

# Appendix 3: Development Guidelines, New Buildings and Additions

## Introduction

### Existing Policy & Comment

Council have adopted conservation policies for precincts within the city<sup>1</sup>. The following is a summary with this report's comments and suggested amendments.

### Relevant Policy Summary:

**Alterations-** Parts of sites of A,B or C value which are visible from the street will be strictly controlled (except for paint colours). These controls will be relaxed (allow-

ing minor element change) for sites graded D and the rear of buildings facing public reserves.

*Comment: this policy should be modified to account for streetscape importance levels as well as individual site grading: see Site Schedule, Volume 5, where the visible parts of D graded sites in Level 3 streetscapes may be altered in an interpretive manner (ie. returning the site to a typical earlier state or its modern equivalent) where alterations to the visible parts of D graded sites in level*

PERIOD	Victorian Era (1837-1901): precincts 22,26-29,30,31,40	Edwardian & War Eras (1901-18.): precincts 19,22,26-29,30,40	Bungalow Era (1919-30.): precincts 4&5, 6,8, 9, 10, 13, 13.1,17,19,21,23,25,2, 28,2,28,3,34,35,37-8	Depression/pre-war (1931-1939): precinct 1,2,3,11,12,14,14.1,15,16,18,25,1,26,1,33, 35, 36,37-8,39
<b>Residential</b>				
<b>Main Roof Form</b>	simple exposed hip or gable early; M-hip later	pitched roofs:gable dominance, hip-roof combined	pitched roofs:broad gable dominance, some pyramid-shaped hip roofs	pitched roofs: hipped and gabled roofs, some parapeted; all in combination
<b>Verandah Form</b>	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	small porch, arcaded porch or none (depending on style)
<b>Wall Materials</b>	horizontal painted timber square-edge board, head-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	clinker brick, stucco usually textured, some cream and manganese in Moderne style precincts.
<b>Roof Materials</b>	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	glazed or unglazed terra-cotta or cement Marseilles-pattern or unglazed Cordova pattern
<b>Ornament</b>	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	reduced ornament- usually geometric or achieved by mixed materials (half-timbering), depending on style
<b>Fences</b>	timber simple picket (arrow, spade head) at 1200mm typical early; more ornate picket heads & profiles and some iron capings 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	low brick (some stucco combined) panel and piered fences generally for masonry houses, some chain-wire mesh for both timber and masonry houses
<b>Commercial</b>				
<b>Building Form</b>	as residential early; parapeted late to mid era	parapeted	parapeted	parapeted
<b>Wall Materials</b>	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	cream, manganese or clinker face brick combined with render, depending on style
<b>Roof Materials</b>	as residential	as residential, where visible	as residential, where visible	as residential, where visible
<b>Verandah Form</b>	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	cantilever with moulded metal fascias and soffits

**Table: 1** Conservation Area Attributes by Period and Use: a guide to sympathetic new design which attempts to harmonize with its context. Precincts are nominated where there is/are dominant period(s)- many Victorian & Edwardian period precincts are a combination of the listed characteristics and hence new development can relate to either table column.

<sup>1</sup> policy adopted by Policy & Coordination Committee of Council, 25.5.1987 RL4 (CPS)

Camberwell Conservation Study 1991- Development  
Guidelines

	BUILDING FORM	FACADE PATTERN & COLOURS	MATERIALS	DETAIL	NEW BUILDING FACADE HEIGHT & SET-BACK
<b>LEVEL 1 STREETSCAPE</b>	Should be RESPECTFUL	Visible parts should be RESPECTFUL	Should be RESPECTFUL	Should be INTERPRETIVE	RECESSIVE to adjoining A-D Buildings
<b>LEVEL 2 STREETSCAPE</b>	Should be RESPECTFUL	Should be INTERPRETIVE	Should be RESPECTFUL	Should be INTERPRETIVE	RECESSIVE to adjoining A-D Buildings
<b>LEVEL 3 STREETSCAPE</b>	Should be INTERPRETIVE	Should be INTERPRETIVE	Should be RESPECTFUL	Should be INTERPRETIVE	RECESSIVE to adjoining A-C Buildings

**Table: 2** Proposed Design Approach in Conservation Precincts for new buildings and alterations or additions to existing buildings (refer to Volume 5, Site Schedule for streetscape level)

SITE GRADING	DEMOLITION OF ORIGINAL FABRIC	ALTERATIONS (where former state is known)	ALTERATIONS (where former state unknown)	ADDITIONS
INDIVIDUALLY SIGNIFICANT SITES (A, B & C BUILDINGS IN SCHEDULE)	NO	RESTORATION ONLY WHERE PUBLICLY VISIBLE (A, B SITES- ALL SIGNIFICANT PARTS)	RESPECTFUL	CONCEALED FROM PUBLIC VIEW AND RESPECTFUL
TYPICAL BUT CONTRIBUTORY SITES (D BUILDINGS) IN LEVEL 1 OR 2 STREETSCAPES	ONLY PARTS NOT PUBLICLY VISIBLE	RESTORATION- OR RECONSTRUCTION - OR AS TYPICAL FOR THE ERA	RESPECTFUL WHERE VISIBLE- OR INTERPRETIVE WHERE CONCEALED	VISIBLE TO ONE-THIRD OF EXISTING BUILDING VOLUME (MAX.). RESPECTFUL & DISTINGUISHABLE FROM VISIBLE ORIGINAL FABRIC

**Table: 3** Demolition and alteration policy

*1 & 2 streetscapes should be 'restoration' or returning the site to a known former state.*

**Additions-** control to be exerted on all additions visible from the street or public reserves, second storey additions will be permitted if they '...are in keeping with the existing building, particularly in respect of materials, roof form and proportions'.

*Comment: this has been the centre of many appeals against Council's decisions to the AAT where proposed rear additions were visible and although they were harmonious in form and materials and respected the roof form, Council refused them permits. With the prioritizing of streetscapes, Council could adopt a non-visible additions policy in Level 1 streetscapes and a stipulation that visible additions in Level 2 & 3 streetscapes should not obscure the street view to the original parts of the building, be recessive in scale and match the materials and form to the existing original building form (ie. roof) and materials. Recessive scale would be that the addition does not exceed approximately one-third of the visible volume of the building.*

**New Buildings-**the 1986 report guidelines to be 'fully applied'.

*Comment: a performance definition would be that all new development should be recessive in the streetscape (see Appendix 2, Development Guidelines):*

*In a Level 1 or 2 streetscape, lesser in perceived<sup>2</sup> scale and/or greater in set-back, to any contributory site ie. if the proposal adjoins a single-storey contributory site, it must be no greater in height and/or volume.*

*In Level 3 streetscapes, the proposed perceived building scale should not exceed the scale-range of contributory sites in the streetscape ie. if there are two storey contributory sites in the street then the development can also be two-storey.*

**Paint Colours-** 'complying colour schemes will be given across-the-counter consent..Non-complying colour schemes will require a formal planning application.

*Comment: there is merit in as-of-right provisions applied in this area and fences. The National Trust of Australia (Vic) has technical bulletins on both fences (for sites up to c1930) and colours (for sites up to 1900): these, with some adaptation to local conditions via the guidelines in this report, should become the basis of compliance in both areas to avoid formal permit applications but only if, particularly with fences, the date range of the contributory site as scheduled complies with the date range of the fence type. To make these requirements clear: the colours and fence types, with the applicable building dates, from the bulletins and guidelines should be illustrated at the planning counter.*

**Signs-** Guidelines to be strictly applied.

1 as seen from the opposite building line within the projected frontage of the site  
2 as seen from the opposite building line within the projected frontage of the site

*Comment: see these guidelines.*

## **Design Guidelines-Additions & New Buildings**

The preceding tables set out the physical attributes of the typical eras of the proposed conservation areas in the City of Camberwell and the desired extent of control. The first table shows the typical context which any new building should observe in the conservation areas, as qualified by table two and the sections which follow.

The terms INTERPRETIVE and RESPECTFUL are used in tables 2&3 to qualify how much the proposed design adheres to its context. Is the streetscape or area of such value that all new work should *respect* the existing character or is there latitude for some *interpretation* of the context. INTERPRETIVE implies more design freedom than RESPECTFUL.

### **BUILDING FORM**

#### **FRONTAGE WIDTHS - RESPECTFUL AND INTERPRETIVE DESIGNS**

##### **Edwardian & Victorian Era Housing**

Edwardian and Victorian streetscapes have typically similar frontage widths. This, combined with the generally visible pitched roof form creates a 'rhythm' or pattern which is part of the area's visual character.

New buildings: which cover more than one typical frontage width (ie. double block) should still reflect in their design the prevailing subdivision pattern by the use of bays, piers or repeated divisions in the facade, roof forms or verandah-like elements found in the streetscape which might be adapted to suggest the typical frontage widths seen elsewhere in the street.

##### **Bungalow Era (c1915-25)**

Detachment from the street and each other, transverse gabled roof forms determine that the Bungalow era housing precincts do not possess as strong a visual rhythm as Victorian & Edwardian Era housing. However reducing the scale of large new buildings across two or more blocks can nevertheless retain the existing streetscape pattern.

##### **Later Housing (c1930-45)**

Relatively greater set-backs at the front and side take emphasis from street 'rhythm' but the typical use of gabled bays and hipped roof forms compensate. Hence typical building or lot frontages should be observed.

##### **Edwardian & Victorian Era Commercial Development**

Edwardian and Victorian commercial development is of the parapeted row-type form and thus presents other opportunities to echo the streetscape pattern. Repetition of simple parapet shapes such as simple arches or pediments can emulate the repeating roof-shape concept of typical house development.

Facade divisions or limited facade regresses can still apply and, because of the continuity of wall surface, window groupings can also be used to suggest frontage

widths and hence window patterns elsewhere in the street. Verandahs in this era of streetscape were originally continuous and not necessarily related to the facades above: hence there is little opportunity to emulate existing patterns by new verandah design, except by the application of centre-archways or ornament.

### **ROOF FORM - RESPECTFUL, INTERPRETIVE**

#### **Victorian & Edwardian Era Housing**

The repetition of form is an important factor Camberwell streetscapes. Allied with the 'rhythm' or pattern of the streetscapes is the form, particularly the roof form, which assists in creating the pattern. Edwardian period housing in the area typically has gable/hip roof combinations and the Victorian era, hipped roofs.

New buildings: should choose from either roof form, as evident elsewhere in the streetscape, whilst additions to individual buildings should match the main roof-form or any traditional form, in the case of rear additions which are not visible from the street (i.e. skillion roof). In all cases, if the streetscape is dominantly of one roof form only, this should be adopted for new buildings.

#### **Bungalow Era Housing**

Bungalow Era housing has the broad, intersecting gabled form which may be also easily adapted for new work or additions without unduly altering the character of the house. Residential styles which followed reverted to the gabled/hipped roof combination.

New buildings: should use the gabled roof form, otherwise as above.

#### **Victorian & Edwardian Era Commercial Development**

Commercial building is dominantly parapeted in form as viewed from the street but generally possesses a pitched roof overlooking side and rear boundaries. These two characteristics are usually only apparent at corner sites. Hence the public visibility of additions or the reference buildings adjacent to the proposed buildings, will determine which is followed.

### **Ground Plan - RESPECTFUL, INTERPRETIVE**

#### **Victorian & Edwardian Era Houses**

The ground plan helps create differing built forms. Single-fronted Victorian houses are typically symmetrical and Edwardian houses asymmetrical, in plan. Given extra site frontages and greater set-backs, double-fronted dwellings from both periods are generally asymmetrical: Edwardian houses being more so than the typical Italianate styled, L-plan Victorian era house. Both era plans are typically laid out parallel to the street alignment and consist of rectangles.

New Buildings: where visible from the street, the plan should be dominantly rectangular and parallel to the street.

Additions: should conform with the requirements for the rest of the building if visible (refer RESTORATION GUIDELINES).

#### **Bungalow Era Houses**

The Bungalow period was a return to massive simplicity if not symmetry. Although dependent for its character on roof form, the use of a sympathetic plan form for a new building, in combination with other factors such as the roof shape, must create a more 'respectful' design to its environment.

New Buildings: where visible from the street, the plan should be dominantly rectangular and parallel to the street.

Additions: should conform with the requirements for the rest of the building if visible (refer RESTORATION GUIDELINES).

### **FACADE PATTERNS & PAINT COLOURS - RESPECTFUL AND INTERPRETIVE**

#### **PAINT COLOURS**

New Buildings: paint colours are important historically in timber and stuccoed areas and enhance the period expression of brick areas. Because the aim is for recessive new architecture in conservation areas, it follows that the traditional colour range (as defined by the National Trust of Australia (Vic) External Paint Colours Technical Bulletin) should be the *basis* for new designs. Uniformity of wall and trim colour through the development (other than the street view) is not necessary, given that the Responsible Authority is satisfied that the scheme will not detract from the streetscape or adjoining buildings.

Additions: should conform with the requirements for the rest of the building if visible (refer RESTORATION GUIDELINES).

#### **Victorian and Edwardian Period Streetscapes**

In dominantly stuccoed or timber areas, paint colours are an important part of the area's conservation. The Australian Council of National Trusts' *Exterior Paint Colours, Technical Bulletin 1.2* provides a basis for colour choice with Victorian period buildings and limited application to the Edwardian period. However the manner/application need only be approximations of the bulletin's basic wall colours (cream, light stone and light brown) on major wall surfaces and the basic trim colours (off-white, cream, light brown, rich brown, Indian red, purple brown) on minor wall surfaces.

#### **Bungalow Areas**

Red brick, some painted timber, dark-stained or lacquered Western Red Cedar or Baltic Pine, complemented by a green or brown stain in the gable shingling, were the dominant colours in most of the Bungalow streetscapes. Lacking today is the distinctive and arche-

typical blue-green joinery colour (with cream window sashes) used on Bungalow trim and fences. Burnt umber was also a popular colour (refer RESTORATION GUIDELINES).

#### **Post-Bungalow Areas**

The Mediterranean Italian/Spanish Villa and neo-Tudor house are well-represented in some areas: these were later adapted to create Moderne hybrids to present yet another type.

Textured stucco and patterned brick trim are the dominant colours in the first style: the stucco being generally light cream. Face clinker brick was the second style's main colour but joinery took on post-Bungalow era colours or finishes such as the blue-green, brown and a stain-lacquer finish.

### **FACADE PATTERNS AND OPENINGS- RESPECTFUL DESIGN**

New buildings: should follow the following shape ratios, placement, and percentage of the wall area for **visible** single or grouped openings.

Additions should follow with simple, contemporary mouldings, the essence of the original openings.

All reproduction doors or windows or the associated reproduction mouldings should be avoided in conservation areas on new buildings.

#### **Victorian and Edwardian Periods**

Victorian and Edwardian period openings generally have a height to width ratio of over 2:1 (vertical emphasis) and do not occupy more than 50% of the wall face. Windows are disposed either centrally in a wall face or symmetrically, if more than one. Upper and lower storey windows were aligned unless separated by a verandah. They were framed in painted wood.

New Buildings: Full casement or double-hung equal sashes are preferred. Glazing areas should otherwise be of contemporary design, with no reproduction glazing bars. Glazed doors may relate to traditional types but employ plain mouldings and glass. For example, French doors (with no mid rails); two or one upper glazed panel(s) over a solid or fully glazed lower panel. Solid doors should be modern in their suggestion of paneling if any.

#### **Bungalow Era**

Front windows were grouped, with horizontal emphasis and often set in a bowed profile. They occupied a greater area of the wall face, but less than 50%, and were often still placed centrally to the room behind the wall. Double-hung windows were typical.

### **OPENINGS - INTERPRETIVE**

#### **Victorian & Edwardian Eras**

New buildings and additions should observe the vertical proportion of openings and the area and disposition in

an exposed wall surface. However if verandah or terrace elements are used to shade or conceal openings, larger glazed areas may be used, providing they are divided by mullions into panes which observe the traditional vertical proportion.

#### **Bungalow Era Areas**

New buildings should observe horizontal opening proportion, central placement of openings in wall faces, and may use larger glass areas (more than 50% of the wall faces) only under porch or colonnade elements.

Additions: should follow the essence of the original openings with simple mouldings and preferably plain glazing.

#### **Post-Bungalow Areas - RESPECTFUL AND INTERPRETIVE**

Typically, originally as for the Bungalow but without the bowed window profile and the later adoption of the corner window and curved glazing, in the Moderne Style. Double hung sashes were often placed either side of a large single light.

New buildings: should observe horizontal window grouping placed centrally in wall planes; large glazed areas may occur placed inside porches or arcades.

#### **SHOPFRONTS- RESPECTFUL DESIGN**

##### **Victorian and Early Edwardian Era Commercial Areas**

Timber framed multi-paned shopfronts with splayed entrance recesses were typical for late last and early this century. Half-glazed doors were common as were solid four-panel doors and window frames resting on stuccoed or timber paneled plinths.

New buildings: should suggest these characteristics with simple contemporary mouldings preferably in painted timber on a flush plinth. Splayed or square entrance recesses should be used, especially in developments which extend over more than one title, to allow suggestion of the previous development frontage and maintain the traditional shopfront scale. Doors may be simply paneled, full or half-glazed within panel framing.

#### **SHOPFRONTS-INTERPRETIVE DESIGN**

##### **Victorian and Early Edwardian Era Commercial Areas**

New buildings should follow the RESPECTFUL requirements in layout and elevation but painted (powder-coated) metal frames may also be used. Frameless or mullionless glazed shop fronts may be used without plinths but should retain the recessed entrances.

#### **MATERIALS - RESPECTFUL, INTERPRETIVE DESIGNS**

##### **Roofs**

The following materials are typical to all conservation areas: painted corrugated iron and unglazed, Marseilles pattern tiles. Slate and cement tiles are in the minority

whilst tiles are generally confined to the Bungalow and Post-Bungalow era houses.

New buildings: where roofs are visible, should draw from this materials range, as influenced by the materials used in individual streetscapes.

Additions: should match the existing buildings' roof material or, in default, use painted corrugated iron where the original is too costly or impractical.

#### **Walls**

New building: should use modern equivalents of the original materials prevalent in the immediate streetscape, particularly with an individually important buildings adjoining.

Additions: should match the existing building or employ traditionally complementary materials such as painted square-edge boarding at the rear of stuccoed or brick Edwardian or Victorian period houses. Metal or vinyl cladding over boarding may be appropriate only where the profiles used exactly match traditional cladding and it is coloured as required by these guidelines.

#### **Victorian & Edwardian Era Housing**

Edwardian and Victorian areas are predominantly of painted stucco, coloured or red brick:

smooth finish, ruled stucco, self-coloured or oil-washed originally (later painted) for the Victorian era; brickwork which was two or three-coloured (red, cream, brown) for the Victorian period; and pressed red for the Edwardian (and Bungalow) era buildings.

Rough cast stucco on Edwardian and Bungalow era buildings is also a minority finish but textured stucco, used with brick trim, is common in the Post-Bungalow era.

New building in brick areas should use pressed Imperial size red bricks with the option of cream decorative brick trims to openings (or other approved brick), depending on materials prevalent in the immediate streetscape, particularly with an individually important buildings adjoining.

Painted, smooth or sand-finish stuccoed finishes (unruled) relate to traditional finishes as well as being visually sympathetic to painted timber surfaces. Similarly horizontal cement sheet 'boarding' (painted) can be similar to traditional timber wall finishes.

#### **DETAIL - RESPECTFUL AND INTERPRETIVE DESIGN**

New buildings: should use only modern equivalents to echo not reproduce traditional ornament in the precinct. Reproduction ornament, such as cast-iron or aluminium friezes, should not be used. Arched or gabled parapet entablatures in a simple form are typical devices used in inner-suburban infill to match original moulded cement ornament. Where attached ornament prevails, use of, for example, trellis or slatting carried out in simple timber

or metal sections, can emulate the complexity of the cast-iron traditionally reoccurring on verandahs or the half-timbering in gables.

The use of ornament is only encouraged where it serves a dominant theme in the streetscape (ie. to demarcate frontages in a commercial area or to empathize with gabled Edwardian cottages). Use of roof form and materials are preferable devices to complement the general character of the area.

**Additions:** should not use other than 'modern ornament' as discussed above and only where a dominant theme in the building is served by it. So as not to dilute the cultural worth of the original parts of the identified building, additions must express their construction date but adhere to the materials and form of the original building.

In large new building developments which cover more than one title in a streetscape, simplified applied ornament can similarly express the old subdivision. Another sometimes ornamental, sometimes quasi-structural device is the trussing or half-timbering of gables. This or a decorative equivalent is strongly expressed in Camberwell Edwardian period housings given the dominance of the roof gable.

#### **Traditional Use of Ornament**

**Attached** ornament such as timber mouldings and cast-iron is typical in the Edwardian and Victorian periods. Bungalow and later types use mainly **integral or functional** ornament in the form of cladding or glazing patterns. Exceptions to the Victorian & Edwardian Era include the minority brickwork patterns and the more prevalent applied terra-cotta, stucco or cement mouldings to parapets and, more commonly in the area, walls.

In row-type structures, such as commercial development, ornament is used to differentiate one tenancy or household from another and so contributes to the expression of the subdivision pattern (see also Frontage Widths).

### **OTHER DETAILS**

#### **FENCES- RESPECTFUL DESIGN**

**New buildings:** should use a modern version of the traditional form.

The design of each fence bay should reflect original frontage width in developments over more than one title.

#### **Victorian and Edwardian Period Fences**

The historical context in the Camberwell area relies heavily on painted timber picket front fencing which was typically 1200mm high and possessed approximately 40% open area. Decoratively shaped picket heads differentiate this fence era from later plainer fence periods. The essence of the timber fence type is its visual opacity,

particularly when viewed obliquely such as a streetscape view.

**New buildings:** should use a modern version of the traditional form. In Victorian and Edwardian Era areas, square-top, painted and dressed timber or metal picket between 1000 and 1500mm in height or, where iron pickets are the context (rare in the area), simple metal pickets with round or square-sections, sharpened or blunt tips and set in a concrete plinth with metal- flat supporting rails, are two examples.

#### **Bungalow Era Fencing**

This era eliminated the strong division between house yard and the new-found nature strip: this inspired lower, often wire- fabric fences. Picket, either simply capped or low square-top broad pickets were also used. Alternatively, there were low brick and stucco fences consisting of panels, or draped chains, and piers; all of these options could have been augmented with a clipped backing hedge. On rare occasions, rockeries were used, without fences. Post-Bungalow eras used pier and panel fences almost exclusively, with some low rockeries.

**New buildings:** in a Bungalow area, a fence would consist of typical square or rectangular section red-gum posts with weathered tops (rounded or pyramid) and a welded or chain metal mesh cladding between. Alternatively, simple pressed red brick pier and panel fences or a low capped timber picket could be used. The timber should be dressed and painted. Rockeries and hedges only are further options.

**New buildings:** in post-Bungalow areas, a low (nominally 600mm high) masonry fence either stuccoed with exposed brick trim or face brick with a soldier or header course coping, between similar piers is an example: the material chosen being related to that of the walls.

**Note:** Where fence RESTORATION is required (A, B, C buildings and D buildings in Level One and Two streetscapes) and no evidence exists as to the original form, ideally the above RESPECTFUL approach should be used to avoid confusion with what is genuine.

#### **FENCES- INTERPRETIVE DESIGN**

The RESPECTFUL approach should be employed as for each of the above periods but with the choice of **additional** fence elements such as clipped hedges (privet or pittosporum) or two-layer fences where a higher fence (over 1500mm) is required for privacy. Such a fence should be set back behind a lower more typical fence or hedge which continues the streetscape fenceline. The main parameters are the fence height range (1000-1500mm) at the frontage and the preference for timber i.e. trellis paneling is a potential modern substitute.

### **STREET VERANDAHS -RESPECTFUL DESIGN**

New buildings: should adapt simplified modern versions of the traditional types, retaining the overall form and scale.

#### **Victorian and Early Edwardian Era Commercial Areas**

Painted timber and iron post-supported street verandahs were used, using to an extent the Camberwell Standard 1893 timber or iron verandah. Traditional timber detailing included stop- chamfering of post, rafter and bressumer edges, provision of capitals to the posts and cast-iron ornament was likely. Bull- nose or other profile, cantilevered metal verandahs were used elsewhere on shops from c.1895 but in Camberwell the skillion or convex roof form dominated until the late Edwardian period.

New buildings: should adapt simplified modern versions of the traditional types, retaining the overall form and scale, if a post-verandah is desired. Timber square or rectangular section posts with plain section beams and rafters supporting a skillion corrugated iron roof is an example. Canvas awnings should follow traditional roof forms and colors for their design.

An Edwardian commercial area may support a modern bull-nose profile verandah or canvas awning (Dutch hood).

(Note: This type of simple adaptation should be used where insufficient evidence exists for RESTORATION of the verandah to an identified building Levels A to D.)

### **STREET VERANDAHS- INTERPRETIVE DESIGN**

New buildings: as for RESPECTFUL with the added provision for pergolas or other abstractions of the verandah form and painted metal framing.

Note: Reproduction verandahs should not be used on new buildings in conservation areas.

### **EXTERNAL ADVERTISING -RESPECTFUL DESIGN**

Although some early commercial buildings were once covered with advertising, the aim here is to preserve the public view of the architecture and not obscure it by application of signs (ie. not overlap or cover mouldings or openings).

#### **Victorian & Edwardian Period Commercial Areas**

Contributory buildings in the dominantly 19th and early 20th century commercial strips such as Ryrie Street, should use where possible, the traditional lettering styles (see National Trust of Australia (Vic.) *Lettering and Signs on Buildings c.1850- 1900*).

New buildings: should use only the essence of these styles and not provide 19th century signs for modern buildings i.e. fat- face exotic letter styles such as Tuscan should not be used. Similarly so with shadow faces and fat serified styles. Colours should relate to traditional colours and the message only should be illuminated (using mask and spray techniques).

Recommended styles would include simple, sans-serif medium or light serified faces such as: ( Letraset names)  
Sans serif:

Helvetica, Standard, Antique Olive, Folio,  
Franklin Gothic, Grotesque 215, News Gothic, Univers  
57

Serified:

Baskerville Old, Berling, Beton, Bookman, Clarendon,  
Lectura, Optima, Palatino, Salisbury, Times New  
Roman

Signs should be painted to the *Exterior Paint Colours Technical Bulletin* and **externally** illuminated (by concealed floods) and placed as shown in *Lettering and Signs on Buildings c.1850-1900* or other approved locations.

#### **Edwardian Period Commercial Areas**

New buildings should use sans-serif letter styles and placement as for the Victorian Period.

### **EXTERNAL ADVERTISING -INTERPRETIVE DESIGN**

#### **Victorian and Edwardian Period Commercial Areas.**

New buildings: signs should use letter styles as for RESPECTFUL or similar approved, and placement is unrestricted given the aim not to obscure the building elements. The message only should be illuminated (internally/externally) with colours related to traditional colours.

### **GARDENS**

Exotic plants and trees were used as the basis of house gardens until post World War Two, with lawn areas, informality and diversity of plant materials increasing with time.

New buildings: gardens in Edwardian, Victorian Period and Bungalow areas should adapt the historic garden elements discussed in RESTORATION GUIDELINES and general publications listed therein.

### **GARDEN/DRIVEWAY STRUCTURES**

#### **Carports**

Carports are a common problem in urban conservation areas where often a carport forward of the main building frontage is desired. The performance desired is that the new structure should not obscure the street view to the building (ie. set to the side) and that it should relate in form and materials to either the building or a traditionally used like structure (ie. maximum of one car width and length).

#### **Victorian & Edwardian Areas**

Precedents in the Victorian & Edwardian eras are in the form of pitched roof garden arbors, trellis clad. This could be adapted for a carport but only with the traditional scale and materials and set to the side of the building.



New buildings: adapt the pitched roof arbor for carports and site them to the side of the building.

Additions: use the traditional form and detail and site them to the side of the building.

Bungalow and Mediterranean Italian/Spanish areas:

In Bungalow areas, a pergola was often part of the front garden structures and often placed over a driveway to the side of the house, often at the front boundary or on occasions as a porte-cochere closer to the house. These structures could be used as the basis for new carports, both in form and scale. ie. single car width and length.

New buildings: adapt the flat-roofed pergola for carports and site them to the side of the building.

Additions: use the traditional form and detail and site them to the side of the building.

### Tennis Courts

The size and visual mass of enclosed tennis courts determines that they should be treated as a new building in the streetscape. Hence set-backs and scale should be recessive to any contributory elements in a streetscape. However, the occurrence of vacant blocks suitable for courts in the conservation areas is low, particularly if the recommended demolition control is adhered to.

Alternatively the traditional enclosure for courts was the cypress hedge on all sides, sometimes set on the building line. This provides a precedent for screen planting in a hedge form and more flexible siting, with the safeguard that only few of these courts will ever appear in a protected streetscape because of lack of sites.

## DEFINITIONS

Significant means of historic, architectural or social value for past, present or future generations. All graded buildings are significant. Significant parts of a graded building means parts which contribute to the historic, architectural or social value of the building. The building citations in Volume 4 highlight many of the significant parts of each building.

Fabric\* means all the physical material of the place (e.g. a building).

Visible means anything that can be seen from any part of the street serving the front of the building, including:

\* side elevations that are readily visible from the front street.

\* anything that can be seen from a side or rear laneway, if the laneway itself is classified as a Level 1 or 2 streetscape.

Concealed means not visible from any part of the street serving the front of the building, as defined under visible. Partly concealed means that a limited amount of the addition or higher rear part may be visible, provided it does not dominate the appearance of the building's facade and the streetscape.

Adjoining means next door, including a next door building separated by a laneway.

Outstanding building means a grade A or B building anywhere in the municipality.

Contributory building means a grade C building anywhere in the municipality, or a grade D building in a Level 1 or 2 streetscape in an Urban Conservation Area.

Preservation\* means maintaining the fabric of a place (e.g. a building) in its existing state and retarding deterioration. Refer to chapter 5 for advisory notes on what should be preserved.

Restoration\* means returning the EXISTING fabric of a place (e.g. a building) to a KNOWN earlier state by removing accretions (e.g. later additions) or by reassembling existing components WITHOUT THE INTRODUCTION OF NEW MATERIAL.

Refer to chapter 6 for advisory notes on restoration techniques.

Reconstruction\* means returning a place (e.g. a building) as nearly as possible to a KNOWN earlier state and is distinguished by the introduction of materials (new or old) into the fabric. This is not to be confused with either recreation or conjectural reconstruction (referred to as 'guesswork reconstruction' in this booklet).

Refer to chapter 6 for advisory notes on reconstruction techniques.

Respectful and interpretative refer to good new design that honestly admits its modernity while relating to the historic or architecturally significant character of its context. Respectful means a 'low key' design approach in which historic building size, form, proportions, colours and materials are adopted, but simplified modern interpretations are used instead of exact copies of historic detailing and decorative work. Interpretative means a looser reference to historic size, form, proportions, colours, detailing and decoration, but still requires use of historic or closely equivalent materials.

The 'context' which is to be respected or interpreted is the character and appearance of:

- \* the area as a whole; and
- \* adjoining or nearby significant buildings or works; and
- \* in the case of additions or alterations, significant parts of the subject building.

Architectural period and style are an important determinant of a building's or an area's character and appearance. Chapter 7 contains advisory principles on how to relate modern design to the main historic periods of architecture.

\* These definitions are the same as those used in the Burra Charter. The Burra Charter sets down definitions, principles, processes and practice for conservation



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work. It was adopted by Australia ICOMOS (International Council of Monuments and Sites), and has become accepted as a standard source of reference in conservation matters.