

OUR INTER-WAR HOUSES



HOW TO RECOGNISE, RESTORE AND EXTEND HOUSES OF THE 1920s AND 1930s

BRYCE RAWORTH

FOREWORD BY BARRY HUMPHRIES



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Cover Photograph:

No 38 Christowel Street Camberwell, part of
the Golf Links Estate. This 1932 house was
designed and built by J. A. E. Humphries
and was the Humphries family home when
son Barry was born. Sandy Stone, one of
Barry Humphries early characters, was
inspired by this inter-war neighbourhood.

The photograph was used in T & G Mutual
Life Association advertising. (Photograph
courtesy Mr Michael Humphries). A recent
photograph of the house is inset.

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HOW TO RECOGNISE, RESTORE AND EXTEND HOUSES OF
THE 1920s AND 1930s

BY **BRYCE RAWORTH**

FOR THE NATIONAL TRUST OF AUSTRALIA (VICTORIA)

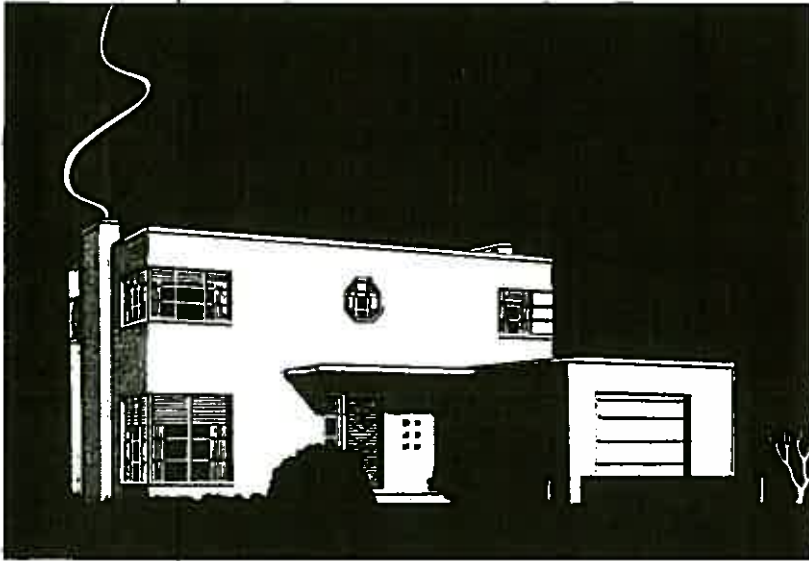


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The image of the modern home, used as a promotion for AVJennings' Beauview Estate. Source: AVJennings Beauview Homes, 1940

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FOREWORD

Melbourne and Glasgow were for many years the finest, and the most elegant monuments to Victorian architecture in the world. German bombing in the second world war did much to relegate the Scottish city to second place, though there is still much beauty to be enjoyed there and civic pride runs high.

But Melbourne, spared the devastations of aerial bombardment, suffered tragically at the hands of its own citizens. First in the fifties, when our pathological fear of being "old fashioned" led to the extirpation of cast iron verandahs on the pretext that their supporting columns damaged the gleaming fenders of middle class motor cars! In the same terrible decade we lost all our major residential hotels with the exception of the Windsor. Whole districts of bluestone terraces were wiped out in the name of slum clearance so that the Housing Commission could erect the high rise slums which still disfigure Fitzroy and North Melbourne.

By the sixties, the disastrous influence of Le Corbusier was apparent in our cities. Collins Street was under siege, and the so-called 'Paris End' was modernized with relentless vulgarity. There was even talk of demolishing the Treasury Building! The Eastern Market was erased in the late fifties to accommodate that period piece, the Southern Cross Hotel, and more hotels were erected on the sites of fine Victorian buildings in the seventies and eighties.

The transformation of Melbourne's most impressive city blocks into impersonal replicas of foreign business centres inevitably discouraged our citizens from coming to town at all, and we preferred to do all our shopping in the burgeoning shopping centres of Camberwell, Prahran and Moonee Ponds rather than venture into what had become hideous, alien territory. Central Melbourne, thanks to the greed and insensitivity of developers, architects and accountants, became after business hours, a ghost town.

Today, Australia's only majestic boulevard, the St. Kilda Road, is an unappetizing gauntlet of flashy and anonymous cubes. The fact that some of them are tricked up with mirrors or bedizened with post-modern gimmicks only draws attention to their sterility of design. Now substantial commercial buildings are at last being constructed in that area south of the Yarra which had long been thought out-of-the-way and unsuitable for large constructions. Of course, we now perceive that the buildings which have destroyed and oppressed Collins Street could well have been located here, across the river, if anyone had cared enough about Melbourne.

What remains? The suburbs.

Although Melbourne has expanded monstrously, its inner suburbs still remain surprisingly intact and are amongst the most congenial and attractive residential areas anywhere in the world. Of course those older suburbs like Brighton and South Melbourne, which were predominantly Victorian, suffered



severely at the hands of the Wrecker and there are awful gaps and architectural anachronisms where unlovely cream brick monoliths disfigure some otherwise exquisite Victorian backwaters. However, Edwardian and 'Federation' enclaves in Armadale, Hawksburn, Kew and other areas were miraculously spared the improvements of the Age of Paranoia. With the coming of the Yuppie, for all his absurdities and pretenses, many houses teetering on the brink of oblivion have been saved from dereliction and even in some cases, over-restored!

Now we must look with the greatest seriousness and concern at what remains of Melbourne, and the places where Melbourne people live. In particular, we must look anew at those districts in Camberwell, Ivanhoe, Balwyn, Glen Iris and East Malvern which arose after the Great Depression, and housed the growing population of our middle-class citizens. People like my parents.

It may be that the real heroes of Australian architecture are the designers of our houses, for with the exception of Bruce Dellit in the thirties, and of course Walter Burley Griffin, Australia seems to have produced no monumental architects of talent and originality. Our big buildings are generally provincial clones of American prototypes, so that it is in domestic architecture, from the colonial homestead to the contemporary villa, that our architects, known and anonymous, have made their richest contribution. Wilkinson, Griffin, Overend, Boyd, Bell, Clerehan, McIntyre, Seidler, and even Sir Albert Jennings are the men who have most helped to form and develop our vernacular style.

Until now there has not been a serious study of this interbellum domestic architecture, with its optimistic *smorgasbord* of eclectic styles: mock-Tudor, Spanish Mission, Californian Bungalow, Jazz Moderne, neo-Georgian. The suburbs from which gum trees were banished in favour of pinnoaks, silver birches, prunus plums, liquid ambers, and, until 1941, Japanese maples. Where genteel, slightly pubic 'English' lawn displaced the scratchy and rather common buffalo grass of the older suburbs. Where sprinkler systems dispensed their sparkling bouquets of unchlorinated Yan Yean water. And in every back garden, thriving in the sandy soil, the ubiquitous lemon tree.

These were the suburbs where no one 'kept chooks' anymore. Where no one pulled the chain. We all 'flushed the toilet' in those comfortable, cosy, deciduously leafy crescents and avenues on the eve of Munich. Here at last is an entertaining historical and technical guide to this neglected terrain. It has an attractive academic flavour but it is of compelling interest to all of us who love Melbourne and wish to preserve what remains of our heritage, and identity.

Barry Humphries

Sending

THE AUSTRALIAN

Home Beautiful



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SMALL FURNISHED HOUSES

Courtesy State Library of Victoria

Walter Landers

CONSERVING OUR HERITAGE

Our Inter-War Houses describes the essential and distinguishing characteristics of Melbourne houses built between the First and Second World Wars. It outlines measures that both private owners and municipal officials can apply to the protection and enhancement of this important component of our architectural heritage.

Most communities now accept that the retention and maintenance of old building stock, and a sensitive approach to the design of new buildings in established areas, results in an improved amenity for the community.

There is a growing acceptance of the recycling of old buildings as a superior alternative to demolition and redevelopment. With this acceptance comes an obligation to ensure that old buildings are treated in a fashion which is appropriate to their age, style, materials and individual significance.

The following chapters are designed to assist owners and planners alike in the sensitive maintenance of our inter-war houses and suburbs.

RESEARCHING A BUILDING'S HISTORY

It is vital to the process of conservation to identify the period and style of individual buildings. This provides a basis upon which *preservation, reconstruction or restoration* can take place. Each of these terms have distinct meanings in terms of conservation and are defined in the Glossary.

Much can be learned about a building, both its architecture and history, from documentary sources such as Land Titles, municipal records and Board of Works records. A simple search of these documents can reveal an exact date of construction, a sequence of owners and occupiers, perhaps an architect and builder as well as alterations that have taken place since the buildings original construction.

Biographical information from these sources can be expanded by using Post Office and Sands & MacDougall directories, probate papers, and birth, death and marriage certificates. This research may lead to the descendants of previous owners and occupiers who may hold early photographs and even original drawings.

Houses may also belong to a type or group, such as the State Bank Housing Scheme or the War Service Homes, which used limited designs and specifications.

Research should be systematic, and the results carefully recorded. Original records should be copied and the originals stored or lodged with a library or archive for safe keeping.

Information discovered during research may become invaluable when undertaking restoration or additions.

Further information on researching the histories of buildings and gardens can be found in *The National Trust Research Manual* (see bibliography).



Melrose Street, East Malvern, 1932
(Courtesy Malvern Historical Society)



PERIOD AND STYLE

The century and a half since the first European settlement at Port Phillip can be divided into a number of periods which are each typified by a number of quite specific building styles.

These periods are often difficult to specify precisely, as early or late examples of the representative architectural styles often appear outside the period with which they are associated. Furthermore, one period may see a continuation or elaboration of a style which appeared in the previous period. In such cases some expertise may be required to correctly determine the period of the building.

Nevertheless, identifying a building's style remains a useful tool in estimating its period or date of construction.

Approximate dates for these periods in Victoria are:

- COLONIAL (1835-1850)
- EARLY TO MID-VICTORIAN (1851-1875)
- MID TO LATE VICTORIAN (1875-1900)
- FEDERATION (1901-1918)
- INTER-WAR (1919-1942)
- POST-WWII (1946-1959)

Of these it is the inter-war period which concerns this study.



Courtesy
State Library
of Victoria

INTER-WAR STYLES



THE INTER-WAR PERIOD

The period after the Great War saw the popular ideal of the detached small house in a garden setting cause a dramatic expansion of the greater metropolitan area.

This was encouraged by the rise of the Garden City movement, the associated ideals of slum clearance and improved housing for the masses, and the acute housing shortage following the Great War.

Of great importance was the *Housing Reclamation Act* of 1920, which encouraged detached suburban housing and made it more accessible to lower income families.

The extension of train services and electrification and expansion of tramlines enabled travel over greater distances to and from work. Ownership of a car also became increasingly common amongst the middle class.

While the affluent continued to build larger, often architect designed examples of the

favoured styles in areas such as Toorak, South Yarra, Malvern, Kew and Balwyn, public transport and lower land prices encouraged the working classes to move to the developing outer suburbs such as Caulfield, Coburg, Camberwell, Northcote and the beach suburbs south of Brighton.

Houses in these areas were generally single storey, of timber or brick, and were designed and built by speculative builders or the State Bank of Victoria. They usually conformed to the double fronted, asymmetrical form typical of Federation housing and the Californian Bungalow, but with an overlay of the decorative elements found in the popular styles.

Municipal councils encouraged a 9m (33') setback for these areas to accentuate their open, healthy, Garden Suburb qualities. Wherever possible a nature strip of grass, often with trees, was provided between the footpath and road.



Small houses on the old Kodak Estate, Kew, 1927 (Courtesy State Library of Victoria)



THE BUNGALOW TYPE AND INTER-WAR STYLES



Greyholme
97 Holmes Road,
Moonee Ponds

The housing boom of the 1920s saw the birth of the modern house, which was then refined by the financial constraints and austere aesthetic of the '30s. In this period the small to medium sized house, usually referred to as either a villa or a bungalow, was the preferred residential type.

The term "bungalow" often causes confusion as it used to describe not only the most common housing type, the detached single storey house, but it is also associated with a number of the different styles, such as the Californian Bungalow, Craftsman Bungalow, Japanese Bungalow, Swiss Bungalow and even the Australian Bungalow.

"Bungalow" was also used to describe small detached houses in the other popular styles of the period such as Tudor Revival, Spanish Mission and Moderne.

On the other hand the bungalow styles were sometimes used for large two storey houses, particularly in the more affluent suburbs.

Speculative builders or architects of this period might build any number of houses according to what was basically the same bungalow type plan, and then face each with an overlay of one of the various styles.

This form of eclectic economy led to a certain uniformity of scale and articulation amongst the smaller houses of the period. It also fostered hybrid buildings, where a combination of elements from the different styles was used in an attempt at variety. Thus it is not uncommon to find examples of Georgian/Moderne or Tudor/Spanish in our inter-war suburbs.

The major styles associated with this period are:

various Bungalow styles, Tudor Revival, Spanish Mission, Georgian Revival, Moderne and International or Functionalist Style.

Each of these is illustrated below, along with a description of the main materials and colours employed in characteristic houses.



Tudor bungalow,
AV Jennings
Beaumont Estate
Heidelberg

BUNGALOW STYLES

In Victoria the term "bungalow" is generally understood to mean either:

- (i) The Californian Bungalow derived from the West Coast of the United States of America (and the closely related Craftsman Bungalow) and modified to suit Australian conditions.
- (ii) The Bungalow Style as used by the State Bank Housing Scheme to describe its range of small, detached, single-gabled, low-pitched roof dwellings of the 1920s.
- (iii) Any small house.

While there are thus a range of different styles of bungalow, the most popular, and perhaps the hallmark of the period was the Californian Bungalow which drew its inspiration from a broad cross section of countries including England, North America, Japan and Switzerland.

As a result, it is possible to find examples where the influence from a particular country is sufficiently pronounced to allow the terms English Cottage Bungalow, Japanese Bungalow, Swiss Chalet Bungalow, or Indian Bungalow to be used.



Californian Bungalow, 46 Clyde Street, Kew

Bungalows in Victoria are generally small houses, with broad, medium pitched roofs and dominant verandahs which are often supported on massive piers or coupled timber posts on brick piers. Rafters, purlins and verandah beams are often exposed as part of the rustic aesthetic.

Bungalows are generally double fronted, with simple, squat elements which give a horizontal emphasis to the whole. Sometimes, however, they may be of two storeys or, more often, contain an attic storey. This is particularly common in designs influenced by American Craftsman Bungalows, which generally feature a simple gable roof, with or without dormer windows, over a one or two storey house of rectangular plan. Craftsman bungalows typically have a long verandah on one side under the fall of the roof, or a recessed corner porch, rather than the projecting front porch characteristic of the Californian bungalow.

26 Fellows Street, Kew



BUNGALOW STYLE CHARACTERISTICS

- 1 GABLED ROOFS
- 2 SHINGLED OR HALF-TIMBERED GABLE
- 3 HEAVY PIERS TO PORCH
- 4 DOUBLE HUNG OR CASEMENT WINDOWS
- 5 BROAD OPEN EAVES
- 6 EXPOSED ROOF RAFTERS
- 7 UNGLAZED TERRACOTTA OR CEMENT TILED ROOF
- 8 ROUGH CAST OR RIVER PEBBLES



Timber shingles, and the use of roughcast render and pebbledash on gable ends, piers and wall surfaces are also typical. Sometimes several rows of weatherboards were notched to suggest shingles and picked out in a slightly different colour from the rest of the wall. Projecting rafters to the eaves and quad guttering defined the edges of the roof.

Roughcast on chicken mesh or lath was used as a cheap wall surface in some cases and generally contributed to the English Cottage, Arts and Crafts associations of the style. Windows were either narrow bands of casements or were squarish and double hung with six pane upper sashes or Jazz (Art Deco) styled geometric leadlights.



102 Wellington Street, Kew

State Bank Housing Scheme. House Type No. 20
Source: State Bank Archives

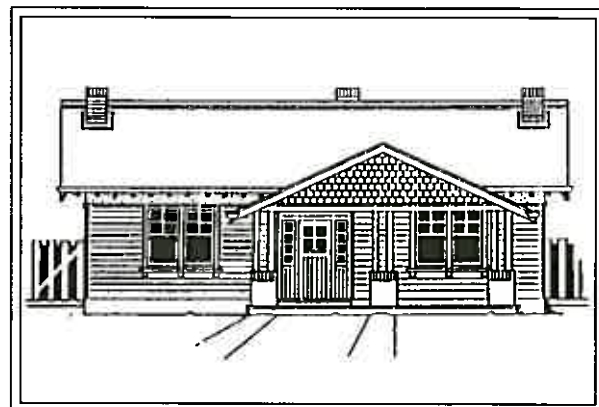
While many bungalows were the work of individual architects or speculative builders, a large number were produced by the State Bank of Victoria to a specified catalogue of designs.

The Bank's house design service was available for those who needed a loan from the bank in order to build or for returned soldiers through the associated War Service Homes scheme.

The Bank's designs were clearly recognisable, especially the more common varieties such as Type No. 20. After building houses on individual sites for several years, the State Bank later began to develop subdivisions in order to reduce construction costs. For this reason it is possible to find streets in which many or nearly all of the houses are typical State Bank designs.

In the 1930s the small house generally came under the influence of the Modern styles, which emphasised stylised geometry in decoration. They moved away from rustic and crafts based styles toward a slick machine aesthetic.

As a result, many bungalows of the late '30s are difficult to classify within a specific style. Typically these houses use the hipped roof and double or triple fronted, asymmetrical forms common in some earlier bungalows, but with stylised decoration or little or no decoration.





The porch, the chimney or the windows might make a passing reference to one of the various revival styles, but this was often little more than a token gesture, a familiarising touch.

The trend resulted in the gradual phasing out of the various bungalow and revival styles, and the evolution of the inter-war bungalow type into the post-war, many fronted brick veneer vernacular of our outer suburbs.

The inter-war bungalow typically included the following features:

MATERIALS:

ROOF

unglazed terracotta tiles or natural or coloured cement tiles (blended colours, or sometimes green); corrugated iron; Malthoid (also coloured on occasion).

WALLS

red brick, often with roughcast render detailing; bullnose or square edged weatherboard; timber shingles or roughcast to gables and over bay windows.

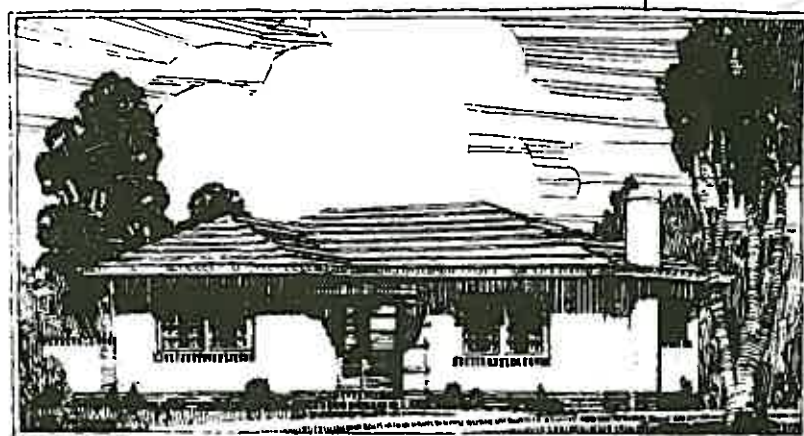
PORCH

porch or verandah with dark stained or painted timber posts or piers of brick, stone, pebbledash or concrete; floor of timber or concrete.

COLOURS:

The Bungalow styles drew directly from the Arts and Crafts in a variety of ways, including colour. Cream, buff, brown, stone and dark greens were all popular, with green even popular for the roof and green or red for the footpath.

These colours went well with the red brick and dark stained timber shingles or weatherboard that were also common to buildings in these styles.



A simple, modern bungalow of the 1930's at the Beauview Estate Murrumbena.

Source:
AVJennings
Better Homes
1937



*War Service Home,
1 Fontaine Street,
Pascoe Vale South*

*A two storey
bungalow,
31 Barrington
Street Kew*



TUDOR REVIVAL

TUDOR REVIVAL STYLE CHARACTERISTICS

- 1 STEEP GABLED ROOF
- 2 BRICK NOGGING OR TIMBER JOINT
- 3 WROUGHT IRON
- 4 TUDOR ARCH OR POINTED ARCH
- 5 GLAZED TILES OR TERRAZZ TILE SHINGLES
- 6 DOUBLE HUNG OR CASEMENT WINDOWS
- 7 LEADLIGHT
- 8 TALL, SUBTLED CHIMNEYS
- 9 CORBELLED BRICKWORK
- 10 CLINKER BRICK

Sometimes referred to as Old English, Tudor Revival was an offshoot of the Gothic and vernacular revivals of the nineteenth and early twentieth centuries. It was a development from the Arts and Crafts medievalism of the late nineteenth century, and shared that movement's values in terms of dark, natural colourings, a predominance of brickwork, the use of half timbering and a

love of wrought iron and leadlight windows.

Tudor Revival architecture was typified by the use of red or clinker brick, brick nogging and/or half timbering in gables or upper storeys, boldly modelled brick chimneys and terracotta tile roofs.

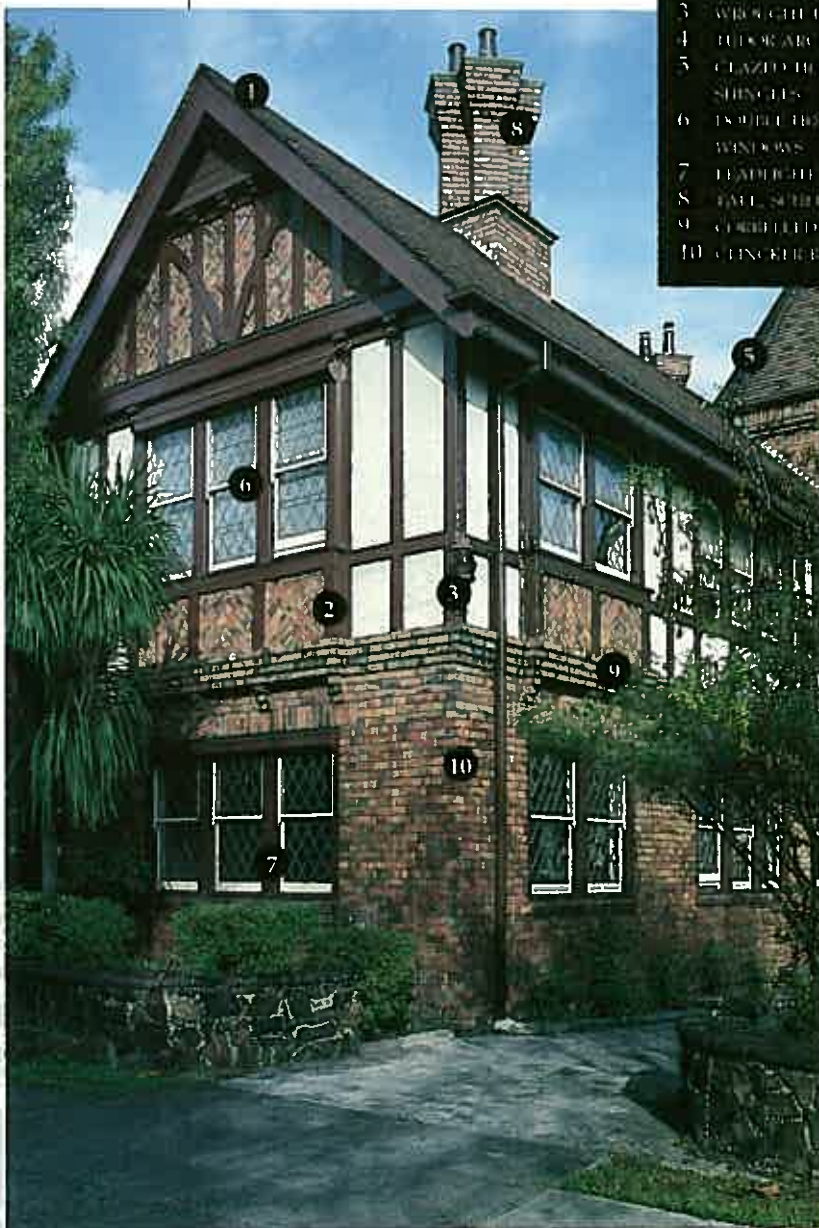
Steeply pitched roofs with gables rather than hips were an essential characteristic of the larger, two storey examples, though small suburban houses often had a combination of hips and gables.

Walls were usually sheer rather than textured and ended flush with the gable of the roof. Sometimes manganese bricks or tiles were used to highlight openings and to decorate walls.

Picturesque asymmetry was attained through double or triple fronts to the facade, arched porch entries, large, prominent chimneys and, in larger examples, oriel windows and towers.

Porches were generally small, and the traditional Australian verandah was not included except in some hybrid examples.

Windows were of the sash or casement types, and often featured twelve panes or diamond pattern leadlight.



"Kings Lynn"
280 Williams
Road, Toorak

MATERIALS:

ROOFS:

glazed terracotta tiles, or shingles.

WALLS:

red or clinker brick, with half timbering or brick nogging and contrasting bricks, often manganese, around openings. Decorative tapestry bricks or bands of bricks or bricks laid in a herringbone or chequer-board pattern were also common.

PORCH:

red or clinker brick, with half timbering or brick nogging and contrasting bricks, often manganese, around openings.

COLOURS:

Sombre colours were appropriate to this style. Cream, off white, buff, stone, terracotta and dark brown were most popular. Dark stained timber and red brick were the dominant materials, and cast iron painted black was also common.



318
Wattletree
Road,
Malvern East



210 Melville
Road, Pascoe
Vale South



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SPANISH MISSION

SPANISH MISSION STYLE CHARACTERISTICS

- 1 CORDOVA TILED ROOF
- 2 ARCADED LOGGIA
- 3 BALCONY
- 4 WINDOW SHUTTERS
- 5 WROUGHT IRON
- 6 HIPPED OR GABLED ROOF
- 7 BAROQUE PARAPET
- 8 GABLED ROOF CHIMNEY
- 9 PARGED STUCCO WALLS



Spanish Mission, or Spanish Eclectic as it might be known, was derived from the American south-west coast and to a lesser extent Spain and the Mediterranean.

Most suburban examples were no more than a standard double fronted bungalow with a rendered surface and an arched loggia instead of a verandah or porch.

The rendered walls were often roughcast or rough trowelled (parged) to provide a pattern or texture. Baroque parapets, twisted columns of precast concrete, cartouches, medallions and coats of arms were also common on the facade.

Windows were usually double hung, often with twelve panes, and may have an arched panel above, *in lieu of*, or to suggest an arched opening. Wrought iron was sometimes used around windows or doors, usually in the form of a decorative grille.

Spanish Mission was closely associated with a renewed interest in Mediterranean architecture - Italian, Byzantine and Moorish as well as Spanish. Elements from the architectures of these countries are often intermixed in the inter-war "Spanish" house.



14 Glen Road, Toorak

MATERIALS:

ROOFS:

cordova or Marseilles pattern tiles of glazed or unglazed terracotta or cement.

WALLS:

rendered brick, with render either smooth, roughcast or rough trowelled (parged).

PORCH:

arched porch or loggia.

COLOURS:

Spanish Mission saw a rise in the use of white, off white and cream as surface colours, along with stucco tints such as rose pink, ochre and buff. These were used in an attempt to emulate the brighter wall tonings common to Spain, Italy and the south of France. Render was also left cement grey in some cases.

Bright apple and forest greens were popular for window shutters and joinery, and eau-de-nil, yellow and bold blues were not uncommon for trims.



*102 Caroline Street,
South Yarra*



*172 Kilby Road,
East Kew*



*Belvedere Flats,
22 The Esplanade,
St Kilda*



GEORGIAN REVIVAL

202 Kooyong Road, Toorak



GEORGIAN REVIVAL STYLE CHARACTERISTICS

- 1 DOUBLE HUNG WINDOWS
- 2 HIPPED ROOF
- 3 TILES OR SLATES
- 4 QUOINS
- 5 PORTICO OR CLOMENT AT ENTRY
- 6 FANTIGUE
- 7 SHUTTERS
- 8 SEMI-METRICIAL COMPOSITION

The Georgian Revival was given impetus by its contemporary popularity in Britain and the United States. It was particularly fashionable during the inter-war period in the wealthy middle ring suburbs of Toorak, South

Yarra, Hawthorn, Armadale and Kew.

While most examples from these areas were architect designed, the style also found occasional expression in speculative developments, often as the facade overlaid upon the typical builders' bungalow.

The style was characterised by simple hip or single ridge gable roofs, symmetry or near symmetry in the arrangement of doors, windows and balconies, and restrained classical or Adamesque detailing, usually of precast concrete.

Quoins at corners and around entries, porte cocheres, often with balconies above, gabled porticos and simple wrought iron were also common.

Walls, typically of red brick in the 1920s and cream brick in the '30s, were often either fully or partially rendered.

Country houses and some architect designed middle suburban examples had weatherboard walls in emulation of the East Coast American clapboard tradition.

Occasionally elements of the Mediterranean or Moderne styles might be introduced in an attempt at variety of expression, but the end result was always suitably restrained.

MATERIALS:

ROOFS:

terracotta or concrete tiles; slate only for the most expensive examples.

WALLS:

red or cream brick, often smooth rendered; weatherboard.

PORCH:

usually of rendered brick or else recessed into the body of the building.

COLOURS:

The dominant colours tended to be those of the bricks, either red, cream or salmon. If rendered, the walls might be cement grey, painted or tinted stone, or painted white. Window joinery was painted cream or off white, and shutters apple green, cream or buff.



104 Caroline Street,
South Yarra

MODERN

The Modern idioms of the 1930s - the Moderne and International styles - were a local response to the influences of modernism emanating from Europe and America. They exerted a strong influence on design in this period, particularly through their emphasis on the use of minimal decoration. Where decoration was used it was often of a stylised character.

● MODERNE

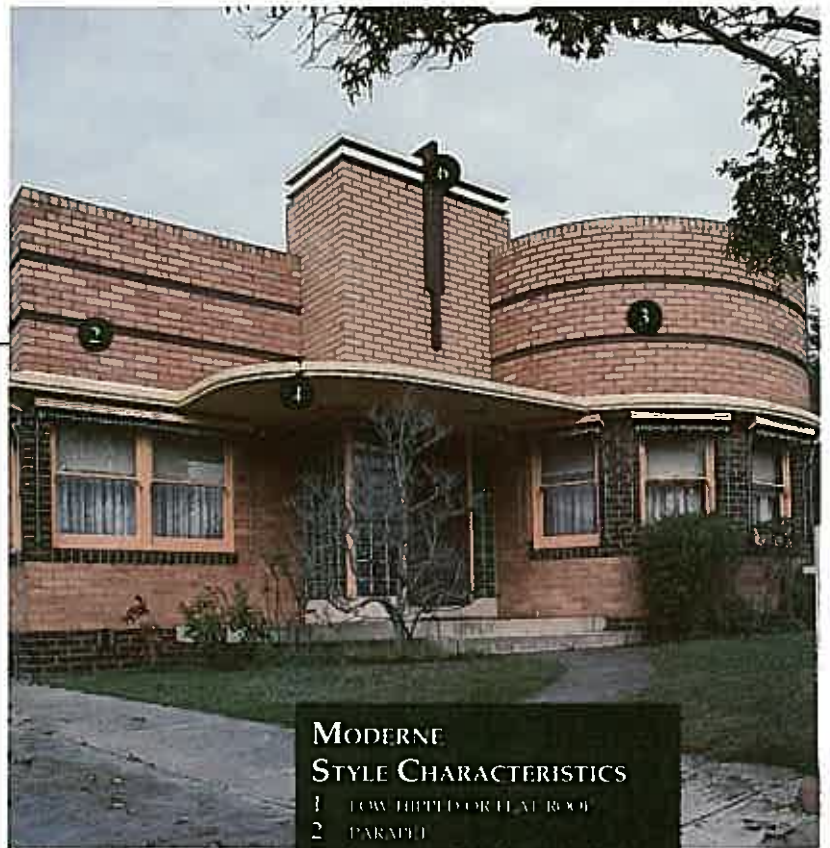
First popular in the 1930s, this style was typified by streamlined wall surfaces and a horizontal emphasis. Its aesthetic was related to that of contemporary ocean liners, automobiles and aeroplanes, and it attempted to capture the sleek lines and sharp or rounded corners associated with the fast and the modern.

Corner windows, rounded if the corner was curved rather than square, were an eye catching motif of the style. Rounded corners and a parapet heightened the horizontal emphasis found in many Moderne designs.

Most examples were double or triple fronted



Entry with cantilevered canopy and porthole window,
72 Caroline Street, South Yarra



34 Peterleigh Gve
Essendon

MODERNE STYLE CHARACTERISTICS

- 1 LOW HIPPED OR FLAT ROOF
- 2 PARAPET
- 3 SMOOTH RENDERED OR CREAM BRICK WALLS, SPARINGLY DECORATED IF AT ALL
- 4 CANTILEVERED OR RECESSED PORCH
- 5 SLEW METAL RAILINGS
- 6 ZIG ZAG OR CHEVRON ORNAMENT
- 7 CURVED GLASS OR STEEL FRAMED CORNER WINDOWS
- 8 ASYMMETRICAL COMPOSITION
- 9 PORTHOLE WINDOW

and had a flat roofed concrete porch or an entry recessed into the wall. The style led to the waterfall facade popular in the late 1930s and post-war period.

Walls were of brick, often rendered to emphasise the streamlined quality of the design. Cream brick was a popular alternative, and was sometimes used in combination with rendered surfaces. Dark brown manganese bricks and tapestry bricks were used for decoration.

Roofs were generally low pitch hipped, so as to be concealed by the parapet, but in better examples were flat, coated with bitumen and accessible as a terrace.

Chimneys were either set back, in order not to conflict with the horizontal emphasis of the design, or had a rounded top.



"Lurline"
265 Orrong
Road,
Caulfield North

Jazz (or Art Deco) ornament was sometimes used around openings or on parapets and is generally seen as the decorative overlay to the streamlined Moderne style. It often took the form of zigzag or chevron patterns on rendered walls, or streamlined vertical fins which rounded off just above the parapet.

Art Deco, the decorative style which developed from the 1925 Exposition of Decorative Arts in Paris, is usually associated with furniture, jewellery and other crafted arts. Also related in terms of style and motif, however, was the American Zig Zag or Jazz architecture of the late 1920s and early '30s, which soon became popular in Australia.

The blending of sleek horizontal lines and Jazz ornament characterise the Moderne style in Australia.

MATERIALS:

ROOFS:

terracotta tiles or bituminous coat (eg Malthoid).

WALLS:

brick, often rendered or partially rendered.

PORCH:

concrete, either cantilevered or supported on slim metal poles.

COLOURS:

Moderne buildings tended either to the white aesthetic of the related International style or else, more commonly, used the ochre or pastel tinted stuccos of the Spanish Mission.

Render was also left a cement grey in many cases. Cream, salmon and manganese bricks were other common alternatives.

Steel window frames were painted white, eau-de-nil or apple green, though by the 1930s a wider range of available paints also saw the use of yellow, sky blue and red. Doors were usually painted to match the windows.



2 Lempriere
Avenue,
Caulfield North

● INTERNATIONAL OR FUNCTIONALIST STYLE

The International Style was based on the pristine, cubic modernism of Europeans such as Le Corbusier and Walter Gropius and had much in common with the Moderne.

The style is characterised by flat roofs, or low hipped roofs behind parapets, smooth rendered brick walls and steel frame windows, sometimes placed on corners.

Cantilevered concrete stairs and canopies were sometimes used to add a note of drama to the overall composition. Slim metal rails or balustrades, simply detailed, were common on parapets and stairs.

Unlike Moderne examples, which often featured coloured render, International Style houses were almost always painted white, following European precedents. Cream or salmon coloured bricks were used as an alternative.

This was probably the least common of the inter-war styles. Stark and revolutionary in terms of form and aesthetic, it was less popular amongst speculative builders than the revival styles. It was therefore generally only used by architects or builders who had a specific, modern minded client.

MATERIALS:

ROOFS:

terracotta tiles or bituminous coat (eg Malthoid).

WALLS:

cream or salmon brick, or smooth rendered.

PORCHES:

concrete, either cantilevered or supported on slim metal poles.

68 Hopetoun
Road,
Toorak



INTERNATIONAL STYLE CHARACTERISTICS

- 1 LOW PITCHED OR FLAT ROOF
- 2 PARAPET
- 3 STEEL FRAMED CORNER WINDOWS
- 4 SMOOTH RENDERED OR CREAM BRICK WALLS, FREE OF DECORATION
- 5 CANTILEVERED OR RECESSED PORCH
- 6 SLIM METAL RAILINGS
- 7 ASYMMETRICAL COMPOSITION
- 8 PORTICO WINDOW

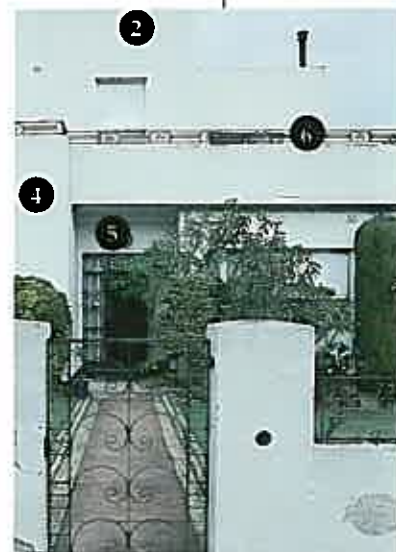
COLOURS:

White, cream or unpainted render, or cream or salmon bricks provided the main wall colours. Pastel tinted stucco was only used in rare instances.

Window frames were often painted white, while doors might be white, apple green or else painted in two colours in a chevron pattern.

As with the Moderne, the innovative nature of this style encouraged the use of bright primaries such as red, blue and yellow to highlight window frames, metal handrails and doors.

1540 High
Street,
Glen Iris



HOME BEAUTIFUL

ONE SHILLING

NOVEMBER 1937

Illustration of the cover of the magazine 'Home Beautiful' for November 1937. The cover features a white house with a red roof and red shutters, surrounded by a green lawn and a white picket fence. The title 'HOME BEAUTIFUL' is written in large, stylized letters at the top, and the price 'ONE SHILLING' is in the top right corner. The date 'NOVEMBER 1937' is in the top left corner. The bottom of the cover has a yellow banner with the text 'THE HOUSE WITH AN ATTIC'.

THE HOUSE WITH AN ATTIC

Copyrighted by the State Library of Victoria



CONSERVATION GUIDELINES

Only after a building's period and style have been identified is it possible to make decisions about the nature and extent of appropriate restoration, reconstruction or alteration. Wherever possible, and particularly if the building is significant, advice should be obtained from an architect, or someone specialised in conservation, before any work is undertaken. Such advice is absolutely essential for individually noted historic buildings.

If alterations to the original fabric are found to be insignificant or detrimental, they may be removed or altered to something more appropriate, and the original materials and finishes of the building restored according to the guidelines laid out below.

Fundamental to these guidelines is the approach developed by the Australian branch of ICOMOS, the International Council on Monuments and Sites, and set out in the *Burra Charter*.

GENERAL RECONSTRUCTION PROCEDURES

If it has been decided that a building is to be restored or reconstructed, the first step is to examine buildings in the immediate vicinity to see if they can provide an insight into its original appearance.

Most municipalities were developed in quite specific periods, and building in each of these periods was generally confined to particular areas.

Inter-war precincts were usually quite homogeneous and were often the work of a few individual builders or a particular organisation such as the State Bank or the War Service Homes Scheme.

For this reason it is often possible to find a number of adjacent or nearby buildings which were identical to the building to be reconstructed, or which have similar characteristics.

After this initial survey, a careful study of the building may reveal original finishes or materials hidden by later owners. For example, many brick houses of the inter-war period have wholly or partially rendered exterior walls which in recent years have been painted with gloss acrylic paints.



Scraping away of this paint may reveal that the original render was not painted, and was either a typical cement grey or else had been tinted an ochre or pastel colour.

These original finishes are quite different from gloss paint, and should be restored where possible. Paint removal should only be undertaken using the techniques described below.

Careful scraping of the paint on doors, windows and their frames may also reveal original colours, which are always to be preferred in the reconstruction of an old building.

In examining scraped surfaces care must be taken not to confuse paints with primers, and adequate allowance must be made for weathering and discolouration when choosing an equivalent to replace them.

Some paint companies now provide heritage cards for inter-war colours, and these can be used as a guide to enable the selection of colours as close as possible to the original. See the chapter on Inter-war Exterior Paint Colours for a commercial range of inter-war exterior colours.

A close examination of the surfaces of the building may also indicate the prior presence of elements which are now lost. For example, faint marks on a wall may indicate where a verandah or porch has been removed - these are particularly useful, as they often show the extent and profile of the original. Evidence of this kind is a valuable guide to accurate reconstruction.

With any building there are a number of elements which determine its appearance at first glance and its role within the streetscape. Such elements should be analysed, compared with local examples, and then restored in an appropriate fashion.

Among these elements are:

Fences

Garden landscaping (terracing, paths, etc)

Setback of the house from the street

Porche or verandahs

Facade wall surfaces

Windows

Roofs and eaves or parapets

Chimneys

These elements of a building and its site tend to make the most immediate visual impact on a person walking or driving past.

Their visual impact is emphasised if a building is part of a row of similar buildings. The removal or alteration of such elements can break the visual rhythm of a streetscape. Their reconstruction should take a priority.

Other elements of buildings become important as the building is approached or entered. They are generally regarded as details, and include:

Path surfaces

Garden planting (plant species)

Porch or verandah surfaces and decoration

Porch or verandah supports (detailing)

Doors and door frames

Windows and window frames

Eaves or parapet ornament

Guttering and downpipes

These may be considered secondary, but they are absolutely vital if a building is to assume a correct and appropriate restored appearance.

The materials used in inter-war housing, and their essential textures, are integral to the design and effect intended by architects and builders. It is therefore important to retain or reclaim original materials and textures as well as colours.

Cladding with newly available surfaces, rebuilding with inappropriate materials and painting with paints of the wrong texture and colour will each and all contradict the fundamental and original nature of a house and thus appear incongruous.

It is therefore vital that any reconstruction or addition emulates the original materials and the tonal and textural qualities of the building.

The fundamental rules are:

- (i) keep as much as possible of the original building fabric
- (ii) try to bring out the original style
- (iii) if you have to replace old building fabric, replace it with similar new material.

The following provides a guide to the materials and finishes characteristically used for these elements during the inter-war period.

FENCES

In the inter-war period, low hedges, brick fences, wire fences, timber fences, a hedge behind a fence or no fence at all are the most common ways of defining a front boundary. Hedges might be up to 1.2m, while fences varied from 0.5 to 1.2m in height.

The general tendency was toward lower or less substantial fences which allowed a greater visual communication between the house and the street. Exceptions to this may be found in

the wealthier inner suburbs, where high hedges were sometimes cultivated to ensure privacy for large houses and their grounds or because they were traditional to the area.

There was often a correlation between the materials of the house and those of the fence. Brick houses often had brick fences, and timber houses often had timber paling fences.

Wire fences and hedges were common to both brick and timber houses. Wire fences were frequently used with State Bank houses because they were economical.

The correlation between the materials of house and of fence was particularly strong in estates prepared by firms such as Dickson and Yorston or AVJennings, for whom the design of streetscape was as important as that of individual buildings.

Brick fences were usually stuccoed if the house was stuccoed, or might use clinker or manganese bricks as a 'feature', echoing the



*1 Myrnong
Crescent,
Toorak*



AVJennings' Hillcrest Avenue, South Caulfield



274 Orrong Road, Caulfield North

decoration and materials of the house. In such cases the fence was seen as integral to the conception of the house and its style rather than as a mere boundary marker.

Wire fences came in a variety of types - woven wire, crimp wire and cyclone mesh were the most common. Wrought iron and steel gates were also common. Metal ribbon and flat iron panels were often incorporated with brickwork.

Timber fences should comprise short, sometimes relatively broad, flat topped palings with or without a timber capping. Most suburban timber fences should be less than 1.5m high.

Recently it has become common for owners upgrading an old house to install a picket fence, often featuring narrow pickets with ornately carved tops. Such fences may or may not be appropriate for Victorian or Federation dwelling, but are invariably inappropriate for an inter-war house.

Some simple points to remember:

- (i) high front fences can spoil the image of a house and its neighbours
- (ii) high front fences can encourage burglaries
- (iii) high front fences of brick or timber limit street noise but hedges, in association with a low fence of the appropriate type, are much more sympathetic to traditional streetscapes

8 Phillips Street,
Coburg



318C Wattletree Road, Malvern East



San Jose Flats, 417 Wattletree Road, Glen Iris



GARDEN LANDSCAPING

As with other aspects of fashion in design, the inter-war years saw particular species of flora become popular. The 1920s saw a continuing enthusiasm for imported species, while the '30s saw the emergence of interest in native gardens in some outer eastern suburbs.

Suburban gardens, like their houses, became simpler, with dominant, tidy beds of flowers and shrubs and fewer trees.

PLANT TYPES

Gardens of the period use flower colour as an a fundamental theme, replacing the emphasis upon texture of previous periods.

This emphasis was achieved through the combination of a variety of small flowers and flowering shrubs, carefully chosen to provide colour throughout the year. Introduced species

were still common, especially for small flowers, however native species were often used for flowering shrubs and low trees.

The components of the garden were drawn from an enormous range, with some garden designs specifying 80 to 100 different species.

These might include buffalo grass lawn, roses of all varieties, often underplanted with annuals, daffodils, chrysanthemums, carnations, roses, gladioli, irises and dahlias.

Perennials of all types were available and enthusiastically advocated by contemporary garden writers for use in herbaceous borders.

Fruit trees, palms and ferns were popular as the major individual plants, along with cypresses and junipers. Creepers were chosen from among jasmine, honeysuckle, Banksia rose and Virginia creeper.

Hedges were common as a screening device, especially at the front of the property where they were usually combined with a low fence of flat topped pickets or of wire. They were invariably neatly clipped.

Cypress hedges were chosen if the screen needed to be high, but privet, pittosporum, saltbush and boxbrush were more popular and allowed the front of the house to remain visible from the street.



*Entrance Gate,
Macquarie Road,
Toorak.*

Source:
Marcus Martin
Collection,
University of
Melbourne

*37 Gordon Street,
Coburg*



COMPOSITION

The style of the house was an essential consideration in designing the garden layout. The range of garden design extended from the formality of Spanish gardens, with symmetrical paths, fountains, painted or stuccoed walls and sheltered patios, to the picturesque cottage garden, which generally contrived to have some areas screened from first view by dense plantings, thus requiring movement about the garden in order to perceive the whole.

Gardens comprised lawns, island beds and paths. Lawns replaced the interconnected geometric paths of earlier periods as the means of access to flower beds and often had curved margins edged by flowers and shrubs.

Island beds of flowers or low shrubs, often laid out in lines, were the norm. Rows of roses along the fence or path were particularly common, as roses were probably the most popular flower of the period.

Pergolas, latticework conservatories and rustic furniture made from trimmed tree trunks and branches were not uncommon for houses of all sizes.

35 Beauville Avenue, Murrumbidgee



PATHS AND DRIVEWAYS

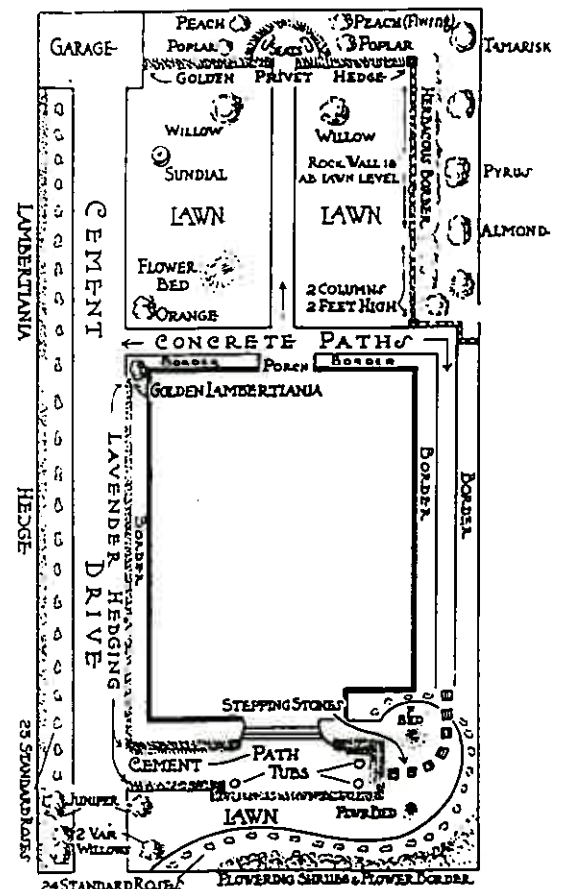
Paths, from gate to verandah or porch, were of concrete (sometimes coloured red or green), square or irregular stone or concrete pavers, brick or gravel. They were either rigidly straight or gently curved, depending upon whether a formal or informal appearance was desired.

Driveways were of concrete, gravel, brick or bitumen. They usually lead directly from the street to a detached garage set back level with or behind the rear of the house for ease of access to the back door.

Concrete driveways were generally divided by a narrow grass median strip of around 0.8m to decrease their visual impact upon the garden.

1930's garden plan showing typical plants and design.
Source: collection of Peter Cuffley.

The cover of Home Beautiful, October 1939





PORCHES

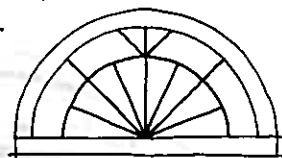
The verandah had emerged in the nineteenth century as the hallmark of the Australian house, but the 1920s and '30s saw it replaced by the bungalow porch, the Georgian portico and the Mediterranean loggia.

WALL SURFACES

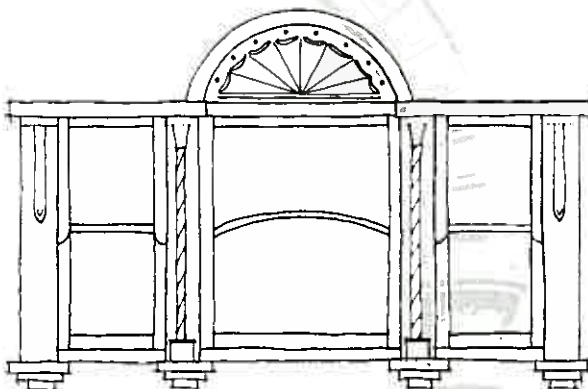
Many brick houses of the inter-war period were faced completely or partially in stucco. This surface was given various finishes, smooth, fan trowelled, roughcast, or might be finished with pebbledash or river washed applied pebbles.

The cement itself was usually tinted or left uncoloured (cement grey) rather than painted. This latter point is extremely important, as it has become common for render surfaces to be repainted with durable gloss paint.

This practice obscures the texture of the surface, deadening the rich textural contrast intended between timber, brick and rendered surfaces in such houses.



Georgian fanlight



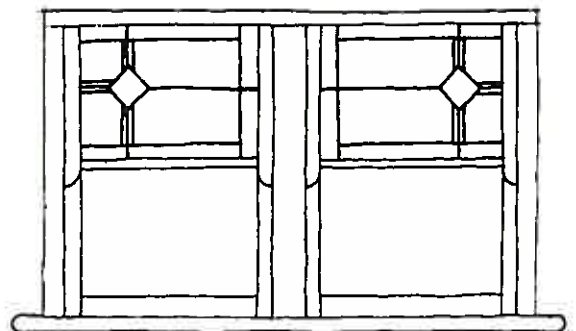
Double hung sash windows with arched panel above

Furthermore, the paints used are frequently of the wrong colour or tone, bearing little resemblance to the bright pastels and warm ochre in vogue in the inter-war period as a result of the influence of Mediterranean and Spanish Mission architecture.

Wherever possible the original unpainted and unevenly weathered render should be maintained. If painted, removal of the paint to reveal the original surface may prove satisfactory. Otherwise resurfacing with a suitably toned render, preferably one which matches the original colour of the building is recommended.

Another option, and the cheapest in the short term, is to paint with a suitably tinted lime wash. Lime based paints will weather unevenly in a manner similar to that of a coloured render. Lime washes have a dull and textured finish which is not unlike that of render, making them all the more suitable than gloss paints, which should never be used for such surfaces.

The removal of paint to reveal an original timber, brick or render surface should be done only using certain approved techniques.



Double hung sash windows with Jazz leadlight



Sand blasting should never be used, as this attacks the fabric of the building, leaving the surface less watertight and often badly damaged. Paint on timber can be sanded, scraped or, if necessary, burned off, while brick and render surfaces should be cleaned using a combination of chemicals and warm water.

WINDOWS

Although a variety of windows were used for different styles of building in this period, by far the most common type was the timber double hung sash. This was certainly the builders' favourite, and was used in speculative housing throughout the burgeoning suburbs of the time.

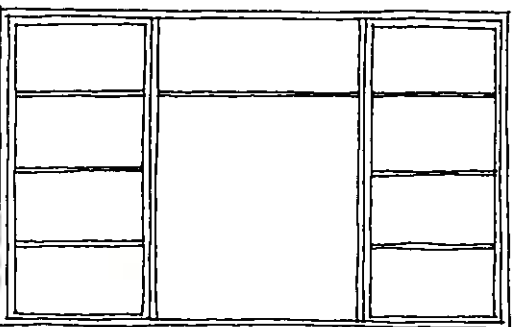
The sash window was also favored for Georgian and Tudor Revival houses, as well as Spanish Mission. Georgian and Tudor examples may be twelve paned or leadlight, as an evocation of "period".

Sometimes bungalows featured simple leadlight in the geometric style popularised by Frank Lloyd Wright and adapted via the Jazz Style (Art Deco). Leadlight with coloured glass portraying rural or maritime scenes was a distinctive motif of the period, but was less commonly used.

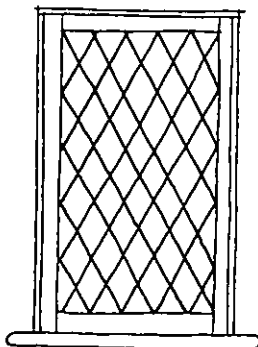
Most contemporary styles had their own associated window shapes - pointed arches for Tudor Revival, fanlights for Georgian Revival, rounded arches for Spanish Mission, horizontal strip and curved corner windows and portholes for Moderne and International.

The revival styles naturally favored the traditional timber frame.

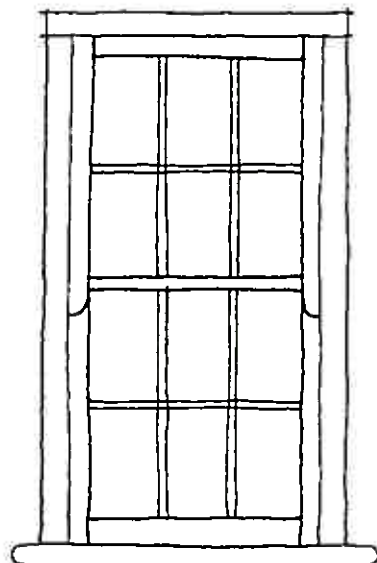
The modern materials aesthetic of Moderne and International Style demanded the use of steel framed windows, which had narrower frames and mullions and which, aided by steel lintels and supports, could carry the loads inherent to corner windows and long strips of glazing. Steel frame windows were generally fixed or casement.



Steel frame window



Casement with diamond pattern leadlight



Double hung sash with twelve panes



ROOFS AND EAVES OR PARAPETS

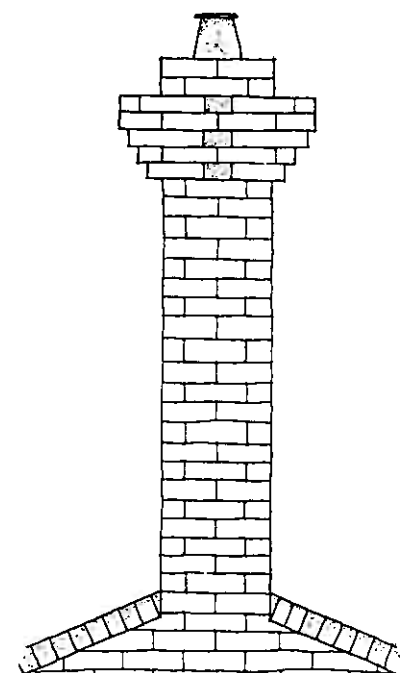
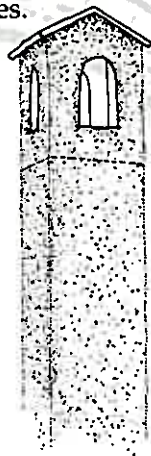
The roof line of Californian Bungalows and bungalow interpretations of all major styles was, in general, simple, with dominant and minor gables (and/or hips) in various combinations.

Georgian Revival houses also had simple hips or gables in emulation of their Georgian or Colonial antecedents.

Larger or architect designed examples of Tudor and Spanish Mission often played upon the picturesque qualities of their prototypes, with a greater number of roofs, sometimes in combination with small towers.

Moderne and International Style houses usually had flat or low pitched roofs, or a combination of both. These would generally be concealed behind a parapet which might, in fact, serve as a low wall if the roof were accessible as a terrace.

Spanish houses typically featured a baroque gable which served as a parapet to the entrance loggia, leaving the rest of the house with exposed eaves.



*Typical stylized chimney pieces of the inter-war period:
Spanish, bungalow, Georgian, Tudor, Moderne and
International*

The use of eaves rather than parapets was also generally the norm for bungalows, Georgian Revival and Tudor Revival houses, although some Tudor examples featured castellated parapets to certain parts of the roof.

Bungalows generally had exposed rafters in the eaves, a reflection of the Arts and Crafts and Japanese origins of the style, and this was also common for Spanish Mission houses.

Boxed eaves were generally used for Georgian and Tudor Revival houses.

CHIMNEYS

Chimneys were often used as a major feature on the front of the house or as a dominant element on the roofline. A number of standard types were evolved to suit the various styles and were used with little variation for small houses all over Melbourne.

COLOURS

The architecture of the inter-war period was influenced by two particularly strong architectural movements - the Arts and Crafts of the late nineteenth century and the modernism of post-Great War Europe and America. The former was the dominant influence in the 1920s, while the latter saw the introduction of the innovative Moderne and International styles.

Arts and Crafts influenced styles, such as Californian Bungalow, Spanish Mission and Tudor Revival, emphasised the colours inherent to the materials used.

The warm natural tones of stained timber, red or clinker brick and cement render were dominant and complemented by colours such as medium greens or blues, with black or indian red trims.

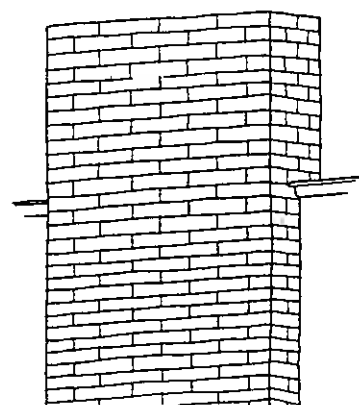
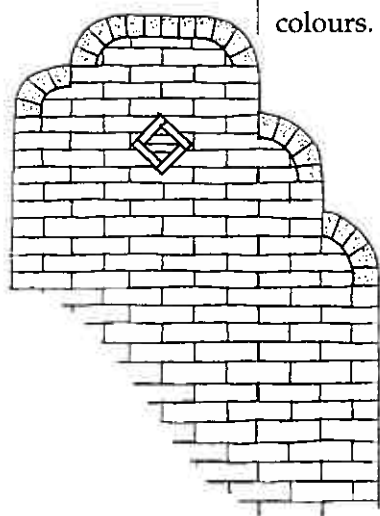
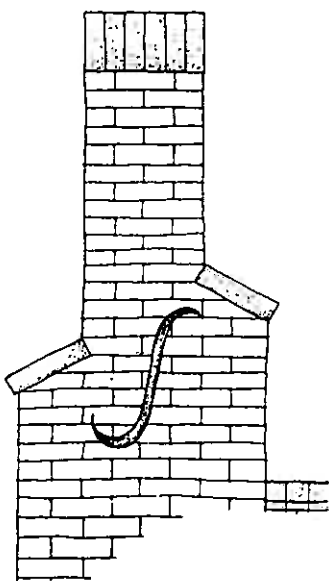
Other colours favored were the ochres and rose pinks used to tint render or the dark brown paint used as a substitute for staining timber. The overall effect was subdued and perfectly attuned to the "Garden Suburb" setting.

The various strains of modernism in the 1930s introduced a new range of colours which were brighter and more varied. Red brick was replaced by cream or salmon pink brick. Warm ochres, off whites and other natural tones began to lose their prominence to primary colours and the neutrals, white, black and grey.

It should be noted, however, that true white was rarely used as a surface colour in the 1920s, and in the '30s it generally appeared only in houses designed by architects. Even houses and flats built in the streamlined Moderne style tended to be ochre coloured rather than gleaming white in the manner of the European modernists of the period.

This was a time when international modernism in Melbourne meant living in a new street of Tudor, Spanish and Californian bungalows rather than the *avant garde* expression of Walter Gropius in Germany or Le Corbusier in France.

Owners of inter-war properties are encouraged to use colours which are faithful to the period as they are most likely to show the individual houses to best advantage. See the chapter on Inter-war Exterior Paint Colours for a commercial range of inter-war exterior paint colours.



The Australian HOME BEAUTIFUL 1/-



September 1, 1936



Registered at the General Post Office, Melbourne,
for transmission by post as a periodical

Courtesy State Library of Victoria

GUIDELINES FOR ADDITIONS AND EXTENSIONS



VIEW SHADOWS

The primary aim when making additions to inter-war buildings, especially those in noted precincts, must be to ensure that the addition does not in anyway detract from or alter the nature of the building as seen from the street. As well as enhancing the building, this approach will protect and maintain the streetscape in which the house is located.

It is suggested that all extensions or alterations are placed within the 'view shadow' of the original building, so that they cannot be seen from the street. This means that the street can continue to appear as it is today, a mature development of the inter-war, primarily single storey suburban ideal.

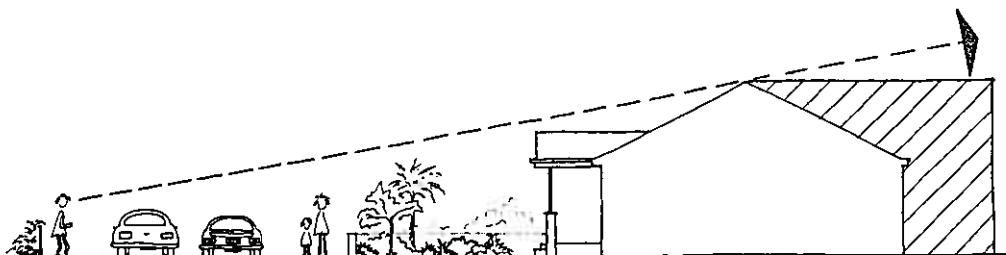
The use of the view shadow approach is vital to the maintenance of a high quality streetscape and is appropriate wherever the alteration is not part of a reconstruction of the original.

Streetscapes of lesser integrity or buildings of low individual integrity may not require a strict adherence to this rule, but additions in such cases should nevertheless be sympathetic in terms of form and as unobtrusive as possible.

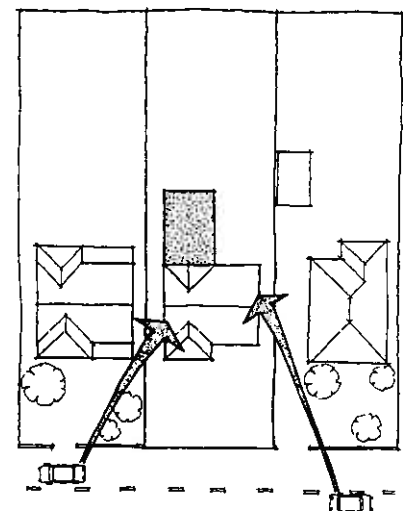
Most inter-war precincts are fairly homogeneous in building height and in the number of storeys per building and this makes the view shadow approach particularly important where a new storey is planned for a building of the period.

A street may be uniformly single storey or double storey, or it may have have one or the other as the dominant type. The maintenance of this scale, and the rhythm of heights thus established, is as important to the streetscape as the styles of the buildings, and must be respected if the streetscape is to maintain its integrity.

It is also important that extensions which alter the appearance of the house be shielded from view. It is therefore recommended that no alterations be made to the form of the building which are apparent from the street, unless they be matters of minor detail necessary for the maintenance of amenity and utility.



The extension is not visible to anyone standing in the street



The extension cannot be seen by anyone walking or driving along the street



While strict adherence to the view shadow approach is essential to the maintenance of high quality inter-war streetscapes, it is acknowledged that some variation may be appropriate where a building and its streetscape are of lesser significance.

In these cases it may be appropriate to allow low visual impact alterations such as attic windows within the visible roof or higher additions to the rear of the main roof ridge.

It is then appropriate that the detailing and materials of the addition, where visible from the street, are distinguishable from those of the original house. The form of the additions should, however, conform with the character of the original house.

DESIGNING ADDITIONS

The three design approaches commonly used when considering an addition are:

- (i) The reproduction of period detail and forms which match exactly those of the original building, so that the addition cannot be clearly distinguished from the original.
- (ii) The use of sympathetic materials, forms and details which echo and complement those of the original, yet which are given a somewhat simpler expression in some way indicative of contemporary design.
- (iii) The use of interpretative modern design which in some way refers to the materials and/or forms and/or detailing of the original but which is potentially quite different in spirit and appearance.

The first of the alternatives is undesirable, as it is misleading in terms of the conservation objective of authenticity. For these reasons it is not condoned by the *Burra Charter*.



The result can also appear awkward for additions such as kitchens and bathrooms which are subsequently to be filled with new appliances which may look incongruous in pseudo-period interiors.

The second alternative is a safe approach favored by most owners and architects as a means of ensuring the compatability of the addition with the original, while nevertheless distinguishing the new from the old.

The most important considerations for this type of addition are:

- (i) Forms: roof shape, verandah or porch type, use of parapets, use of curved rather than square corners - these should be similar to and of the same scale as the original.
- (ii) Proportions: the ratio of wall height to roof height, roof slopes, solid to void ratio and window shapes should be identical.
- (iii) Materials: textures and colours of materials should match existing.

Roof ridge heights, parapet and eaves lines and window sill and head heights should relate to the original building in this type of addition, and the general complexity of the overall form should also be consistent with the original building.

The third design alternative is the most adventurous and, in some cases, the most potentially satisfying for both owner and designer - it can also be a path to incongruity and aesthetic disaster if not handled competently.

Once again, any of these approaches may be taken provided that the extension is within the view shadow of the building. The main exception to this is when a building is individually listed within the planning scheme or registered as an Historic Building, in which case a permit may have to be sought from the relevant responsible authority.

GARDENS

Owners are encouraged to maintain gardens appropriate to the inter-war period, especially if the original garden survives. Reference should be made to the information on inter-war gardens provided in these guidelines.

GARAGES, CARPORTS, DRIVEWAYS AND PARKING SPACES

It is a simple fact of modern life that many suburban homes now need to house more than one car, and that on street parking is not always desirable. However, meeting parking needs in inter-war precincts requires a sensitive approach.

Most inter-war suburban blocks provided space at the side of the house for a driveway leading to a garage at the rear of the house.

The garages themselves may not have been built, or may now be in poor condition or insufficiently large.

Wherever possible original garages with wooden doors should be retained. If this is not an option, garages should respect the traditional placement to the rear of the site and, where visible, adopt the materials and simple gabled or flat roofed, parapetted forms typical of inter-war garages.

If the garage is not visible from the street then the form and detailing is less critical.

It was not common for inter-war garages to be built at the side of the house or closer to the street than the house, or to be joined to the house, although such arrangements are found with some of the larger examples in the wealthier suburbs and occasionally in the outer areas.



*Carport and garage,
39 Fellows Street,
Kew*

*Garages,
AV Jennings'
Beaumont Estate
Heidelberg*



Garages should only be built adjacent to or in front of the house if there is evidence of such an arrangement in the past or if it was a typical practice in the area at the time it was developed. In the case of side or front garages it is even more critical that the materials and form be sympathetic to the house and area.

Carports are not typical of the inter-war period and are to be discouraged. When visible from the street they should be designed to minimise visual impact. Materials and forms should be sympathetic to those of the house and its period, though the recreation of specific period detailing should be avoided.

One alternative is to use a pergola form as a carport, as pergolas were commonly found to the front or side of inter-war houses, especially Californian bungalows and Spanish Mission villas.



*Garage,
296 Williams Road,
Toorak*

Another approach is to extend the eaves or the verandah roof over the driveway to form a carport, but this is not always practical.

Least desirable of all is the use of the front garden, suitably laid with concrete, as a carpark. This was never done in the inter-war period, and is destructive of the appearance of both house and garden.

Driveways should be of appropriate materials such as gravel, bitumen, or concrete with grass median strip. The same material was generally used for both garden path and driveway, thus unifying the landscaping visible from the street, and this approach is recommended for new works.

*Garage,
39 Fellows Street,
Kew*





OBJECTIVES

These guidelines are designed to provide owners and planners with an outline of appropriate works for new infill developments that will protect significant streetscapes.

It has been demonstrated that a sensitive approach to design will result in an improved amenity in terms of streetscape coherence, aesthetic effect and heritage value. In turn this can lead to communal pride and rising land values.

Dual occupancy is now often the desired objective of those who wish to develop sites in inter-war residential areas. There is no reason why conservation and dual occupancy cannot co-exist and even complement one another, providing that the principles outlined herein for infill and additions are observed.

Priority should always be given to preserving the original building on a site, particularly if it is part of a significant streetscape or a conservation area. The second habitation may be either an addition to the original or a detached building to the rear of the site.

INFILL GUIDELINES

The primary criterion for appropriate infill developments is that they should complement the character of the streetscape and the adjacent buildings in terms of building form, articulation, materials, setback and height.

It is neither intended, nor desirable, that new buildings should be built as exact reproductions of period houses. The optimum objective is that infill should be recognisably new and representative to some degree of contemporary design and detailing, while deferring to the existing character of the streetscape and nearby buildings in terms of scale and overall form.

These guidelines only apply to those parts of the building which are visible from the street.

BUILDING FORM

As already stated, the building form of infill developments should reflect that of adjacent buildings. Factors which should be taken into consideration include:

- roof type - hip, gable, skillion, flat
- facade - single, double or triple fronted
- number of storeys - their height and external articulation.

The infill should relate to the dominant character of the street and/or adjacent buildings in terms of some or all of these factors.

ARTICULATION

The articulation of the building relates to such factors as fenestration (window arrangement), attic storeys, chimneys and verandahs. Infill development should relate to adjacent buildings in these terms.

Large expanses of glass, for example, are not generally appropriate in inter-war precincts.

COLOURS

The colours used in infill should preferably conform to those recognised as appropriate to the period of the streetscape in which the infill is located. A general indication of colours appropriate to the inter-war period has been given. See the chapter on Inter-war Exterior Paint Colours, for a modern range of inter-war exterior paint colours.

Some opportunity for the use of modern or interpretative colour schemes should be allowed, however, giving scope for the modern qualities of the building to be expressed.

If the infill design has conformed to the other requirements of these guidelines then colours, particularly those which can readily be changed with a coat of paint with neither detriment to nor alteration of the surface, should not be considered critical.

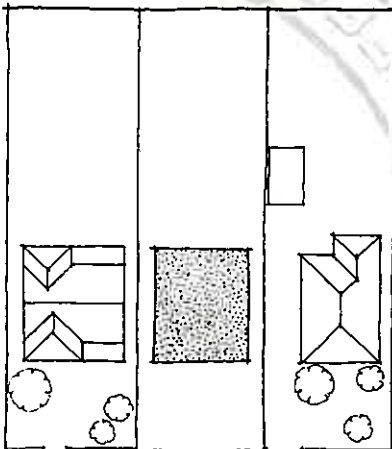
SETBACK

Infill developments should conform to the standard setbacks observed in the street, and the setbacks of buildings on neighbouring sites in particular. This ensures a clear view of all buildings.

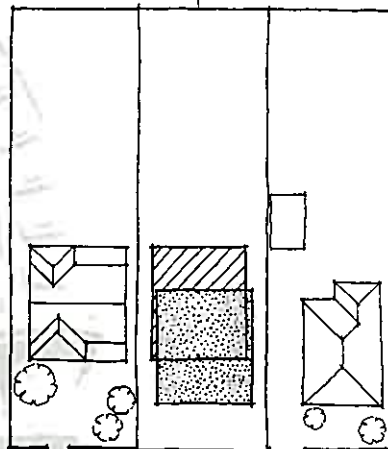
A good rule of thumb is that no new building should be set further forward than its neighbors. If they have different setbacks then the infill should have a setback that is equal to that of one, or of the other, or that is intermediate.

Infill developments should never have a lesser setback than both neighbours and it is rarely appropriate for infill to have a greater setback than both neighbours.

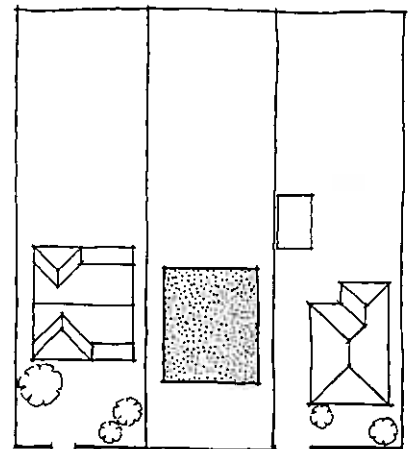
The same principles apply to setbacks from side boundaries, though these are generally regulated by municipal building requirements and the *Victorian Building Regulations*.



Infill should share the same setback as adjacent buildings,



adopt the same setback as one of the adjacent buildings



or adopt a setback intermediate to those of adjacent buildings.

MATERIALS

New buildings should utilise or simulate the materials employed by other buildings in the street.

If an area comprises mostly timber bungalows with a few brick buildings then the new building should be of timber or brick, or of a material with a similar character and module to timber weatherboards and brick.

Aluminium cladding, walls of glass and other materials which are not represented in the existing streetscape should be used with discretion or not at all. They may, however, be used in those parts of the building within the view shadow of the building.

Materials should be used in an appropriate fashion, eg bricks should be weather struck or flush struck but not raked.

Materials should also be appropriately coloured where the colour is inherent to the material itself, eg dark brown bricks were not generally available in the inter-war period and should be rejected in favor of cream, red or clinker bricks for infill work.

HEIGHT AND NUMBER OF STOREYS

Infill developments should maintain the scale of buildings in their street, and that of adjacent buildings in particular. No new building should dominate because of its height, or be incongruously small.

Height is measured as much in storeys as it is by metres - areas are usually predominantly of either one or two storeys, and this should provide the basis for the scale of the infill development.

No infill should be greater in height than the higher of the buildings on the two adjacent properties with congruent street frontages. This applies even if the infill is on a corner site. An exception might be considered where a recently demolished building on the site has not conformed to these principles.

Note: Additional storeys

An infill development having two storeys may be considered appropriate in a single storey streetscape providing that the view shadow requirements described above are observed.

Thus infill in a single storey streetscape or between single storey buildings may have two storeys in those parts of the building not visible from the street, providing that the visible parts of the building satisfy the various other criteria set by these guidelines. The same principle applies in predominantly two storey streetscapes.

ORIENTATION

Infill should almost always address the street directly, with its facade more or less parallel to the line of the street. It is quite rare for buildings built in the inter-war period to be placed at an angle to the line of the street.

It is therefore important that infill does not break the streetscape rhythm through incorrect, diagonal orientation.



Lempriere Avenue, East St Kilda



INTRODUCTION

The special characteristics of inter-war areas, especially in subdivisions developed by a single builder or organisation, must be recognised and understood in order to plan for their maintenance or reconstruction.

Whereas Victorian and Federation streets had been wide, with broad footpaths and buildings set close to the street boundary, the inter-war period saw the introduction of the nature strip and much wider setbacks.

The broad spacing between buildings either side of the street desired in earlier periods was achieved, but with a more economical allocation of road area, larger front gardens and the development of the nature strip between road and path.

Low front fences, or no fences at all, facilitated a communal garden atmosphere. This was perfectly attuned to the ideals of the contemporary town planning movement and its Garden Suburb objectives.

Other ideas attractive to the inter-war planner were the abolition of the street grid and its replacement by winding streets with intermittent culs-de-sac, or 'bungalow courts', and the introduction of small private parks surrounded by houses.

Culs-de-sac and parks were isolated from the dangers of the roads and available for the communal recreation of the adjacent residents. Examples of culs-de-sac are common, whereas private parks are confined to a small number of estates, several of which were laid out by the American architect Walter Burley Griffin.

Culs-de-sac occasionally had a decorative roundabout, sometimes a rockery, which might have a lamppost or tree as its central feature.

Attempts to beautify the street or distinguish it from others in the area sometimes resulted in special lampposts, distinctive street signs, street names inlaid on the footpath or a widening of the street at regular intervals to allow for a decorative rockery. The survival of these and other elements of a similar nature is vital to the maintenance of such streets, and should be a high priority for the councils of municipalities in which they are found.



STREETSCAPE GUIDELINES

The following are general guidelines put forward to assist municipalities in the management of inter-war streets. They analyse the nature of appropriate works in inter-war areas with regard to those common elements which contribute to or potentially intrude upon their character.

ROAD SURFACES

Roads of the inter-war period were almost always asphalt, though occasionally concrete was used. These materials reflected the increased influence of the car, which demanded a high load bearing capacity, smoothness and durability.

Original road surfaces should be maintained wherever they survive, and replaced by the same material when necessary. This is particularly true of the few examples of concrete roads.

Where an original surface has been lost, consideration should be given to its reinstatement, especially if the street is part of an Urban Conservation Area.

KERBS AND GUTTERS

Various types of kerbs and gutters were used in inter-war areas, including basalt pitchers, in-situ concrete and pre-cast concrete. To a large extent the material used depended on the time of first development, while in some outer areas the street may not have received gutters until the postwar period.

Many areas retain their original gutters and kerbs, and these should be retained. In those areas where the original materials have been removed, consideration should be given to their reinstatement, especially if the area is part of an Urban Conservation Area.

While this may seem difficult or impractical in some areas, it has already happened in various municipalities at the request of the ratepayers.

LANES

Rear or side lanes are often associated with areas which were originally subdivided in the Victorian or Federation periods. They provide a means of access to the rear of properties of narrow frontage, and are usually paved with bluestone pitchers.

They should be retained in their original condition, and owners should be encouraged to maintain their rear and side boundary fences in the materials typical of the areas, generally either timber paling or corrugated iron.

STREET TREES

Some of the more popular varieties of inter-war street tree are:

- Kurrajong tree (*Brachychiton populneum*)
- Silky Oak (*Grevillea robusta*)
- Lilly Pilly
- Pinoak
- Prunus
- Plane
- Ash

Avenues of poplars (*Populus nigra 'Italica'*) were common within parks and reserves but they were rarely used as street trees.

Inter-war areas adjacent to Victorian streets sometimes had trees more commonly associated with earlier periods, such as elms, as a continuation of the local tradition.

Wherever renewal of the street trees is planned, it is appropriate that the variety originally present in the street be used. While some of these varieties have been unpopular with municipal councils for various reasons in the postwar period, many of the problems associated with them can now be avoided through careful planting and regular maintenance.

Trees make an essential contribution to the character of the street and the maintenance of the original variety should be considered a matter of priority, particularly for Urban Conservation Areas.

NATURE STRIPS

Not all inter-war streets had nature strips when first developed. This was particularly common in areas which had first been subdivided in the nineteenth century, in which case both street and footpath may be narrower than is generally found in later developments.

However, they were adopted with increasing regularity from the mid-1920s as a major contributing factor to the Garden Suburb aesthetic then prevalent.

It is important that nature strips be maintained as originally planned, either with or without street trees or shrubs.

Areas which originally featured broad asphalt or concrete footpaths with no nature strip, in the Victorian and Federation manner, should

ideally not have nature strips introduced and should remain in or be returned to their original state.

DRIVEWAY CROSSOVERS

It is inappropriate to introduce driveway crossovers to inter-war Urban Conservation Areas unless there are examples from the period already in evidence in the area.

New crossovers should be avoided in most inter-war streetscapes wherever possible, with alternative means of access to the property such as rear right of ways being used instead. Where necessary they should be of simple concrete or asphalt construction, of a minimum width and, if necessary, be toned (ie black or grey) so as to blend visually with the kerb and channel.

FOOTPATHS

Inter-war footpaths were paved in a variety of ways, including asphalt, concrete slabs, poured concrete, bricks and basalt pavers. It is essential to the character of the area that the original surface be maintained.

If the original surface has been lost due to postwar alterations it is appropriate (especially in Urban Conservation Areas) that the footpath should be remade in the same material as the original after research has established its nature.



NATIONAL TRUST

TRAMLINES AND WIRES

The provision of extended tram services was one of the major contributing factors to the suburban expansion of the inter-war period. While tramlines and tram tracks are generally considered ugly and obtrusive, they are an essential characteristic of those inter-war streetscapes in which they are found and should be retained.

SEC, ELECTRICITY POLES AND POWERLINES

Powerlines, though often considered ugly, form a traditional part of many streetscapes and this is certainly the case for twentieth century streetscapes.

In some cases, however, efforts have been made to keep powerlines out of residential subdivisions. Walter Burley Griffin sought to achieve this in his 1920s subdivisions at Eaglemont and Keilor. Neither Lempriere Avenue nor Fosberry Avenue, both of St Kilda, originally had overhead telephone wires, and AV Jennings put the powerlines underground and to the rear of the properties at his Beaumont Estate in Ivanhoe.

In such areas it is desirable that overhead wires should not be introduced or, if they have already been introduced in the postwar period, it is appropriate that they should be replaced with underground wires.

The SEC has offered to underground powerlines in sensitive (Urban Conservation Areas) areas and to share the costs. This offer has rarely been taken up but should be seriously considered in certain areas because of the immediate and long term improvement to streetscape quality, property valuations and eventually to rate revenue.

Powerlines should not be removed from inter-war areas where they contribute to the area's significance, ie inter-war areas which have had powerlines since the time of first development.

TELECOM BOOTHS AND BOXES

It is desirable that modern streetscape elements such as Telecom booths and boxes should not be introduced to significant inter-war streetscapes, particularly Urban Conservation Areas.

Where they already exist or need to be introduced they should be of modern design and sited and designed so as to offer the least possible visual impact upon the streetscape. The use of appropriate, recessive colours is vital in this regard.

STREET SIGNS AND FURNITURE

Signs (advertising, parking, traffic, hoardings) and parking metres are highly visible components of a streetscape and should be kept to a minimum. The visual clutter that has become so much a part of Australia's postwar, car dominated suburban culture should be avoided.

Where their use is necessary, signs should be of simple, modern design, sited and coloured so as to have a minimal visual impact upon the street.

Street benches are traditional to some inter-war precincts and in such cases they should be maintained. In areas where they were not part of the original inter-war streetscape they should be avoided, especially in inter-war Urban Conservation Areas.

In areas of lesser significance it may be appropriate to add benches where they have not previously existed. In such cases they should be of simple modern design, sited and coloured so as to offer minimum visual impact to the street.

TRAFFIC MANAGEMENT MEASURES

Traffic management measures such as roundabouts, street closures (full and partial), meanders and humps should be avoided in all Urban Conservation Areas unless part of the original streetscape.

When they must be used for safety reasons they should be of simple, modern design and integrated with the general streetscape through planting which is characteristic of the area but low and unobtrusive.

Rough bluestone cobbles should not be used, but coloured concrete may be appropriate to help reduce visual impact. Treated pine log surrounds should be considered inappropriate as barriers.

ON-STREET PARKING MANAGEMENT MEASURES

The provision of car parking provides one of the major streetscape and traffic problems for most municipalities.

Partial street closures, parking signs, parking meters and various types of landscaping are all used in various combinations to remedy the situation. They also provide a form of visual pollution which is anathema to most Urban Conservation Areas and inappropriate to inter-war areas in general. Their use should be avoided wherever possible in inter-war streets, especially those of high significance.

When necessary for safety reasons, such elements should be of simple, modern design and, in the case of streetclosures and other barriers requiring landscaping, should be integrated with the general streetscape through the use of appropriate colours and of plantings which are characteristic of the area but low and unobtrusive.

GLOSSARY OF TERMS

Note: This glossary lists only those architectural terms used most frequently in the text. It does not purport to be exhaustive. For a more detailed understanding the reader is referred to one of the many standard textbooks on the subject such as the *Illustrated Dictionary of Historic Architecture*, edited by Cyril M Harris.

Adamesque an architectural style based on the work of Robert Adam (1728-92) and his brothers, predominant in England in the late 18th century and strongly influential in the USA, Russia and elsewhere. Basically neo-classical, it also adapted neo-Gothic, Egyptian and Etruscan motifs. The style underwent a revival in the early 20th century, particularly for interior decoration.

Adaption means modifying a place to suit proposed compatible uses.

Architrave moulded frame around a door or window.

Art Nouveau decorative movement in European architecture which evolved in the late 1880s and flourished strongly into the early 20th century. Its particular characteristics were a flowing and sinuous naturalistic ornament and avoidance of historical architectural traits.

Ashlar smooth squared stones in regular courses.

Baluster a member supporting a handrail or coping.

Bargeboard fascia covering the edge of a gable.

Baroque parapet term applied to curvaceous, ornamental parapets associated most commonly with Spanish or Spanish Mission churches and houses.

Boxed Eaves eaves which have been enclosed, generally with timber boarding, so that the rafters are no longer visible.

Bracket a support, often angled, curved or decorated, for a projecting horizontal member; often found under eaves.

Came a slender rod of cast lead, with or without grooves, used in casements and stained glass windows to hold together the panes or pieces of lead.

Clinker brick overburnt mottled bricks, with purplish colour tones

Cartouche an ornamental panel in the form of a scroll or sheet with curling edges.

Casement a window sash hinged on one of its vertical sides so as to open inwards or outwards like a door.

Classicism style inspired by ancient Greece and Rome, or at second hand by the classical trends in Renaissance Italy.

Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may include *preservation, restoration, reconstruction* and *adaption*.

Corbel block of stone, often elaborately moulded or carved, projecting from a wall, supporting the beams of a roof, floor, vault or other feature.

Cornice projecting ornamental moulding along the top of a building or wall, that finishes or crowns it.



Dormer a window placed vertically in a sloping roof and with a roof of its own.

Dressings stone worked to a finish face, whether smooth or moulded and used around an angle or window; sometimes refers to wood imitating stone.

Eaves the lower edge of a roof, intended to throw rainwater clear of the walls.

Eclectic borrowing from a number of styles.

Entablature superstructure which lies horizontally along the columns in classical architecture and is divided into architrave (immediately above the column), frieze (the central space) and cornice (the upper projecting mouldings). Each of the orders has its appropriate entablature.

Facade face or front of a building but especially the principal front.

Fanlight a window above a door, usually semicircular.

Fascia plain horizontal band usually forming the eaves.

Finial ornament finishing off apex of roof, upper portion of a pinnacle.

Gable the upper, triangular portion of an external wall at the end of a doubly pitched roof.

Garden City Movement The Garden City movement developed in England at the turn of the century as a response to the squalor and overcrowding of its nineteenth century

industrial centres. Its advocates promoted an ideal of cities and suburbs which combined the virtues of rural and urban life - low density residential suburbs in garden settings with ready access or cheap transport to the working place.

Glazing bars horizontal and vertical timber members dividing a window into frames.

Half timbering a wall, section of wall or, most often, gable built of timber framework with the spaces filled in by plaster or brickwork.

Hybrid a mixture of two or more species or, in terms of architecture, of two or more architectural styles or types.

Jalousie a louvered window shutter.

Jamb the side of a door or window opening.

Keystone central stone of an arch, sometimes decorated or emphasised.

Leadlight a window having small diamond shaped or rectangular panes of glass set in lead cames.

Lintel a horizontal member that spans an opening.

Loggia an open sided arcade or gallery.

Mullion a vertical member dividing a window into sections.

Nogging panels of brickwork or stone laid between the members of a timber wall frame, providing insulation as well as support for internal plastering.

Niche a recess in a wall intended to contain a statue.



Oriel a projecting part (or bay) of an upper room with a window, or the window itself.

Parapet a wall built up higher than the line of a roof, often hiding the roof surface.

Parging hand trowelling of render or stucco to give a rough, often fan shaped decorative pattern.

Pebbledash plaster, mortar or stucco containing fine pebbles or gravel to give a rough, knobbly texture to the walls.

Pediment low pitched triangular gable finishing the end or ends of a sloping roof or as an ornamental feature above doors and windows. A segmental pediment is curved in shape.

Pergola an open trellis-like roof intended for supporting climbing plants.

Plinth projecting base of a wall or column pedestal.

Polychrome multicolored, usually referring to masonry of several different colours.

Porch a low structure projecting from the doorway of a house and forming a covered entrance.

Porte Cochere a large roof portico projecting over a drive to shelter travellers entering or leaving vehicles.

Portico a porch supported by columns and open on at least one side.

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

Quoin the external angle or corner of a building, particularly when emphasised or decorated as blocks of stone.

Rafter a sloping roof member, which generally supports the battens which support the roofing.

Reconstruction means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the fabric.

Render coat of cement wash applied to an external wall, usually over bricks.

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

River washed pebbles large smooth riverbed pebbles, often of quartz, which were sometimes applied to the cement render of porch piers or of fences as a form of decoration; most commonly associated with Californian bungalows.

Roof the top, weatherproof construction of a building.

Roughcast plaster, mortar or stucco given a rough finish, sometimes incorporating small stones or pieces of charcoal.

Sash a frame which holds the glass of a window. A sash window is one that consists of two or more vertically sliding sashes, usually counterweighted. A pair of such sashes is called double-hung.



Shingles wooden tiles for covering roofs, often used on walls and for decorating gable ends.

Sill the lower horizontal part of a window or door opening.

Struck joints mortar joints cleaned level with the face of the brick to provide a unified, smooth surface.

Stucco a thin decorative finish, composed traditionally of lime, sand and other ingredients such as whiting, applied to external masonry facades.

Vernacular native or common to a particular country or place

View Shadow those parts of the building which cannot readily be seen from the street.

Voussoir a wedge shaped stone block or brick making up the curve of an arch.

Wing an appendage of a group of rooms to a building.

INTER-WAR EXTERIOR PAINT COLOURS

The following is a list of commercially available paints considered appropriate for inter-war exteriors. It has been compiled through the analysis of a number of original colour cards of the 1920s and '30s and comparison of these with the commercially available ranges of British Paints, Dulux and Wattyl. The result is a list of the names of paint colours from each of these brands which approximate a chosen range of 27 colours and tones (they include black and white) from the inter-war colour cards. The 27 colours or tones comprise a representative range for the period.

The commercially available equivalents have been identified on a best fit basis, and are not necessarily identical with the originals in terms of value, chroma or hue. Where no acceptable equivalent could be found within a commercial range, a space has been left. The list is not exhaustive, insofar as in most cases only one colour name is given from each brand for each

of the 27 colours and tones. Nevertheless, each of the given colours is believed to be the best from that section of its brand's range for inter-war exteriors.

It is to be noted that British Paints have recently undertaken a colour rationalisation programme, and as a result do not carry a very extensive range of the deep browns and greens typical of the nineteenth and early twentieth century. Nor do they carry many of the primary colours which gained popularity in the 1930s. Dulux carries a broader range of colours appropriate to the period. Although several of these are not advertised as exterior paints, all can be prepared for external use. Colours which fall into this category are followed by the symbol †. Wattyl also carries an excellent range of colours appropriate for inter-war exteriors.



Finally, it has been remarked that several of the styles relied on stained surfaces and painted woodwork around verandahs and gables and on weatherboard walls and shingles. The Wattyl range of timber paints and stains and the Dulux Timbercolour Collection are particularly appropriate for use in areas where a stained or low sheen finish is desired.

Accurate restoration can only be achieved by establishing the original colour scheme and surface treatments of a building. Paint scraping is usually the best way of achieving this, however it is not reliable unless done by someone with the experience to distinguish finishing coats from primers and to recognise dirtied or faded layers. Expert advice should be sought if accurate restoration is an objective.

It should also be remembered that inter-war colour schemes rarely comprised more than three colours, and often only one or two. If an exact reproduction of the original scheme is not necessary, priority should be given to the correct articulation of the building through colour. This involves assessing how many colours and stains were used in the original scheme and where each was used.

It is usually possible to identify, through scraping, the number of original colours and the areas of the building in which each was used. This distribution should then be followed with the same number of approximate or alternative typical colours. The range and associations of typical inter-war colours, and their application for the various styles, are described in the pages devoted to inter-war styles.

INTER-WAR COLOURS	DULUX EQUIVALENTS	DULUX TIMBERCOLOUR EQUIVALENTS	WATTYL EQUIVALENTS
White	*Snowdrift 37541		Off White 134-30058
Ivory	*Dairy Cream 37523		New Cream 134-30071
Cream	•Cream 37133 (*Milkyway)		Light Beige 134-51231
Light Stone	*Cafe au Lait 37134		Middle Buff 134-51232
Mid Stone	•Sahara Gold 50303		Tea Biscuit 134-51233
Buff	•Buff 50123		Mustard 134-51234
Old Gold	*Boulder Tan 32489		Golden Brown 134-51235
Dark Stone	•Middle Brown 16055	Canyon 32939	Western Cedar 134-30050
Sienna Stone	*Mudbrick 33072	Tanbark 32947	Walnut Brown 134-30049
Chocolate	•Chocolate 50136	Mission Brown 13589	Walnut Brown 134-30049
Dark Brown	*Mission Brown 13589		Mission Brown 134-30052
Bungalow Brown	•Bungalow Brown 50130	Macassar 13590	
Purple Brown	•Purple Brown 50128	Rustic Red 19314	Dark Crimson 134-51236
Indian Red	•Indian Red 50101	Redwood 13588	Deep Indian Red 134-51237
Pink	•Sea Coral 36584		Coral Beige 134-51238
Scarlet	•Vermilion 50113†		Mail Box Red 362-30142
Orange	*Volcano 33799		
Yellow	*Carnival 33800		Bright Yellow 362-30934
Light Green	•Pale Green 37195† (*Ondine)		Spring Thaw 134-51239
Mid Green	•Mid Brunswick Green 50127		Forest Green 134-51240
Dark Green	•Deep Brunswick Green 50129		Deep Brunswick Green 134 51241
Dark Grey	•Slate 37545		Storm Cloud 134-51242
French Grey	•Grey Green 37214 (*Avalon)		French Grey 134-51243
Deep Blue	•Royal Blue 50167		Navy 362-30148
Mid Blue	•Middle Blue 37275† (*Himalaya)		Aquamarine Blue 134-51244
Pale Blue	•Eau-de-Nil 37245 (*Tom Thumb)		Light Admiralty Grey 134-51245
Black	*Black 00070		Black 362-30010



BRITISH PAINTS

EQUIVALENTS

Brilliant White 68576
Apple Cucumber 1451
Caramel Cream 1202
Cheese 2240
•Prairie Dog 4120
Cooper Pedy 2385
•Lions Mane 4119
•Dry Grass 4109
•Red Texture 4046
+-Old Mission Brown 68580
+-Old Mission Brown 68580

Beltana 2386

Bitter Lime 1208
Gum Leaf 4010
+Fresh Fem 68581
Tinkers Pot 2389

Smokey Jade 2207
Eddy Green 2305
+Black 60052

DULUX

Dulux carries a broader range of colours appropriate to the period. Although several of these are not advertised as exterior paints, all can be prepared for external use. Colours which fall into this category are followed by the symbol †. Some colours from the Traditional Colour Card are identified by another name on the Exterior Colour Collection Card - the latter names are provided in brackets. The paints from the Timbercolour range listed above do not correspond exactly with the listed equivalent paint colours, but are nonetheless appropriate alternatives.

- Dulux Traditional Colour Card, 1989
- * Dulux Exterior Colour Collection Card, 1989.

WATTYL

Wattyl also produces an extensive range of wood stains, many of which are suitable for inter-war domestic exteriors and interiors. The middle and dark brown and red wood stains are those most appropriate to the aged, rustic qualities usually associated with such styles as the Californian Bungalow, Tudor Revival and Spanish Mission. Paler stains were popular in the 1930s for interior wood finishes, but were rarely used on the exterior.

BRITISH

All colours occur on the British Paints Colour Selection unit, 1990.

- + Available only in full gloss enamel
- Available only in exterior water based products

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Conservation Studies have now been prepared for many municipalities and are vital sources of information regarding the specific streets and buildings within the municipality. Enquiries regarding such studies should be addressed to the Municipal Offices or to the local library.