openings:

Windows were either double hung or casement and generally in groups of three, if not semi-circular bays, fronting the street. Glazing still used leaded joints but in clear diamond or rectangular patterns with small coloured glass geometric or Greek Revival pattern designs, usually set in the top sash only and usually pale blue and white or other pastel shades.

Front doors were typically of vertical V-joint tongue and grooved boarding with perhaps a segment-arched half-light, using leaded glazing as above; variations included timber mullioned, multi-paned top glazing and three vertical panels below.

Chimneys:

Red brick, some using transitional decorative banding or rough cast from the previous period but more typically with a plane shaft finished at the top by a soldier-course or perhaps a terra-cotta cap with a central pot.

Fences:

Some examples use the old Edwardian capped picket fences: these were in the minority.

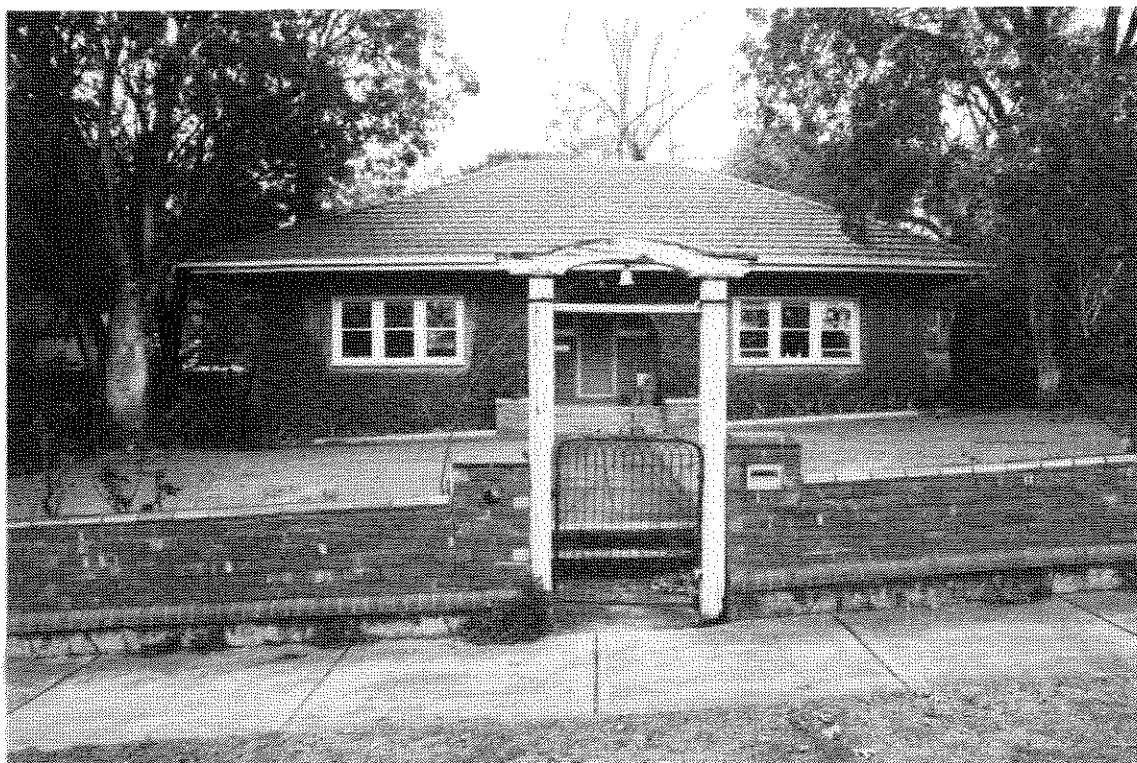
Chain or wire fabric in double palisades of hoop-shaped crimped wire, typically of the Cyclone brand, were set between shaped posts and optionally below timber cappings. Scrolled strap-iron decoration, combined with the



29 Malley Avenue- the typical Californian Bungalow in its setting (palm and evergreen shrubs) shown here with a rockery front fence, used as a retaining wall.



Detail of the fence and gate showing the typical drive with its twin concrete strips and the prevailing asphalt footpath paving which was used in late 19th and early 20th century estates.



Prospect Hill Road Bungalow showing a distinct Indian influence, reminiscent of the British tea planters Bungalows in the colonial era. The timber portal is particularly expressive of this. The brick fence is new, being probably originally wire fabric.



Old English style house of the late 1930s with clinker brick walls, shingle tile roof and half-timbered gables arranged in a picturesque way. The planting (cypress) and fence are as original fronting the concrete roads popular in the 1920-30s for estates (see precinct 18). The Old English or Tudor revival style houses were often noted in newspaper articles as very popular in Camberwell.

wire and framed by tubular iron pipe provided the gate. An alternative is the wrought iron gate, with Japanese-pattern metal work. Chain mesh (still common today) was also used with pipe rails between timber posts. The emphasis was on more light into gardens, integrating of garden with the new-found 'nature strip' and less maintenance. Despite this philosophy, the clipped privet hedge placed behind a fence provided an opaque boundary, albeit a green one.

Other options included a broad, low, round-head or capped timber picket. Typical sizes were: 95x20mm picket with 52 space, posts 120x120, capping 120x33, rails 94x45 and plinth 145x38: the capping height is 1240mm and the posts 1370mm. A more unusual timber fence is that comprised of widely-spaced square trellis panels, under a capping.

Brick houses often had matching brick fences with expressed capped piers and some cement-render detail. There were also masonry fences hung with stout chains between piers which were matched in masonry in the form of swagged brick panels.

Colours

Colours, like the architecture were simpler. Shingling was stained deep cedar brown or sometimes green, wall boards were either stained (engine oil or creosote) and lacquered (cedar) or painted in the brown or cream ranges and window joinery in a deep maroone, brown or green which matched the shingles. These joinery colours

and cream wall shades were to continue in later styles until the early Modern period introduced white wall colours and fixed on deep Brunswick green for its joinery.

Further Domestic Periods c1925-49 :

Exotica: Spanish, Italian Mediterranean

Examples: 3 Finsbury Way (1932), 1 Fairmont Avenue (1935)

Post-Bungalow styles were more frivolous in their approach: the Spanish Mission, Italian Villa and Mediterranean Villa types (c1925-35) all having tiled, hipped roofs, arched porches and cream-painted textured stucco cladding. These styles provided a base for a sequence of developments which led to the 1950s suburban multi-fronted 'brick veneer'. Each had its particular attributes, intermixing as hybrids of the three: the Spanish Mission had more deeply textured stucco, sometimes in a fan pattern; the Italian villa had arcaded porches and both could have Cordova pattern terra-cotta tiles.

Moderne:

Examples: 26 Reid Street, 6-8 Bulleen Road

Along the way the double-fronted L-plan villa was influenced by European Modern to become the *Moderne* style locally and was used c1935-55. Cream and manganese (trim) bricks were used but smooth stucco was too. Some roofs were flat, with parapets (part or whole) but others were hipped with glazed terra-cotta tiles, Marseilles pattern. This sometimes exciting style was reduced to



12 Catherine Street with its arcaded porch, stucco finish and hipped and tiled roof: all of the attributes of the Italian Villa style of the late 1920s early 1930s.



Fully developed Camberwell Neo-Georgian or Georgian revival, the symmetry, multi-paned glazing, classical entry porch and shutters (Crest Avenue, refer precinct 18)



European Modern style house by the architects Seabrook & Fildes at 27 Hilltop Avenue: flat roof, banded brickwork and geometric forms overlapped for that cubist look.

the bare essentials post-war and became the cream brick veneer.

Tudor & Georgian Revived:

Examples: (Old English/Tudor) 458 Camberwell Road (1934), 1, 9, 11 Chatfield Street, 23 Parkside Street

Examples: (Neo-Georgian) 119 Doncaster Road

Contemporary styles to the Moderne were more romantic in nature. One was the Old English or neo-Tudor where clinker bricks, diamond-pane casement windows and steep half-timbered gables were the norm. There was also the Georgian revival or neo-Georgian for the more ostentatious house of the 1930s with its hipped roof form, smooth stucco walls, porticoed entrance and multi-paned windows. These are still being built.

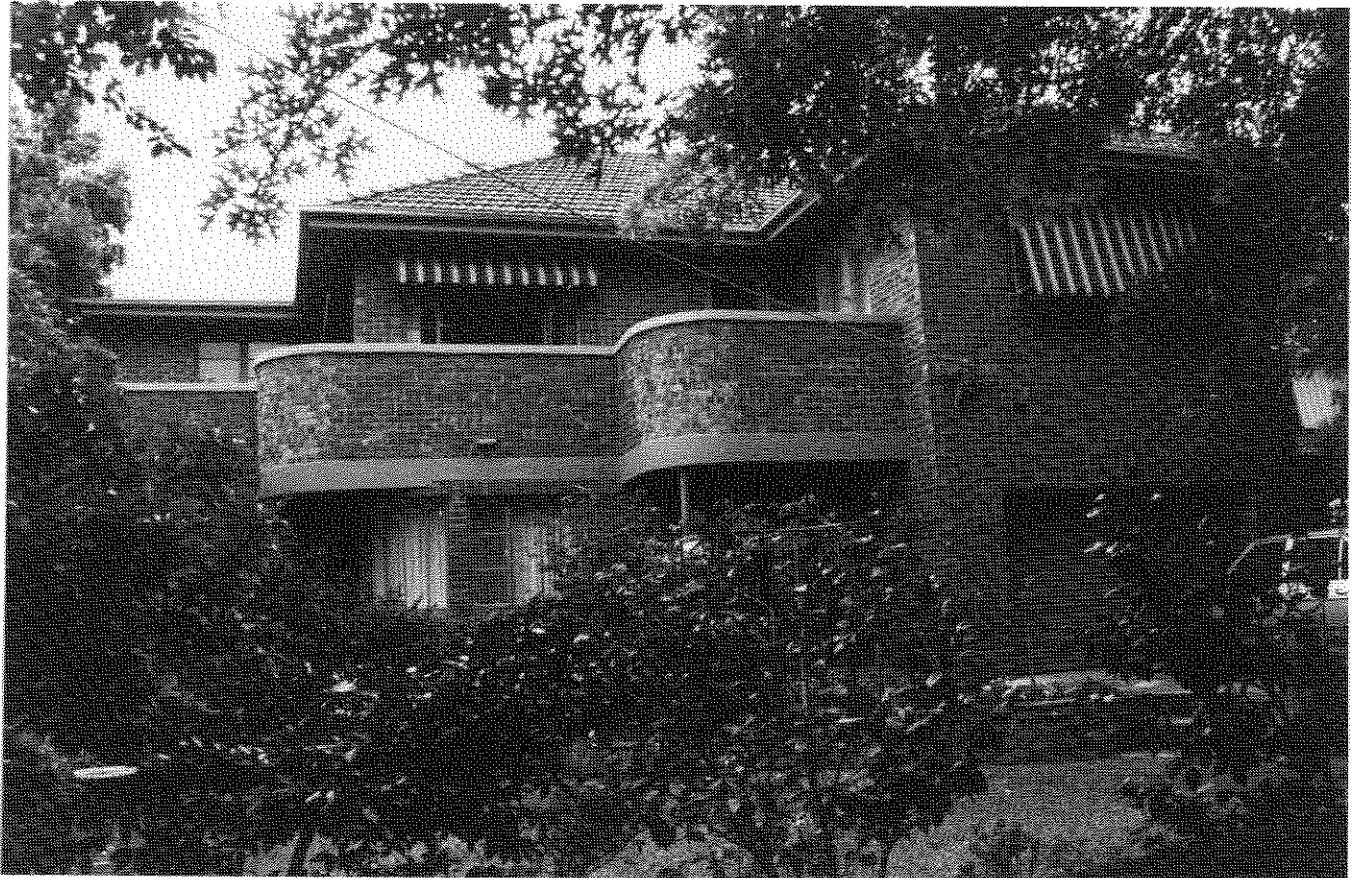
Modernism:

Examples: 2, 6, 8 and 16 Carrigal Street

Utility for purpose, stripped of all ornament and lightly constructed towards efficient material use and more sun penetration were the philosophies of post war architects. North Balwyn, Balwyn and Ashburton received a few

gabled or skillion- roofed homes in that style but also with the vast majority of the typical brick-veneer.

Similar function-oriented philosophies were extended by architects into the 1960s and 1970s, with activities which sought to extract more visual variety within the functionalist constrictions and include or enclose private open space. The impact of architects and these philosophies is apparent only in the outer regions of Camberwell's post-war housing.



Moderne style house in the Boulevard (see precinct 1) showing the curved forms associated with the style along with steel-framed windows and balconies. This example is in clinker brick, a material normally used on the Old English style.

Camberwell Conservation Study 1991- Restoration Guide

Period	Victorian Era (1837-1901)	Edwardian & War Eras (1901-18.)	Bungalow Era (1919-30.)
Main Roof Form	simple exposed hip or gable early; M-hip later	gable dominance, hip-roof combined	broad gable dominance, some pyramid-shaped hip roofs
Verandah Form	concave, skillion, convex and ogee (seldom) on square-section or tapered timber posts, iron posts later in period	bull-nose, skillion, convex (seldom) on turned timber posts	skillion, flat/pergola on heavy masonry piers
Wall Materials	horizontal painted timber square-edge board, bead-edge board (early), ashlar or block-pattern board; stucco ruled as stone, coloured brickwork (tuck-pointed), stone (seldom)	horizontal painted square and bull-nose edge boards, notched or shingle-pattern boards; red pressed brick (flush joints, sometimes pointed)	red brick, horizontal painted bullnose or square-edge boards, stained shingles to gable
Roof Materials	shingle, slate (seldom); corrugated iron ((painted)	corrugated iron (painted), unglazed terra-cotta tiles (Marseilles pattern), some slate	corrugated iron (painted), unglazed terra-cotta or cement Marseilles pattern tiles
Ornament	fretted timber verandah friezes, brackets (early); cast-iron friezes and brackets; terra-cotta, timber and cement detailing	fretted timber brackets and gable details, slatted timber friezes, some special cast-iron frieze patterns	little applied detail, simple functional ornament
Fences	timber simple picket (arrow, spade head) at 1200mm typical early; more ornate picket heads & profiles and some iron cappings to posts; limited iron fencing.	ornate timber picket heads and fence profiles, capped alternating picket widths with fretted designs; some use of chain or fabric wire?	wire fabric, lower square-head or round-head broad timber pickets, some capped pickets, some brick and cement (brick house) piered fences
Commercial			
Building Form	as residential early; parapeted late to mid era	parapeted	parapeted
Wall Materials	as residential early, more stuccoed or stone masonry mid to late era	red brick (seldom pointed) and stucco; some timber	red brick and stucco; some timber
Roof Materials	as residential	as residential	as residential
Verandah Form	concave roof form early, timber posts and brackets; iron structure and detail later with convex roof	convex, bullnose roof- otherwise as late Victorian with some early cantilever	cantilever with moulded fascias and soffits in metal
Shopfronts	timber frame, size increase later in period, recessed entry universal, paneled plinth also	as Late Victorian, some copper/brass wrapped timber sections used with glazed tiling, leaded transom lights, recessed entries, island showcases	copper, white-metal wrapped timber sections, tiled plinths and piers, leaded transom lights, recessed entries, island show-cases