



**HERITAGE GUIDELINES FOR MARSHALL STREET,  
SHERWOOD ROAD AND THORESBY GROVE, IVANHOE**







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## 1 PURPOSES OF GUIDELINES AND RELATIONSHIP WITH PLANNING SCHEME

The purpose of these Guidelines is to identify what is significant about this precinct, to provide a description of its characteristics and to guide where and how new development might be carried out without undue impact on the significant qualities of the precinct. It is proposed to include them in the Planning Scheme as a reference document as a guide to decision making.

## 2 STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

The Marshall Street, Sherwood Road and Thoresby Grove Heritage Overlay Area (HO5) is aesthetically (Australian Heritage Commission (AHC) Criterion E) significant at a local level. Its period of significance is 1900-1930.

It is *aesthetically significant* (AHC Criterion E) for its capacity to demonstrate the stylistic characteristics of middle class houses erected predominantly during the first two decades of the twentieth century but also during the third decade of that century. This significance is enhanced by the planting and post and rail fences along Marshall Street and Thoresby Grove, both of which are split levelled. It is understood these works date from the late 1920s.

The house styles are predominantly in the Federation Style, having links with the English Queen Anne mode which was in turn driven by the English Arts and Crafts Movement. Given the fall in the land to the east and the fact that Marshall Street is close to the higher ground along Upper Heidelberg Road, the incidence of attic floor windows and balconies overlooking Ivanhoe is high. They constitute picturesque elements in a richly varied roofscape of terra cotta and slate clad hipped and gabled roofs with half timbering, fretted woodwork and turned timber posted verandahs. Later styles also show their debt to the Arts and Crafts Movement as it progressed through the years and absorbed the impact of the West Coast of America Bungalow style, characterised by the "Swiss chalet" roof form, shingled walls and dark stained woodwork. Critical to this significance is the Area's high level of integrity and mature garden setting.

## 3 DESCRIPTION

### 3.1 *Urban Design and Infrastructure*

The terrain in this precinct slopes quite steeply to the west and south west which has given rise to the divided carriageways, each at different levels. While this type of road formation is not uncommon in hilly Eaglemont and Ivanhoe, it is a distinct feature of the Area's two north-south roads. The central medians which form the embankment between the lower and upper carriageways, and which are planted with mature trees and shrubs, break up the hard surface element of the roadway and form an effective visual link between the mature plantings in the front yards of adjoining properties.

In Marshall Street the median is characterised by an impressive row of 12 Bhutan Cypress completed to the north by a Mexican Cypress. Underplanting is agapanthus. It has a dry rock edge and a central white painted timber barrier with angle cut top rail. The median ceases opposite 141 Marshall Street and in the northern section of the road it is replaced by a central carriageway with nature strips planted with mature plain trees.

Thoresby Road has narrow nature strips but the median is less impressive. The dry stone rock work survives but planting is more intermittent, and it has a pipe rail barrier rather than the white timber barrier in Marshall Road. The Allom Lovell/John Patrick report notes:

The planting is thickest opposite 35 Thoresby Grove where Lillaceae (*Agapanthus var.*) are clumped throughout, with Sage bushes, Geraniums, Ivy and Rosaceae (*Prunus var.*) in isolated areas. The Canary Island Date Palm (*Phoenix canariensis*), rocker and Lillaceae (*Agapanthus var.*) at the north end of this median are notable.<sup>1</sup>

The railway reservation along the south-eastern side of Sherwood Road has a large variety of shrubs and trees which has become largely overgrown and completely hides the presence of the railway. Patrick believes this reserve was meant to contain discrete clumps of planting contrasting in flower and leaf colour, clipped to shape and set below a canopy of mature trees and large evergreen shrubs.<sup>2</sup>

The southern part of Marshall Street has asphalt footpaths with concrete kerb and channel. Elsewhere footpaths are concrete with concrete kerb and channel.

### 3.2 Significant Buildings

The table below contains a schedule of the houses and fences regarded as being significant. Some houses have been altered in appearance but where listed as significant these are considered capable of being restored and conserved. Fences considered significant may either be original or of recent date but sympathetic in design.

**Table 1: Schedule of Significant and Non-Significant Buildings and Fences: Marshall Street, Sherwood Road, Thoresby Grove, Ivanhoe HOA (HO5)**

Street	Street No.	Style Na = Not applicable	House:	Fence:
			S=Significant N=Not significant	
Marshall Street	109	Arts and Crafts	S	S
	113	Federation	S	S
	117	Federation	S	S
	121	Federation	S	N
	123	Federation	S	S
	125	Arts and Crafts	S	N
	127	Federation	S	N
	131	Federation	S	N
	133	Post War	N	N
	135	Post War	N	N
	137	Inter War	S	N
	141	Post War	N	N
	143	Californian Bungalow	S	N
	145	Californian Bungalow	S	S
	147-49	Post War	N	N
151	Arts and Crafts	S	N	
140	Post War	N	N	
Sherwood Road	1	Federation	S	N
	3	Federation	S	N
	5	Post War	N	N
	7	Federation	S	N
	9	Federation	S	N
	11	Federation	S	N
Thoresby Grove	1	Post War	N	N
	3	Federation	S	N
	5	Federation	N	N
	7	Federation	S	N
	11	Federation	S	N
	13	Federation	S	S
	15	Federation	S	N
	17	Federation	S	N
	19	Federation	S	N
	21	Federation	S	N
23	Federation	S	S	
25	Federation	N	S	

<sup>1</sup> Allom Lovell and Associates with John Patrick Pty Ltd: *Banyule Heritage Places Study 1999; Vol. 4 Heritage Areas p.45.*

<sup>2</sup> Allom Lovell: op sit .p45



The table provides an indication of the stylistic diversity of the houses within the Area and highlights the consistency of the Thoresby Grove streetscape. The description which follows differentiates between these styles and points to their significant characteristics. Designers should be aware of these characteristics and use them as a starting point for their own designs.



**Federation Style**



**Arts and Crafts**

### **3.3 Facades**

The majority of significant houses in Marshall Street have attic storeys with dormers in the hipped and gabled roofs or with windows in the dominant cross ridged gable roofs. The general façade arrangement for *Federation Style* houses is either symmetrical about the dormer which usually surmounts the entry or asymmetrical about the diagonal axis. Typically, the emphasis given to the axis is reiterated in the design of the verandah, the disposition of a corner turret, gablet and/or corner bay window, the cumulative effect being highly picturesque. Verandahs are usually but not always formed by an extension of the main roof and they are carried on turned timber posts with ladder frame friezes and fretted brackets. The most prominent windows are bayed and surmounted by overhanging gable

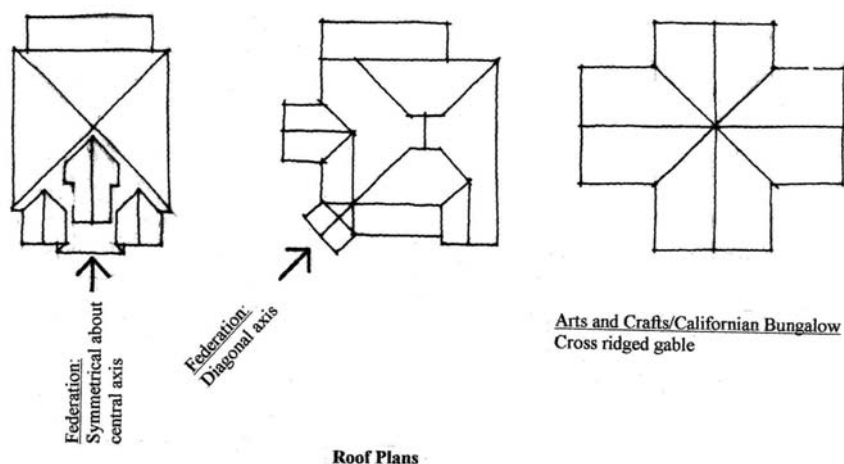
ends carried on brackets, the gable end itself being half timbered in various patterns. Chimneys are very tall with exaggerated caps, usually stuccoed or rough cast. The houses in Sherwood Road and Thoresby Grove are mostly single storeyed and use the device of the diagonal axis balanced by projecting wings with surmounting gable ends. The houses designated *Arts and Crafts* in the table are varied, using the cross ridged gable form or transverse gable. In the latter instance, smaller gable roofed extensions and skillion roofed dormers protrude from the main gable. Jerkin head roofs are also used, whilst the openings in the main gables may be glazed or have balconies with recessed windows. Spandrels are shingled or rough cast the overall effect being a richly modelled one with deep shadows, long verandahs supported on massive pillars and a sense of homeliness achieved by the arrangement of the parts and choice of materials. The *Californian Bungalows* are straightforward examples of the style with transverse gables and "Swiss chalet" style roofs projecting to form shady porches carried on massive pillars and timber posts. Walls are both rough cast and clad with weatherboards. Being situated on the high side of the street, the houses are typically elevated with a flight of steps approaching the verandah and point of entry.

Windows are timber framed with casement sashes and upper lights in the case of the Federation Style houses and double hung sashes in the case of the Arts and Crafts houses and Californian Bungalows. They generally adopt sill heights of about 900mm and may also include diminutive ornamental windows with lead light glazing. Curved and faceted window bays are commonplace and the upper lights of the Federation Style houses have tinted Flemish glass.

### 3.4 Roofs

*Federation Style* roofs are highly picturesque and consist typically of a dominant pyramidal roof punctuated by tall chimneys and dormers and enhanced by projecting gable ended wings. These elements may be arranged in one of two ways:

- Symmetrically about a prominent dormer window and balcony, or
- Asymmetrically about the diagonal axis following the hip of the pyramidal roof form and balanced by projecting wings, the diagonal axis being accentuated by gables, turrets and/or window bays.



*Arts and Crafts* house roofs in the Area use the cross ridged gable form and the transverse gable with gable ended wings and dormers projecting from the roof slope.

*Californian Bungalows* may have a dominant "Swiss Chalet" style main roof with a subtended smaller but similar roof to the porch, usually asymmetrically placed, or a transverse gable, running across the width of the house block with a "Swiss Chalet" style porch roof running at right angles from the transverse gable. Their eaves' overhangs are

raked with exposed rafter ends and timber soffit linings. Chimneys are prominent elements.

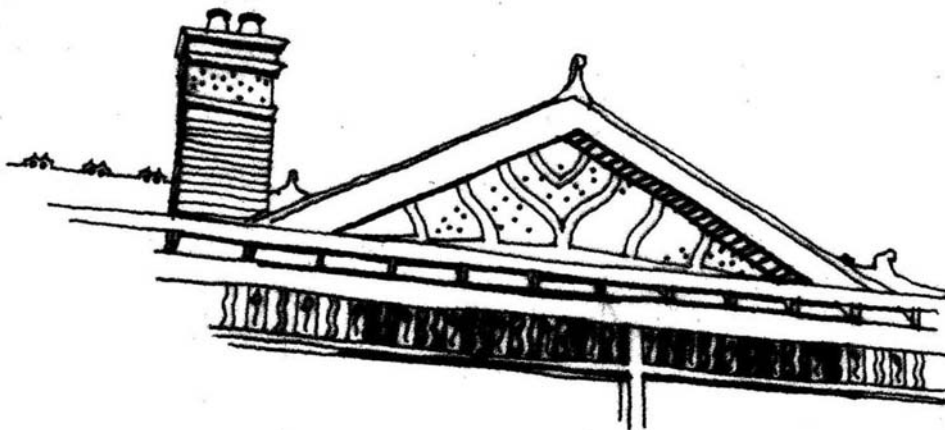
### 3.5 Materials

Walls are usually a combination of rough cast and face brick. The brickwork may be black or white tuck pointed, the bricks themselves being reds with clinker enrichment. Occasionally, bull nosed bricks are used on external corners and balustrades. Californian Bungalows may combine weatherboards or bricks with rough cast and stained timber shingles. Gable ends of Federation Style houses are rough cast or cement sheet with timber strapwork emulating the half timbered walls of the Middle Ages whilst Californian Bungalows and Arts and Crafts houses make extensive use of stained timber shingles, especially in the gable ends.

Roof tiles are usually terra cotta Marseilles pattern or slate with decorative terra cotta ridge cresting and finials to the Federation Style houses. The Arts and Crafts places moderate this enrichment and the Californian Bungalows avoid it altogether. The edges of the tiles or slates overhang the barges and are supported on a timber mould.

### 3.6 Ornamentation

Ornamentation is a characteristic of the *Federation Style* and attracted criticism from the architectural profession in its day on account of its excessive fussiness. Verandah posts were turned on a lathe and the cast iron frieze of the Victorians was replaced with fretted ladder frames, Art Nouveaux influenced patterns and the rising sun motif seen in the Area.



**Ornamentation: Federation Style**  
Strapwork – ladder frieze – chimney cap

Timber brackets and window hoods provided further opportunity for decoration. Glass work could be lead lit with eye catching Art nouveaux designs or tinted, the sun flower pattern and Flemish glass in amber, soft green or mauve being typical. Mention has already been made of the enrichment of terra cotta tiled roofs which was extended to the tall chimneys, having strapwork, rough cast cornices and terra cotta pots. The plain surfaces of walls, as has been noted under *Materials*, were also broken up into sections using rough cast and strapwork, the combined effect of these devices being an over abundance of eye catching detail that continues to appeal as the cycle of fashion progresses. The subsequent styles designated *Arts and Crafts* and *Californian Bungalow* in these Guidelines moderated this feast of decoration, achieving visual interest and character more from the use and choice of materials and shapes than from ornamentation for its own sake. In both cases, the appeal of the craftsman's skill, long since passed over by the machine age, was celebrated in the choice of picturesque materials such as

shingles and rough cast, patterned brickwork and in the juxtaposition of such elements as chimneys and tiny lead lit windows. The shady porch on the outside and fireplace within symbolized the warmth and security of the home.

### **3.7 Fences**

Most of the original front fences have been removed from the Area but early photographs show picket fences, hedges and possibly rough cast and brick walls stepping down the slope of the property frontage and retaining earth on the garden side of the wall. Picket fences varying in height between 1.2 and 1.35 metres were characteristic of the Federation period. The ends of the pickets were either rounded or decorated with a fret saw and the width of the pickets themselves was at times varied. Intermediate, terminating and gate posts were expressed in good quality work and there was always a pedestrian gate with additional vehicular gates depending on the circumstances of the owners. The later styles simplified the details, using flat topped battens that were wider than the pickets of the Federation period whilst the tops of the posts were either flat topped or rounded. Crimped wire was frequently substituted for the battens and in expensive work, masonry piers with connecting dwarf walls replaced the timber fence frame, the spaces between being filled with pierced brickwork or chains. Side fences between the property frontage and the façade line of the street were no higher than the front fences.

## 4 THE GUIDELINES

### 4.1 Demolition

Demolition is taken to mean both partial and complete demolition of any structure, including a dwelling, garage, outbuilding or fence. Whilst the demolition of the less significant parts of a significant dwelling is acceptable and usually involves the rear portion of a dwelling, the demolition of the greater part of the place is discouraged, especially where this course leads to the retention of the façade only.

Accordingly the demolition of the houses and fences identified as significant in Table 1 is discouraged. The demolition of non-significant buildings is in conformity with the intent of these Guidelines. Where a building identified as significant in Table 1 is regarded, following consultation with the heritage adviser, to be irreversibly defaced, grounds may exist to allow demolition.

### 4.2 New Buildings

Opportunities for the construction of new buildings may exist following demolition of structures as provided for above.

- **Significance, character and setting.** New building designs should relate to the significant character of the Area. The elements that establish this character are described in the *Description*. Designers and decision makers should be aware of these elements and ensure that there is a demonstrable visual connection between their designs and the significant buildings in their immediate vicinity. New designs should not transform the architectural character of their environs by dominating significant neighbouring places since it is the existing architectural values of the streets that are valued by the community and should be conserved.

A demonstrable visual connection may be achieved by *sympathetic contemporary design*. Here, new work, whilst being uncompromisingly modern, nevertheless uses an approach derived from the description of the architectural elements above. It uses a combination of shapes, forms and materials that occur in the Area but avoids copying the ornamentation that distinguishes one style from another.

A demonstrable visual connection may also be achieved by *following existing architectural traditions* found in the Area. Here, new work simply continues the tradition of the past, always having regard for the need to allow the significant buildings in the environs of the new project to dominate. Whilst it may be difficult to distinguish new work from old using this method, the visual integrity of the street streetscapes is maintained and the architectural character of the Area perpetuated. It follows that the introduction of an historic style not found in the Area should be avoided. This guideline should be applied not only to new buildings but also to new fences and garden structures, taking care to avoid Victorian designs since these do not exist in the Area.

- **Scale.** In designing new buildings, heights and proportions should reflect the predominant heights and proportions of adjacent significant buildings. The preferred wall height for new buildings, when viewed from the street, should not be higher than the higher of the two nearest significant buildings on either side. The proportions of void (windows) to solid (walls) when viewed from the street should be similar to those of the adjoining significant buildings. Generally, the amount of solid area is much greater than the amount of void.

- **Bulk.** The size and shape of new buildings should relate sympathetically with those of the adjacent significant buildings. New buildings should not dominate existing significant places. Given that the streetscape character of the Area is established by detached villas in garden settings, new single dwellings should not extend from side boundary to side boundary but rather provide space for landscaping opportunities on either side of the dwelling. They should be predominantly single storey with or without attic floors. Two storeyed sections should be well to the rear of dwellings so that their visual impact on the street is minimized. Where a house is situated on a corner lot, special attention should be paid to ensure that the bulk of the new work does not disrupt the architectural rhythm of the street.
- **Materials, colour, details.** New buildings should relate with and use as reference points, the materials and details of adjacent significant buildings. Where original colours and finishes have survived, they also may be used as reference points. Refer to *Materials* in the *Description* for information concerning building materials characteristic of the Area. New materials that are complementary include:
  - building board with an applied textured finish similar to those encountered within the Area, used in conjunction with face brick.
  - plywood panels with a textured, painted face used in conjunction with face brick.
  - powder coated aluminium window frames.

New materials regarded as not being complementary include:

- bagged brick or block work.
- surfaces including highly reflective wall claddings.
- clear finished timber surfaces.
- cement roof tiles.
- tinted glass.
- concrete or clay pavers for driveways considered to be uncomplementary.

Traditional materials that are regarded as not being complementary include:

- corrugated galvanised iron or zincalume.

Designers should refer to paint colour charts for the post Federation and Inter War period to determine suitable colour schemes. In the case of the former, rough cast surfaces and woodwork were typically white or buff or in the case of the latter finished with an accent colour typical of the Victorian period, such as deep Brunswick Green, Indian Red or brown. Roof tiles were light terra cotta. During the 1920s roofs were also terra cotta tiled, walls and rough cast work were often unpainted, white or buff, woodwork was Mission (olive) Green or Mission (dark) Brown and metal work was gloss Black. Vibrant colours, especially when used over large areas, are regarded as being unsympathetic with the Federation and Inter War periods and are therefore discouraged.

The details of the surrounding significant buildings are noted in the *Description*. Unsympathetic details include blade roofs, expressed planes and ornamentation unrelated to the architectural styles encountered in the Area.

- **Visual Setting.** New buildings should respect existing settings and neither dominate nor obscure views or sight lines to existing significant buildings.
- **Roofs.** Roof shapes and materials should relate to adjacent significant buildings. Refer to *Roofs* in the *Description* for information concerning roof forms characteristic of the Area. Whilst hipped and gabled roofs are characteristic, dominant parapeted, skillion, flat, blade and wave roofs are uncharacteristic and

are discouraged.

- **Openings.** The proportions and spacing of door and window openings should relate to those of nearby significant buildings. Front doors in the Area are usually protected by shady verandahs. Windows, where unprotected, usually run from a sill height of between 600mm and 900mm above floor level to door head height which is not less than 450mm below eaves soffit level. Window hoods are sometimes provided in various forms to give visual emphasis and style to the opening. Openings are never continuous across a façade and “window walls” facing the street are discouraged since they generate proportions that confront those of the significant buildings.
- **Setbacks.** Existing uniform setbacks should be maintained. The houses in the Area are set back uniformly from the property frontages to establish the “street façade” which defines the public environment. New buildings should not protrude beyond this setback nor wholly retract from it. By respecting the rhythm of the street façade, new buildings are best able to contribute rather than detract from its character. Side boundary setbacks often accommodate a driveway on one side and may be as little as 1.2 metres on the “blind” side, generating a minimum combined setback between houses of 2.4 metres. This minimum combined setback should be respected. New buildings should not obscure significant buildings from view by protruding beyond them so as to partially conceal them when viewed from the street.
- **Orientation.** All of the houses in the Area face the property frontages squarely. New buildings should adopt the same orientation.
- **Provision for cars.** Each dwelling should only have one crossover. Existing crossovers may be replaced with new crossovers in different positions provided that they do not endanger public safety. Garages should not form an element in the design of the façade but may be free standing and/or preferably situated out of direct public view. Freestanding garages visible from the street should be erected using forms, materials and colours that are sympathetic with the primary building on the site. The provision of hard standing areas for the purpose of parking vehicles or trailers within front garden setbacks is discouraged. Pavement materials for driveways should be appropriate to the Federation and Inter War periods, the use of red pressed bricks, asphalt, Lilydale toppings or concrete strips separated by a central grassed area being suitable. During the Federation period, ornamental terra cotta edges or spoon drains were used along driveways, only the latter lasting into the Inter War period. The use of brick pavers is inappropriate.
- **Fences.** New front fences should not be higher than the nearest significant fence unless a Federation period fence adjoins an Inter War period fence in which case the highest fence should not exceed 1.35metres. Dividing fences between the front alignment and the façade line of the street should be no higher than the abutting front fences. The replication of period front and side fence designs is encouraged. They should interpret the architectural styles found in the Area and not reflect Victorian or late Inter War practices. Hedges may also be substituted for fences.

High side fences to the back yards of corner allotments should be timber paling fences, 1.5 metres high.

- **Details.** Ornament is the hallmark of Federation period houses, whilst Arts and Crafts and Bungalow designs used materials, shapes and the arrangement of elements to achieve architectural character. Whilst diminutive windows and

picturesque lead light work constitute an exception to this generalization, the underlying approach to the design of the Bungalow lends itself to *sympathetic contemporary design*. The ornamentation that identifies The Federation period is addressed in the *Description*. Designers adopting the *sympathetic contemporary design* approach should approach the replication of ornamental details with the utmost caution since modern architecture does not sit comfortably with historical styles. The reverse is also true to the extent that historical styles do not readily accommodate aggressive contemporary detail. On the other hand, designers *following existing architectural traditions* can successfully replicate ornamental detail, provided that they do it well and in such a way that their work does not “out perform” that of the significant neighbours.

- **Project Homes.** Project Homes, packages and kit homes have generally been designed without regard being paid to the historic character of this Area. Whilst their use is likely to be inappropriate, adaptations of standard designs may be acceptable. In these cases, the heritage adviser should be consulted before a commitment is made to a particular design.
- **Other outbuildings.** Any sheds or other outbuildings should be erected using forms, materials and colours that are sympathetic with the primary building on the site. Where a change in materials and form is contemplated, for reasons of economy or otherwise, designers should take care to adopt new materials and forms appropriate to the period of significance of the Area. For example, gable or hipped roofs should be used in preference to flat steel tray deck roofs with proprietary gutters and corrugated Colorbond or zincalume should be used in preference to other more recent cladding profiles. Free standing garden structures such as lych gates, pergolas and trellises are the only structures regarded as being suitable within the garden frontage. They should interpret the architectural styles found in the Area and not reflect Victorian practices. Swimming pools should not be provided within the garden setback, not only on account of the consequent loss of garden space, but also because of the safety fence and privacy requirements associated with these facilities.
- **Landscaping.** Where new buildings are erected on existing allotments, an analysis should precede the works in order to establish whether or not any original or early elements of the garden, including mature plantings, garden walls, rockeries, pathways and garden beds have survived and are to be conserved. The retention of such elements is encouraged, with a view to them forming a starting point for a new sympathetic garden design expressive of the period of significance of the Area.

### **4.3 Alterations and Additions to Existing Significant Buildings**

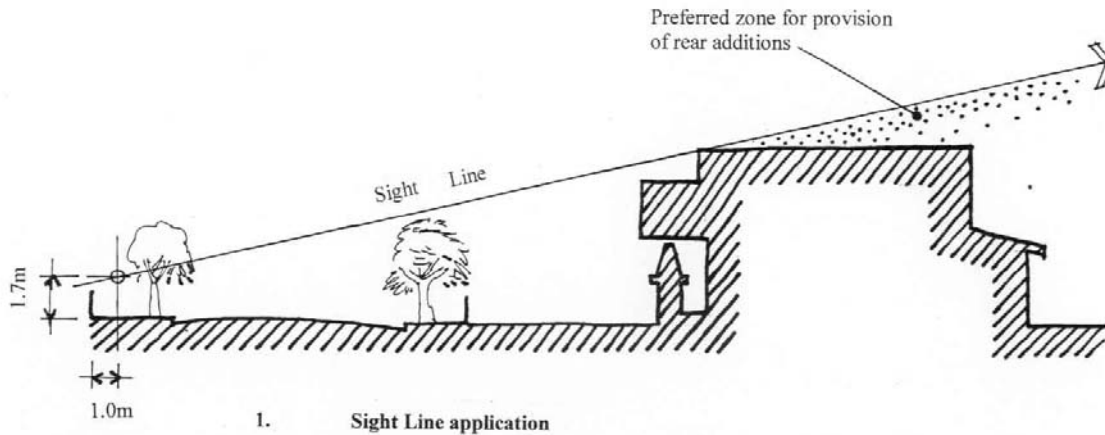
Few places survive in a totally unaltered state, the majority sustaining changes as the needs of its occupants also change. Paint colours are usually the first to be altered but it is important to note that earlier paint layers are usually concealed in protected areas of a house and provide a valuable source of information concerning its original architectural character. Alterations and extensions to existing significant buildings undertaken within the period of significance of HO5 may contribute to the significance of the place, whilst changes sustained after that time are likely to contribute less to the cultural values of the Area or may even detract from them. It follows that demolition prior to undertaking additions and alterations may reasonably be concentrated in those sections of a dwelling erected following the period of significance. As a general rule, both change and expense may be minimised by avoiding unnecessary alterations to the significant elements of a place. Where an owner would like to enhance the appearance of a place by introducing additional features characteristic of the house type or period, care should be taken to



ensure that the original design is not irreversibly altered. It is recommended in these instances that the heritage adviser's assistance is sought at an early date.

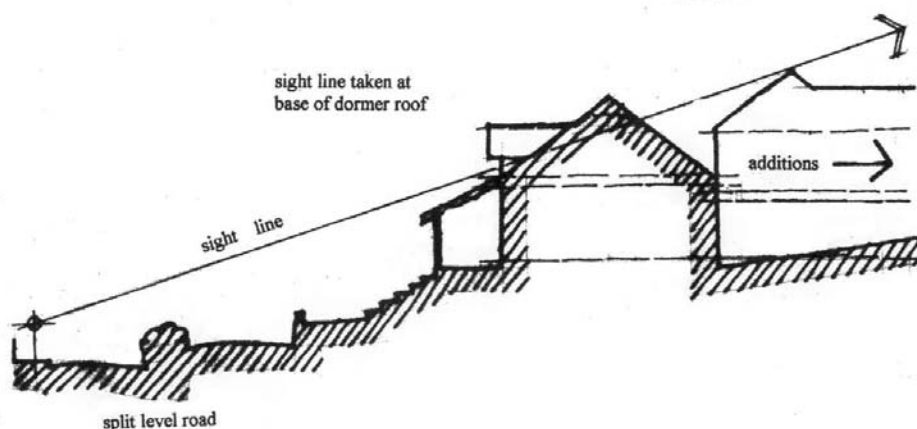
- **Generally.** New additions should not dominate a heritage place. It follows therefore that the preferred form and location for additions is single storeyed, situated at the rear of the dwelling. Designs should consider the relationship between openings such as windows, doors and solid walls and also pick up on shapes, mass, scale and heights above the ground of eaves lines, materials, colours and other details. These elements and others like them are noted in the *Description*. Refer also to the sections entitled *sympathetic contemporary design* and *following existing architectural traditions* which outline alternative approaches to the interpretation of the dwelling styles contained in the *Description*.
- **Alterations to facades.** Generally, these should be avoided. Where unavoidable, they should be set back by a distance not less than one metre from the façade line of the dwelling, thereby differentiating between the new and the old and also ensuring that the original façade remains the dominant element. The new work should also be in the same style as the original place. Where a wing wall has been extended to the side boundary line in the same construction as the dwelling, this element should also be counted as the façade. This wall may include a gate affording access around the house.
- **Preferred locations for additions.** Alterations and additions should generally be situated at the rear of a dwelling and impact on the least significant elevation and fabric of the place. Where each elevation contributes in a substantial way to the significance of the whole building, alternative design approaches should be sought that minimize intervention. Whilst the most significant portion of the dwellings within HO5 may be the facade, they often incorporate an important secondary elevation made up of projecting gable ended wings related to the diagonal axis or cross ridged gable roof form. Alterations to important secondary elevations should be avoided unless they take the form of additions at one end, preferably set back by a distance not less than one metre from the existing elevation.
- **Scale, Bulk, Materials, Colour, Details.** Refer to these headings under *New Buildings*.
- **Differentiating new work from existing significant fabric.** New work should be distinguishable from the old. This can be achieved by making the new material slightly recessed; a different material to the old or a different texture. It is also a good idea to date new work. The contrast, however, should not be harsh or visually intrusive. Refer to the explanations for *sympathetic contemporary design* and *following existing architectural traditions*. These approaches to the design of new buildings apply equally to the design of additions and extensions. In the first instance, the difference between old and new will be obvious. In the second, this will not be the case and, whilst subtle distinctions will be discernible in the workmanship, dating the new work is likely to be the most acceptable approach.
- **Visual prominence of additions.** Sight line techniques should be applied to determine the degree of visibility of the addition or extension to the public eye. This is especially important where the new building is proposed to be of a greater height than the original building. Given the importance of ensuring that additions, particularly two storeyed additions, are understated in the streetscape, designers should demonstrate the extent to which proposed additions will be seen from the public environment. The application of a sight line taken from the footpath opposite a proposed addition, used in the manner shown below, is a useful tool, demonstrating the extent to which an addition will actually be seen from this view

point. As a general rule, the further back the new development is situated, the greater the freedom a designer has to meet a client's requirements since less of the new work will be publicly visible.

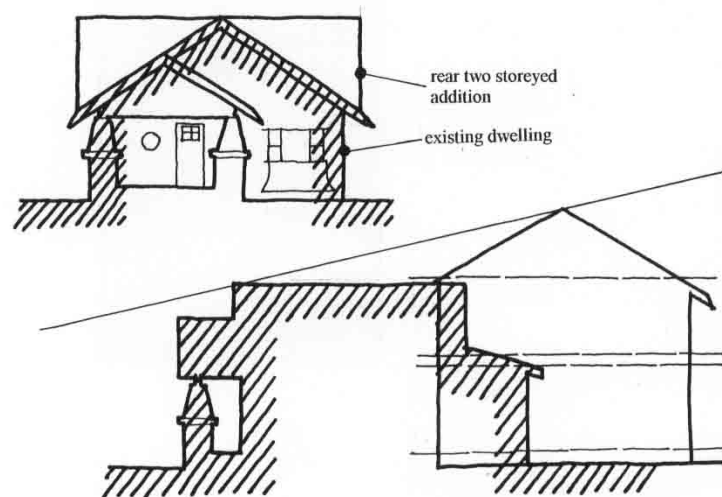


Ways of reducing the visual impact of rear two storeyed additions are explored in the figures below. Figure 1 demonstrates how the sight line should be applied, identifying the zone within which additions should be concentrated. Where two storeyed rear additions are proposed, construction within this zone allows greatest design freedom since the new work will be largely out of view from the public domain.

Figure 2 shows how the split level street form assists when the sight line is applied since the lower point of view provides an increased zone within which additions should be concentrated. Given, however, the pyramidal roof form of the Federation Style villas in the Area, it is inappropriate to set the sight line coincident with the highest point of the roof and it is therefore recommended that it be set at the lower edge of the dormer window or at an equivalent level. Some site excavation at the rear of the existing dwelling should assist in keeping the new works within the preferred zone.



In Figure 3 a preferred option for the provision of a rear two storeyed addition to a Californian Bungalow with a transverse gable is demonstrated. The cross section shows how the transverse gable form gives rise to a similar treatment for the addition which has been set back from the main ridge line. The split level in Marshall Street would assist by increasing the zone within which additions should be concentrated.



3 Cross section with sight line *Californian Bungalow*

Given that houses in the Area are typically situated with a driveway along one side and a “blind” side along the other and that two blind sides may face each other, it may be advantageous to concentrate visible two storeyed rear additions along the blind side which is generally less visible from the street than the driveway side. In the case of a development on a corner allotment, it will probably not be possible to conceal the new work behind the existing dwelling. In this case, the designer should try to soften its visual impact by stepping the whole addition well back from the side fence so that it is effectively separated from the street by the width of useable private open space. Alternatively, the upper level should be set well back from the lower level or another device appropriate to the circumstances should be adopted which serves to diminish the visual impact.

Ceiling heights are also critical to the question of visual prominence since their careful control will also contribute to the minimisation of visual impact. Maximum heights should not exceed 2.7 metres, with the upper level ceiling sloping down to 2.1 metres at the perimeter walls.

Finally, where substantial buildings are proposed within view of Marshall Street, it is recommended that the sight line diagram be applied to establish the extent to which they will be visible at appropriate points along the street.

- **Replication of historic detail.** Refer to the explanations for *sympathetic contemporary design* and *following existing architectural traditions* under *New Buildings: Significance, character and setting*. Refer also to *Details* under *New Buildings* for an explanation of when and how best to replicate historic detail. These approaches to the design of new buildings in this Area apply equally to the design of additions and extensions.
- **Orientation.** New work should maintain the rhythm, orientation and proportions of the original, especially where visible from the street. Refer to *Orientation* under *New Buildings*.

- **Proportion.** The proportions of void (windows) to solid (walls) when viewed from the street should be similar to those of the principal dwelling. Generally, the amount of solid area should be much greater than the amount of void.
- **Minimization of intervention.** Wherever possible designers should avoid unnecessary intervention with existing significant fabric. Existing openings, for example, should be used to facilitate access between the old and the new to minimize the amount of demolition required.
- **Roofs.** New roofs should relate to the existing roof form or follow traditional options for additions. New roofs of two storeyed rear additions should be articulated separately from the existing principal roof. Care should also be taken to avoid alterations to chimneys that contribute to the streetscape. Refer *Roofs* under *New Buildings*.
- **Conservation of vistas.** New work should preserve existing important views of the building and its setting. Typically, the most important views of a dwelling in the Area are obtained by standing opposite the façade on the footpath or across the street. In the case of a building situated on a street corner, the view obtained from standing diagonally opposite is also important.
- **Recovery of significance.** New building work impacting on significant fabric should be reversible where possible so as to avoid permanent damage. A situation should be established where, if desired, the new work could be demolished to recover the original fabric and significance of the place. The concealment of significant fabric is contrary to the objectives of these Guidelines and is discouraged. Where intervention with significant fabric is necessary, designers should always keep this to a minimum and avoid unnecessary demolition and alteration.
- **Garages.** Garages do not form a part of the façade treatments of the significant houses within the Area and therefore should not be added on to existing facades or important secondary elevations unless, in the latter case, they are out of public view.

#### **4.4 Alterations and Additions to Existing Non Significant Buildings**

Buildings that do not contribute to the significance of the Area may be altered and extended, although the visual prominence of any additions will be subject to the same scrutiny as works to significant buildings. The design of these alterations and extensions should be approached in the same manner as the design of new buildings and the opportunity should be taken to improve the extent to which these buildings fit comfortably within the precinct. The design should therefore, among other things:

- Not increase, and preferably reduce, any dominance of the building in the streetscape
- Maintain a predominantly single storey appearance
- Maintain the standard front setback
- Maintain, where it exists, the prevailing side setbacks for significant buildings in the street
- Not involve additional crossovers
- Avoid double garages unless concealed from the street.

Where alterations to the front façade are involved, it may be possible to emulate the form and proportions of openings of those of the adjoining or nearby significant buildings.

The use of appropriate construction materials suggested for *New Building* is encouraged, although it is recognised that in some cases it may be more appropriate to use materials the same or similar to those of the existing building.

Hipped or gabled roof forms are also encouraged.

#### **4.5 Works Undertaken by Public Authorities**

The central medians and their plantings are a significant feature of the Area and should be retained and enhanced. If evidence exists of its earlier existence it would be appropriate to reconstruct a timber barrier with angle cut top rail in Thoresby Road.

New works such as speed humps, roundabouts and traffic islands can be visually intrusive and, should they be considered necessary, care should be taken to use similar materials to the existing road works, such as dry joint rock edging with infill by agapanthus or other low shrubs.