

DRAFT

Residential Heritage Design Guidelines

CITY OF GREATER BENDIGO

AUGUST 2025



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Introduction

The City of Greater Bendigo (the City) contains a rich and diverse range of heritage places, including built and landscape elements, which collectively illustrate some of the City's history. It is important that the City's heritage post-contact is identified, retained and conserved for present and future generations to appreciate and enjoy.

Places identified as having heritage significance to Greater Bendigo have a Heritage Overlay within the Greater Bendigo Planning Scheme. The City also contains places that have state heritage significance which are listed on the Victorian Heritage Register.

Purpose

The Residential Heritage Design Guidelines (the Guidelines) have been developed to guide appropriate changes to and development of residential heritage buildings. These Guidelines are intended for property owners and managers, designers and planners, to assist with decision-making process when planning changes to heritage places.

The Guidelines will:

- Explain what heritage significance means and identify local architectural styles and characteristics
- Provide guidance on conserving and restoring heritage buildings
- Provide guidance on sympathetically modifying heritage buildings to suit contemporary needs
- Encourage site-responsive design that respects the past while maintaining a distinct contemporary identity
- Ensure the City continues to evolve in a way that strengthens its unique heritage character
- Support consistent and informed planning decisions to achieve good design outcomes and align with the heritage objectives of the Greater Bendigo Planning Scheme

Using the guidelines

The Guidelines identify the key matters that the City takes into consideration when assessing a planning permit application within the Heritage Overlay. They identify the City's preferred approaches to changes or new development in a heritage context. The recommendations have been developed in accordance with State heritage policies and strategies.

Illustrations and photos of local examples have been included to show good design outcomes. Image captions describe how each example meets the heritage objective. An illustrated glossary is provided at the end to explain key terms.

The Guidelines are made up of two main sections:

Section 1 – Design guidelines

This section provides practical advice to guide different types of works on a heritage property. These are broken down into categories, each containing specific recommendations. The development categories are:

- Demolition
- Subdivision
- Additions and alterations
- Infill development
- Relocation
- Climate change
- Parking and vehicle access
- Trees and settings
- Fences
- Signage
- Finishes and colour schemes

Following these recommendations increases the likelihood of the City supporting a proposal. The Guidelines are not exhaustive, and other approaches may be considered if it can be demonstrated that they achieve the outcomes sought by the Heritage Policy (Clause 15.03 of the Greater Bendigo Planning Scheme) and the Heritage Overlay.

Section 2 – Understanding heritage significance

This section provides information on heritage terminology and significance gradings. It is followed by a brief overview of the historical context and key characteristics for common architectural styles in Greater Bendigo, covering the following periods:

- Early Victorian 1850-1875
- Bendigo Boom / Late Victorian 1876-1900
- Federation 1901-1917
- Interwar and War-time 1918-1945
- Postwar 1946-1970s

Process

The City strongly encourages property owners and developers to discuss any proposals with the City's Statutory Planning Unit prior to making an application. The following steps are recommended:



Do your research

- Speak with our heritage advisor and use these guidelines
- If you are a new or interested purchaser of a property within the heritage overlay, you can refer to the City's Pozi website **www.bendigo.pozi.com** to view heritage overlays across Greater Bendigo. Alternatively, you may contact the City's heritage advisor, or Statutory Planning Unit for advice



Develop concepts and discuss it early

- Begin with a design concept that respects the heritage significance of the place, consider how proposed works will impact the heritage significance of the site or building
- Use these Guidelines to shape your design development
- Share design concepts or preliminary plans at a pre-application meeting. For some projects, a site visit with a heritage advisor may also be recommended
- For general advice, contact the City through the webpage: **www.bendigo.vic.gov.au/building-and-business/planning/pre-application-advice-planning-permits** or call customer service on 1300 002 642



Submit your application

- Once your plans are final, prepare and submit your application with detailed plans and documentation
- Clearly demonstrate how your proposal responds to the Heritage Policy, the Heritage Overlay, and these Guidelines



Properties to which these guidelines apply

These Guidelines apply to residential properties located within a Heritage Overlay in the Greater Bendigo Planning Scheme. They may also be used as a reference for other residential properties that are not yet covered by a Heritage Overlay.

The type of Guideline that applies relates to the type of building, rather than its current zoning. This helps protect the heritage character and intended purpose of the building. This is clarified further below:

- Residential Heritage Design Guidelines will apply to a residential building, even if it's located in a commercial zone
- Commercial Heritage Design Guidelines will apply to a commercial building, even if it's located in a residential zone
- With respect to properties in mixed-use or activity zones, the applicable Guideline depends on the building's original purpose: residential, commercial, or both. This can be determined by looking at architectural features, past planning approvals, or historical records

If you're unsure which Guideline applies to your property, contact the City's heritage advisor for advice.

Note: If your property is listed on the Victorian Heritage Register, you may need additional approvals from Heritage Victoria.

Section 1 – Design guidelines

1.1 Overarching objectives

1. **Conserve Greater Bendigo's heritage:** Ensure the retention of buildings, fabric, spaces, elements, settings and views that contribute to the significance of heritage places and precincts.
2. **Maintain heritage character:** Protect the visual integrity of heritage precincts by ensuring that new development respects the setbacks, scale, form, materials, setting and views of the heritage place or precinct.
3. **Base restoration and reconstruction on evidence of the original or early appearance:** Discourage inaccurate alterations or inauthentic replication of period details.
4. **Protect heritage fabric from damage:** Prevent damage before and during construction and avoid the use of inappropriate techniques, products, or materials.
5. **Support appropriate development:** Allow for new development that respects heritage significance and responds to the local context in a harmonious manner.
6. **Encourage high-quality design outcomes:** Support designs that are sympathetic to heritage character while maintaining a distinct contemporary identity.
7. **Enable subdivisions that allow for appropriate future development:** Respect heritage significance in subdivisions and preserve relationships between significant elements.
8. **Rationalise signage:** Avoid adversely impacting streetscapes and precincts with excess signage and visual clutter.
9. **Promote conservation and restoration:** Support the adaptive reuse of heritage buildings to ensure their ongoing viability, provided that alterations or additions are sympathetic to the building's original character and use.
10. **Seek advice from appropriately qualified professionals:** Consult experts regarding the condition and treatment of heritage fabric.
11. **Support climate-responsive design:** Encourage appropriate changes to heritage places to support climate adaptation or mitigation. Ensure the changes are sensitively designed and do not compromise the heritage significance of the place.

These objectives guide decision-making and planning within Greater Bendigo, ensuring that heritage values are preserved while supporting community needs, sustainable development and a response to changing climate.



1.2 Demolition

Retaining heritage places, including significant buildings, settings and trees, helps to conserve Bendigo's valued heritage character. Loss of significant fabric and spaces undermines the heritage values of the place and the City more broadly. The potential impact of demolition on the heritage place or precinct will be carefully considered on a case-by-case basis for any applications within the Heritage Overlay.

Poor condition does not justify demolition of significant or contributory buildings, fabric, settings or spaces. In most cases, elements that have been damaged can be appropriately repaired, introducing like-for-like replacement materials if necessary. The amount of maintenance carried out by the owner, particularly relating to 'demolition by neglect', will be considered when assessing any planning application for demolition.

Full demolition of significant or contributory heritage buildings, facadism and partial demolition of significant or contributory elements/fabric is not supported.

Full or partial demolition of non-contributory buildings, fabric, elements, or settings may be supported where it can be demonstrated that their removal will not adversely impact the heritage significance of the place or precinct, and that any proposed replacement development is of high-quality design that responds sensitively to the heritage context.

A formal application for demolition or partial demolition of a heritage building must include a structural engineering report prepared by a suitably qualified engineer. This report should assess the overall structural integrity of the building, including roof cavities and subfloor areas, and evaluate whether remedial works are realistically and reasonably achievable, regardless of current building regulations.

Where demolition is supported, applicants may be required to professionally record the building prior to its removal. This archival record should include high-resolution photographs of all external elevations, key internal features (where accessible), and the broader site context, along with a written description detailing the building's condition, layout, and notable architectural features. In addition, a proposal for redevelopment must accompany the application, demonstrating high-quality design that responds sensitively to the heritage context without directly replicating existing significant buildings.

Design guidelines

- Retain heritage elements and fabric which contribute to the place's heritage significance. Partial demolition is generally discouraged, in some instances it may be permissible, provided that:
  - The primary three-dimensional building volume is retained
  - The significant elements have been retained
  - The fabric or element proposed for removal is non-contributory or it has limited contributory value
  - The removal of the fabric or element will reveal original fabric or will assist in the long-term conservation of the heritage place
  - The removal of the fabric or element would not adversely affect the significance of the heritage place or precinct.
  - The replacement works are sympathetic and of a high-quality design
- Repair damaged fabric or replace like-for-like where necessary. Replacement fabric should match the original in terms of form, profile, materiality, finish, detailing, proportions and size.
- Allow for demolition of non-contributory elements or places, ensuring replacement design (house or extension) is of a high-quality and sympathetic to the heritage character of the site and/or streetscape.
- Undertake regular maintenance to minimise the need for costly repairs or introduction of replacement fabric in the future.

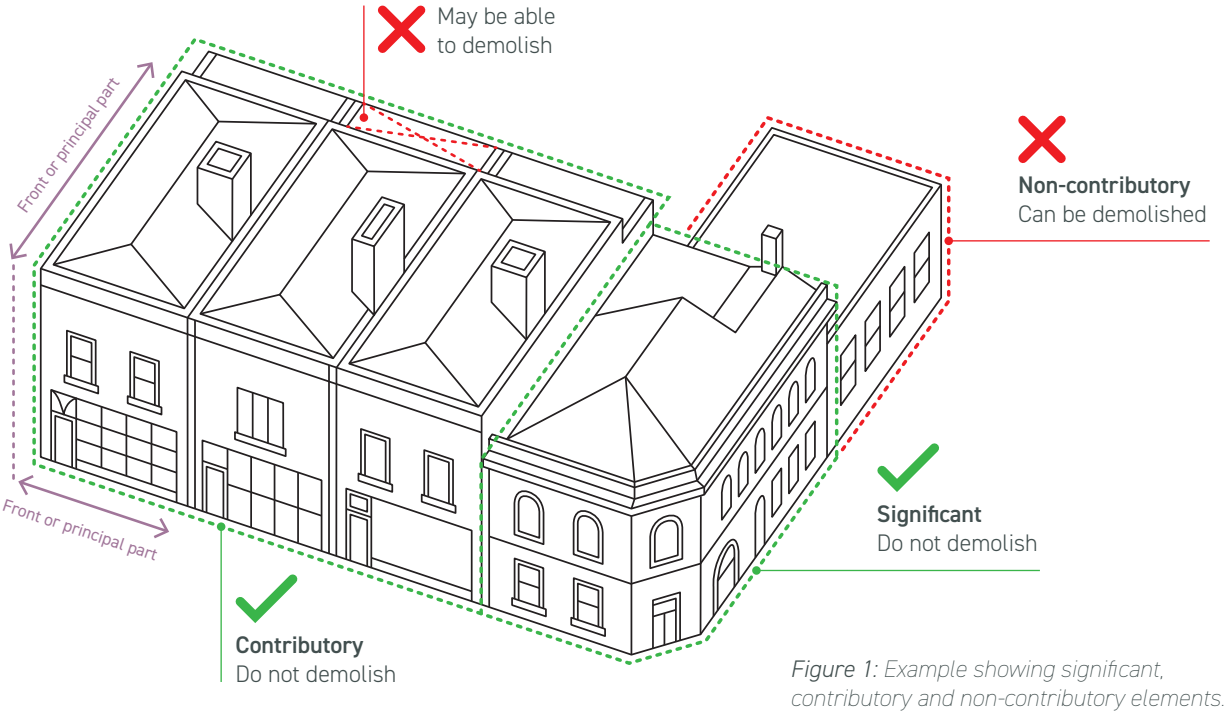


Figure 1: Example showing significant, contributory and non-contributory elements.

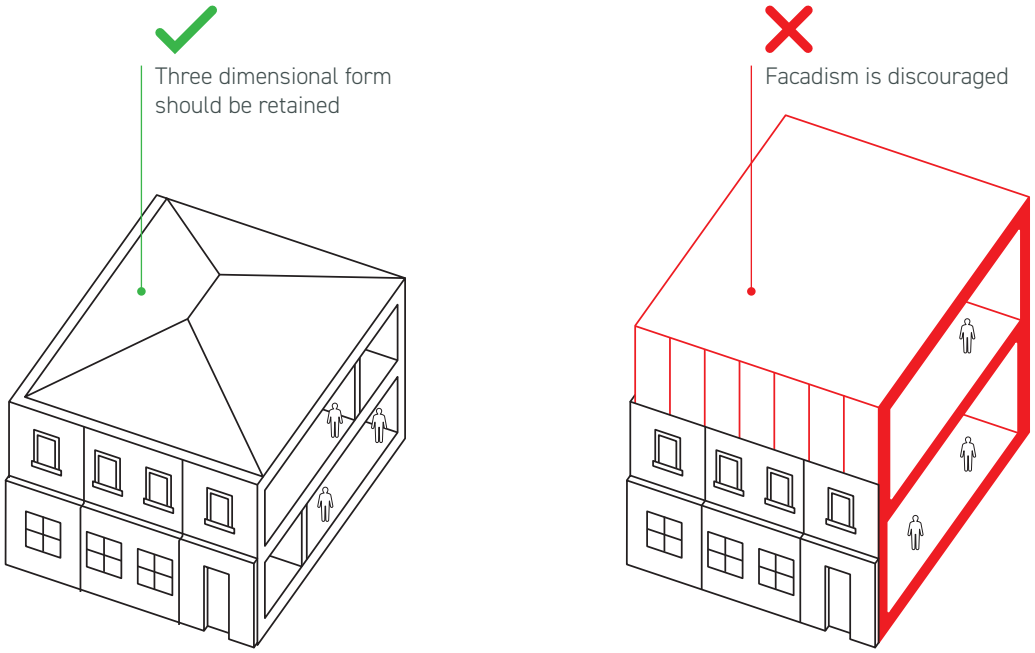


Figure 2: Example showing significant, contributory and non-contributory elements.

1.2.1 Demolition by neglect

Demolition by neglect is the process of allowing a building to deteriorate over time, either deliberately or due to prolonged lack of maintenance.

Under the Planning and Environment Amendment Act 2021, the City may apply permit conditions or planning scheme provisions that limit future development opportunities where neglect of a heritage place has occurred.

Specifically, if a heritage building is unlawfully demolished or allowed to fall into disrepair, the City may issue an order to restrict development on the affected land. This measure aims to prevent property owners from financially benefiting from the neglect or illegal demolition of heritage places.

Structural integrity and the safety of a heritage place are not the only factors when considering the possibility of demolition. A building may retain significant heritage value even if its condition is poor, and there are many approaches to making heritage buildings structurally sound.

In assessing potential demolition by neglect, the City will consider the following (including, but not limited to):

- Whether the deterioration was avoidable or the result of deliberate neglect
- The building's structural integrity and safety
- The heritage significance of the place, including its design, materials, and architectural context
- The owner's efforts (or lack thereof) to maintain the property

The City encourages proactive maintenance and early intervention to prevent deterioration. Owners of heritage places are required to maintain a reasonable standard of care to preserve the heritage significance.

1.3 Subdivision

Historic subdivision patterns define the rhythm and character of the City's streets and precincts. Subdivision patterns have informed the development of street layouts, the siting, spacing, and density of built development, and the arrangement of landscape settings.

Some areas have a consistent subdivision pattern, while others demonstrate an evolving pattern of development with diverse lot sizes and building setbacks.

Retaining historic subdivision patterns helps maintain consistent streetscape rhythms and conserve heritage character, settings and views.

The City will consider whether subdivision allows for appropriate forms of future development when assessing subdivision applications.

Design guidelines

- Develop subdivision plans that respect and respond to the local context and original subdivision pattern, including lot proportions and the siting and spatial relationship of built elements

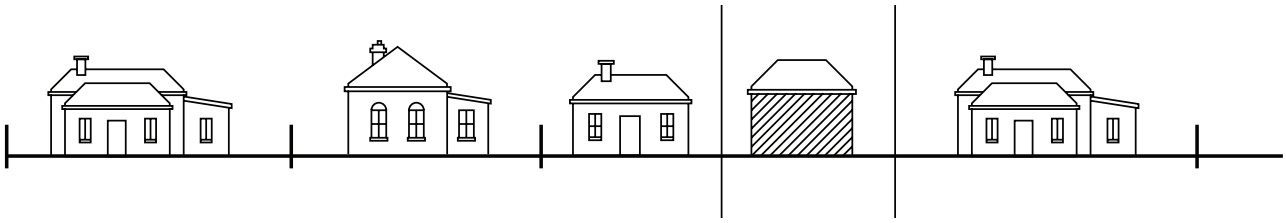


Figure 3: Subdivision can have minimal impact on the dominant allotment pattern in the streetscape by repeating the existing pattern and rhythm of development.

- Retain significant and contributory heritage elements within a single lot

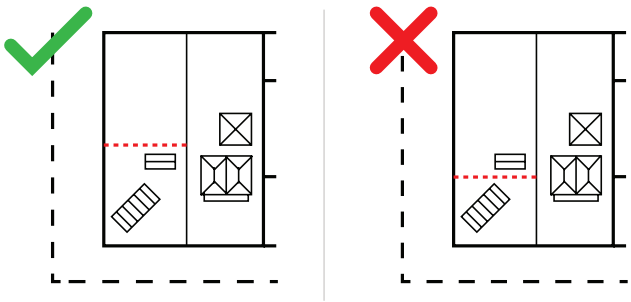


Figure 4: An outbuilding associated with a heritage place should be retained on the same title, as it is contributory element which adds to the significance of the heritage place.

- Retain an appropriate setting around heritage places, this includes:
  - Retaining a minimum 3m curtilage to the rear, measured from the back wall of the heritage building
  - Retaining a minimum 6m curtilage to the rear, measured from the back wall for miner's cottages
  - Side curtilages will be dependent on the local context and the dominant pattern of side setbacks on the streetscapes

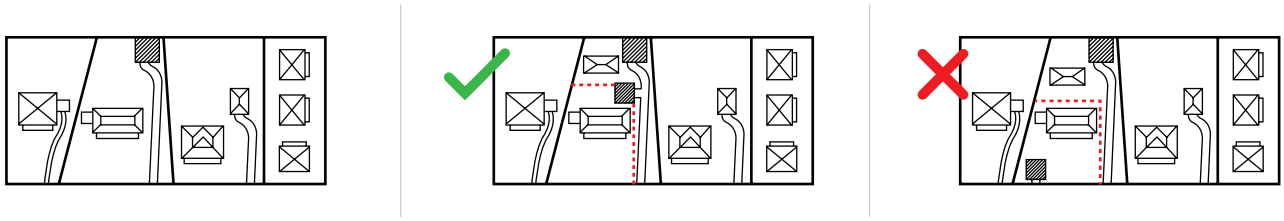


Figure 5: Example of a subdivision that maintains the setting of the heritage building.

- Avoid creating subdivision proposals that allow for inappropriate forms of development. This includes instances in which subdivision may result in:
  - Separating or severing the relationship between significant/contributory elements on the site
  - Demolition of a heritage place or modification to original or early road layouts
  - Development that will block or obstruct views of the heritage place
  - Development that will disrupt the existing streetscape rhythm (front and side setbacks)
  - Development that is over-scaled within the local context
  - Development that adversely impacts the interrelationship between groups of significant or contributory buildings (i.e. a row of matching shopfronts)
  - Creation of additional crossovers where there is already one existing

SUBDIVISION

- Ensure that the subdivision proposal allows for appropriate forms of future development. This includes subdivision proposals which:
  - Maintain an appropriate setting around the heritage building or elements that is in keeping with the existing development scale
  - Respect the existing streetscape rhythm, including scale, massing and the pattern of built development, particularly front and side setbacks
  - Result in the creation of lots with a similar frontage to that of the dominant allotment pattern in the streetscape
  - Allow for the appropriate siting of solar access, private open space, landscaping, vehicle access, parking, water management and easements

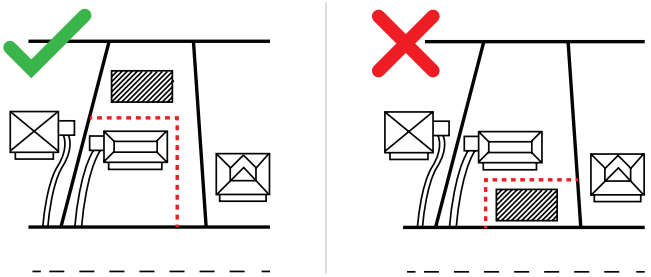
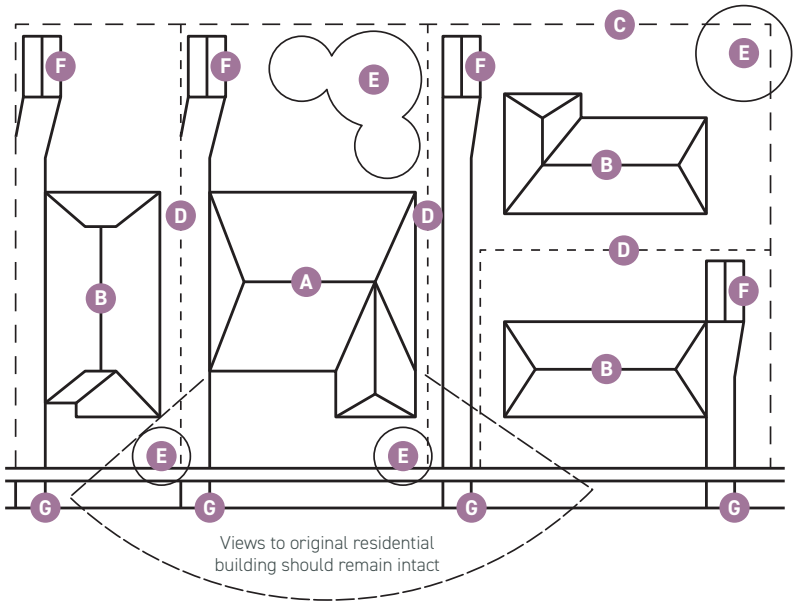


Figure 6: Views to the heritage place should be maintained: subdivision likely to lead to development that will block views is discouraged.



Preferred subdivision design should include:

- A Original residential dwelling
- B New residential dwellings
- C Original property boundary
- D New property boundaries
- E Retain mature trees
- F Garages located at rear of properties
- G Single vehicle crossings

Figure 7: Example of preferred subdivision design.

1.4 Additions and alterations

Many heritage places have been altered over time in response to changing lifestyles, occupant needs, emerging architectural styles, and developments in modern technology. Changes to heritage buildings reflect the ongoing use of these places and their adaptability to accommodate new requirements. Appropriate planning and design can help to introduce changes to heritage places without diminishing their significance.

Alterations and additions to buildings should be guided by the established heritage significance of the place or precinct. Care must be taken to ensure that new additions or alterations do not adversely impact the historic character of heritage places or precincts or result in a markedly changed appearance of the heritage building.

New additions may be considered where there is sufficient space for appropriate development and the proposed addition has been designed in accordance with these guidelines. It is important to ensure that new additions do not have an adverse impact on the significance of the existing building or the streetscape context.

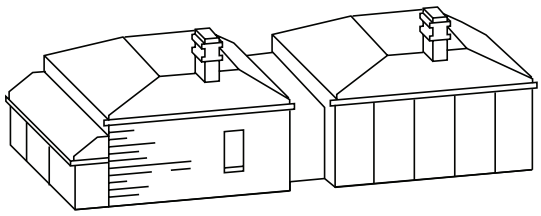
Design guidelines

Existing building

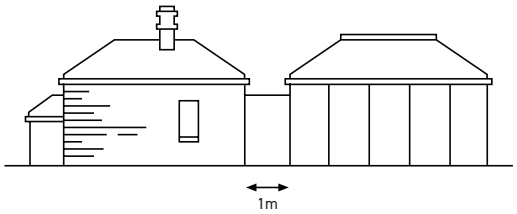
- Retain fabric of primary significance, including original primary built and roof forms, and elements such as windows, doors, verandahs, awnings, chimneys, and historic signage
- Retain early additions and elements that have contributory significance
- Ensure that additions reinstating an earlier or lost element are based on documentary or physical evidence of an earlier known state
- Confirm that any previous additions or outbuildings on the site are not significant or contributory before planning for their removal or modification

Setbacks

- Allow for appropriate siting and setbacks to minimise visibility of additions and ensure that the heritage building remains visually prominent
  - Site additions to the rear of the building where possible. Additions to the side may be possible, depending upon the site context
  - Ensure large additions are setback from the rear and/or side wall of the heritage building. A recessed unobtrusive link (incorporating a 1m setback) may be used to connect old and new development



Large rear addition.



Large rear addition joined by 1m wide link

Figure 8: Example of large rear addition with 1m link.

- Ensure small additions are setback a minimum of 3m from the front wall of the heritage building

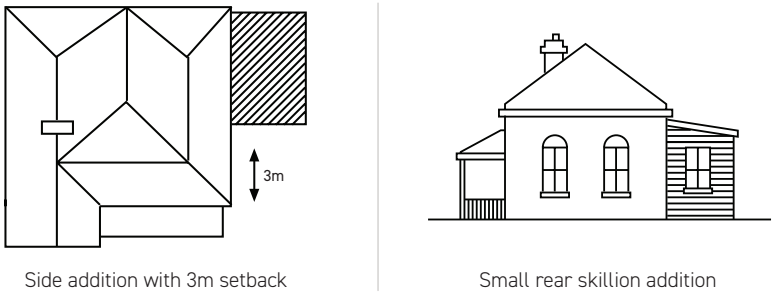


Figure 9: Example of side addition.

- Maintain an appropriate open setting around the heritage building where it is a feature of the place (i.e. rural properties)
- Ensure rear setbacks have an appropriate setback from the secondary street frontage on corner sites. Normally, additions should have a setback matching the side elevation of the existing house

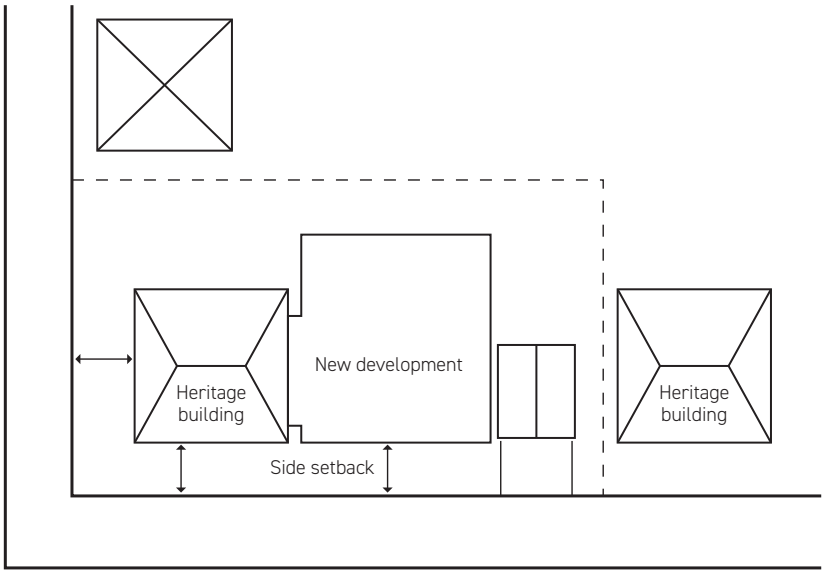


Figure 10: Example of side setback of a new development.

Views

- Conceal or minimise the visibility of additions or alterations in public domain views
  - Where visible from the street, new additions should have the same eave width as the original dwelling (this does not apply to small, rear skillion additions)
- Ensure new additions are not visually prominent when viewed from 1.7m above natural ground level on the opposite footpath—including from directly in front and from a position aligned with the side boundary two allotments away, on both sides

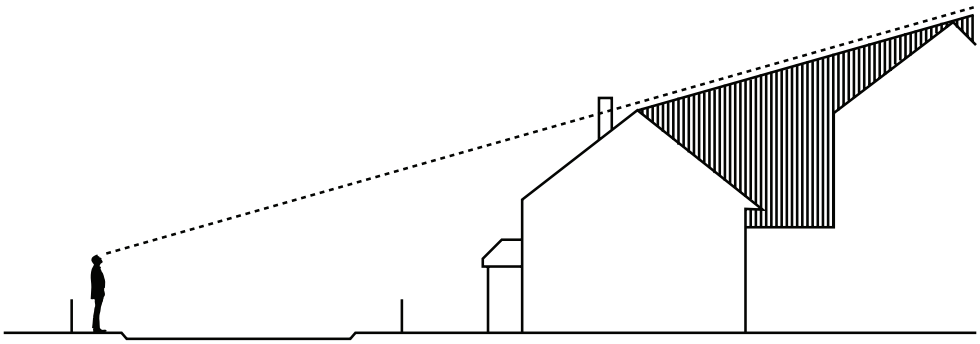


Figure 11: Assessing the dominance from a height of 1.7m.

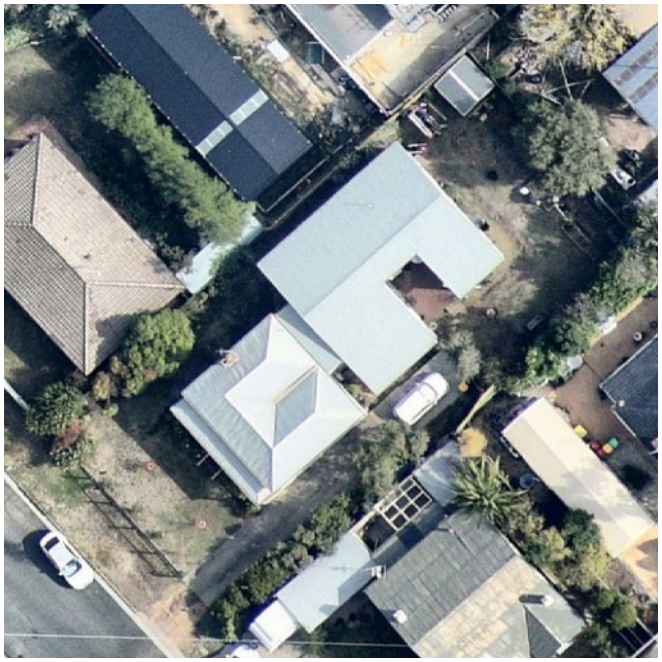


Figure 12: Large rear addition joined by recessed, unobtrusive link at Amer Street, Quarry Hill.

New design

- Maintain a degree of visual difference and physical separation between old and new development
  - Ensure new development is distinguishable from the existing building and does not attempt to match or copy heritage detailing
  - Ensure new additions have a separate roof form to the existing building and are built below the main ridgeline of the existing building
  - Ensure large additions are physically separate from the heritage building. Introduce a 1m setback and recessive link to connect old and new development
  - Locate additions to the rear of the existing building, where possible

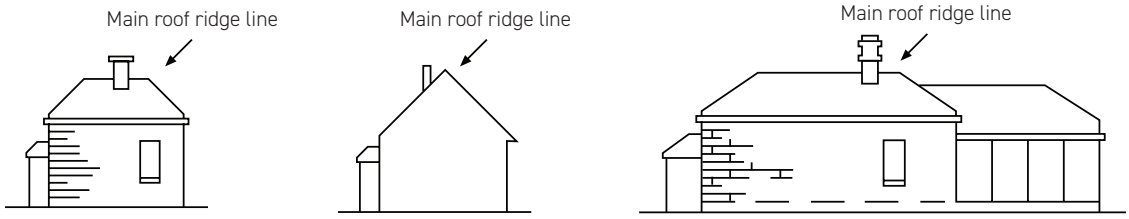


Figure 13: Rear addition with separate roof form.



Figure 14: Victorian cottage with large, contemporary style rear addition joined by glazed link.

- Ensure that alterations and additions complement the place's heritage character and are compatible with the local context, with regard to:
  - Front and side setbacks
  - Building height
  - Massing and scale
  - Window openings, proportions and placement
  - Solid-to-void ratios
  - Verandahs, awnings and balconies
  - Materials and finishes
  - Gardens and settings



Figure 15: Contemporary rear addition on corner site that successfully references local character whilst maintaining a distinct contemporary style.

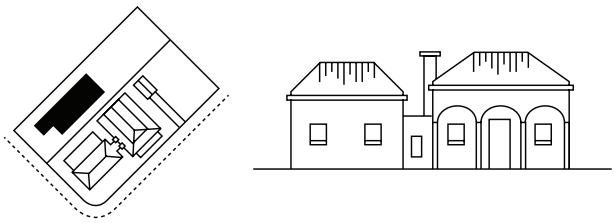


Figure 16: An example of large addition located to the side of the dwelling due to site constraints. It has been setback, joined by an unobtrusive link and the retention of contributory elements such as chimneys has been achieved.



Figure 17: Contemporary style addition, built alongside a heritage building due to rear site constraints.

Large-scale additions

- Where there is potential for large scale and multi-storey additions, ensure that upper-level additions:
  - Are at least partially concealed from public domain views
  - Are adequately setback from the front wall of street or laneway façades, allowing the heritage building/s to retain its visual prominence and legibility within the streetscape
  - Do not build over or extend into the airspace directly above the front of principal part of the building
  - Will not significantly change the dominant streetscape character
  - Are articulated and incorporate measures to reduce solidity and bulk
  - Are not visually dominant in precinct views
  - Avoid eccentric building forms, window openings or materials that would be visually dominant or detracting within the local context



Figure 18: Double-storey addition to single-storey, corner site dwelling. The setback and timber cladding help to conceal the garage, and the use of setbacks and simple form helps to reduce the dominance of the second storey.



Figure 19: Large rear addition and garage with minimal visibility from the public domain.



Alterations

- Retain significant building fabric and elements including roof and wall cladding, window and door joinery, verandahs, chimneys, etc.
- Replace damaged significant fabric only when necessary, ensuring that replacement fabric is like-for-like, matching the original in terms of material, form, profile, size, detailing and finish
- Discuss suitable replacement options with the City's heritage advisor if original/early materials are no longer available
- Retain original window and door openings in their existing locations and proportions on street-facing elevations. Creation or enlargement of existing window proportions may be supportable on elevations not visible from the public domain or when the modification is affecting a non-contributory window
- Avoid enclosing or extending an existing front verandah or porch
- Prefer alterations that can be easily reversed without damaging heritage fabric
- Avoid alterations that introduce new elements to street-facing elevations, such as new window or door openings or balconies
- Avoid any alterations that would result in a changed appearance to the place in public domain views

Chimneys and roofs

- Retain original and early chimneys and roofs (including original/early roof cladding, bargeboards, soffits, vents, rainwater heads, gutters, ridge capping, finials and other details as applicable)
- Cap chimneys in preference to removal of the lower sections (breast and hearth)
- Introduce measures to structurally secure and protect chimneys above ceiling level if lower chimney sections must be removed
- Ensure alterations to roof forms are not visible in public domain views
  - Do not introduce roof lights, vents and dormer windows on street-facing roof planes
  - Prefer flat roof lights or windows—flush with the roof plane—on non-street-facing roof elevations
- Match original or early roof cladding like for like with regards to materials, finish, pitch and colour. For corrugated iron roofs, the preferred replacement material is corrugated galvanised steel
- Match new guttering, downpipes and roof materials to original or early fabric like-for-like. If larger downpipes or rain heads are required, locate in areas where they will not be visually prominent and select appropriately recessive materials and finishes

1.5 Infill development

New development in historic areas should be designed in a manner that is harmonious within the local context. High-quality design contributes positively to the City and leaves a valuable legacy for the future. New development can be thoughtfully designed to respect and interpret heritage character, without being visually dominant or imitating historic detailing.

If the new development is located in an area with eclectic or diverse characteristics—i.e. where there is significant variation in style, form, materials, scale, massing and height—the design parameters may be greater than in cohesive precinct areas or streetscapes.

Design guidelines

General

- Ensure new development integrates harmoniously within the local context. New design should complement and interpret the dominant heritage characteristics in the precinct, with reference to:
  - Building form and facade height
  - Roof forms and cladding
  - Massing and scale
  - Front and side setbacks
  - Window openings—proportions, size and placement
  - Visibility of front entrance
  - Fences—height, materials and visual permeability
  - Materials and finishes
- Ensure new development on corner lots is developed in response to both streetscape contexts

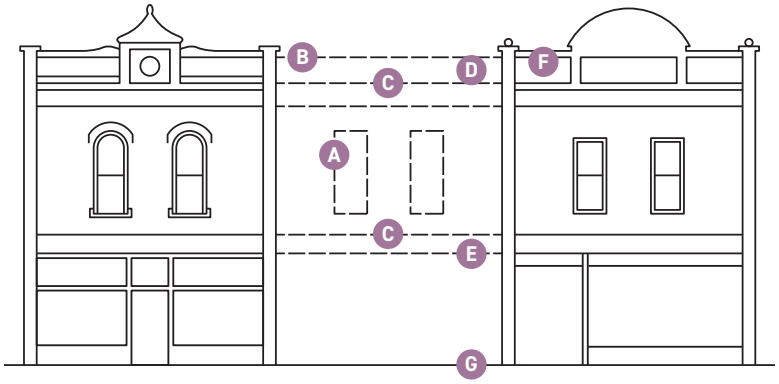


Figure 20: Example to show how to incorporate preferred design elements to complement the scale and form of adjoining heritage buildings.

Preferred design elements should complement the scale and form of adjoining heritage places:

- **A** Window size, spacing and modulation
- **B** Street wall height
- **C** First and second floor proportions
- **D** Facade and parapet height
- **E** Verandah type and height
- **F** Prevailing height of street
- **G** Built to front property boundary or consistent with adjoining buildings

- Ensure new development is of a high-quality. New design should incorporate detailing and articulation to create architectural interest, including:
  - Façade modulation (wall indentations, projections, balconies, verandahs)
  - Balanced solid (walls) to void (windows, doors) ratio
  - Variation in materials and finishes
  - Application of contemporary style that is distinguishable from but complementary to heritage fabric
- Avoid designs that would result in new development being visually dominant within the precinct with regard to built form, style, and impact on setting and views
- Integrate landscaping within the front yard where front gardens form part of the streetscape character
- Minimise visibility of infill development located at the rear of a heritage building through use of setbacks and compatible scale. Rear infill development should be read as a secondary element when viewed from the public domain

Setbacks

- Respect the rhythm and spacing of existing buildings on the streetscape/s
- Maintain the dominant pattern of front and side setbacks in the immediate area
  - Adopt consistent front setbacks with adjoining contributory elements, e.g. verandahs should be set back to match adjoining verandahs and façades should be set back to match adjoining front walls
  - Where there are differing adjoining front setbacks, the greater setback will apply
  - Where the site does not adjoin a contributory building, or adjoins an atypical setback, adopt the front setback common for contributory buildings in the streetscape
  - Adopt the side setbacks which are common within the heritage precinct
  - On corner sites, front and side setbacks should match those of buildings that occupy other corners of the intersection. Where the setbacks are varied, median setbacks should be calculated

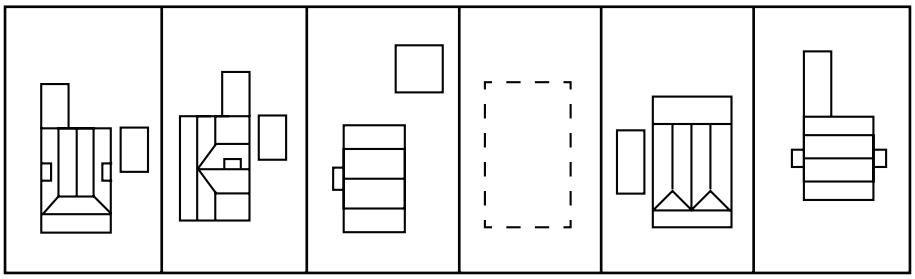


Figure 21: Example of consistent front setbacks.

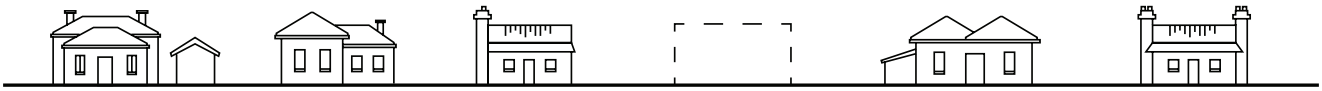


Figure 22: Consistent side setbacks and rhythm.

- Where parts of the development are proposed to be taller than the front façade height, in a predominantly single storey area, it may be necessary to introduce setbacks (at least 1m) to the upper-level storey

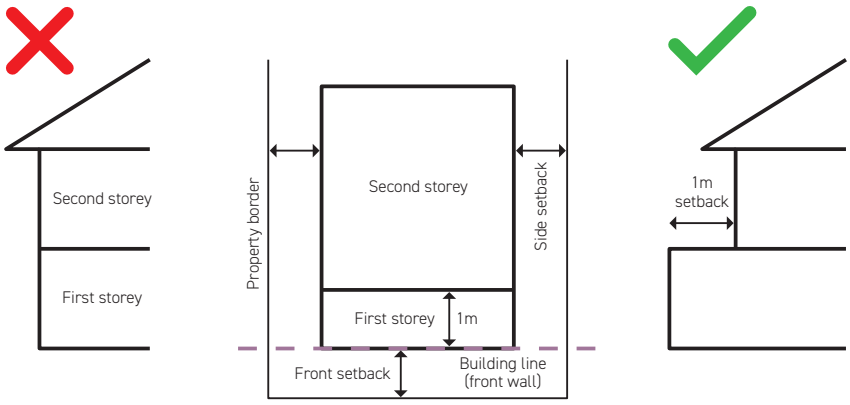


Figure 23: Example of street frontage.

Building heights and scale

- Respect the dominant building height and scale within the streetscape/s
- Maintain the dominant roof height in the streetscape
  - Match the facade height of adjacent contributory and significant buildings (roofs and eaves) where heights are consistent
  - Where there are differing façade heights, the design should adopt the average height of adjacent buildings
  - Where the site adjoins an atypically tall building use the common façade height for contributory buildings in the street as the reference point
- On corner sites, or sites adjacent to open space settings (i.e. parks) the new building height should not dominate adjoining contributory buildings when viewed from the footpath directly opposite in both streets and from the open space setting

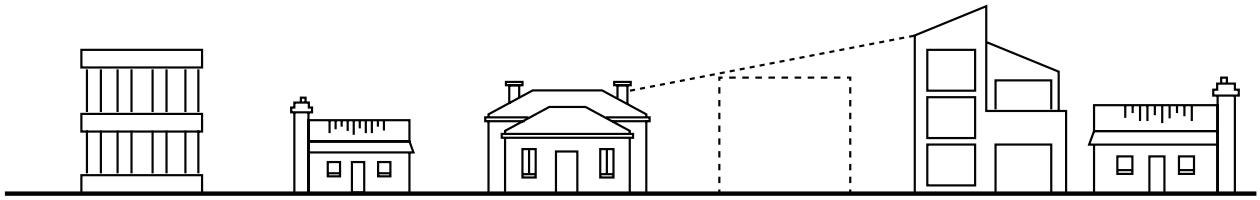


Figure 24: Example of appropriate height of new building.



Multi-storey developments

- Where there is potential for larger scale and multi-storey development, ensure that new development:
  - Is appropriately scaled relative to the size of the allotment and existing development in the area
  - Maintains consistent façade height (roof and eaves) with adjacent buildings. Upper levels must be adequately setback so that they read as secondary elements
  - Does not build over or extend into the airspace directly above the front of the principal part of adjacent buildings
  - Does not significantly change the dominant streetscape character
  - Incorporates measures to reduce solidity and bulk and add architectural interest
  - Does not block or obstruct views of adjoining heritage places or views within the precinct generally
  - Is sympathetic to the heritage context; simple forms in a pared-back contemporary style are preferred for larger infill developments
  - Uses materials and finishes that are visually recessive within the local context



1.6 Relocation

The physical location of a place is usually part of its heritage significance, unless it is a transportable building type. A building should therefore remain in its historic location unless relocation is the only means of saving the building.

Design guidelines

- Retain heritage buildings, structures, landscapes, fences, trees and other significant elements in their original location as a priority
- Avoid relocation of heritage buildings, elements or trees unless unavoidable. All alternative options should be explored before considering relocation
- Allow for the relocation of heritage buildings, fabric, spaces, landscapes, trees and other significant elements, where it can be proven that it is necessary for the long-term conservation of the place, provided that:
  - There is sound reasoning for the relocation of the building and why it is necessary
  - A suitable relocation site has been identified
  - A suitable methodology to guide the disassembly, relocation, storage and reconstruction of the building or element has been developed
  - A photographic and documentary record of the building in its existing location is prepared prior to its relocation
- Avoid proposals which seek to 'straighten' miner's cottage so that they align with the street path. The skewed orientation of early cottages reflects their construction around the diggings and contributes to their significance
- Avoid proposals to relocate a period building from elsewhere to a site within a heritage overlay, unless there is documentary evidence that the site has accommodated an exact replica of the building previously



Figure 25: Diagram showing Miner's cottage informal alignment with the street.

1.7 Climate change

Buildings significantly contribute to carbon emissions, releasing carbon dioxide throughout their entire lifecycle, from construction to demolition. The retention and reuse of heritage buildings is inherently an environmentally sustainable act, since it involves conserving the high levels of embodied energy in an existing building. It often requires fewer resources and generates less waste to adapt an existing building than to demolish and construct a new one.

With care and thoughtful planning, heritage places can be adapted using contemporary technology and materials to provide greater amenity and resilience in a changing climate.

Because of their architectural diversity, heritage buildings need to be evaluated individually to assess the most suitable options for improving sustainability and environmental performance. While there is no 'one size fits all' approach to making your home more sustainable, the following section provides general guidance on how to implement sustainability measures without adversely impacting heritage significance.

Design guidelines

Solar energy facilities

Buildings can be adapted to include new services and facilities, including solar energy facilities (solar panels). With careful design, this can be done with little or no impact on heritage values.

- Ensure that the installation of solar energy panels does not detract from the aesthetic presentation of the heritage building or diminish views within the precinct
- Prefer locating solar panels on non-contributory structures, i.e. sheds, carports, garages, or rear additions
- Minimise the visibility of solar panels on contributory or significant roofs, taking care to:
  - Locate solar panels on secondary roof planes that are not street-facing
  - Position solar panels below the roof ridge line at a sufficient distance from the roof edge so that they will not overhang
  - Install solar panels so that they are flat and mounted flush with the existing roof profile
  - Arrange panels in a symmetrical group with a margin of visible roof edge at the borders
  - Ensure the extent of roof coverage is proportionate to the size of the roof
  - Mount freestanding panels on the ground if necessary to avoid damaging significant fabric
  - Increase margins of visible roof edge on visible side roofs if there are no other location options available (for corner buildings)
- Avoid installation methods that would result in damage to heritage fabric where possible, such as:
  - Limiting the number of holes made into the loft space for pipework and cabling. Ensure entry points are properly sealed to prevent water ingress, maintain fire protection and keep pests out
  - Ensuring that the weight of new solar equipment can be borne by the supporting structure (e.g. roof rafters)
  - Using the minimum number of fixing holes to reduce damage to heritage fabric. Minimising fixing points will assist with future removal and replacement

- Record existing conditions and store roof cladding components (i.e. tiles, slates) onsite for future repair/ reinstatement if installation necessitates partial removal of fabric. Take care to store the salvaged material in a waterproof location where it will be safe from theft, damage and loss. Historic tiles and slates can be expensive and difficult to find
- Ensure like-for-like replacements are available should any slates or tiles get broken during installation. In some situations, it may be prudent to remove the existing slate or tiles from the area that will be covered by panels, laying new sheet metal cladding. The removed slates/tiles can be saved for future reinstatement or repair

Service units

Domestic services include but are not limited to water tanks, heating and gas units, air conditioning units and satellite dishes.

- Avoid installing air conditioning units, exhaust vents or other mechanical services equipment in areas where they will be visible from the street or public realm, including any street-facing elevations and side walls visible in oblique views
- Install services or equipment in a manner that does not damage, conceal or inappropriately modifies significant fabric
- Introduce a minimum 1m setback from the front wall and introduce vegetation/lattice to help screen service units located on the ground
- Consider installing ceiling fans, planting trees or creepers and constructing pergolas on north and west elevations to provide shade instead of air conditioning units if possible



Figure 26: Appropriate solar placement on a corner site.

Window modifications to improve performance

- Retain significant glass or special interest windows (i.e. stained, coloured, leaded or textured glass) without adaptation or modification
- Consider sustainability interventions that will have minor or negligible physical impact on heritage fabric and views, including:
  - Draught-proofing of windows
  - Installing thick curtains or blinds to improve insulation
- Retain original window proportions profiles, window frames and glazing bars if introducing double glazing. In most cases, slim-profile or vacuum double glazing can be introduced to existing window frames without significantly changing their appearance
- Improve single pane glazing with advanced laminating or coating options and the introduction of seals if original/early window frames cannot accommodate secondary glazing
- Ensure introduction of new glazing does not change window proportions, size, placement or depth of window recess
- Replace non-contributory window frames (i.e. non-original or early frames) with sympathetically designed double glazed windows as required
- Avoid introducing glazing with a reflective finish or coating

Shading devices

- Prefer the use of internal blinds and curtains over external shading devices
- Verandah blinds may be acceptable where they are in keeping with the style of the building. These should be of a simple design and fully retractable to remain visually recessive when not in use
- Avoid introducing external shading devices (reversible screens, awnings, shutters, screens, battens or fins) on the primary façade. External shading devices may be acceptable on rear or side walls depending on their visibility from the public domain and appropriateness of the design and materials overall
- Install external shading devices, where appropriate, using a minimal number of fixings. Penetrations into masonry fabric should be avoided. Where possible secure fixings into mortar joints
- Select simple, contemporary style designs that are visually recessive for new shading devices
- Avoid replicating historic detailing unless there is sufficient evidence of an original/early external shading device (i.e. window hood) that can be used to inform reproduction

Insulation

In most instances, heritage buildings can be insulated without damaging, modifying or removing heritage fabric. Often, a permit is not required for this work unless the installation will involve changes to the original fabric or external appearance (i.e. installation of roof ventilators or removal of significant plaster ceilings).

- Use permeable roof insulation to ensure the roof space is appropriately ventilated and avoid creating condensation which can cause mould and damage building fabric
- Seek advice from the City's heritage advisor if planning to install underfloor insulation and insulation within the floor void in buildings that have historic floor surfaces or archaeological potential
- Avoid blocking ventilation if installing internal wall insulation in traditionally constructed buildings
- Avoid external wall insulation because of its significant visual impact on the external appearance of a place



Rainwater goods

Where the existing rainwater goods (gutters, downpipes rainheads) are insufficiently sized to accommodate increased rainfall, it may be appropriate to make discrete changes to ensure that the roof plumbing system is effective.

- Replace rainwater goods to match the original like-for-like. It may be appropriate to enlarge rainwater goods if the existing proportions cannot accommodate increased rainfall
- Ensure that enlarged rainwater goods, if necessary, are sympathetically designed in terms of their general form, profile, materials, and location
- Locate new downpipes in discrete areas where they will not impact views or detract from the presentation of the heritage building
- Select recessive finishes for new roof plumbing elements. Generally, downpipes should be coloured to match the adjacent wall and gutter finishes should match the roof or fascia

Additions and alterations in flood-prone areas

- Seek a balanced outcome when designing for additions on sites where a Heritage Overlay and Land Subject to Inundation Overlay apply
- Use contemporary water-resistant materials that are visually recessive and sympathetic to the heritage place
- Avoid introducing flood mitigation measures that cause damage to heritage fabric unless strictly necessary and there is no other feasible option
- Consider less invasive changes, such as internal wet-proofing measures (i.e. raising power points above floor level and appropriate internal floor surfaces) that can be introduced to heritage places, often without the need for a permit
- Internal floor levels may be raised in existing buildings, in some instances, without necessitating any movement or raising of the external walls. This is generally acceptable for heritage places where internal alteration controls do not apply
- Seek advice from the City's heritage advisor or an experienced heritage consultant for proposals involving raising the building structure and floor levels. This approach is generally more feasible for timber structures without internal alteration controls or where there are no functional fireplaces

1.8 Parking and vehicle access

Carparking structures, including garages, carports and paved car spaces, did not typically appear in residential areas until the late interwar period. It was not until the postwar period that these structures became more common in established areas. Many of Bendigo's historic streetscapes were not designed to incorporate carparking structures, crossovers and driveways, and the introduction of these elements needs to be carefully managed to ensure the retention of their heritage character.

Placing a garage in front of a heritage building can obscure or dominate the façade, detracting from the building's aesthetic and historical value and diminishing streetscape views. To ensure that Bendigo's heritage precincts retain their distinct character, carparking structures should be designed to be visually discreet and subordinate to the heritage buildings.

Design guidelines

- Retain early or original garages that contribute to the significance of the place or precinct
- Ensure that carparking structures do not detract from the heritage building and are not visually dominant within the streetscape
- Reduce the visual prominence of carparking structures with the following design measures:
  - Ensure carparking structures are scaled proportionate to the heritage building and allotment size. Not all sites can accommodate a double garage
  - Allow for physical separation or break between the heritage building and carparking structure
  - Ensure carparking structures are freestanding and set below the eaves of the heritage building
  - Use simple forms and low flat, pitched or low-pitched gable roofs
  - Avoid steeply pitched gable roofs, visually dominant cladding, and replicating historic detailing
  - Use similar materials and finishes to the heritage building to make the carparking structure more visually recessive, but do not apply period decorative details
  - Prefer panel lift doors with appropriate cladding for double garage openings

Siting and access

- Ensure carparking structures are set back behind the front wall of the heritage building
  - Introduce a minimum 1m setback from the front wall for single garages
  - Introduce a minimum 3m setback from the front wall for double garages and miner's cottages
  - Avoid locating car spaces directly in front of heritage buildings
  - A setback from the rear boundary line may be required if access is via a laneway to allow retention and conservation of stone and brick gutters, if applicable
  - Utilise side street or rear lane access in preference to front access where possible

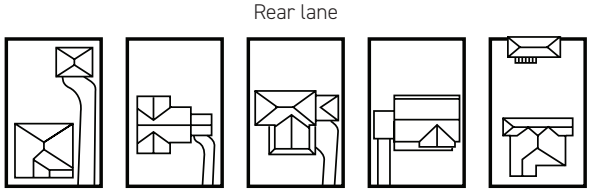


Figure 27: Preferred siting for garages and carports.

- Use existing access points (crossovers) where possible; more than one crossover per allotment is discouraged
- Retain bluestone or redbrick gutters. New crossovers should not result in the removal of or cause damage to historic fabric in the public domain
- Reduce the extent of hard surfaces by incorporating central grass strips or using permeable surface materials where feasible
- Ensure new crossovers are located to the side or rear of the heritage building and do not exceed 3m
- Access drives should be 3m at the approach to the crossover. For some sites it may be appropriate to increase the drive width at the approach to the garage or carport opening

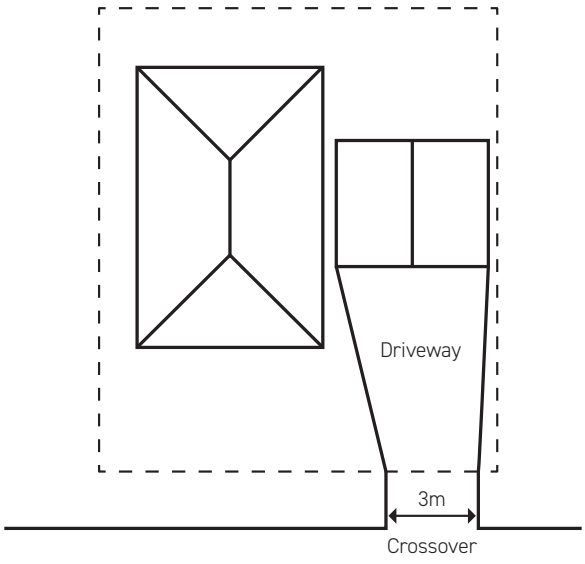


Figure 28: Plan showing 3m access drives at the approach to the crossover.

Electric vehicle charging points

- Locate domestic electric vehicle charging points in discrete areas, so that they do not obstruct important views or detract from heritage buildings
- Introduce appropriate design measures to ensure that domestic electric vehicle charging points are visually recessive
- Seek advice if there is potential that ground works and service runs could disturb any potential archaeological sites

1.9 Trees and settings

Domestic gardens and settings make an important contribution to a place or precinct's heritage character and views. These landscapes not only enhance the aesthetic appeal of a property but also provide insight into the environmental context of the time when the property was created. Heritage gardens often feature specific planting styles, layouts, and design elements that reflect the tastes and trends of their era, such as formal gardens, ornamental features, or native plant species.

Additions and alterations to yard and setting

- Retain significant trees and gardens (if applicable to your property). Seek confirmation from the City if you are unsure whether your property contains significant landscape elements
- Introduce landscaping to enhance and complement heritage places. When developing your landscape design, avoid locating garden beds adjacent to building walls since it will increase moisture around the building footings
- Minimise the extent of hard surfaces (i.e. concrete or brick paving) in front yards
- Introduce screening vegetation to help soften the appearance of new development (such as garages and rear extensions) at heritage places
- Locate swimming pools behind the building line of heritage places with an appropriate set back so that they do not diminish the setting or views of the place.
- Minimise the visibility of swimming pool fencing, if visible from the public domain so that it does not detract from the heritage character of the place. Visually permeable fencing should be selected over solid fence types
- Introduce an appropriate setback between the heritage building and cabanas, sheds or other landscape structures so that they do not block or conceal important views of heritage fabric. Generally, it is preferable that these structures have a simple design and are constructed using lightweight building materials
- Locate new decks, pergolas and terraces in areas where they will not block or disrupt views of the primary façade/s. The installation of such structures should not result in the removal or concealment of significant fabric

1.10 Fences

Front fences help define the character and visual cohesion of a streetscape, which is often integral to the heritage significance of a precinct. Many heritage precincts have a distinct appearance influenced by the types of fences, their materials, and their designs. The design, materials and colour scheme of front fences often complements or reflects the architectural style of the building they surround. For example, ornate wrought-iron fences were typical of many masonry Victorian-era buildings, while timber picket fences were common for miner's cottages and Federation era houses. The type of fence can therefore provide context and enhance an understanding of the building's era and design.

Design guidelines

Front fences, general

- Retain and conserve original and early front fences
- Seek to reinstate original fencing if there is sufficient documentary or physical evidence to inform accurate reconstruction
- Choose typical fencing appropriate to the age and style of the heritage building where the original fence is unknown and cannot be established
- Maintain consistency with the period and style of the building. Generally, front fencing should:
  - Be low scale (less than 1.2m in height) consistent with adjacent properties. If between 1.2m and 1.5m in height, fencing should be visually permeable (except piers) or backed with a hedge, unless it can be established that a solid fence was the original or common pattern
  - Be constructed of masonry materials only if suitable to the period and style of the heritage building
  - Be constructed of traditional materials appropriate to the period and style of the building. Typically, this includes wooden pickets, wire mesh with timber posts, metal palisades, brick or stone. Hollow metal fences are strongly discouraged
  - Respond to the topography, either being stepped or grade with footpath
  - Have detailing appropriate to the style of the building
- Avoid introducing excessively high walls as front fencing. Where noise or privacy in the front yard is an issue, alternatives such as double-glazing of windows and the planting of vegetation and hedges should be considered

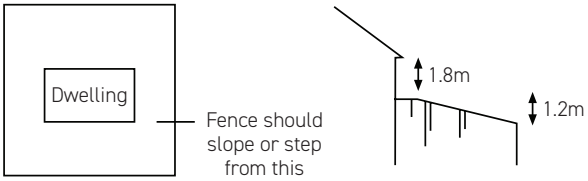


Figure 29: Side boundary fences higher than 1.5m should slope or step from the front of the dwelling (primary facade) to the height of the front fence.

Fences on side boundaries

- Adopt a similar scale and design to that of the front fence on corner site street frontages
- Allow for side and rear boundary fences up to 1.8m high on boundaries with no street frontages
- Ensure side boundary fence is higher than 1.5m slope or step downwards from the front wall of the building to the height of the front fence

Miner's Cottages fences

- Low scale (less than 1.2m in height) and permeable
- Wooden pickets generally painted in a single light colour or post and wire
- Minimal detailing, simple picket heads such as arrow, round or spade
- Posts can be of a similar design to the pickets
- Gates can be similar to match the fence
- Ideal size for pickets is generally 75mm x 22mm in section and spaced 65-70mm
- Capping rails may be appropriate

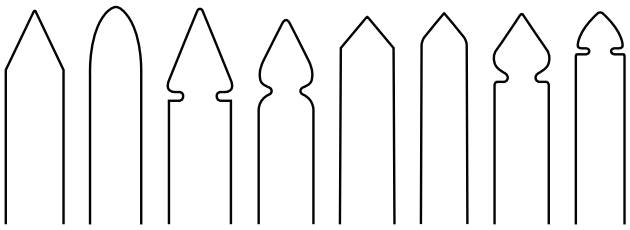


Figure 30: Example of Victorian picket fence.

Bendigo Boom fences

- More complex, ornate wooden picket heads and post profiles than found on Miners' Cottages
- Generally light-coloured pickets to match house
- Single or double iron palisade heads with one or two levels of cast fleur-de-lis (stylised lily) or palmette (fan-shaped leaves) heads, ideally set into a chamfered edge plinth, usually darker colours but not black, and often with rendered masonry posts
- Gates of similar style to the fence but often more ornate; large gateposts in brick with stucco cornice, all stucco or cast iron are appropriate
- A typical timber picket Bendigo Boom example has 70mm x 19mm pickets, posts 120mm x 120mm with a height of 1,100mm, and a plinth 150mm x 37mm

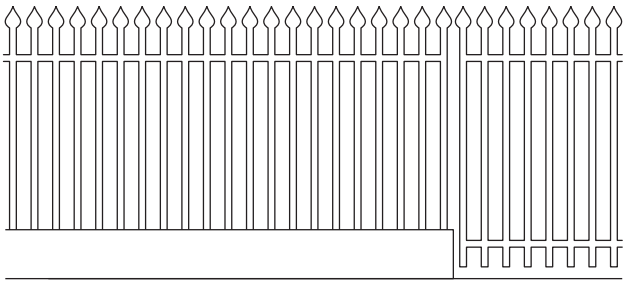


Figure 31: Example of Palisade fence.

Federation fences

- Similar to Bendigo Boom Style, with the similar use of carved picket heads, but often more lavish with added scalloping (or swagging) in the picket head design
- Capped timber fences or hedges are appropriate
- Face or stucco red brick fences with similar mouldings to those used on the chimney cornices are also appropriate
- Gates to be similar to match the fence
- A typical Federation example has 70mm x 19mm pickets, posts 120mm x 120mm with a height of 1,100mm, and a plinth 150mm x 37mm
- Light coloured timber pickets

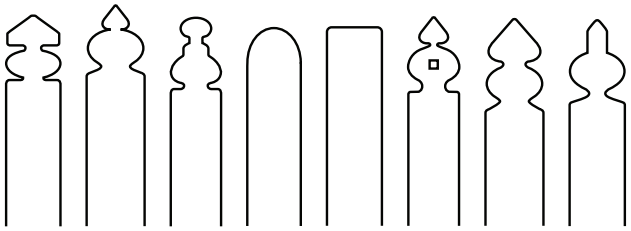


Figure 32: Example of Federation/ Edwardian picket fence.

Interwar fences

- Fence designs allowing more light into gardens and integrating private gardens with the 'nature strip' are best
- Chain or crimped wire in double palisades of crimped wire, set between shaped posts and sometimes below timber capping
- Scrolled strap-iron decoration combined with wire, framed by iron pipe for the gate or a wrought iron gate
- Chain mesh with pipe rails between timber posts
- Other options include a broad, low round head or capped timber picket. Typical sizes were: 95mm x 20mm picket with 52 space, posts 120mm x 120mm, capping 120mm x 33mm and the posts 1,370mm
- Low face brick masonry fences with solid chains, tube pipe or iron
- Low stucco fences are sometimes appropriate

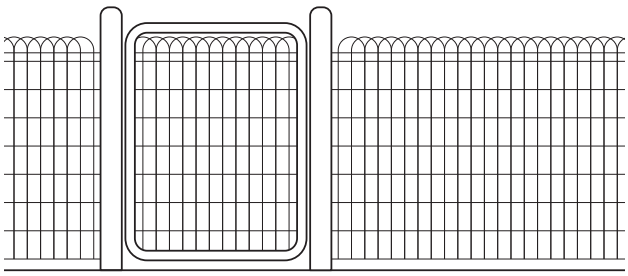


Figure 33: Example of wire fence.

Post-War fences

- Sometimes no front fence, with landscaping instead that is designed to create a seamless transition between house and street
- Brick houses usually paired with brick fences, either low brick walls or brick piers with decorative mild steel panels in between. Gates are low, mild steel balustrades featuring a geometric motif
- Chain link fences or wire mesh fences with pipe rails remained in use
- Timber pickets remained popular in some areas but had a simplified design with flat top pickets or capping rail
- Horizontal timber paling fencing became more popular in late postwar period
- Letterboxes often integrated into fence design

1.11 Signage

Signage in residential areas should be carefully considered to preserve the aesthetic, historical, and functional integrity of the environment. By keeping signs subtle, proportionate, and compatible with the surroundings, the heritage significance of the building and/or precinct can be maintained.

Design guidelines

- Remove redundant, non-contributory signage
- Retain and conserve historic or significant signage in its original location where present. This includes painted signs, metal or timber signs, and other fixed signage that contributes to the heritage significance of the building or precinct
- Restoration should be undertaken with care and respect for the original material and character and under supervision of a heritage expert
- Significant signs should be maintained using best practice conservation techniques
- Minimise the number of signs in residential areas proportionate to the scale of the property. Generally, there should be no more than one external sign to each street frontage
- Ensure signage size is proportionate to the building's scale and architectural features
- Consolidate signage to reduce visual clutter
- Choose simple, contemporary style designs and formats that do not detract from the heritage character
- Ensure signage design is generally compatible with the architectural style, built form and character of the heritage place. Regular style fonts, matte finishes, subdued colours, and standard compositions and formats are preferred
- Ensure that signage does not conceal significant or contributory fabric or elements
- Avoid digital and illuminated signage in residential areas
- Avoid painting signs onto walls of heritage buildings
- Locate signage in appropriate areas, including:
  - Detached sign in front yard
  - Small sign on side wall
  - Small sign in street facing window
  - Alternative signage locations may be supported in some circumstances
- Ensure signage can be installed and removed without damage to the heritage fabric. Avoid penetrations into significant fabric or application of epoxy or other adhesive coatings
- Use appropriate methods for installation, including using minimal screw fixings, and locating fixings in mortar joints in brickwork, or re-using existing anchor points
- Make appropriate decisions for advertising that includes corporate colour schemes:
  - Respect sensitive areas and the heritage significance of buildings
  - Avoid bright or fluorescent block colouring. Reorder the hierarchy of corporate colouring to ensure that the most neutral colour is dominant on signage in heritage areas



Figure 34: Example of consolidated signage on a property. The building itself has been inappropriately modified, but this is a good example of multiple signs presented in a rational and discreet manner.



Figure 35: Freestanding sign for residential building.



Figure 36: Signage adjacent to front entrance.



Figure 37: Two freestanding signs at a corner site.

1.12 Finishes and colour schemes

Architectural finishes refer to the materials, methods, and treatments used to achieve the final surface appearance of a building. These finishes served both decorative and practical functions and reflect the craftsmanship, technological developments, and architectural styles of their respective periods. Historic finishes contribute to a place's aesthetic character and overall significance.

Some common examples of historic architectural finishes include lime or stucco plaster, smooth or roughcast render, painted, stained or veneered wood, encaustic or glazed ceramic tiles, polished concrete, cement stucco, exposed brick, tuck pointed brickwork, leaded, frosted or coloured glass.

Historic colour schemes, if intact, enhance our understanding of the original design and appearance of a place. In the nineteenth and early twentieth centuries, contrasting light and dark colours were used to highlight architectural detailing and joinery.

External paint controls are applied to some heritage places to ensure that a historic colour scheme is retained consistent with the building's date of construction and style.

Design guidelines

- Maintain unpainted surfaces, such as face brick and stone, in their original unpainted state. Note that some renders were originally left unpainted or were lightly coloured with a pigmented wash
- Maintain special architectural finishes, such as roughcast render, if present on your heritage building
- Maintain the original historic colour scheme if external paint controls apply to your building
- Select an appropriately compatible colour scheme, for places without external paint controls, that is:
  - Generally, in keeping with the building's period of construction
  - Generally, in muted or neutral tones. Bolder colours may be used to pick out detailing and joinery in older buildings
  - Restrained in its use of black and bright colours. These tones were rarely or sparingly used on places built before the 1950s
- Seek opportunities to remove paint from surfaces that were not originally meant to be painted, using an appropriate paint removal method to protect the subsurface material
- Avoid sandblasting, disc sanding, or other abrasive methods of paint removal that may damage the building material
- Investigate original colour schemes using evidence (such as historic photos and drawings) or by employing 'paint scrape' methods when seeking to reinstate historic colour schemes
- Ensure that appropriate paints and other finishing products are used to avoid damaging fabric. If in doubt, contact the City's heritage advisor for advice



Figure 38: Appropriate retention and replenishment of finishes on a Federation era house. Note how the brick has been kept unpainted, and compatible colours have been used to 'pick out' and highlight decorative detailing and joinery.

Miner's Cottages Paint guidelines

Walls

- Unpainted brick or stone should be left unpainted
- Already painted stone walls may be painted off-white with earthy tints, e.g. iron oxide, yellow ochre colours
- Weatherboard colours are generally cream, buff or light stone
- The use of deeper tones of the same hue for trim and openings is appropriate

Roof

- Generally natural iron or iron painted rich red, deep green or slate colours

Joinery

- Generally deep contrasting colours, deep browns, Indian red, purple browns and dark green
- Fascia and gutters should generally be painted the same or similar colours as the joinery
- Downpipes should be painted to match the adjacent wall colour
- While cast iron verandah posts were not used on miners' cottages, lacework was sometimes added to timber verandah posts. Often darker colours, usually deep reds and greens, but sometimes mid tones or even lighter colours were used

Fences

- Light colours to match house

Bendigo Boom Paint guidelines

Wall:

- Unpainted brick, render or stone should be left unpainted
- Weatherboard colours are generally cream, light green or light stone with some use of deeper tones of the same hue for trim and openings
- Red or brown bricks, with white or cream bricks at corners
- Painted render or stucco should be painted in a colour that imitates the colour of the natural render
- Block weatherboards should be painted in similar colours to weatherboards
- Joins can be painted in light colours such as cream (to replicate stonework)
- Downpipes should be painted to match the wall colour behind

Roofs:

- Generally natural corrugated iron, or iron painted rich red or deep green
- Creams used to create a stripe on the verandahs with the joinery colour and were used even when the roof was unpainted
- Stripes were the width of a corrugated iron sheet
- Pale green underneath verandahs

Joinery:

- Generally deeper colours, rich browns, Indian and Venetian reds, purple, brown, and dark greens
- Can also use light creams and greens for window sashes, frames, door panels and trim

Fences:

- Generally light coloured to match dwelling weatherboards or trims

Fascia and Gutters:

- Should generally be painted the same or similar colours as the joinery
- Cast Iron and Verandah Posts
- Usually painted dark green or red with elements picked out in lighter colours
- Occasionally painted in lighter colours
- Chamfered corners on wooden posts usually lighter or darker than the post as were bracket mouldings

Lacework:

- Often darker colours, usually deep reds and greens, but sometimes mid tones or even lighter colours were used

Federation Paint guidelines

Wall:

- Unpainted brick, render or stone should be left unpainted
- Painted render should be painted in off white or pale creams
- Weatherboards should be painted in pale browns, pale buff to mid-browns and rich ochres
- Half timbering in gables was usually picked out against roughcast in dark browns, reds, blue greys, or greens
- Downpipes should be painted to match the adjacent wall colour

Roofs:

- Generally slate or terracotta Marseille tiles
- Corrugated steel roofs were left unpainted or painted an orange-red, red to match terracotta tiles
- Slate roofs usually had terracotta ridge and finials

Joinery:

- Generally, window and door joinery were the same colour
- Commonly colours were strong rich browns, reds and greens with lighter creams and off-whites. Deeper tawny colours including olive, red oxide, buff, deep ochres as well as a combination of pale and dark greens

Fascia and Gutters:

- Typically painted the same or similar colours as the joinery

Interwar Paint guidelines

Wall:

- Unpainted brick, render or stone should be left unpainted
- Render and roughcast should be painted in light neutrals
- Weatherboards should be stained or painted in natural colours including off-white, soft browns, greens and some pastels
- Half timbering in gables should match the colour of timber trims
- Downpipes should be painted to match the adjacent wall colour

Roofs:

- Multi-coloured or mottled brown and red tiles or grey slate, painted red, grey or green corrugated iron

Joinery Colours:

- Generally, window and door joinery were the same colour

Fascia and Gutters:

- Usually painted to match roof colours

Postwar Paint guidelines

Wall:

- Unpainted brick, stone or timber should be left unpainted
- Postwar houses introduced bold colour palettes, with colours often eclectically applied
- Exterior walls were coloured in pale blue, off white, canary yellow or signal red Weatherboards were painted in white, off whites and creams
- Downpipes should be painted to match the adjacent wall colour
- Detail Colours: rose pink, parchment, royal blue or golden tan. Black and grey began to appear in postwar colour palettes

Roofs:

- Concrete tiles were available in a range of earthy tones, including greys, browns, and creams
- Steel deck roofs and asbestos cement sheets were typically pale grey

Fascia and Gutters:

- Gutters often concealed by fascia, the same as detail colours

Section 2 – Understanding heritage significance

Definitions

Heritage significance refers to the ways in which a place has value or matters to a community. Different heritage places may be significant for different reasons, and heritage places and objects can take a variety of forms. The definition for heritage significance is contained in *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance, 2013* and reproduced below:

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

Heritage places may be significant for a variety of different reasons, including having historical, rarity, archaeological, architectural (representativeness), aesthetic, technical, or social values.

Statement of significance

The Statement of Significance for a place or precinct explains what, how, and why that specific place or precinct is important to Greater Bendigo. It identifies the significance of different elements of a place. For example, some properties may have significant fences or trees, while others might have later additions that are not significant.

Places that were listed before 2019 may have limited information provided in their Statement of Significance. We recommend that you speak with a heritage consultant or the City's heritage advisor if you are unsure what elements at your property have heritage significance.

Significance gradings

The level of significance of a heritage building is important when considering alterations, additions, or the introduction of a new dwelling within a heritage precinct. The significance grading will help determine what buildings and works may or may not be permitted.

All places that are listed individually on the Heritage Overlay are graded significant. Places which are in precincts can be graded either significant, contributory or non-contributory.

The level of significance of a heritage building is important when considering alterations, additions, or the introduction of a new dwelling within a heritage precinct. The significance grading will help determine what buildings and works may or may not be permitted.

Within the Heritage overlay there are three (3) gradings:

1. **Significant heritage place**

   A significant place that is individually important at a state or local level. A significant heritage place is typically externally intact, and/or has notable features associated with its typology, style, construction method or setting. It may be highly valued by a community or group. Significant places may be listed as individually significant place with its own Heritage overlay number, or it may be included as significant within a precinct.

2. **Contributory heritage place**

   A contributory place is important for its contribution to a heritage precinct. It may be representative of a particular typology or architectural style and, combined with other visually or stylistically related places, demonstrates the historic development of a heritage precinct. Contributory places are generally intact externally. They may have visible changes to the building exterior, but they remain historically legible, and the changes do not detract from the contribution to the heritage precinct.

3. **Non-contributory place**

   A non-contributory place does not have any heritage significance and does not contribute to the heritage significance of a precinct. Developments surrounding these places are possible but must be sympathetic to the heritage context.

2.1 Identifying architectural styles

The following section offers an overview of residential architectural styles represented in Greater Bendigo across different historical periods. These descriptions aim to provide both historical and stylistic context, recognising attributes associated with Greater Bendigo's developmental phases. These summaries serve to enhance understanding of the key characteristics of each style or period.



2.2 Early Victorian 1850-1875

Historic context

The discovery of gold in 1851, followed by a series of global gold rushes, propelled Bendigo to become one of the richest goldfields in the world during the nineteenth century. The wealth from the central Victorian goldfields transformed international banking systems and financed colonial expansion and world trade. Locally, it drove the region's residential, commercial, and civic development. Within just three years of gold discovery, Bendigo's population surged by 15,000 as hopeful diggers and their families flocked to the area in search of fortune.

During the early years of the gold rushes, basic settlements sprang up around the Bendigo Creek valley and its surrounding gullies. In these areas, miners erected canvas shelters and tents informally arranged around the diggings. The preparation of town surveys and plans in Bendigo, Lockwood, Marong, Goornong, and Barnadown between 1854-1858 resulted in the establishment of formalised networks of paths and roads. Along these lines, more permanent structures were gradually built.

Miners' cottages became a prevalent form of housing because they could be quickly constructed using affordable, readily available materials. The expansion of deep reef quartz gold mines in the 1860s led to the formation of several mining companies, which occupied sites on Crown land under a lease system known as a Miner's Right. Miners working at these companies were granted the right to build and live in a Residency Area on gold-bearing Crown land. In turn, miners constructed their cottages clustered around the wealthy mines where they worked. Mine managers, engineers, and magnates also built their homes in these areas; their homes were distinguished by their larger scale and more decorative presentation.

The surviving miners' cottages in Bendigo today represent the first phase of permanent settlements in the region, indicating the location of former mine sites that were once scattered throughout the goldfields, and providing an insight to the living conditions of their early occupants. Miners' cottages were typically extended over time, with common additions such as lean-to kitchens, chimneys, verandahs and additional rooms. These modifications reflect the changing fortunes of the occupants and the architectural styles and trends of the time.

As Bendigo's population continued to grow and diversify—including, for example, merchants, professionals, farmers, tradespeople, and their families—different types of dwellings were established, including homesteads, suburban houses, villas, and mansions. By 1871 Bendigo was declared a city.

General characteristics

Miners' cottages are a clearly distinguishable typology that can be found across Greater Bendigo. Miners' cottages were typically built on a quarter acre block which would have originally had outbuildings, vegetable gardens, fruit trees, wells, and animal enclosures. As many were built before the creation of formal roads, cottages can still be found that do not face the current road alignment but instead front the track that once existed to the nearby diggings.

There are some minor variations between early cottage styles. The earliest versions began as small 1–2-bedroom huts with simple gable end roof forms and usually with an external chimney and perhaps a front verandah or porch. A second rear gable or skillion addition was often built, creating the distinctive zigzag roof profile. Miners of Cornish and German origin used their traditional building skills to construct mud brick and stone cottages. Later cottages, built around the 1870s, originally had square plans containing 2-4 rooms. These places typically had multiple chimneys and incorporated some fashionable architectural detailing.

Built form and siting

- Generous front and side setbacks
- Cottage facade sometimes not in formal alignment with the street
- Small scale (one storey), often square four-room or two-room rectangular plan
- Gable roofs and later hipped roofs
- Skillion, gable or kangaroo tail roofs over rear additions
- Verandah with skillion or hipped (bullnose or concave) roofs
- External or integrated brick chimneys
- Symmetrical façade composition

Windows and doors

- Central timber door, sometimes with narrow sidelights and top light (transom window)
- Timber-framed sash windows (singular), sometimes with narrow sidelights
- Timber panelled doors
- Window openings vertically proportioned and regularly spaced and sized

Materials and finishes

- Walls clad in timber weatherboard, also handmade brick, stone, rubble/mud
- Roofs clad in corrugated galvanised metal, sometimes painted, or timber shingles underneath corrugated roof sheets
- Timber verandah floor

Detailing and decoration

- Limited decorative embellishment
- Brick chimneys sometimes incorporating corbelled stack
- Timber verandah posts and plain timber friezes (early)
- Decorative cast iron friezes on later miners' cottages
- Later interwar modifications to verandah common (often solid masonry balustrade, columns and steps)

Setting and outbuildings

- Outbuildings, stables and other animal enclosures
- Carriageways and paths unsealed, typically gravel
- Low timber picket fence, less commonly post and rail, stone or hedge
- A variety of vegetables and fruit trees, ornamental plants less common



- **A** Typical four room plan with symmetrically arranged facade
- **B** Face brick chimney with corbelled stack
- **C** Hipped roof clad in corrugated iron
- **D** Ornamental gablet on facade
- **E** Timber eaves brackets
- **F** Bullnose verandah with cast iron frieze and brackets, supported on square timber posts
- **G** Timber framed sash window with narrow sidelights
- **H** Low timber picket fence
- **I** Timber weatherboard walls

Figure 39: Hipped roof Miners' Cottages - Late Victorian Miners' Cottage, with more decorative detailing applied.



- **A** Two room rectangular plan with rear extension
- **B** Brick chimney (unshown)
- **C** Hipped roof clad in corrugated iron
- **D** Kangaroo tail roof extension
- **E** Verandah with concave roof, decorative cast iron frieze and brackets and square timber posts
- **F** Central entrance door flanked by narrow side lights
- **G** Timber framed single sash windows
- **H** Generous front and side setbacks with permeable ground surfaces

Figure 40: Hipped roof Miners' Cottages - Miners' Cottage with kangaroo tail extension.



- A Four room roughly square plan with symmetrical facade
- B Hipped roof clad in corrugated iron
- C Timber eaves brackets
- D Hipped roof verandah supported on timber posts
- E Decorative cast iron frieze and brackets
- F Timber framed sash windows with narrow side sashes
- G Central four panelled door with timber framed toplight (or transom window) and sidelights
- H Timber weatherboard walls

Figure 41: Hipped roof Miners' Cottages.



- A Rectangular two room plan with early year extensions
- B External chimneys
- C Gable roof clad in corrugated iron
- D Timber weatherboard wall cladding
- E Hipped verandah roof supported on timber posts
- F Timber framed sash windows
- G Symmetrical facade with central entrance
- H Wide front and side setbacks

Figure 42: Gable roof miner's cottage (timber weatherboard) - Miners' Cottage with gabled extensions and skewed siting to the street.



- **A** Two room plan with lean-to at the rear, symmetrical layout and facade arrangement
- **B** External brick chimneys
- **C** Timber weatherboard walls
- **D** Skillion roof over rear wing
- **E** Hipped roof verandah supported on square timber posts
- **F** Timber framed sash window
- **G** Low timber picket fence
- **H** Open setting with generous front and side setbacks, mature trees and permeable ground surfaces

Figure 43: Miners' Cottage with original or early skillion wing and open setting.



- **A** Flat verandah roof with exposed rafter tails
- **B** Squat barely-sugar columns
- **C** Solid rendered brick balustrade
- **D** Interwar curved concrete steps, concrete entrance path and garden bed edging

Figure 44: Miners' Cottage with early modifications - Hipped roof Miners' Cottage with early (interwar) modifications identified.

Common Victorian era colours

Victorian-era domestic architecture featured a wide range of colour schemes that evolved throughout the nineteenth century. In the early Victorian period, earthy tones like browns, ochres, and greens dominated the exterior, while later periods saw the introduction of richer, bolder colours like deep Indian Red and Brunswick Green.

Architectural detailing, like window frames, doors, and railings, was often picked out in colours that contrasted with the external walls. This use of colour was designed to highlight the craftsmanship of the joinery.

Interior spaces used luxurious rich colours such as burgundy, emerald green, and navy, complemented by ornate wallpapers and dark wood finishes. Lighter tones on ceilings and cornices provided balance, and accents in gold or pastels added contrast.



Figure 45: Common Victorian era colours.

2.3 Bendigo Boom / Late Victorian 1876-1900

Historical context

The quartz gold mining boom transformed Bendigo in the 1870s–1890s from a dusty mining town into a glorious city with an international reach. The gold rushes of the 1880s brought immense wealth to Bendigo. Gold mining and related industries thrived, generating employment opportunities and fortunes for individuals and businesses across the region. The newfound prosperity saw Bendigo emerge as one of the wealthiest and most influential cities in Victoria and among the richest goldfields in the world.

Bendigo's population swelled with immigrants arriving from across the world, particularly from Europe and China, contributing to the area's rich cultural and social tapestry. Bendigo's booming economy also supported the growth of cultural institutions, educational facilities, and social organisations.

Wealth circulating from the gold rushes drove Bendigo's urban development. Outside central Bendigo, towns such as Eaglehawk, Kangaroo Flat, White Hills and Epsom all initially developed because of their proximity to alluvial gold. As city and town centres expanded with the construction of grand civic and commercial buildings, critical infrastructure was laid out to accommodate the growing population. Streets were well formed with kerbs, channels, asphalted footpaths, and exotic trees lining the roads. Parks and gardens were established in Bendigo, and surrounding areas such as Eaglehawk, Heathcote, Axedale, Axe Creek, Mia Mia, Marong and Maiden Gully.

The growing population and prospering economy saw significant residential expansion occurring in the region. A variety of housing typologies were built, their varying scale and degree of elaborateness reflecting the diversity of the population. Miners and workers continued to build homes close to their worksites and along gullies, albeit on a larger scale, while magnates selected high land with favourable views to build extravagant villas and mansions. The professional and commercial classes built their houses in prestigious suburbs that were quickly developing in favourably located areas.

In the 1890s a series of factors including a collapse in land speculation, falling commodity prices, bank failures, and a severe drought saw most of Victoria in the grip of an economic downturn. While Bendigo's mining industry experienced some degree of decline at this time, the local economy was buoyed by the diverse array of industries that had been established during the boom period. While the rest of Victoria experienced a depression, Bendigo's building boom continued. Local architects William Vahland and William Beebe played a significant role in the development of a distinct Bendigo Boom style, characterised by typical Victorian architecture with some transitional elements foreshadowing the later Federation style. The legacy of the Bendigo Boom era can still be seen in the City's architecture, gardens, and urban infrastructure today.

General characteristics

Residential architecture from this period is broadly distinguished by its increased scale and ornament, the diversity of house typologies (cottages, homesteads, detached houses, terraces villas, and mansions), and the emergence of European architectural styles adapted to suit the local context.

In Bendigo, a distinct boom style emerged via the influence of migrant architects, builders and craftsmen working in the area. German-born-and-trained William Carl Vahland and locally born William Beebe Junior (son of English-born stone mason William Beebe Senior) were prominent architects in Bendigo during this period. Their elaborate designs for villas and mansions across Bendigo popularised European styles and influenced other residential development occurring. Vahland's designs drew on the German Baroque styles, while Beebe's preference was for Queen Anne and Carpenter's

Gothic styles, often combined with Art Nouveau decorative motifs. The Italianate style that experienced widespread popularity across Victoria during this period also appeared in Bendigo. Boom period houses incorporated detailing inspired by these European styles, such as bichromatic/polychromatic brickwork, quoining, decorative cast iron friezes, balustrades, decorative mouldings, pediments, and palisade fences. In the latter years of the Bendigo Boom, decorative timber fretwork, bargeboards and square chamfered verandah posts came to replace cast iron detailing.

The production of 'Vahland pattern house designs' through the Bendigo Land & Building Society encouraged home ownership for the poor and working classes. These designs were for simpler housing types, often modestly sized timber villas. These places typically incorporated some fashionable decorative detailing in a simplified manner.

Built form and siting

- Generous front and side setbacks
- Medium scale (one or two storeys)
- Hipped or gable roof forms, pitched roofs on rear additions
- Verandah with skillion, hipped (bullnose or concave) roofs
- Wraparound verandah or upper-level verandahs on large homesteads, villas, and mansions
- Face brick or rendered chimneys with prominent cornices or corbelled brickwork
- Symmetrical façade composition

Windows and doors

- Timber framed sash windows, sometimes arranged in groups of three
- Sidelight and top light windows surrounding entrance door
- Window openings vertically proportioned and regularly spaced and sized
- Timber panelled doors
- Gable roof vents
- Arched openings on grand villas and mansions
- Prominent sills, window and door architraves
- Coloured glass (often blue or red) used in highlight windows

Materials and finishes

- Walls clad in timber weatherboard, brick, or stone
- Roofs clad in corrugated galvanised metal, sometimes painted, slate tiles and terracotta Marseille tiles from the 1890s
- Brickwork is unpainted and finely finished with tuckpointing, sometimes combining a variety of brick colours
- Render in smooth finish or ruled to simulate the joins in ashlar stonework
- Render usually left natural grey or limewashed in a light-midtone colour
- Timber weatherboards sometimes cut in blocks to simulate ashlar stonework
- Encaustic tile or timber verandah floors

Detailing and decoration

- Highly ornate facades
- Bichromatic brickwork used in a decorative manner (red, apricot, brown bricks the most common)
- Quoining along facade edges, sometimes also around windows
- Decorative cast ironwork (on verandah friezes, balustrades, brackets, palisade fences)
- Decorative timber brackets and fretwork from the 1890s
- Arcades, columns, pilasters on grand villas and mansions
- Profusion of decorative mouldings (including stringcourses, cornices, label or hood moulds, urns, crimped shells, foliated panels, rosettes)

Setting and outbuildings

- For masonry buildings, fences commonly palisade style with cast iron spears on masonry plinths. Usually incorporating masonry end piers and decorative gates
- For timber buildings, low timber picket fences in a variety of picket heads
- Ornamental, often bold and strap foliage plants, geometric garden beds, remnant orchards
- Exotic tree species, conifer, cedar, Norfolk Island pine and other evergreen species popular
- Water features and statues feature in gardens for mansions and grand villas
- Outhouses, stables, cellars
- Coach houses, greenhouses and servants' quarters at grand villas and mansions
- Paths and drives laid with gravel or flagstones. Carriage loops present at villas and mansions



Figure 46: Typical Italianate building.

- **A** Parapet concealing roof, enlivened with decorative mouldings, urns and central crimped shell motif
- **B** Rendered chimney with cornice and moulded cap
- **C** Face brick party wall with stone coping
- **D** Double storey verandah with cast frieze and brackets and paired slender cast iron columns
- **E** Rendered brick walls with ruled finish imitating ashlar
- **F** Decorative cast iron panel balustrade
- **G** Timber framed sash windows
- **H** Bluestone entrance steps (unshown)
- **I** Brick fence (overpainted) with stone coping



Figure 47: Typical Bendigo Boom building.

- **A** Large scale, rectangular plan, symmetrical facade arrangement
- **B** Chimneys with prominent cornices
- **C** Hipped roof clad in slates
- **D** Gablet with a finial and timber strapping to gabel end
- **E** Paired timber eaves brackets and decorative rosettes
- **F** Verandah with paired timber columns and decorative cast iron frieze and brackets
- **G** Prominent entrance with timber panelled door, sidelight and toplights
- **H** Timber block walls, designed to imitate ashlar stonework
- **I** Decorative timber balustrade panels and moulded handrails
- **J** Encaustic tiles surfacing verandah (unshown)
- **K** Sympathetic colour scheme, with detailing picked out in contrasting colours
- **L** Mature Canary Island palm trees

Common Victorian era colours

Victorian-era domestic architecture featured a wide range of colour schemes that evolved throughout the nineteenth century. In the early Victorian period, earthy tones like browns, ochres, and greens dominated the exterior, while later periods saw the introduction of richer, bolder colours like deep Indian Red and Brunswick Green.

Architectural detailing, like window frames, doors, and railings, was often picked out in colours that contrasted with the external walls. This use of colour was designed to highlight the craftsmanship of the joinery.

Interior spaces used luxurious rich colours such as burgundy, emerald green, and navy, complemented by ornate wallpapers and dark wood finishes. Lighter tones on ceilings and cornices provided balance, and accents in gold or pastels added contrast.



Figure 48: Common Victorian era colours.

2.4 Federation 1901-1917

Historical context

The extraordinary wealth of the nineteenth century goldfields had contributed to a land boom which fostered significant development across Victoria. By the 1890s, Victoria's gold and land booms had subsided, giving way to a period of depression, exacerbated by an outbreak of phylloxera that devastated vineyards, and a severe drought that plagued eastern Australia from 1895 to 1903. The success of the boom period, followed by the hardships of the 1890s galvanised the determination for a federated nation, leading to the proclamation of the Commonwealth of Australia in 1901. These political and civic advances of the modern twentieth century engendered a fresh national identity.

In the early twentieth century, the mining industry was in trouble. The cost of keeping out water was growing, and gold production was plummeting. In addition to this, diseases such as tuberculosis were prevalent among the goldfields and claimed the lives of many. By 1917, the production of gold had decreased to a quarter of what it was in 1904, resulting in dividends plummeting to just one-fiftieth of their former levels. Capital investment into gold mining steadily declined and Greater Bendigo's population decreased as people sought employment opportunities elsewhere. Between 1901-1911, Bendigo's census population fell by 42 per cent.

In response to these changing conditions, Greater Bendigo entered a period of pragmatism and gradual renewal as it transitioned from its goldrush heyday to a more diversified economy. As gold mining ceased to be the primary economic driver in Bendigo, support was found in the variety of industries that had been established during the goldrush period.

Development in this period occurred at a slower pace and with a focus on infrastructure and education. Improvements were made to transportation networks and urban sanitation, and natural bushland parks and flora and fauna reserves were established at Spring Gully Creek, Lake Neangar, McIvor Creek, Heathcote and Axedale. Population decreases reduced the demand for residential development, and that which occurred mostly involved infill housing within established areas.

General characteristics

Residential architecture from this period reflects the beginning of a shift away from the European styles that were predominant through the nineteenth century. Early Federation era styles, such as Queen Anne, Arts and Crafts, and the Federation vernacular styles influenced the gradual replacement of intricate cast iron decoration in favour of finely crafted timber fretwork. Imagery depicting Australian flora and fauna, sun rays and geometric patterns became popular motifs in decorative design, along with organic Art Nouveau forms. Architecture from this period is characterised by its asymmetry, variety of finishes and fenestration and irregular window patterns. The informal qualities of Federation era styles and their garden settings contributed to their picturesque character.

Built form and siting

- Generous front and side setbacks
- Medium scale (one or two storeys)
- Complex, visually prominent asymmetrical roof forms, often combining an ensemble of steeply pitched hipped and gable roofs
- Generous, wide verandahs , return (L-shaped) verandahs increasingly common
- Prominent, tall chimneys with terracotta chimney pots. Stacks sometimes incorporating rendered caps
- Asymmetrical façade composition

Windows and doors

- Irregular window arrangement, often incorporating different window styles, such as bay or box windows
- Timber framed sash or casement windows, often in groups of three
- Timber doors with glazed panels appearing
- Sunhoods over windows, typically supported on decorative timber brackets
- Solid lintels above window and door openings, prominent sills below windows
- Leaded or coloured glass (often blue, red or green) used in highlight windows

Materials and finishes

- Red brick or timber weatherboard walls
- Roughcast or smooth render finish to select areas (usually in bands across the façade or on gable end panels)
- Terracotta or slate tile roofs, corrugated iron roofs (often painted) on more modest dwellings
- Fine, unpainted brickwork, finished with tuckpointing or flush joints
- Encaustic tiles or pavers surfacing verandah floors

Detailing and decoration

- Extensive decorative embellishment
- Panelled or shingled stall boards beneath windows
- Terracotta ridge cresting, gargoyles, dragons and finials adorning tiled roofs
- Decorative timber fretwork to verandah, including friezes, turned timber posts, post brackets and balustrades
- Timber detailing to gable ends, including carved barge boards, half timbering, shingles, exposed rafters and eaves brackets
- Art Nouveau, geometric, sun ray and Australian flora/fauna motifs popular

Setting and outbuildings

- Variety of elaborate fencing, including timber pickets (sometimes combined with brick plinths and piers), wire fencing. Cast iron fences still in use, although now seen as old fashioned
- Brick or glazed terracotta tile edging to garden beds
- Gravel or brick paved paths and drives
- Gardens with lawn and ornamental plants, such as roses, oleander, aspidistra, agapanthus, irises and herbaceous borders
- Date and Kentia palms and native tree species popular
- Outbuildings including privies and sheds, stables becoming less common



Figure 49: Typical Queen Anne building.

- **A** Asymmetrical form and facade composition
- **B** Chimney with corbelled stack and terracotta chimney pots
- **C** Prominent roof incorporating verandah
- **D** Terracotta ridge cresting and marseille tiles
- **E** Projecting gable end with half timber strapping and roughcast render infill
- **F** Timber framed box bay window with leaded and coloured glass highlights (unshown)
- **G** Return verandah with timber posts and decorative fretwork
- **H** Timber weatherboard wall cladding
- **I** Generous front and side setbacks garden setting
- **J** Low timber picket fence



Figure 50: Typical Federation bungalow.

- **A** Asymmetrical layout and facade arrangement
- **B** Hipped and gable roof form, incorporating verandah, clad in terracotta tiles
- **C** Brick and render chimneys with decorative detailing
- **D** Wide overhanging eaves to gable end
- **E** Wraparound verandah supported on timber posts and brackets
- **F** Timber/brick balustrade
- **G** Face brick walls with redered banding
- **H** Tiled window hood over window and decorative timber brackets

Common Federation era colours

In the Federation era, domestic architecture embraced natural colour schemes reflecting a connection to the Australian landscape. Exterior hues included warm browns, terracotta, ochre, and a variety of greens, with lighter cream and pale soft grey trims highlighting architectural details. Like in the Victorian era, architectural detailing was picked out in contrasting colours (often lighter) to highlight the craftsmanship and design of joinery and decorative elements.

Interior colour schemes featured warm tones like mustard yellow, terracotta, and deep reds, complemented by soft whites and creams for ceilings and trims. The use of natural or stained finish on timber panelling, skirting boards and architraves, along with floral-patterned textiles, emphasised simplicity, craftsmanship, and a growing sense of Australian national identity influenced by the local environment.



Figure 51: Common Federation era colours.

2.5 Interwar and War-time 1918-1945

Historical context

The interwar and wartime period marked a phase of consolidation in Bendigo as the city grappled with economic uncertainty and a shrinking population. Development and growth were hampered by the profound impact of World Wars I and II, the intervening Great Depression, and the ongoing decline of the mining industry. With mining activity diminishing, manufacturing and agricultural sectors assumed greater responsibility for sustaining the local economy and reinforcing Bendigo's role as an important regional service centre.

Greater Bendigo became a focus of government initiatives to halt rural decline and depopulation. After WWI, the Victorian Government introduced Soldier Settlement Schemes to simultaneously address unemployment amongst returned soldiers and to encourage growth in regional areas. The Soldier Settlement Scheme, along with other government initiatives such as the War Service Home Scheme and the involvement of banks and building societies, facilitated suburban development in agricultural areas, such as in the former Shires of Huntly, Marong, and McIvor. From the 1920s, many State Bank bungalows were built to a specified catalogue of designs—most of which were produced by George Burridge Leith, Chief Architect of the State Savings Bank of Victoria. The State Bank bungalows were widely popular across Victoria because of their affordability and high quality.

In central Bendigo, most interwar development involved infill housing and consolidation within existing areas. From the 1920s, gradual population growth resumed, and building activity increased. However, 1929 marked the beginning of the Great Depression, an event which caused construction to wind down for several years as many in the population faced financial hardship. The challenges of the interwar period encouraged resourceful solutions, with some existing buildings being modernised with interwar-style modifications as an alternative to new construction. As the effects of the Great Depression receded in the mid-1930s, a new, streamlined aesthetic emerged, inspired by the functionality and speed of machinery and modern life. However, this movement was shortened by the onset of World War II. Wartime austerity placed severe restrictions on the availability of building materials and drove costs upwards, effectively grinding building activity to a halt. It was not until the early 1950s that these restrictions were lifted, allowing building activity to resume.

General characteristics

Houses built during the interwar and wartime period had an increasingly modern appearance, shifting away from the vertically proportioned, heavily ornamented buildings of previous decades in favour of horizontal proportions and massing and a reduction in ornament. The single-detached bungalow became a popular type of residential architecture with double and single fronted variations appearing across Bendigo. Bungalows were generally built to a similar plan and overlaid with decorative elements from various bungalow styles (California, British, Indian, Japanese) or other styles popular at the time, such as Spanish Mission, Italian Mediterranean, Arts and Crafts, Tudor Revival (English Domestic Revival), and Georgian Revival styles. Consequently, early bungalows tend to exhibit a certain uniformity in terms of their scale and articulation but exhibit some variety in their detailing.

Houses built from the mid-1930s onwards tend to have a more pared back appearance. Moderne and functionalist designs adopted the imagery of speed and modernity, with streamlined forms evoking the forms of ships and aeroplanes. Decorative elements were used sparingly, often depicting geometric or Art Deco motifs. Some of the more modest houses built during the interwar and wartime period reflect the austerity of the time.

Built form and siting

- Deep front setback
- Medium scale (one or two storeys)
- Low pitched hipped, gable or combination roof forms
- Large simple roof planes with deep eaves
- Triple or nested gable arrangement (common on bungalows)
- Flat roof verandah or recessed/projecting front porch supported on masonry columns and enclosed with masonry balustrade
- Flat top, battered/tapered chimney
- Asymmetrical façade composition

Windows and doors

- Squarish windows grouped in front room, bow and bay windows popular on bungalows
- Windows horizontally proportioned or arranged in rows to provide horizontal emphasis. Windows asymmetrically placed, sometimes extending around corners or incorporating curved glazing.
- Timber framed sash or casement windows, metal frames starting to appear in Moderne and Functionalist style houses
- Glazed or partially glazed doors

Materials and finishes

- Unpainted or rendered brick, roughcast render, or timber weatherboard walls
- Corrugated iron, terracotta or concrete tile roofs
- Variety of brick types, including clinker bricks, tapestry bricks, Roman bricks

Detailing and decoration

- Moderate decorative embellishment
- Panelled stall board underneath windows, sometimes finished with roughcast render panels or timber shingle cladding
- Plain or sparingly decorated timber posts
- Twisted barley or battered/tapered columns
- Verandah/porch columns and balustrades often combining unpainted and rendered brick
- Timber detailing, including exposed timber rafter ends, timber eaves brackets, half timbering to gable ends
- Brick corbels supporting windows
- Stepped walls, particularly underneath gable ends
- Art deco and geometric motifs, speed lines, recessed or projecting parallel lines, zigzags common

Setting and outbuildings

- Fencing materials typically matching house materials
- Low timber picket or post and crimped wire fences for timber weatherboard houses
- Low brick or cement rendered fence, some incorporating mild steel panels or gates with geometric motifs, to masonry houses
- Gardens laid out with lawn and perimeter beds planted with colourful shrubs, roses and hedges
- Simple detached garages or carports built to the side or rear of house
- Timber framed and diagonally boarded garage doors
- Driveways paved with central grass strip



A Triple gable roof

B Terracotta finial

C Flat top chimney with tapered stack

D Timber shingles cladding gable end

E Timber brackets

F Windows in group of three with lintel and timber brackets

G Recessed entry

H Bow (curved) window bay

I Front porch with masonry balustrade and columns

J Clinker brick walls

Figure 52: Early interwar – Arts and Crafts bungalow.



A Wrought iron driveway gates, narrow concrete drive with central grass strip (unshown)

B Hipped roof clad in terracotta tiles

C Jerkinhead gable

D Central vents

E Round head arches framing porch

F Squat columns

G Baroque style moulded balustrade

H Low brick fence with intermittent piers and wrought tron panels

I Italian Cypress

Figure 53: Mediterranean inspired bungalow.



- **A** Asymmetrical layout, combining semi-circular and rectangular forms
- **B** Flat top, straight chimney stack
- **C** Parapets with recessed parrallel lines
- **D** Hipped roof clad in tiles
- **E** Entrance porch
- **F** Curved steel-framed windows, horizontally proportioned
- **G** Smooth render finish with face brick detailing
- **H** Low masonry fence matching house style

Figure 54: Late interwar streamline moderne.

Common Interwar era colours

With more colour options becoming available, paint schemes became increasingly eclectic. Generally, the Interwar era saw domestic architecture embrace increasingly light, neutral colour schemes with a focus on simplicity and modernity. Homes often featured earthy tones like beige, soft greens, and terracotta, complemented by pale creams and off-whites. Some styles, like Art Deco introduced bolder colours, including light greens, blues and pinks. By the late interwar period, maintaining a strong distinction (or contrast) between main and detail colours was becoming less fashionable.

Interiors maintained a light, airy feel with neutral palettes, accented by soft pastels like pale blue and mint green. Natural timber and face brick details added texture and warmth, while metal finishes popular in Art Deco style furnishings introduced shine and sophistication, creating a balanced blend of simplicity, elegance, and modern style.



Figure 55: Common Interwar era colours.

2.6 Postwar 1946-1970s

Historic context

Victoria entered a period of renewal and restructuring in the aftermath of World War II. Postwar migration as well as natural increase contributed to a population boom that stimulated economic growth and spurred residential development. As cars became more widely used, new roads and highways were laid out connecting cities, suburbs, and regional centres. Car-centric building typologies were introduced such as malls, shopping centres, petrol stations, and drive-throughs. The social and technological developments of the mid-to-late twentieth century changed how people lived and the environments that they inhabited.

In the postwar period, Bendigo asserted itself as a resilient and modern regional centre and gateway to surrounding agricultural country. After World War II, Bendigo embraced new industries like manufacturing, engineering, services, and tourism.

Bendigo's postwar development was influenced by government restructuring and welfare initiatives of the time. By 1955, Housing Commission Victoria had built approximately 170 homes in Bendigo to provide affordable housing to low-income families. Major reclamation works were also undertaken by local and state government to improve former goldfields in urban and suburban areas. Carried out over several decades, the rehabilitation of former mine sites entailed a shaft-filling program (1935-1970s), soil improvement and erosion management works (1950s), levelling and re-vegetation of mullock heaps (1960s), and removal of mining sand dumps. In the 1950s and 1960s mining wastelands around Carlisle United and Garden Gully were rehabilitated to provide sites for housing.

These changes drove residential growth and, from the late 1940s onwards, Bendigo's urban boundaries started expanding into neighbouring shires, including Flora Hill and Kennington in Strathfieldsaye Shire, Kangaroo Flat in Marong Shire, and Epsom in Huntly Shire.

From 1947 to 1996, the population of Bendigo and its surrounding suburbs nearly doubled.

General characteristics

Postwar houses were built in Modernist styles, including Postwar domestic, Postwar International and Organic architecture. Prioritising simplicity and functionality over ornamental treatments, Modernist design embraced new construction technologies and materials, leading to innovative structures, forms, and spatial arrangements. Designers and architects increasingly sought to integrate indoor and outdoor spaces through the use of expansive glazing and introduction of courtyards, terraces and pergolas.

Early Postwar domestic architecture is characterised by its use of lightweight materials and innovative, function-driven forms. Key features included cubiform shapes with contrasting non-rectangular elements, curtain walls, expressed structural frames, smooth wall surfaces, extensive glazing, cantilevered elements, and a variety of textures and finishes. The late modern period witnessed a shift towards heavier, earthier structures incorporating Organic architecture principles. Split-level houses were built to accommodate the natural topography of the site, utilising heavier, earthy materials that retained their natural finishes.

Émigré architects working in Victoria introduced European models of domestic design to the Australian house, popularising the use of terrazzo, finely crafted built-in timber furniture, and outdoor living areas.

Built form and siting

- Generous front setback
- Medium scale (one or two storeys)
- Split levels to accommodate natural topography
- Hip roofs, sometimes with projecting gable (early examples) giving way to pitched and flat roofs
- Chimney expressed as a solid block, often located centrally, sometimes at the front of the facade
- Entrance often recessed under a porch
- Asymmetrical façade composition

Windows and doors

- Timber sash windows with horizontal glazing bars (usually in pairs) or metal framed casement windows (usually in row of three)
- Hopper, louvre and picture windows also popular
- Windows generally with horizontal proportions or arranged in a row, sometimes located on corner
- Flush door (sometimes with applied mouldings) or timber framed glazed entrance door
- Steel and mesh screen door with geometric design

Materials and finishes

- External walls, weatherboard, fibrocement, brick veneer wall cladding
- Roofs clad in concrete tiles, corrugated iron, asbestos sheet or steel sheet cladding
- Rubble stone cladding to feature wall or chimney
- Combining and contrasting different materials and textures to create architectural interest

Detailing and decoration

- Minimal decorative embellishment
- Occasional bold, curved element (spiral stair, drive, or garden wall) contrasting with geometric form
- Emphasis on the natural and textural qualities of materials
- Perforated (hit and miss) brickwork
- Stone feature walls or chimneys
- Porches supported on mild steel geometric posts or later cylindrical poles
- Mild steel balustrade panels featuring geometric designs
- Decorative metal street number or building name fixed to façade
- Cantilevered awning above entrance, often curved
- Canvas awnings over windows, often striped

Setting and outbuildings

- Lightweight garage or carport incorporated into house or designed as a standalone structure to match house style
- Fences matching materials of the house. Low brick fencing, sometimes incorporating decorative mild steel panels, for masonry houses and timber weatherboard houses usually with low timber and wire fence
- Letterboxes often designed as a feature element, sometimes incorporated into fence
- Sometimes no fence, allowing for seamless integration between garden and street
- Courtyards, pergolas, and terraces popular
- Concrete, brick paved or crazy paving to steps, paths and drive
- Drive often incorporating central grass strip
- Native plants introduced into bush garden designs



A Chimney located at the front, expressed as a solid block

B Hipped roof clad in concrete tiles

C Corner windows with striped canvas awning

D Mild steel balustrade

E Cream brick and weatherboard wall cladding

F Low cream brick fence returning at driveway

G Single width concrete drive with central grass strip

H Lightweight carport to side of house

Figure 56: Early postwar domestic architecture.



A Simple rectangular form with rear skillion wing

B Pitched roof with overhanging eaves

C Simple block form chimney

D Contasting materials

E Casement windows in group of three with canvas awnings providing external shade

F Low front fence matching house materials and colours

Figure 57: Early postwar domestic architecture.



- A Pitched roof with overhanging eaves
- B Chimney expressed as solid block
- C Cream brick walls
- D Large metal framed windows
- E Front entrance recessed, accessed via narrow concrete path
- F Front terrace enclosed with mild steel balustrade
- G Low brick fence with mild steel gates
- H Narrow driveway with central grass strip

Figure 58: Early postwar domestic architecture.



- A Asymmetrical massing and split levels to accommodate natural topography
- B Pitched roofs
- C Expansive glazing
- D Pergola creating seamless transition between internal and external spaces
- E Flat roof carport integrated into building design
- F Mud brick walls with rustic finish emphasising natural qualities of materials
- G Debarked, untreated timber posts ('bush poles')
- H Brick paving to courtyards and driveways

Figure 59: Late modern organic architecture.

Common Postwar era colours

The early Postwar period saw a move toward lighter, softer colour schemes for the exterior. Popular choices included pastel shades like pale pink, light blue, soft green, and mint and feature walls or elements in vivid reds, yellows and blues. These colours reflected the era's sense of optimism and a desire for freshness and modernity.

In the late modern period (from the 1970s) there was a strong shift towards neutral and earthy tones. Natural wood finishes and unpainted brick were common—externally and internally. The embrace of natural finishes complemented minimalist, functional designs and the emerging interest in sustainability and organic architecture. The era focused on simplicity, comfort, and practicality, creating homes suited to suburban life with a modern, organic aesthetic.



Figure 60: Common Postwar era colours.



Glossary

Architrave



A type of moulding or beam that surrounds window and door openings.

Ashlar



Finely dressed stonework, consisting of uniformly sized stone blocks laid over the top of one another, often overlapping midway with the course below. Characterised by its narrow, precise join lines.

Imitation ashlar board are square edged timber weatherboards cut into square or rectangular blocks to mimic the appearance of stone.

Render was sometimes coursed with lines, also to imitate stonework.

Awning



A type of roof-like structure that is typically made of fabric, metal, or other materials. It is attached to the exterior wall of a building and extends outward, often providing shade or shelter from rain or sun. Awnings are commonly seen over windows, doors, patios, or sidewalks to protect from the elements.

Balustrade



A set of posts (balusters) and rail or decorative panel that encloses balconies, stairs, bridges and sometimes verandahs. Balustrades are usually regularly spaced and may be constructed of metal, wood, stone or cast concrete.

Barge board



A decorative board or trim that is attached to the gable end of a roof, often where the roof meets the eaves. It can serve both a decorative and functional purpose. The barge board helps protect the roof structure from weather elements and adds visual interest to the building's exterior. It is sometimes elaborately carved or designed with intricate patterns, especially in Victorian and Federation era buildings.

Barley sugar column



A column with a twisting or spiralling shaft. Also called a Solomonic column.

Casement window

A type of window that is hinged at the side, allowing it to open outward like a door. It is typically operated with a crank or handle, which is used to push the window open.

Clinker brick



A type of brick that has been over-fired during the manufacturing process, causing it to become irregular, hard, and often darker in colour, typically with a glazed or slightly shiny appearance. The firing process results in bricks that can have a distinctive, uneven texture and range of colors, such as reds, browns, and purples.

Clinker bricks were popular in the interwar period.

Concave (roof)



A roof design where the roof's shape curves inward, forming a concave (hollowed-out or bowl-shaped) profile. This type of roof often appears in Victorian era verandahs.

Convex (roof)



A roof design where the shape of the roof curves outward, forming a convex (bulging or dome-like) profile. This type of roof is often used for verandahs and is sometimes referred to as a bullnose roof.

Cornice



A protruding horizontal, decorative moulding (or ledge) at the top of an internal or external wall or chimney.

Daggerboard



On a verandah refers to a decorative architectural element, typically vertical timber pickets with pointed or rounded profiles or a metal board with a scalloped or chevron edge. Usually located at verandah ends and or underneath the fascia.

Dogtooth



In brick work, dogtooth course is a continuous course of headers laid at 45-degree angles. The course may be recessed or projecting from the main wall.

Dormer



A structure that extends from a sloping roof, typically featuring a window or vent and a small roof of its own. Dormers are commonly used to add usable space or natural light to the upper floors of a building, particularly in attics or loft areas. They can be found in various architectural styles and come in different shapes, such as gable, hipped, or shed dormers, depending on the design of the roof and the building.

Flemish gable (also called Dutch gable)

A decorative gable that features a distinctive, curved, or stepped shape at the top of a building's facade. It is characterized by a central, outwardly curved or often triangular form, with decorative scroll-like elements or curves on either side.

Dutch hip



A roof shape similar to that in a hipped roof, but with a small gable at the top.

Eaves



The bottom edge of a roof, usually project beyond the side of the building forming an overhang to protect the wall beneath.

Encaustic tiles



Late Victorian ceramic floor tiles with colourful geometric patterns baked into the tile surface. Often found on verandahs or in entrance halls.

Entablature



A horizontal architectural element that rests on columns, typically in classical architecture. It is composed of three parts: the architrave, which directly supports the columns; the frieze, often decorated with carvings or patterns; and the cornice, the uppermost section that extends outward.

Facadism



The architectural practice of preserving only the facade (the front exterior) of an old or historic building while demolishing the rest of the structure behind it.

Face brick



The exterior brickwork of a building, specifically the bricks that are visible on the outer surface or facade. These bricks are meant to be left unpainted, and are chosen for their aesthetic qualities, including colour, texture, and pattern.

Fascia



A horizontal band or board that runs along the edge of a roof, typically covering the ends of the rafters. It is often located just below the roofline and can be made of wood, metal, or other materials. The fascia board usually sits behind the gutter.

Fenestration



The arrangement, design, and placement of windows, doors, and other openings in a building's exterior. It plays an important role in both the aesthetic and functional aspects of architecture, influencing light, ventilation, and the building's overall appearance. Fenestration includes factors such as the size, shape, style, and spacing of windows and doors,

Finial



The crowning decorative element usually found at the apex of gables or on top of a pole, post or spire.

Fretwork



Decorative, carved open timber (often used for bargeboards, verandah friezes, brackets, and screens).

Frieze



A continuous, decorative horizontal band around the top of a building or wall. Also used to refer to the cast-iron or timber decorative bands typically found under the edge of verandah roofs.

Verandah friezes are sometimes referred to as a valance or cast-iron lace work.

Gable



A roof with two slopes that forms an 'A' or triangle shape. The gable end is the generally triangular portion of wall between the edges of the intersecting roof pitches.

Half timbering



Exposed timber framing on the exterior of a building with infill panels between timber. Often used to ad decorative detail to gable ends.

Hip (or hipped) roof



A type of roof where all sides slope downwards to the walls. Unlike a gable roof, which has two sloping sides with a ridge at the top, a hipped roof has no vertical ends—each corner of the roof is angled.

Ingo



A recessed entry into a historic shopfront. Located centrally or to the side of the façade.

Joinery



The timber components of a building such as stairs, doors, windows and door frames.

Leaded and coloured glass



Leaded glass refers to small panes of glass held together by strips of lead. The lead strips form a framework or grid that separates the pieces of glass, which are often designed in a diamond motif or else depicting images or other geometric patterns.

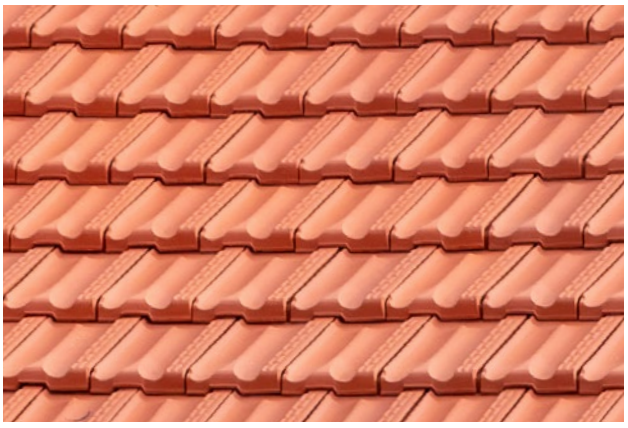
Leaded glass often contains special glazing such as stained, coloured or textured glass.

Lintel



A solid horizontal beam (structural element) that spans above openings, such as windows and doors.

Marseille tile



An interlocking clay roof tile of a particular shape, originally imported from France and manufactured in Australia from the early twentieth century.

Masonry



The building of structures from individual units laid in and bound together by mortar and includes brick, stone, mud brick and concrete blockwork.

Mould/moulding



The shaped profile given to any feature which projects from the face of a wall, including cornices, capitals, labels, stringcourses, rosettes, foliated panels and other decorative elements.

Motif



A repeated figure or design in architecture or decoration. Motifs can be shapes, patterns, or decorative details that are repeated or varied throughout a building or architectural style. Examples include the acanthus leaf, floral depictions, geometric shapes, or classical features like Greek key designs or symbols, such as the fleur de lis.

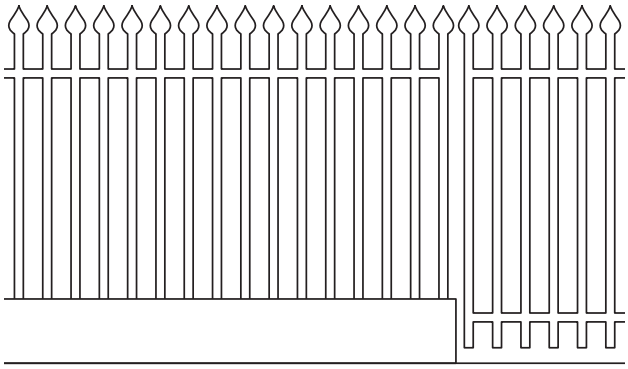
The example image shows a crimped shell motif inside a pediment. This motif was popular in the Victorian era.

Multipaned window



A window containing multiple, small panes of glass held in by a gridded frame (comprised of mullions, grilles and sashes).

Palisade



A fence comprising closely spaced, pointed spears (usually cast iron) which are attached by horizontal running rails. Often mounted onto a stone or sometimes brick plinth.

Parapet



A low wall or barrier that extends above the edge of a roof, balcony, bridge, or other elevated structure. Parapets may be designed with various styles, such as including simple horizontal, crenelated or stepped parapets and they may be enlivened with mouldings or other decorative feature. They are found in both historic and modern architecture.

Pediment



A triangular or curved decorative element that sits atop a building's facade, typically located at the centre of a parapet. It is often found in classical architecture and consists of a horizontal base (usually a cornice) with a triangular or arched shape above it. Pediments are commonly adorned with sculptures, carvings, or other ornamental details.

Perforated brick screen

A type of architectural feature made from bricks with alternating gaps creating a patterned or textured screen. Also referred to as 'hit and miss' brickwork.

Picket fence



A type of fence made from vertical wooden boards, called pickets, that are usually spaced evenly apart. The pickets traditionally had simple pointed heads but later evolved to incorporate a variety fo picket styles, including curved, flat, gothic or acorn styles.

Pitched roof



A type of roof that has a single slope, or an angle, as opposed to a flat roof. The angle of the roof can vary, but low pitched angles are the most common in local historic architecture. Similar to a skillion roof.

Plinth



The base or platform upon which a structure or building sits. It is typically a raised, solid foundation that provides stability and elevates the building above the ground.

Biochromatic/polychromatic



Exposed brickwork in two or more colours, usually cream, red or brown, combined to form decorative patterns.

Pressed metal



Thin metal sheets that are shaped or 'pressed' into decorative patterns or textures. These sheets are often made from materials like steel, aluminium, or tin and were commonly used in the 19th and early 20th centuries for architectural features such as ceilings, soffits, shopfronts and occasionally on walls.

Quoining



The stone blocks on the outside corner edges of a building which are usually differentiated from the adjoining walls by material, texture, colour, size or projection.

Ridge capping



The element used to cover the ridge of a roof, where two roof slopes meet at the highest point. This capping is typically made from tiles, metal, or other durable materials and may have a decorative design.

Roughcast render

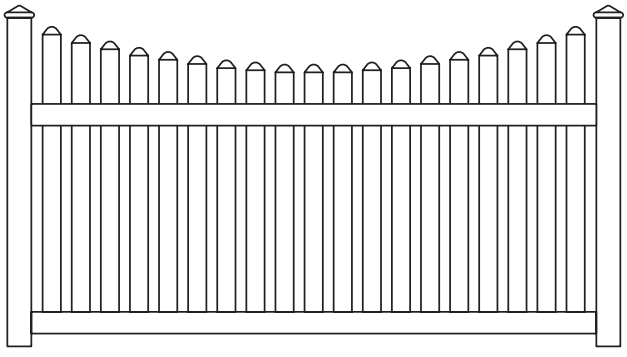
An exterior wall finish made by applying a mixture of lime, cement, sand, and sometimes pebbles or other aggregates to the surface of a building. The finish is intentionally rough and textured, giving the wall a bumpy, uneven appearance.

Sash window



A type of window that consists of one or more movable timber frame panels (called 'sashes') that hold the glass. These sashes slide vertically within the frame, often with a system of pulleys and counterweights, allowing the window to open and close.

Scalloped picket fence



A type of fence where the top edge of the fence panels is shaped with a series of smooth, curved cuts, creating a 'scalloped' or rounded appearance.

Shingle



Thin, rectangular elements of wood, terracotta and other materials used for roof cladding and walls. These elements are typically flat shapes laid in rows from the bottom edge of the roof up, with each successive higher row overlapping the joints in the row below.

Splayed corner



A corner or edge of a building or structure that is angled or bevelled rather than forming a right angle. Instead of having a sharp 90-degree corner, the wall or surface is cut at an angle, creating a chamfered appearance. Victorian era pubs often have a splayed corner entrance.

Sidelight



Narrow vertically proportioned windows that flank windows or entrance doors, usually on the building's principal façade.

Stall riser



The lower part of the facade or shopfront, typically the section of wall beneath the windows or display areas. It may be constructed or surfaced with wood, stone, metal, or tiles. The stall riser provides a visual separation between the ground level and the shop's display windows.

Stucco render



A type of exterior wall finish made from a mixture of sand, cement, lime, and water that is applied over brick walls. It creates a smooth or textured finish and is often used for both protective and decorative purposes.

Top light



A glazed opening located at the top of a door or window opening, typically above the door frame. It allows additional natural light to enter the space and can also serve as a decorative element. They can be simple clear glass, frosted glass, or feature decorative patterns. Similar to transom window or fanlight.

Tuck-pointing

A way of using two contrasting colours of mortar in brickwork, one colour matching the bricks themselves and one applied on top in a contrasting colour (the tuck) to give an artificial impression that very fine joints have been made.

Vermiculated



A stone finish that has a texture or pattern resembling worms or twisting, curving lines, often created by carving or chiselling the stone's surface.

Vernacular architecture

A category of architecture based on localised needs and construction materials and reflecting local traditions.

Vernacular architecture tends to evolve over time to reflect the environmental, cultural, technological, and historical context in which it exists.

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Figure 14
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Figure 19
Source: McKean McGregor Real Estate

Figure 50
Source: Government Land Standing Advisory Committee – Tranche 28 Report
2 Osborne Street, Flora Hill, 1 February 2021