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Commercial Heritage Design Guidelines

CITY OF GREATER BENDIGO

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Contents

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 Commercial Heritage Design Guidelines (the Guidelines) have been developed to guide appropriate changes to and development of commercial 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
- Shopfronts and verandahs
- Infill development
- Restoration and reconstruction
- Services
- Parking and vehicle access
- Accessibility
- Trees and settings
- 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 commercial properties located within a Heritage Overlay in the Greater Bendigo Planning Scheme. They may also be used as a reference for other commercial 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 places, facadism and partial demolition of significant or contributory elements/fabric are 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
- Retain elements and fabric which contribute to heritage significance, including:
  - Primary three-dimensional built and roof forms
  - Built elements (such as materials, windows, doors, chimneys, verandahs, decorative detailing)
  - Landscape elements (fences, outbuildings, trees, gardens), if applicable
  - Interior elements, if internal alteration controls apply
- 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

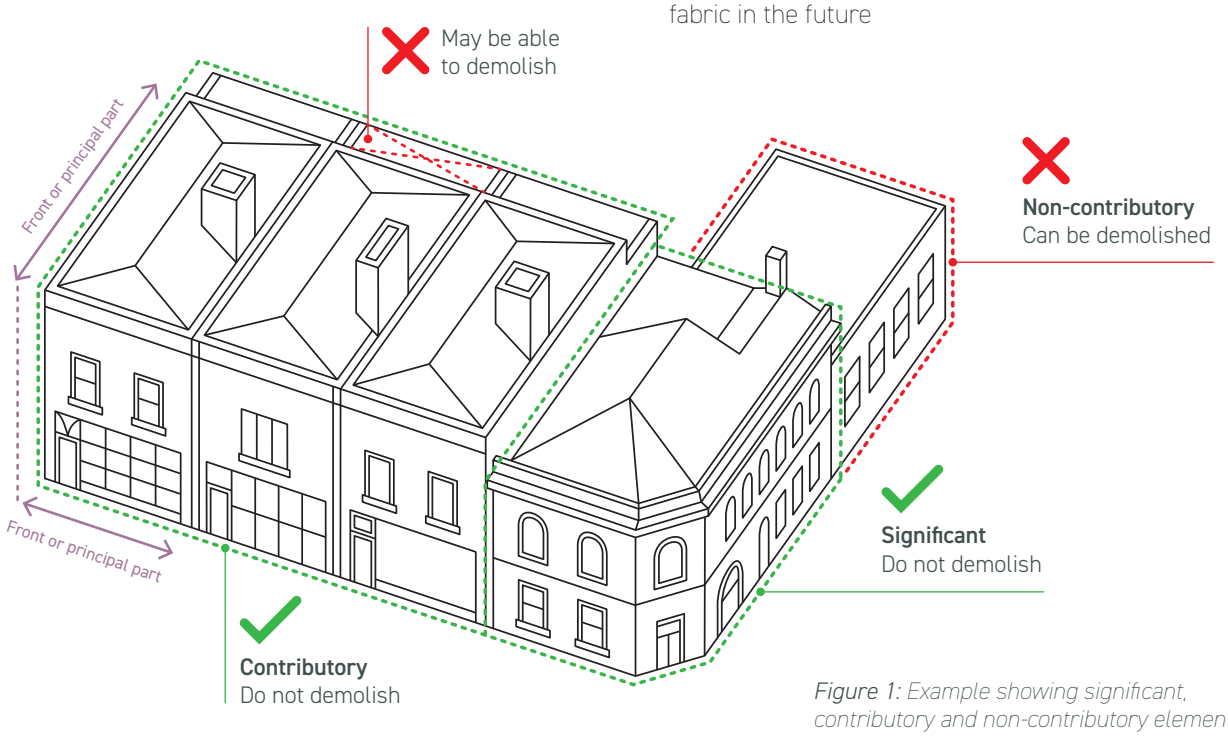


Figure 1: Example showing significant, contributory and non-contributory elements.

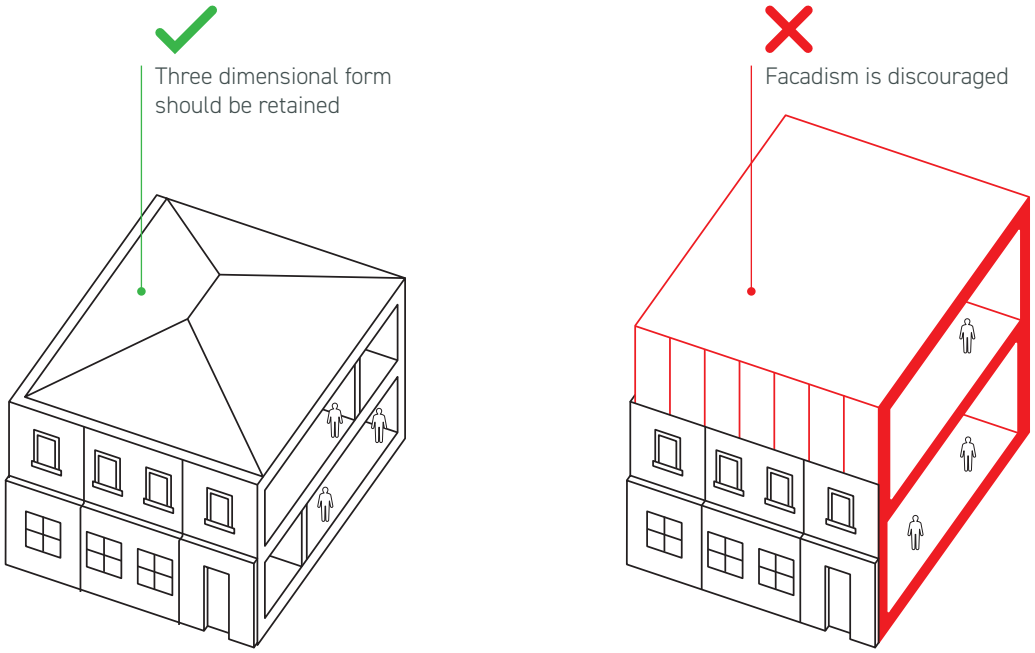


Figure 2: Example showing significant, contributory and non-contributory elements.

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.

SUBDIVISION

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

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

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
- Retain significant and contributory heritage elements within a single lot
- 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 inter-relationship between groups of significant or contributory buildings (i.e. a row of matching shopfronts)
  - Creation of additional crossovers where one already exists
- 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
  - 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 3: Extract from planning map showing part of Bendigo city centre. The area has a mixed subdivision pattern, reflecting the evolution of its development. Note the contrast between the Victorian-era fine-grain shop allotments and the large post-war allotments occupied by grand civic buildings, hotels, and post-war development.

Figure 4: Extract from the planning maps showing a consistent subdivision pattern along High Street, Heathcote.

1.4 Additions and alterations

Many heritage buildings have been altered over time to accommodate changing land uses, new technology and services and in response to new architectural styles and trends. Changes to heritage buildings reflect the ongoing use of these places and their adaptability. Appropriate planning and design can help to introduce changes to heritage places without diminishing the significance and character of the place or precinct.

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 to the heritage building.

Design guidelines

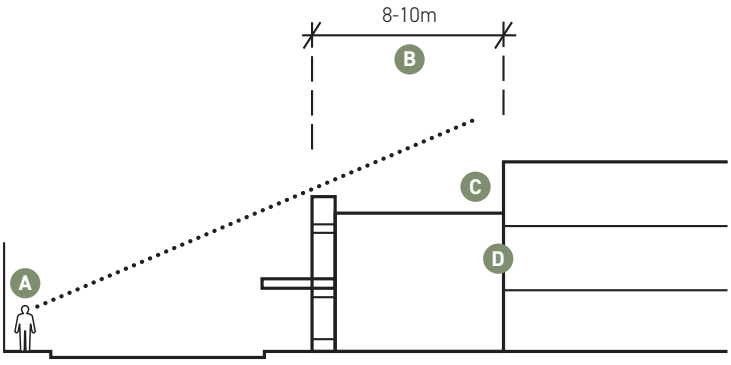
Existing building

- Retain fabric of primary significance, including original primary built and roof forms, and elements such as windows, doors, shopfronts, verandahs, awnings, chimneys, and historic signage
- Retain early additions and elements that have contributory significance
- Ensure that additions intended to reinstate 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
- Give preference to alterations that can be easily reversed without damaging heritage fabric
- Avoid alterations that introduce new elements to street-fronting elevations, such as new window or door openings or balconies

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 ridge line of the existing building
  - Ensure large additions are physically separate to the heritage building. Introduce a 1m setback between old and new development, using a recessive link to connect the built forms
  - Locate additions to the rear of the existing building, where possible
- Ensure that alterations and additions complement the heritage character and local context with regards to:
  - Building height
  - Massing and scale
  - Front and side setbacks
  - Window openings, proportions and placement
  - Solid to void ratios
  - Verandahs, awnings and balconies
  - Shopfronts
  - Materials and finishes

- Respond to the prevailing streetscape character, including the primary street frontage and any secondary or laneway frontages, if applicable
- Conceal or minimise the visibility of additions or alterations in public domain views. This includes direct views and oblique views from the footpath on the opposite side of the street/s and laneway if applicable
- Where there is potential for large scale and multi-storey additions, ensure that upper-level additions:
  - Will not significantly change the dominant streetscape character
  - Are 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 the principal part of the building
  - Are articulated and incorporate measures to reduce solidity and bulk
  - Do not block or obstruct views of the heritage place or precinct



Setbacks should be visually recessive, this includes:

A Sightline from 1.7m (eye level) on the opposite footpath

B Retaining the primary building volume (at least the first 8-10m)

C Ensuring additional storeys above the height of the primary building volume are visually recessive

D Aligning storey heights to complement the proportions of the primary building

Figure 5: Example showing upper-level setbacks.

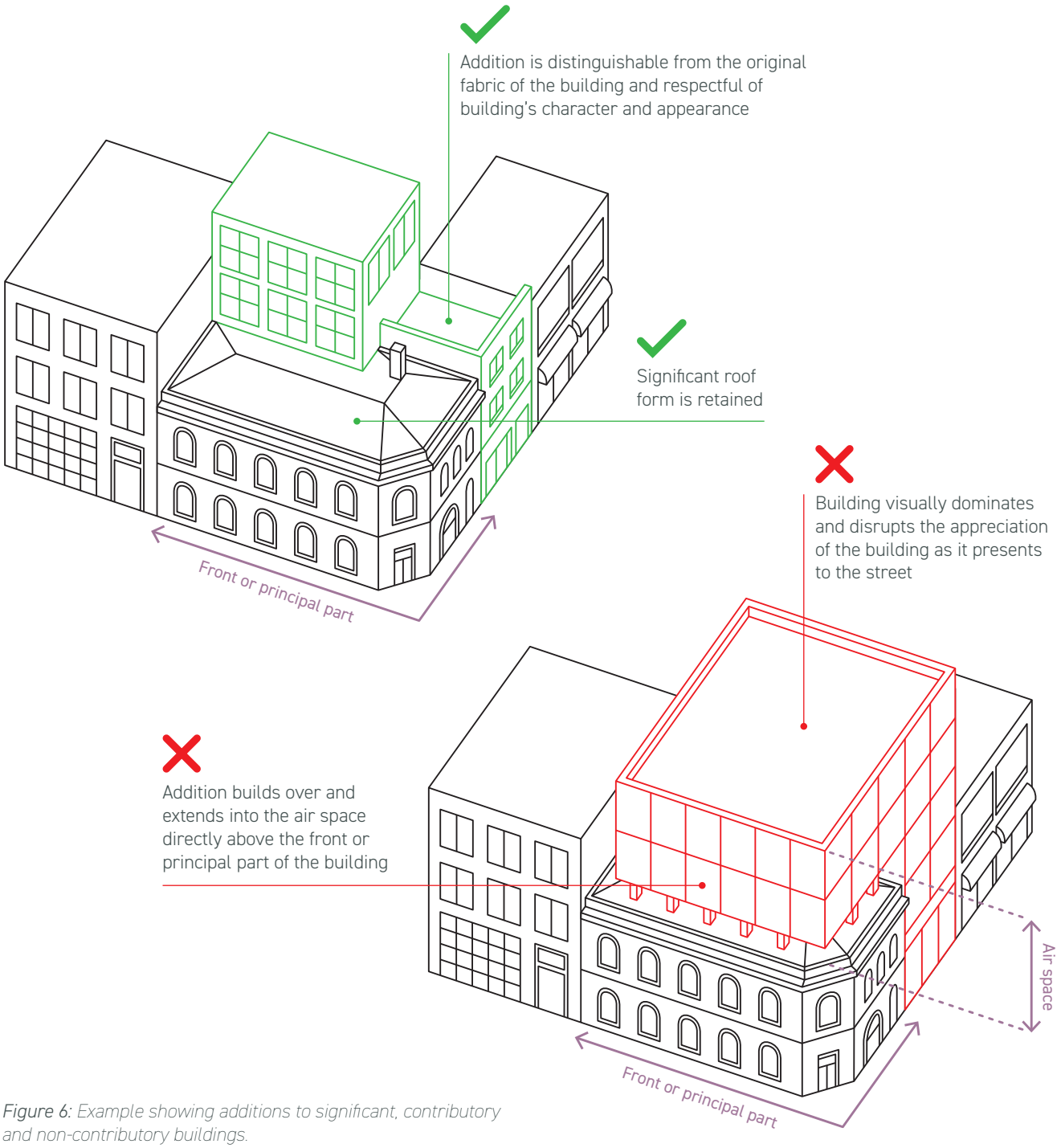
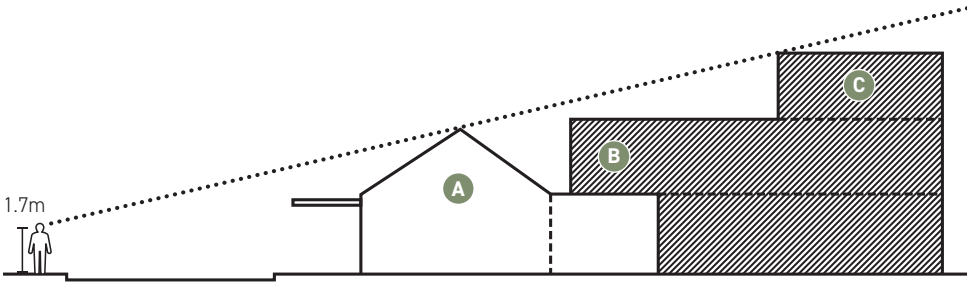


Figure 6: Example showing additions to significant, contributory and non-contributory buildings.

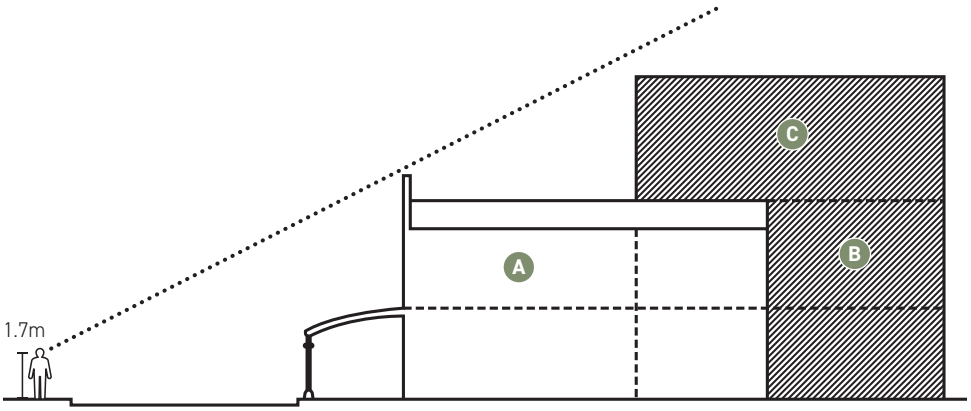


A Existing building

B New double-storey addition

C Additional level where higher density is encouraged by policy and does not detract from the heritage significance of the existing building and/or precinct

Figure 7: Example showing additions behind a single-storey shopfront without a parapet.



A Existing building

B New double-storey addition

C Additional level where higher density is encouraged by policy and does not detract from the heritage significance of the existing building and/or precinct

Figure 8: Example showing additions behind a double-storey shopfront with a parapet.

1.5 Shopfronts and verandahs

Shopfronts and verandahs are the interface between the public domain and private business. These elements make a strong contribution to the street as they provide points of visual interest and architectural articulation. Both shopfronts and verandahs are designed at the human scale and help activate commercial areas.

Commercial buildings are typically subject to a greater deal of modification than residential places, particularly at ground level. Original and early shopfronts are relatively uncommon across Victoria, increasing the need for their conservation. You can seek advice from the City's heritage advisor if you are unsure whether your shopfront retains original or early fabric.

Design guidelines

- Retain and conserve original and early shopfronts and verandah fabric, including but not limited to:
  - Timber or metal glazing frames
  - Recessed 'ingo' entrances (either splayed or rectangular)
  - Stall risers
  - Verandah posts, friezes, balustrades and roofs
  - Historic signage
  - Special glazing (i.e. stained, leaded or textured glass)
  - Ceramic tiles and pressed metal cladding
- Retain visibility and views into shopfronts and window displays from the public domain
- Avoid alterations that would enclose verandahs, balconies or porches
- Seek opportunities to reinstate known early or original features, such as shopfronts or verandahs, based on physical or documentary evidence of the original or early appearance
- New shopfronts, where appropriate, should have regard to the heritage character of the place and/or precinct, including:
  - Whether entrances in the area are recessed or flush with the façade plane
  - Whether entrances are located centrally or to the side of the façade
- New verandahs/awnings where appropriate, should have regard to the local character of the place and/or precinct, including:
  - The original verandah/awning design (if known)
  - Verandah/awning height of adjacent buildings
  - Verandah roof pitch and profile of adjacent buildings
  - Local topography and street grade
  - Appropriate form and material for verandah posts
- Avoid reproducing historic detailing (shopfront framing, verandah friezes, balustrades and posts) unless there is sufficient evidence to enable authentic reconstruction. A simplified interpretation of these elements using like materials is preferred

Figure 9: A row of shopfronts at View Street, Bendigo with simple reconstructed verandahs, stepped to follow the street grade. The simplified interpretation of Victorian-era verandahs and visual cohesiveness helps maintain the local character.

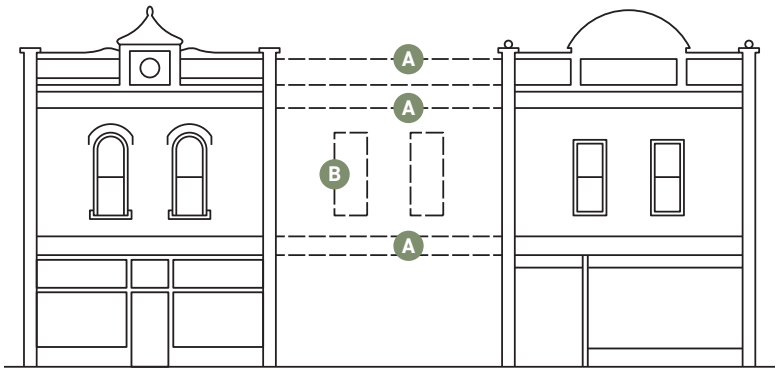
Figure 10: Restoration of former Athanaeum Club verandah. The historic black-and-white photo reveals the original design and was used to inform the reconstruction of the verandah.

1.6 Infill development

New development in historic areas should be 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 its heritage character, without being visually dominant or imitating historic detailing. In general, simple designs that reference historic proportions and materiality are appropriate.

Design guidelines

- Ensure new development integrates harmoniously within the local context. New design should complement the dominant heritage characteristics in the area, with reference to:
  - Building height and street frontage height
  - Massing and scale
  - Front and side setbacks
  - Window openings, proportions and placement
  - Verandahs, awnings and balconies
  - Shopfronts
  - Materials and finishes



A Incorporate and respect major compositional proportions of adjacent historic buildings

B Interpret or match fenestration patterns

Figure 11: Historic commercial infill design showing key levels.

- Ensure new development is of a high-quality. New design should:
  - Incorporate detailing and articulation to create architectural interest through:
    - Façade modulation (wall indentations, projections, balconies)
    - Solid (walls) to void (windows, doors, arches etc) ratio
    - Variation in materials and finishes
  - Maintain a contemporary style that is distinguishable from heritage fabric
  - Match the front and side setbacks of adjoining heritage buildings
    - Where there are differing front setbacks, an average setback may be used
    - Where adjoining buildings are built to the front or side property boundary, new development should also be built to the property boundary
    - On corner sites, incorporate an angled splay where these are typical in the local context
  - Match the street frontage height of adjacent buildings. In some instances, additional storeys may be appropriate, provided that:
    - A human scale is maintained through the incorporation of a podium at ground and lower levels (for large scale new development)
    - Sufficient upper-level setbacks are introduced between upper storeys and the façade height of adjacent buildings
    - The airspace above heritage buildings is not be built over or otherwise encroached upon

Figure 12: The Bendigo Law Courts demonstrates architectural quality through its striking contemporary design and consideration of local context. The design incorporates strategies to reduce its visual dominance, including balancing solid-to-void ratios, incorporating projecting and recessive elements, and a human-scale, sheltered podium at ground level.

1.7 Restoration and reconstruction

Heritage conservation refers to the practical actions and processes that aim to protect heritage significance in the face of change. It includes the restoration, treatment and repair of built fabric, as well as the interpretation and assessment of heritage values.

Restoration means returning a place to a known earlier state or appearance without introducing new fabric.

Reconstruction means returning a place to a known earlier state or appearance but may require the introduction of replacement fabric to match the original.

The City encourages works that aim to conserve historic fabric and return heritage places to a known earlier state or appearance where appropriate.

Design guidelines

- Retain, maintain and repair heritage fabric in-situ as a priority
- Replace original or early fabric 'like-for-like' only when repair is not feasible. Replacement of fabric should only occur when:
  - Original fabric has been damaged to the extent that it is beyond salvageable re-use (this may need to be confirmed by a structural engineer)
  - The extent of fabric being replaced has been minimised, replacing only damaged sections rather than complete replacement of an element where possible
  - Replacement fabric matches the original 'like-for-like' in terms of form, profile, materiality, finish, detailing, proportions and size. If 'like-for-like' replacement is not feasible, an appropriate alternative may be discussed with the heritage advisor
- Undertake restoration or reconstruction works based on evidence of a known original or early state appearance. Forms of evidence include historic photographs, illustrations or drawings, and/or physical evidence found onsite or on neighbouring buildings of a similar design
- Consider streetscape character when reconstructing verandahs, canopies or awnings on commercial buildings
  - Where there is a consistent row of heritage buildings, it may be necessary to match the dominant verandah roof height or roof style to maintain visual cohesion
- Avoid abrasive paint removal and cleaning techniques such as sand/grit blasting for masonry buildings, timber or delicate cast iron because of the damage it causes to the substrate material
- Use appropriate products, techniques and materials when dealing with heritage fabric. Seek advice from the City's heritage advisor, or a qualified heritage consultant/architect or conservator, regarding appropriate paints/primers, mortar mixes, compatible metals, cleaning agents and tools
- Introduce protective measures to support heritage fabric during works, including temporary propping, shoring, coverings and monitoring systems

Figure 13: The Stables, prior to restoration works.

Figure 14: The Stables, following reconstruction .

1.8 Services

Most heritage places were not originally designed to include modern building services such as mechanical, electrical, hydraulic, fire, communication and security. Ancillary fixtures and service equipment include items such as air conditioning units, exhaust ducts, ceiling vents, refrigerators, pipework, cabling, ducts, solar panels and hot water systems.

Heritage buildings can be adapted to accommodate new and upgraded services through considered planning and design. When installing or upgrading services in a heritage building, consideration should be given to the choice of service equipment, and its siting, design, and installation method. The City supports the sensitive installation of appropriate service equipment that will improve a building's amenity and environmental sustainability without diminishing its heritage significance.

Design guidelines

- Integrate services into non-contributory additions or new buildings instead of heritage buildings where possible
- Conceal or minimise the visibility of fixtures and service equipment in public domain views through careful placement and selection of recessive finishes. Generally, equipment should be located on rear or side walls or secondary roof planes
- Re-use existing service routes as a priority. Where new routes are required, prefer locating these through voids under floors or above suspended ceilings
- Ensure installation of service equipment does not damage heritage fabric:
  - Avoid chasing, grooving, cutting or penetrating original or early walls where alternative options are available
  - Secure penetrative fixings into mortar joints instead of masonry fabric
  - Install services and ancillary fixtures in a manner that allows them to be easily removed in the future without damaging heritage fabric
- Ensure that adequate measures are in place to protect heritage fabric from deterioration resulting from exposure to water, smoke, fire, chemicals and grease
- Avoid installing services in areas that will create dirt traps or staining patterns from heat and movement
- Ensure that internal fit-out additions (including lowered ceilings, bulkheads, and partition walls) are not installed in locations where they will block views through primary window openings

Solar Energy facilities (Panels)

- 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 or streetscape
- 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 roof planes that are concealed from public domain views, usually side or rear roof planes or on roofs concealed by parapet walls
  - Position solar panels below the roof ridge line and at a sufficient distance from the roof edge so that they do 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 no other location options are available (for corner buildings)

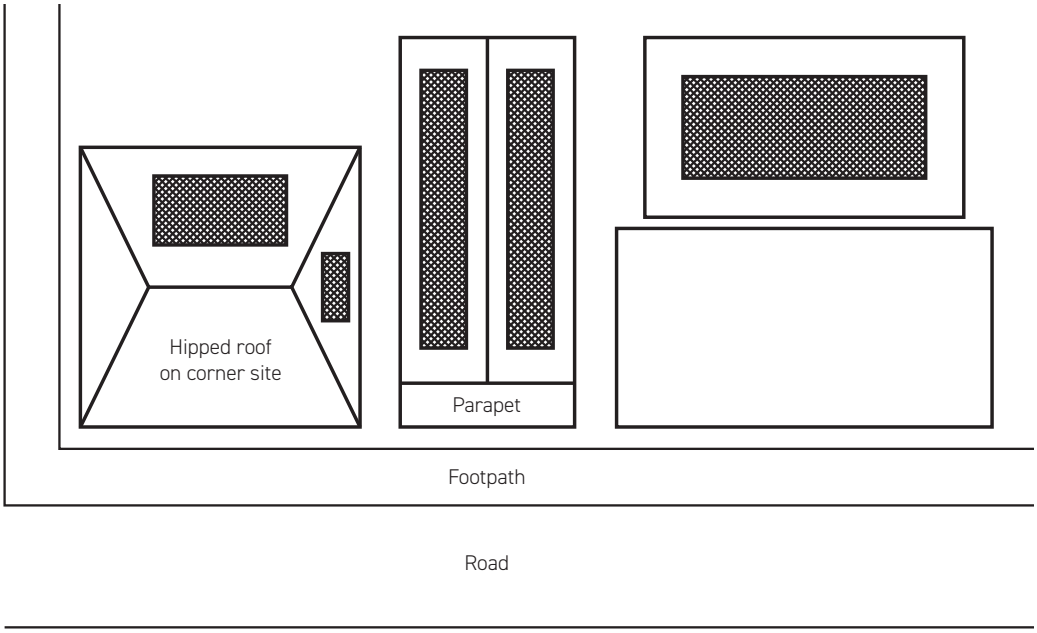


Figure 15: A plan to show parapet, footpath and road.

ACCESSIBILITY

1.9 Parking and vehicle access

Before the use of cars, commercial buildings were typically built side by side along main streets. Some provision may have been made for coaches and horses in rear yards. As cars became more common in the postwar period and onwards, parking was gradually introduced in commercial areas, sometimes integrated into the site layout and building design.

Whether parking and vehicle access are being incorporated into an existing site or forms part of a new development, the associated infrastructure should not become a visually dominant element within the streetscape or adversely impact heritage views, buildings or settings.

Design guidelines

- Retain original or early vehicle accommodation (garages, carports) if it contributes to the significance of the place
- Retain significant and contributory bluestone or brick kerbs, gutters, and paving where present. Maintain character and materials when modifying existing crossovers
- Minimise the extent of crossovers and driveways introduced on a site. For most sites, a single crossover and 3m wide driveway is appropriate
- Avoid introducing on-site car parking, crossovers and vehicle access unless the following requirements can be met:
  - Significant fabric will not be removed, inappropriately modified or concealed as a result of new parking and vehicle access infrastructure
  - Car parking is located in a discrete area, preferably to the rear of the heritage building
  - Driveways and crossovers are kept to the minimum amount required, preferably no more than one crossover per street frontage unless there is historical precedent, bridging over deep drainage systems, etc.
- Ensure that location, bulk, form, materials and appearance of vehicle infrastructure, including car accommodation, access drives, ramps and charging stations does not dominate or obscure significant or contributory elements of heritage places
- Introduce appropriate measures for larger car parking facilities, where appropriate, to reduce visual dominance. This includes:
  - Locating vehicle ramps in areas where they will have minimal/less impact on important views. Usually this will be at the rear of the property, or to a side street or side lane boundary if necessary
  - Introducing design measures to screen or set back vehicle ramps to reduce visual dominance
  - Ensuring any parking on rooftop or sub-basement areas is appropriately screened and will not impact important streetscape and building views

1.10 Accessibility

Access for people with disabilities should be provided to and within all buildings, including heritage places where feasible. When planning for changes to provide or improve access, consideration should be given to the impact of any changes on the heritage significance of the place. Heritage buildings may contain features or characteristics that present challenges to accessibility. Solutions that will have little or no adverse impact on heritage significance should be given preference. In situations where some degree of adverse impact is unavoidable, introduce design measures to mitigate physical or visual impacts on heritage significance.

Design guidelines

- Locate disability access equipment (such as ramps and rails) in areas where they will have minimal visual impact
- Create appropriate designs that are sympathetic to the existing building's character and context, this included:
  - Adopting a simple, minimalist design approach that accords with DDA requirements without being excessively large or visually intrusive
  - Considering the surrounding materiality and character when selecting materials for disability access equipment. In some instances, it may be appropriate to use matching or similar materials to ensure that bulky elements (such as new ramp bases) are visually recessive
  - Adopting a simple, contemporary style for handrails, balustrades and lifts. New, lightweight materials are generally preferred for these elements provided that they do not detract from or clash with the heritage fabric
- Ensure that installation of disability access equipment does not result in heritage fabric being removed, damaged, inappropriately modified, or concealed
- Avoid enlarging or modifying original or early door openings on primary (street facing) elevations
- Use a reversible ramp and landing to overcome steps in buildings that have significant internal fabric

Figure 16: The Capital Theatre, Bendigo, features a sympathetically designed ramp that provides equal access to the primary entrance.


171 HARGREAVES STREET
MAIN ENTRANCE VIA ARCADE

1.11 Trees and settings

Heritage trees and open-air settings are less common in commercial sites on retail strips, urban or town centres. These areas tend to have a more built-up character, with limited open space to the front or sides of the building. In some examples, particularly buildings from the postwar period onwards, landscaping is integrated into the original building design.

Within the public domain there are historic elements, such as street trees, lamp posts, horse hitching posts and troughs, bluestone gutters and kerbs, which contribute to the heritage character in Greater Bendigo's commercial areas.

Design guidelines

- Retain and conserve significant bluestone kerbs, gutters, lamp posts, horse hitching posts and troughs, and street furniture
- Maintain significant trees or landscape elements within their normally expected lifespan. Where the tree has reached the end of its expected lifespan, or an arborist has determined it to be unsafe, the City encourages replacement planting of the same species. An alternative species of tree, or no replacement, may be considered when:
  - Changes in the site conditions since the tree was first planted mean that the original species is no longer appropriate, or is no longer suitable due to size, form or proximity to buildings or services
  - The original species is inappropriate for the local climate (or climate change), soils, the species is vulnerable to pest or disease, or for other reasons
  - The original species is now classified as an environmental pest
- Ensure new development maintains an appropriate distance from significant trees to support the ongoing health of the tree
- Prepare an arborist's report to accompany proposals for new development in proximity to significant trees. The arborist's report should identify the recommended separation distance, and protective measures to avoid adverse impacts as well as any requirements for remedial pruning

1.12 Signage

Original signage is significant because it demonstrates the historic development of commercial and retail centres and provides evidence of historic design styles and locations.

When designing new signage, it is important to strike a balance between commercial and marketing needs and the preservation of heritage character. Excessive signage can diminish the presentation of the streetscape and limit the public's ability to appreciate heritage fabric in public domain views.

Design guidelines

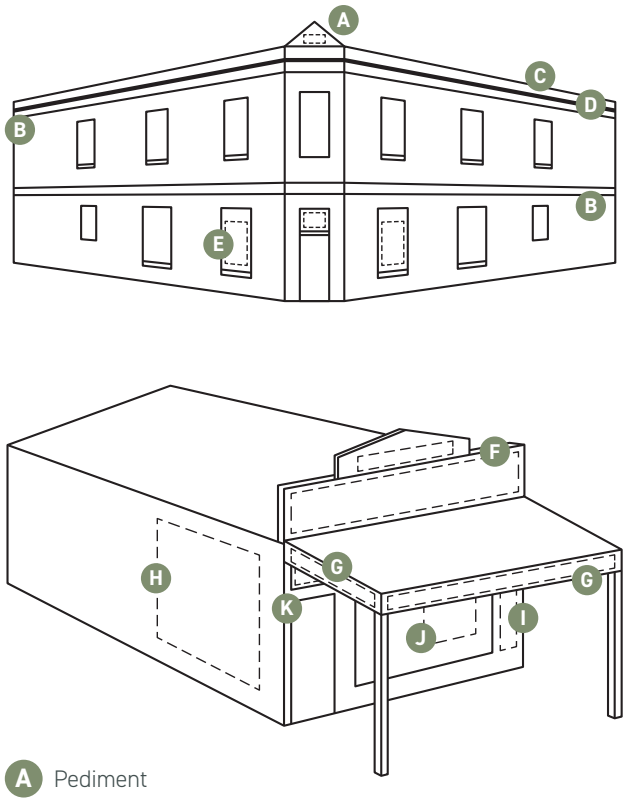
Original/existing signage

- Retain and conserve significant and contributory signage, including historic painted signage, building names and dates, plaques and externally fixed signs (including significant brackets, rods and panels) where applicable
- Restore or reconstruct missing or incomplete historic signage with expert advice and based on physical or documentary evidence
- Refrain from repainting historic signage to preserve its aged patina. Seek advice from an appropriately qualified and experienced conservator or heritage specialist before attempting to clean, conserve or otherwise intervene in historic signage

Figure 17: Retaining the aged patina contributes to the character of historic signage.

New signage

- Encourage well designed signage that is of a generally high standard in terms of its aesthetic presentation and cohesiveness, demonstrating a considered selection of colours, lettering, layout, and materiality/form
- Place new signage in traditional signage locations, including as appropriate:
  - Toplights above or sidelights flanking windows and doors, if applicable
  - Upper sections of windows where there are no top lights, maintaining visibility into the lower sections of the window
  - Verandahs—place signage within the parameters of the outside end or fascia board
  - Under awning or verandah signage (setback 600mm from the kerb with a minimum 2,700mm clearance from the footpath)
  - Parapet or panel above verandah
  - Panels on side walls
- Avoid placing signage in areas where it would conceal significant elements or where it would be visually intrusive, this includes but is not limited to:
  - Signage mounted onto roofs
  - Signage covering doors, windows and special glazing, architectural moulding and decorative detailing
  - Signage extending below verandah fascia boards
- Rationalise and consolidate signage to minimise visual clutter and enhance the streetscape presentation. Signage should be kept to a reasonable amount so that it does not detract from the place or precinct character
  - Avoid repetitive signage on a single elevation
  - Avoid blocking visibility into shopfronts through excessive window signage
  - Limit signage to essential information, including the name of business, service or products being provided from the premises, and opening hours
  - Combine or unify information onto a single sign in preference to multiple individual signs



A Pediment
B Frieze panel
C Blocking course
D Built up cornice (no signs)
E Signs in panels across the facade
F Parapet or panels above verandah
G Verandah fascia front and sides
H Side wall panels
I Side panel
J Shop window
K Above door – fixed glass or fanlight

Figure 18: Guidelines for conserving historic signage.

SIGNAGE

- Ensure new signage generally aligns with heritage character, with respect to the following:
  - Compatibility with the architectural style of the host building
  - Compatibility with the streetscape character and views
  - Appropriateness of the proposed signage in terms of design, form, scale/volume, and location
- Use appropriate installation and removal methods to avoid damaging heritage fabric:
  - Ensure new signage can be removed at a future date without damaging the heritage fabric
  - Minimise the use of penetrative fixings, securing fixings into mortar joins in masonry or re-using existing anchor points where possible
  - Avoid the use of epoxy and other permanent adhesives on heritage fabric or the use of paint on unpainted surfaces
- Avoid the use of internally illuminated and digital signage, including animated and electronic signs, LED and digital displays. In some instances, these forms of signage may be supportable, provided that:
  - The building is of an appropriate scale and style such that the introduction of illuminated or digital signage will not be visually intrusive
  - Illuminated/digital signage does not exceed 1.5m^2 in size
  - Illuminated/digital signage is limited to no more than one sign
  - Illuminated/digital signage is appropriately located and in keeping with the scale, style and character of the building
  - Any external lighting, electrical cables and conduits, and any other equipment associated with the signage are concealed from public domain views
- Make appropriate decisions for advertising that includes corporate colour schemes:
  - Avoid painting a building in corporate colours as this constitutes a form of excessive signage
  - Avoid creating large areas of bright or fluorescent block colouring
  - Reorder the hierarchy of corporate colours on signage to ensure that the most neutral colour is dominant

Figure 19: Example of signage that has been appropriately consolidated onto a single signpost and placed in an area where it will not conceal significant elements.

Figure 20: Signage is appropriately contained within the extent of the awning fascia board. Secondary signage has been placed inside the glazing on the toplights above the shopfronts.

Figure 21: Historic building names have been retained, and new signage has been appropriately managed, which in turn enhances the aesthetic character of this part of town.

1.13 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 serve 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 intended appearance of a place. For example, 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. Check with the City's heritage advisor to confirm if external paint controls apply to your property.

Design guidelines

Existing colour schemes

- 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

Figure 22: A building that has an unpainted render finish on the parapet, which contributes to its character and intended appearance.

Figure 23: A building that has retained its original, unpainted brick finish, reflecting its intended appearance.

New colour schemes

- Select an appropriately compatible colour scheme. For places without external paint controls, this means:
  - Generally, being in keeping with the building's period of construction
  - Generally, using muted or neutral tones. Bolder colours may be used to pick out detailing and joinery on older buildings
  - Being restrained in its use of black and bright colours. These tones were rarely or sparingly used on places built before the 1950s

Figure 24: This Victorian-era shop has been painted in a compatible modern colour scheme. While the colours were not particularly common for exteriors during the Victorian period, they are generally muted shades within the light-to-mid tonal range. The updated colour scheme highlights the detailing in joinery and moulding, referencing Victorian-era trends. Despite not being historically accurate, the colours are considered sympathetic and appropriate.

- 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
- Ensure that appropriate paints and other finishing products are used to avoid damaging heritage fabric. If in doubt contact the City's heritage advisor for advice

Figure 25: This mid-century Modernist building retains a historically appropriate colour scheme, possibly original. The unpainted cream brick and concrete, with vivid blue detailing, are in keeping with the bold, bright, and airy character of early postwar architecture.

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 of 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, and 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 as 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 places with its own Heritage overlay number, or it may be included as significant within a precinct.

2. **Contributory heritage place**

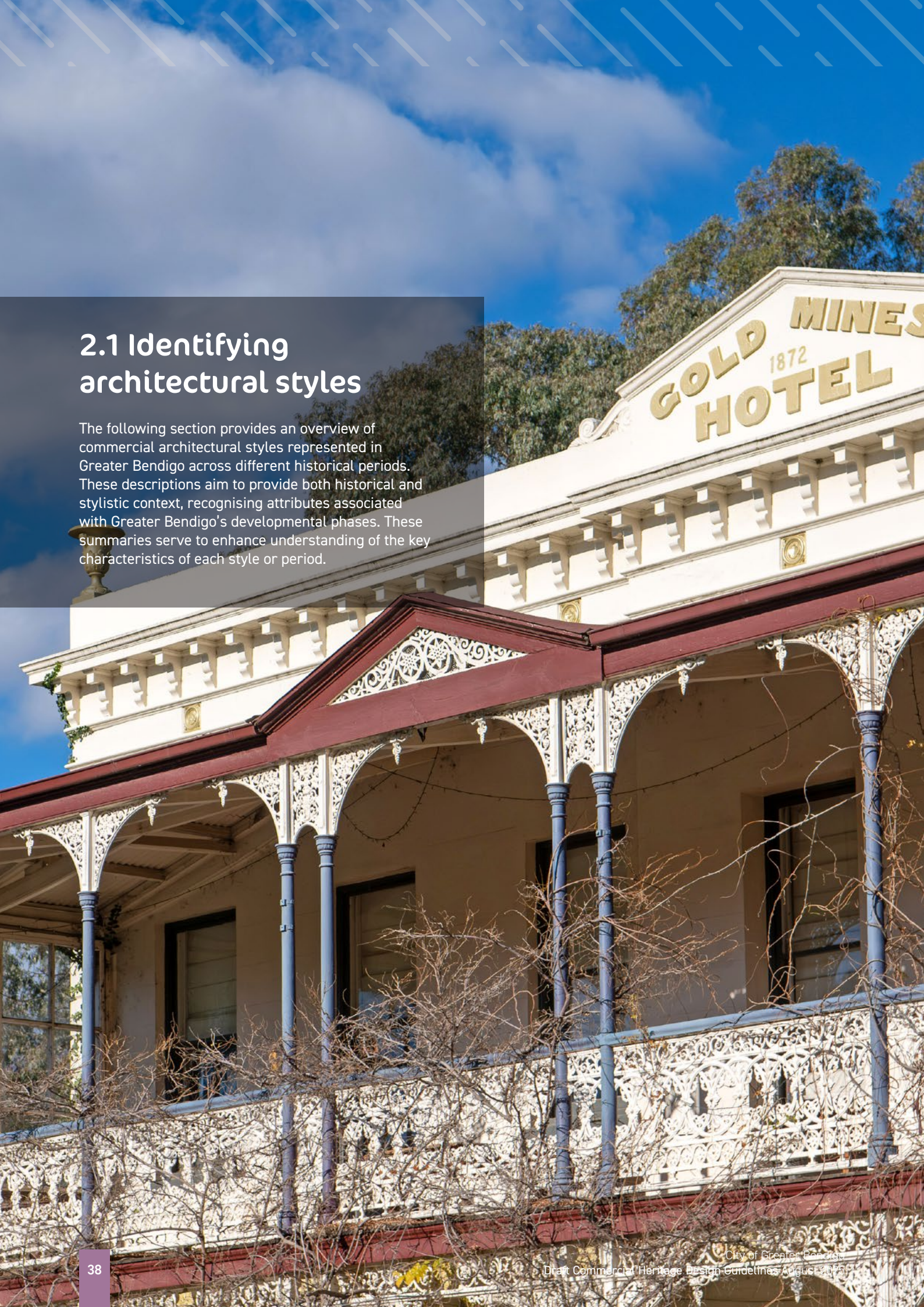
   A contributory place is important for its contribution to a heritage precinct. It may be representative of a particular typology or architectural style and, combined with other visually or stylistically related places, demonstrates the historic development of a heritage precinct. Contributory places 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. Development surrounding this area is possible but has to be sympathetic to the heritage context.

2.1 Identifying architectural styles

The following section provides an overview of commercial 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

Historical context

Bendigo's early commercial landscape consisted of modest traders' stores, hotels, and boarding houses scattered haphazardly across the fledgling settlement. The town's layout was formalised in 1854, with Pall Mall and the adjacent streets—Hargreaves, Bridge, Mitchell, and View—designated as the commercial centre.

The period spanning from the 1850s to the 1870s witnessed gradual foundation building in Bendigo and its vicinity. The gold rushes profoundly impacted the Greater Bendigo region, fuelling the expansion of its mining industry and the establishment of a financial system supported by entrepreneurial activity, particularly evident in the stock exchange. This activity stimulated significant commercial growth as merchants swiftly set up businesses to cater to the rapidly growing population.

Commercial expansion in Greater Bendigo took various forms. Pall Mall emerged as a hub for professional services, while Mitchell Street became a focal point for major commercial businesses. Market Square (now Lyttleton Terrace) was initially considered remote from the city centre and remained under development until 1872, when market expansion spurred the establishment of smaller produce merchants and wholesalers in the area.

Beyond central Bendigo, commercial development occurred on main strips, usually close to railway stations. In areas with local industries, small manufactories—such as knitting mills, clothing manufacturers, foundries, potteries, breweries and rubber manufacturers—often sold their goods directly from factory premises.

These transformations reshaped urban Bendigo's townscape, gradually replacing early tents and vernacular buildings with more permanent structures aligned with a formalised network of paths and roads. In 1871, Bendigo was declared a city amidst the prosperity fuelled by the share boom of the 1870s. However, by the mid-1870s declining gold yields and plummeting company shares led to an economic downturn. The trends of economic rise and fall are reflected in the mix of modest and elaborate commercial architecture constructed during this time.

General characteristics

Early Victorian commercial development is predominantly low scale (1-3 storeys) with hipped or gabled roof forms, often concealed behind parapets. Stylistically, commercial buildings from this period usually have a more pared back character than their later Victorian counterparts and are often expressed in styles such as the vernacular, Georgian Revival, and Renaissance Revival.

A External brick chimney

B Clear hierarchy of built forms

C Hipped roof incorporating verandah roof

D Generous verandah with square timber posts and brackets

E Timber weatherboards walls

F Timber frame multi-pane sash windows

Figure 26: The former Knowsley Hotel is an early Victorian hotel with interwar additions.

A Parapet concealing gable roof

B Daggerboards to verandah end

C Pitched roof verandah on square timber posts

D Recessed ingo entry

E Stall risers

F Glazed shopfronts with timber framed top lights above

Figure 27: A row of early Victorian shopfronts in Elmore.

- A Residence and attached shop
- B Brick chimney with corbelled stack
- C Hipped roof clad in corrugated iron
- D Lintel over window
- E Shopfront verandah
- F Large, multipane shopfront windows
- G Chamfered timber posts
- H Timber frame sash windows
- I Bichromatic brickwork

Figure 28: Early shop residence featuring elements of the Georgian Revival style.

Built form and siting

- Siting on main streets or corner allotments
- Little to no setback from the street boundary line
- Small-modest scale, typically one or two storeys high
- Sometimes combining hierarchy of built elements (i.e. primary built form, attached residence, rear service wings, outbuildings)
- Incorporation of chimneys, verandahs, porches, balconies

Windows, doors, and shopfronts

- Timber window and door joinery, vertically proportioned openings
- Shop fronts with panelled stall risers, timber or metal framed glazing
- Prominent entries, such as splayed corner entries or recessed 'ingo' entries
- Prominent sills, window and door architraves

Materials and finishes

- External walls clad in face brick or stone, rendered brick, or timber weatherboards
- Roofs clad in slate tiles or corrugated galvanised iron
- Brickwork finely finished with tuckpointing, unpainted—sometimes combining a variety of brick colours
- Render in smooth finish or ruled to simulate ashlar stonework
- Timber weatherboards sometimes cut in blocks to simulate ashlar stonework
- Render usually left natural grey or limewashed in a light-midtone colour

Detailing and decoration

- Moderate decorative embellishment
- Facades often symmetrically arranged
- Tall parapets built up at the front to give a two-storeyed effect
- Decorative brick detailing, such as header bricks angled to create a dog-tooth pattern, or bichromatic brickwork
- Quoining along building edges
- Carved timber brackets, timber verandah posts
- Cast iron verandah friezes, balustrades
- Restrained application of decorative mouldings (i.e. stringcourses, cornices, label or hood moulds, rosettes)

Signage

- Signage painted onto building surfaces or painted onto panels fixed to external walls
- Signage located on side walls, blocking courses, frieze panels, and parapets, verandah fascias, or hanging transverse underneath verandahs
- Raised (occasionally sunk) cement lettering on street facing facades

Figure 29: Example of signage located on side walls.

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 30: Common Victorian era colours.

2.3 Bendigo Boom / Late Victorian 1876-1900

Historical context

During the gold mining boom of the mid-1870s to the 1880s, Bendigo underwent a remarkable transformation from a dusty mining town to a bustling city with international prominence. The influx of wealth from the gold rushes drove major construction projects and urban development, resulting in the construction of grand buildings and the establishment of picturesque gardens. Commercial enterprises proliferated along main streets as Bendigo's abundance of gold deposits made it one of the wealthiest cities in the world by the 1880s.

The 1880s marked a period of extensive development in central Bendigo and beyond, with numerous commercial and retail buildings being erected to meet the growing demands of the city's expanding population and economy. These buildings are characterised by their ornate facades and elaborate interiors, designed to both attract customers and showcase the wealth of their owners. Beautification of public and open spaces became a priority for the municipal government. Parks and gardens were laid out in Eaglehawk, Heathcote, Axedale, Axe Creek, Mia Mia, Marong and Maiden Gully. In central Bendigo, elaborate water features were erected, such as the Vahland drinking fountain, the cascades in Rosalind Park, and the Alexandra Fountain at Charing Cross. Approximately 100 miles of streets and roads in Bendigo were planted with elms, sugar gums, blue gum and ironbark trees.

Beyond gold mining, the diversification of the local economy in the 1890s, reinforced Bendigo's role as a regional hub for commerce, trade, and industry. Industries such as manufacturing, retail, and services flourished, leading to the extension of Bendigo's central commercial zone. In 1900, Sidney Myer and his brother Elcon launched a small drapery store on Pall Mall; their business would eventually grow into the nationally renowned Myer retail empire.

By the early 1900s, Mitchell Street, located between Wills and King streets, had undergone significant development, with new commercial buildings erected over the two decades since the 1890s, further solidifying Bendigo's status as a thriving economic centre.

General characteristics

Late Victorian commercial development is predominantly low-medium scale with hipped or gabled roof forms. On denser shopping strips, rows, or pairs of commercial buildings of a matching design occur. Stylistically, buildings from the Boom period are distinguished by their more elaborate facades with richly layered ornament, opulent interiors, and enlarged scale. New styles introduced in this period include the Victorian Italianate, French Second Empire, Gothic Revival, German Romantic, Renaissance Revival and Neo-Classical styles.

Commercial development of the 1890s often reflects a transitional style, combining residual elements of Victorian boom time architecture with emerging architectural styles that would become popular in the first decades of the twentieth century such as the Queen Anne style.

- A Parapet
- B Fenestration
- C Sash windows
- D Decorative mouldings
- E Collumns
- F Balustrade
- G Verandah frieze
- H Cornice
- I Decorative urn
- J Verandah
- K Canopy awning
- L Shopfront

Figure 31: Typical Victorian hotel.

- A Cypress tree
- B Norfolk Island pine
- C Hierarchical built form, with rear service wings at the back
- D Integrated chimneys
- E Parapet with cornice supported on brackets
- F Central pediment containing building name and date in raised cement lettering
- G Double storey verandah, with cast iron posts, brackets and decorative eaves
- H Decorative cast iron balustrade panel
- I Timber framed sash windows in square headed openings (first level) and arched openings (ground level)

Figure 32: Typical late Victorian hotel.

Built form and siting

- Siting on main streets or corner allotments
- Little to no setback from the street boundary line
- Modest to medium scale, typically between one to four storeys high
- Buildings sometimes incorporating multiple forms (i.e. attached residence, rear service wings)
- Incorporation of chimneys, verandahs, porches, balconies, arcades, colonnades and tower elements

Windows, doors and shopfronts

- Timber window and door joinery, vertically proportioned openings
- Prominent entries, such as splayed corner entries or shopfront 'ingo' entries
- Shop fronts with stall risers, timber or metal framed glazing

Materials and finishes

- External walls clad in face brick or stone, rendered brick, or (less commonly) timber weatherboards
- Roofs clad in slate tiles or corrugated galvanised iron
- Stonework expressed in a variety of treatments, including ashlar, rustication, banding, quoining
- Brickwork expressed in a variety of ways, including bichromatic brickwork, projecting brick courses or decoratively laid in styles such as dog-tooth

Detailing and decoration

- Parapets are horizontal and may feature a pediment, balustrade or decorative element, triangular, curved, or stepped
- Architectural detailing, such as columns, pilasters, string course, cornices, and other moulded decoration; timber eave brackets, timber verandah posts, cast iron lace and balustrades
- Verandah roofs unlined or with pressed metal soffits

Signage

- Signage painted onto building surfaces or painted onto panels, signage located on side walls, blocking courses, frieze panels, and parapets, verandah fascias, or hanging transverse underneath verandahs
- Raised (occasionally sunk) lettering on street-facing facades

Figure 33: Victorian-era building with raised cement lettering in the parapet and a historic 'ghost sign' painted onto the side elevation.

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 34: Common Victorian era colours.

2.4 Federation 1901-1917

Historical context

The extraordinary wealth of the nineteenth century goldfields contributed to a land boom which transformed 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 Victorian 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.

Bendigo, once reliant on its thriving mining industry, began to witness the onset of its decline as it entered the new century. By 1917, gold production had dwindled to one-quarter of its 1904 levels, with dividends returning only one-fiftieth of their previous amounts. Throughout the twentieth century, capital investment in gold mining gradually waned.

With gold mining no longer serving as Bendigo's economic cornerstone, the city was supported by the diverse array of industries that had flourished in the area in previous decades. These included breweries, flour mills, foundries, meat freezing works, canneries, and pottery. Retail also remained vital to the local economy.

Following the establishment of the Commonwealth of Australia in 1901, building activity slowly resumed. While the influence of British and European architectural styles persisted, the newly federated nation sought to assert its own identity through local interpretations of overseas styles. This was evident in the incorporation of Australian flora and fauna motifs into architectural decorations and the use of local materials.

General characteristics

Federation era commercial development is predominantly low-medium scale with hipped or gabled roof forms. On denser shopping strips, rows or pairs of commercial buildings of a matching design occur. Stylistically, commercial buildings from the Federation period are distinguished by the increased use of red face brick, terracotta, tiles, and timber fretwork. The application of contrasting materials and finishes became popular. New architectural styles introduced in this period include Queen Anne, Federation Freestyle, American Romanesque, and Edwardian Baroque. Decorative detailing often showed the influence of the Art Nouveau decorative style.

Architecture from this period reveals the influence of British and European styles interpreted and adapted to suit a regional Australian context. Examples of this culture of exchange and interpretation can be observed in the works of local migrant architects living and practicing in Bendigo, such as William Carl Vahland and William Beebe.

A Face brick walls
B Rendered banding
C Shopfront
D Parapet
E Timber framed windows
F Arched opening
G Decorative moulding
H No setback from street
I Cornice supported on brackets
J Chimney

Figure 35: Typical Federation building.

A Parapet
B Verandah roof
C Verandah post
D Ingo entrance
E Side entrance
F Stall riser
G Daggerboard
H Window awning
I Top light
J Shopfront windows

Figure 36: Typical Federation building.

Built form—massing, siting, scale, roofs, verandahs/porches

- Siting on main streets or corner allotments.
- Little to no setback from the street boundary line
- Modest to medium scale, typically between one to four storeys high
- Incorporation of chimneys (highly prominent), verandahs, porches, balconies, arcades, colonnades and turret or tower-like elements

Windows, doors and shopfronts

- Timber window and door joinery, vertically proportioned openings
- Shop fronts with glazed tiling, stall risers, timber or metal framed glazing
- Prominent entries, such as splayed corner entries or shopfront 'ingo' entries

Materials and finishes

- External walls clad in face brick, often incorporating rendered banding, or rendered lintels and sills. Timber weatherboard was still used for small shops
- Precise fine faced brickwork, often tuckpointed
- Render with roughcast or textured finish, sometimes in combination with areas of smooth render
- Roofs clad in terracotta tiles or corrugated galvanised iron
- Colour schemes incorporating a variety of colours to pick out architectural detailing. External walls were typically light coloured with darker tones used for joinery and detailing

Detailing and decoration

- Parapets are horizontal and may feature a pediment, balustrade or decorative element, triangular, or stepped
- Stained, leaded and colour glass on street-facing facades
- Architectural detailing, such as columns, pilasters, string course, cornices, and other moulded decoration; rendered banding and lintels above openings, decorative timber fretwork, strapping, posts and balustrades
- Decorative elements in the Art Nouveau style, incorporating Australian native flora and fauna.
- Verandah roofs unlined or with pressed metal soffits

Signage

- Signage painted onto building surfaces or painted onto panels, signage located on side walls, blocking courses, frieze panels, and parapets, verandah fascias, or hanging transversely beneath verandahs
- Raised (occasionally sunk) lettering on street-facing facades

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 37: Common Federation era colours.

2.5 Interwar and War-time 1918-1945

Historical context

The interwar and wartime period marked a phase of consolidation and transition in Bendigo, as the city grappled with economic uncertainty and a shrinking population. Development and growth were hampered by the profound impacts of World War I and World War II, the intervening Great Depression, and the ongoing decline of the mining industry. With mining activity diminishing, manufacturing and agricultural sectors assumed greater significance in sustaining the local economy. Bendigo's textile industry also played an important role in supporting the economy during this period.

Despite the challenging economic conditions, some commercial progress occurred. Bendigo's status as a regional hub attracted banking and financial institutions, leading to the establishment of branches in the city during the interwar years. Similarly, various professional services, including legal firms, accounting practices, and consulting agencies, set up operations in Bendigo. This period also witnessed the construction of several buildings in the city centre for retail and office purposes. Earlier Victorian and Federation era structures, such as shopfronts and hotels, underwent modernisation with refurbishments reflecting interwar architectural styles.

Interwar commercial development outside the city centre was spurred by government-led efforts to grow Victoria's regional population. Soldier Settlement Schemes, introduced by the government after World War I to address rural depopulation and unemployment among returned soldiers, supported development in regional Greater Bendigo. The Soldier Settlement Scheme, along with other government initiatives such as the War Service Homes Scheme and the involvement of banks and building societies, facilitated residential development in the former Shires of Huntly, Marong, and McIvor. In turn, the residential growth prompted some commercial development in these areas, including suburban general stores, post offices, and bank branches.

General characteristics

Interwar era commercial development is predominantly low-medium scale, usually with hipped roof forms and sometimes concealed behind parapet walls. Stylistically, commercial buildings from the interwar period are distinguished by their solid massing and restrained decoration. Early interwar architecture reflects the shift between tradition and modernity. Architectural styles such as the Arts and Crafts, Mediterranean, Neo-classical, Georgian Revival, Old English, Spanish Mission, Commercial Palazzo incorporated traditional elements, such as columns, pilasters, pediments, but with a pared-back approach to ornament. By the 1930s, architecture had taken on an increasingly modern appearance. New designs interpreted the speed and efficiency of the modern age through streamlined designs comprised of simplified geometric forms that echoed the imagery of machinery. Decorative elements were applied sparingly and with emphatic purpose. New architectural styles of the 1930s and 1940s include Functionalist and Moderne styles. Detailing often showed the influence of the Art Deco decorative style.

- A Geometric forms with horizontal massing
- B Stepped parapet, highlighting hierarchy of built form
- C Vertical counterpoint
- D Pared back decorative detailing
- E Metal framed windows with squarish proportions
- F Recessed string courses contributing to horizontal emphasis

Figure 38: Typical Interwar and Wartime building.

- A Metal framed top lights with textured glass
- B Stepped, geometric motif
- C Metal framed directory or signage panel
- D Recessed entry
- E Stall risers, metal framed with glazed panes
- F Tiled entry
- G Glazed tiles to shopfront (unshown)

Figure 39: Typical Interwar and Wartime building.

Built form—massing, siting, scale, roofs, verandahs/porches

- Siting on main streets or corner allotments
- Little to no setback from the street boundary line
- Modest to medium scale, typically between one to four storeys high
- Simplified geometric massing
- Horizontally massed buildings offset with a prominent vertical component (usually a tower or stairwell). Incorporation of verandahs, porches, and balconies

Windows, doors and shopfronts

- Casement or sash windows with timber or metal frames
- Greater horizontal emphasis in windows, square or horizontally proportioned openings becoming more common
- Shopfronts with timber, glass, masonry or metal stall risers
- Glazed signage panels integrated into shopfront design
- Prominent entries, such as splayed corner entries or shopfront 'ingo' entries

Materials and finishes

- External walls clad in face brick, rendered brick or a combination of the two
- Variety of brick types in use, including red, cream and apricot bricks as well as more decorative types, such as clinker, tapestry, glazed, manganese and Roman bricks
- Render with smooth or textured finish
- Roofs clad in terracotta or concrete tiles, corrugated galvanised iron
- Glazed terracotta tile wall facings (faience)

Detailing and decoration

- Parapets with a horizontal or stepped arrangement
- Simple solid chimneys
- Timber door joinery
- Metal window frames, windows horizontally proportioned
- Porthole windows occasionally used
- Leaded glass, often in a diamond or grid pattern
- Architectural detailing combining crisp angles with prominent curves
- Integration of speed lines, projecting or recessed string courses, stylised columns
- Verandah roofs unlined or with pressed metal soffits
- Emphatic vertical piers or fins
- Zig-zags, parallel lines and chevron popular motifs
- Simplified Classical detailing
- Geometric Art Deco ornament

Signage

- Signage painted onto building surfaces or painted onto panels, signage located on side walls, blocking courses, frieze panels, and parapets, verandah fascias, or hanging transversely underneath verandahs
- Raised (occasionally sunk) lettering on street-facing facades
- Signage using bold, stylised fonts

Figure 40: Typical Interwar and Wartime signage.

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 41: Common Interwar era colours.

2.6 Postwar 1946-1970s

Historic context

Bendigo emerged as a vibrant and modern regional centre in the postwar era, diversifying its economy away from traditional gold mining. After World War II, the city embraced new industries like manufacturing, engineering, and services, fuelling economic growth and stability. The postwar tourism and hospitality boom further bolstered Bendigo's economy, drawing visitors with its rich history, cultural attractions, and natural beauty, leading to the establishment of tourism-related businesses.

This economic boom coincided with significant population growth, both through natural increase and immigration. Urban renewal and commercial infrastructure development occurred in response to the expanding population. Up until the 1950s, central Bendigo had largely retained its nineteenth and early 20th-century character, and the optimism of the postwar period fuelled a desire to modernize the city.

Postwar migration and advancements in broadcasting and communication technologies fostered an international outlook, influencing architecture, dining, entertainment, and leisure activities. International trends in Modernist architecture were reinterpreted across Greater Bendigo, as new hospitals, schools, commercial buildings and utilities were constructed. Increased reliance on motor vehicles led to changes in transport routes and the construction of new bridges, highways, and roads, enhancing accessibility to commercial areas and fostering business growth in emerging suburbs. This period also witnessed the emergence of car culture, giving rise to new building types like service stations, parking lots, drive-thru restaurants, and suburban malls.

In Greater Bendigo, established commercial areas underwent modernisation, with existing facades refurbished or new infill developments constructed. The late modern period saw the emergence of malls, shopping plazas, and large national retail outlets, particularly in suburbs like Kangaroo Flat and Strathdale.

The Postwar period brought significant changes to Bendigo's central area, with many buildings demolished to make way for major developments, particularly along Hargreaves Street, Lyttleton Terrace, and Mitchell Street. The extensive demolition prompted the establishment of the National Trust Bendigo branch in the 1960s, which played a pivotal role in preserving historic buildings such as the Bendigo Town Hall and the Central Deborah Goldmine.

General characteristics

Postwar commercial development in Bendigo is predominantly comprised of low-medium scale-built forms, usually with horizontal massing and flat or pitched roofs. Architecture of this period is distinguished by its more minimalist appearance and emphasis on function over form. New styles introduced in this period include the Postwar International and postwar Melbourne Regional styles, and, in the late twentieth century, the Organic, Brutalist, Structuralist and Postmodern styles.

Architecture of the postwar period reflects the sense of optimism and embrace of the speed, efficiency, and opportunities of the modern age. Developments in construction technologies and the availability of a variety of building materials created new architectural possibilities, such as glazed curtain walls and long-span constructions. Commercial buildings in particular readily adopted postwar materials and methods, such as large plate glass, curtain wall glazing, to display their goods and services.

Figure 42: Typical Postwar building.

- **A** Solid horizontally massed cubic forms, asymmetrical layout
- **B** Contrasting materials, including cream brick and ridged metal cladding
- **C** Pitched roof with overhanging eaves
- **D** Extensive glazing, grouped in rows to create horizontal emphasis
- **E** Metal pipe rail painted in bold colours
- **F** Incorporating curved element, contrasting with cubic forms
- **G** Large unembellished surfaces with signage integrated into design

Figure 43: Typical Postwar building.

- **A** Solid horizontally massing and cubiform shapes
- **B** Modulated facade, juxtaposing large expanses of unembellished wall with extensive glazing
- **C** Ribbon windows (painted over)
- **D** Cantilevered canopy with striped canvas awnings
- **E** Metal ridge cladding above shopfront
- **F** Chrome framed shopfront and glazed doors
- **G** Feature rubble stone cladding

Built form and siting

- Siting on main streets, arterial roads and highways
- Little to no setback from the street boundary line (if sited in an established shopping strip)
- Setback from the street with an at-grade car park at the front, rear and sometimes sides
- Medium-large scale, typically one-to-two storeys high but with a large footprint and horizontal massing
- Flat, skillion or pitched roofs
- Solid, geometric shapes, often cubiform
- Structural frame expressed

Windows, doors and shopfronts

- Large horizontally proportioned or square openings. Sometimes arranged in a continuous row (ribbon windows)
- Casement, awning, sliding, louvre, and clerestory windows, mostly with metal frames
- Concrete extruded frames/shrouds sometimes present
- External sun control (awnings and hoods)
- Sloping angled glass common on shopfronts
- Shopfronts with metal-framed glazing (sometimes angled glazing), stall risers, glazed tiling

Materials and finishes

- External walls typically constructed of face brick (usually cream brick) or rendered with a smooth finish. Weatherboard was still in use
- Emergence of new materials, including off-form concrete, precast concrete panels, cement fibre sheets, enamelled metal panels
- Crazy stone walling or paving, breeze blocks, terrazzo, and teak used to provide texture and detail
- Large sections of glazing, either plate glass or curtain walling

Detailing and decoration

- Cantilevered elements, commonly in the form of a canopy awning
- Feature walls made prominent through bold selection of colour or cladding
- Contrasting different textures and forms to create architectural interest
- Integration of courtyard, built-in garden beds or other landscape elements

Signage

- Often integrated into the design, sometimes as an architectural element
- Use of lighting and futuristic or stylised fonts to draw attention
- Signage billboards and rooftop signs on some buildings

Figure 44: Curved entrance ramp, built-in garden beds, and terrazzo stairs outside the entry to a post-war building.

Figure 45: Typical post-war commercial sign.

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.

External walls

Figure 46: 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

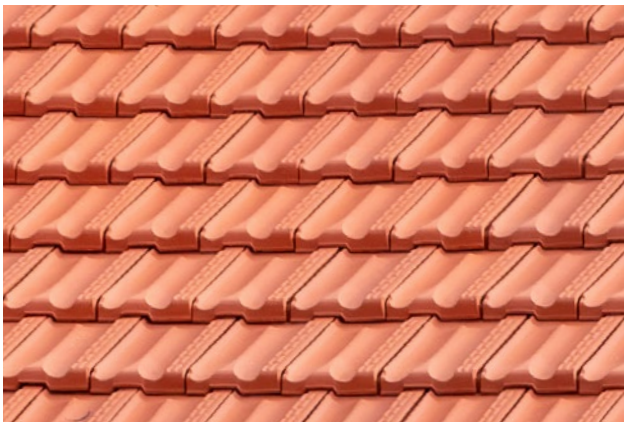
Leaded glass refers to small panes of glass held together by strips of lead. The lead strips form a framework or grid that separates the pieces of glass, which are often designed in a diamond motif or else depicting images or other geometric patterns.

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

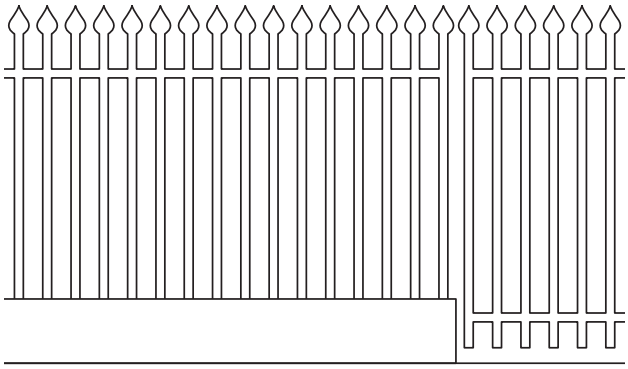
A repeated figure or design in architecture or decoration. Motifs can be shapes, patterns, or decorative details that are repeated or varied throughout a building or architectural style. Examples include the acanthus leaf, floral depictions, geometric shapes, or classical features like Greek key designs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

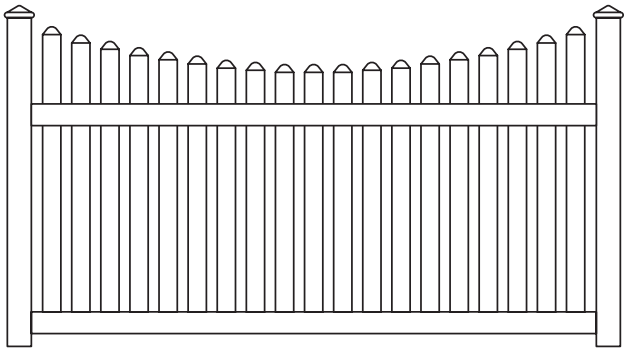
Roughcast render

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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