



What house is that?

A Guide to **Victoria's** Housing Styles
Third Edition



Early Victorian **Mid Victorian** Late Victorian **Queen Anne**
Edwardian **Bungalow** Inter-war **Post-war** Modern

Queen Anne [1895–1910]



The **Heritage Council of Victoria** provides the highest level of legal protection for historical cultural heritage places and objects in Victoria through inclusion in the Victorian Heritage Register.

As an independent statutory authority, we are the state's main decision-making body on historical (non-Indigenous) cultural heritage issues. Our ten members are appointed by the Governor-in-Council on the recommendation of the Minister for Planning. The Heritage Council carries out the provisions of the Victorian *Heritage Act*, including advising the Minister for Planning on heritage conservation and promoting understanding of Victoria's cultural heritage.

www.heritage.vic.gov.au

Heritage Victoria is the Victorian Government's agency for historical cultural heritage. We are involved with the identification, management and interpretation of Victoria's cultural heritage.

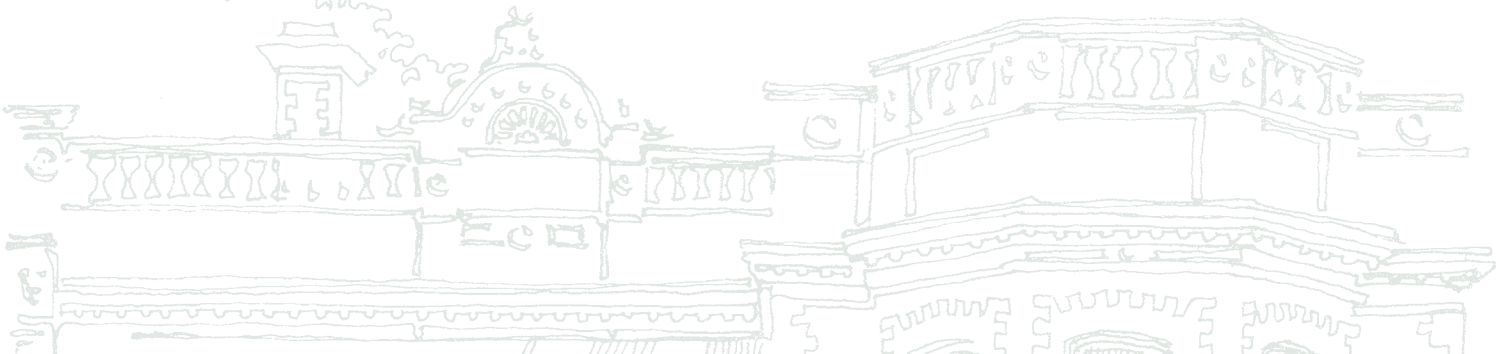
We ensure that the provisions of the *Heritage Act* are fulfilled satisfactorily. This includes supporting heritage owners and managers, providing advice and guidance, and maintaining the Victorian Heritage Register. The Register includes those places which are protected under the Victorian *Heritage Act*, including buildings, landscapes, shipwrecks, archaeological sites, gardens, objects, monuments and much more.

www.heritage.vic.gov.au

The **Building Commission** is a statutory authority that oversees the building control system in Victoria. We ensure the safety, liveability and sustainability of our built environment.

We regulate building practices, advise Government and provide services to industry and consumers. The Commission is a leading regulator of the built environment. We are focused on an innovative, sustainable and responsive building industry, fostered through collaborative partnerships between Government and industry stakeholders.

www.buildingcommission.com.au



Foreword

Celebrating the diversity of Victoria's housing, *What House is that?* highlights the state's many styles and the eras in which they flourished.

These changing styles reflect the progress of Victoria through the goldrush boom, the depressions, the wars and our late 20th century prosperity, and are an expression of the values and lifestyle of that era.

Whether from architectural style, setting or neighbourhood, each house has its own heritage which contributes to our sense of local identity, the character of the local area and our sense of place.

Victoria's *Framework of Historical Themes*, published in February 2010, further identifies the many ways that our homes and their history play an important role in our heritage.

Enthusiastically received since its first edition in the Year of the Built Environment in 2004, *What House is that?* now boasts an online interactive version (see www.heritage.vic.gov.au) which provides additional information, including interior features and interviews with architects and owners.

The St Kilda walking tour, *From Riches to Rags and Back*, also available at www.heritage.vic.gov.au, applies the information found in

What House is that? to a popular Melbourne suburb to explore its built heritage.

Thank you to the Heritage Council of Victoria, Heritage Victoria and the Building Commission for supporting this third edition.

I am pleased to have the opportunity to recommend this guide to you.



Matthew Guy

Hon. Matthew Guy MLC
Minister for Planning

Hon. Matthew Guy MLC
Minister for Planning



Even the humblest houses outlive the people who build them or choose them.

While city buildings rise and fall, whole suburbs stay much as they were built. You can stand in the street in East Melbourne and imagine what it was like in 1900, or see the 1920s in a street in Essendon.

As you travel out from the city you can see growth rings (with denser knots around railway stations) as house styles have changed over time, sometimes gradually and sometimes with dramatic jumps. They reflect the attitudes and ideas of the time, and remain a built reminder of each era in Victoria's history.

When we choose to live in a house built in a period other than our own, we usually want to preserve at least something of the original, and this booklet can help achieve that objective. It describes the main styles of houses still present in Melbourne, including their cultural background and key exterior and interior features and colours. Knowing this helps us avoid mistakes when we are renovating, like putting horizontal windows in a Queen Anne house, or terracotta tiles on a Victorian house.

It also gives us a deeper appreciation of our built heritage, as we understand – for example – that the starkness of modernism derives from a striving for purity in the years after

World War Two and that kangaroos replaced dragons on rooftops at the hands of people flushed with patriotism in the early years of Federation.

David Harvey

Architect, Illustrator and Historical Advisor to this publication

Introduction

Why would someone put a kangaroo on the roof of a house?
I used to wonder because my tram passed a house with a terracotta kangaroo on the roof and stained glass kookaburras in the window.

Housing Styles



Early Victorian
> 8 – 9



Mid Victorian
> 10 – 11



Late Victorian
> 12 – 13



Queen Anne
> 14 – 15



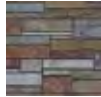
Edwardian
> 16 – 17



Bungalow
> 18 – 19



Inter-war
> 20 – 21



Post-war
> 22 – 23



Modern
> 24 – 25



Paint Schemes Table & Alteration Principles
> 26 – 27



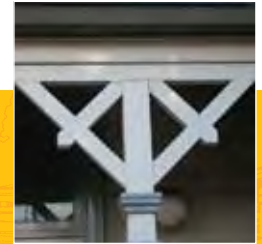
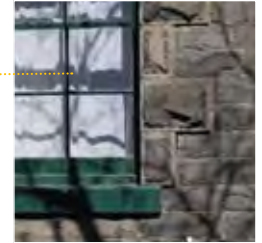
Making Your Home More Energy Efficient
> 28 – 29



Further Information & Acknowledgements
> 30 – 31

Contents





Early Victorian [1840–1860]

Australian houses built between 1840 and 1860 are generally simple, whether terraced or freestanding. They commonly have one or two rooms across the front. Their appearance is formal but plain, with simple or no verandahs and restrained ornamentation.

EXTERIOR COLOURS:



Light Stone



Biscuit



Earth



Terracotta

DETAILS:



Deep Brunswick
Green



Light Cream



Brown



Deep Indian
Red

OUTSIDE:

- > pitched, hipped roofs of timber shingles, slate or corrugated iron
- > walls either:
 - face brick, often from local brick making works; or rendered, often ruled into blocks to look like stone weatherboards, usually square edged but sometimes with a beaded edge
- > windows, timber generally with small section sizes; often double hung but sometimes side opening casements; centrally placed
- > limited ornamentation

GARDEN:

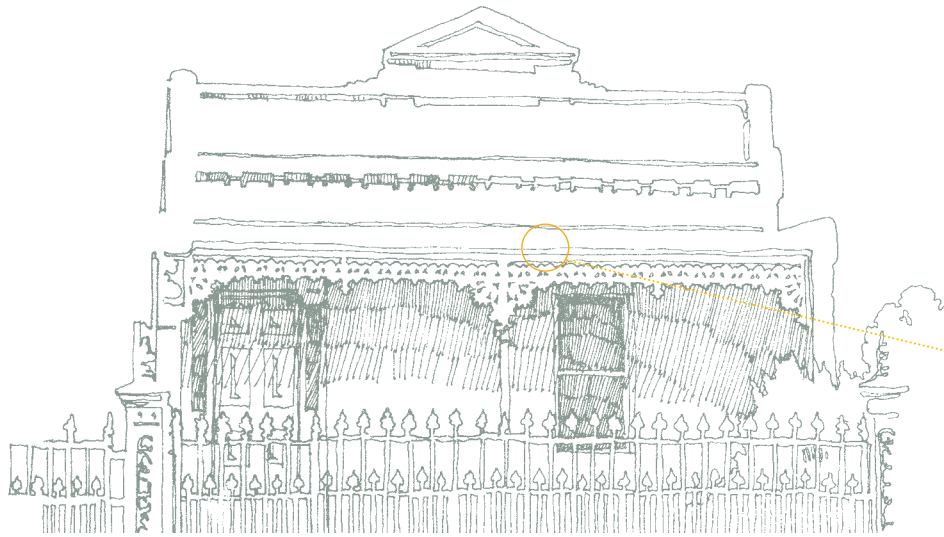
- > fences made of simple pickets
- > a great variety of vegetables and fruit trees, a limited range of ornamental plants

INSIDE:

- > moulded skirtings and architraves, but ceilings often unadorned, with any cornices fairly small and limited to front rooms
- > usually plaster on walls, sometimes timber lining boards
- > hessian covered with wallpaper or painted finishes to walls

COLOUR & DESIGN NOTES:

- > roofs natural slate or shingles, galvanised metal sometimes painted to match slate
- > external walls generally variations of cream and brown with trims matching wood colours
- > brickwork usually rendered and possibly limewashed, or painted weatherboards



Mid Victorian [1860–1875]

While retaining a similar form to its Early Victorian precursors, this era of house design is distinguished by a greater level of ornamentation. There is an increased use of stucco on exterior surfaces, while decorative brickwork is prevalent in fashionable houses of the period. Verandahs are common, usually of timber construction and often incorporate cast iron lacework and patterned tile floors.

EXTERIOR COLOURS:



Salmon Pink



Pink Beige



Light Buff



Light Stone

DETAILS:



Deep Indian
Red



Fawn



Venetian Red



Deep Brunswick
Green

OUTSIDE:

- > walls sometimes multi-coloured brickwork in decorative patterns or rendered, some bluestone construction
- > timber houses generally have square-edged weatherboards, sometimes with incised weatherboards simulating blocks of stonework
- > decorative brackets under eaves
- > windows generally timber double hung, sometimes in tripartite format at the front

GARDEN:

- > fences timber pickets, sometimes with more complex picket heads
- > for masonry buildings, fences commonly palisade-style with cast iron spears on stone plinths and ornamented end piers of stone, rendered or face brickwork, or cast iron
- > in large suburban gardens this period was dominated by the planting of conifers and evergreen trees
- > small gardens feature simple geometric layout

INSIDE:

- > large and elaborate skirtings, architraves, cornices and ceiling roses
- > timber lining boards polished or painted
- > walls usually painted, plaster, or wallpaper over plaster
- > red and blue coloured glass beside entry doors

COLOUR & DESIGN NOTES:

- > external walls often left brown or red brick, with white or cream bricks at corners and openings
- > rendered walls left natural grey or sometimes lime-washed; timber houses painted to match stone colours
- > trims, roofs and verandahs use the same darker, stronger colours as early Victorian style
- > interiors painted in bands of lower wall, upper wall, ceiling, with smaller strips of highlight colours on cornices



Late Victorian [1875–1901]



As wealth and confidence increase, houses still resemble earlier Victorian types in form, but assume a grander, more ornate appearance incorporating elements of the Italianate style. Freestanding houses usually have one projecting room while terraces become taller and incorporate ornamented parapets and projecting verandah wing walls.

EXTERIOR COLOURS:



Salmon Pink



Light Cream



Light Stone



Biscuit

DETAILS:



Brown



Deep Brunswick
Green



Deep Indian
Red



Light Straw

OUTSIDE:

- > Italianate elements such as rendered walls, tall parapets, arches and moulded ornaments
- > multi-coloured and tuck-pointed brickwork
- > timber houses generally have square-edged weatherboards, sometimes with incised weatherboards simulating blocks of stonework
- > dense and even spread of ornamentation, including intricate iron lacework and complex tiled patterns on verandah floors and entry pathways
- > increasing use of triple windows and blue and red coloured glass beside entry doors
- > doorways and windows sometimes arched

GARDEN:

- > for masonry buildings, fences commonly palisade-style with cast iron spears on stone plinths and ornamented end piers of stone, rendered or face brickwork, or cast iron
- > similar to Mid Victorian with bold and strap foliated plants such as Yuccas, Aloes, Canna, Alocasia, Wigandia, Croton, Cordyline, Draceana, Musa, bamboos & ferns

INSIDE:

- > lavish internal ornamentation
- > more varied, complex and stronger colour schemes
- > elaborate wallpapers
- > complexity of ornament and colour diminishes from front to back of house

COLOUR & DESIGN NOTES:

- > where visible, slates on roofs sometimes laid in patterns using subtle colour changes
- > external walls red or brown brick, with white or cream bricks at corners; rendered walls usually left natural grey or limewashed in a colour
- > trims similar to earlier Victorian styles, but colours stronger and more vivid



Queen Anne [1895–1910]

Derived from English and American styles that revived elements from the architecture of Queen Anne's reign (1702-14), these picturesque houses are deliberately complex, creating a kind of vigorous grandeur. Most are freestanding and set well back from the street, but terraced versions do exist. Houses usually have complex roof forms and asymmetrical floor plans. The roof form is a key feature of these houses.

EXTERIOR COLOURS:



Light Straw



Light Cream



Manilla



Pale Green

DETAILS:



Dark Brown



Brilliant Green



Pale Cream



Olive Green

OUTSIDE:

- > steeply pitched terracotta tiled roofs, usually with a gable end facing the street; early examples may be slate with terracotta embellishments
- > extensive decorative embellishment, including terracotta ridge cappings, finials, dragons and gargoyles; fretted frieze panels and post brackets, turned verandah posts, chimney cornices and terracotta pots
- > leadlight or rectangles of coloured glass to windows
- > fretwork featuring patterns ranging from geometric to extravagant art nouveau designs

GARDEN:

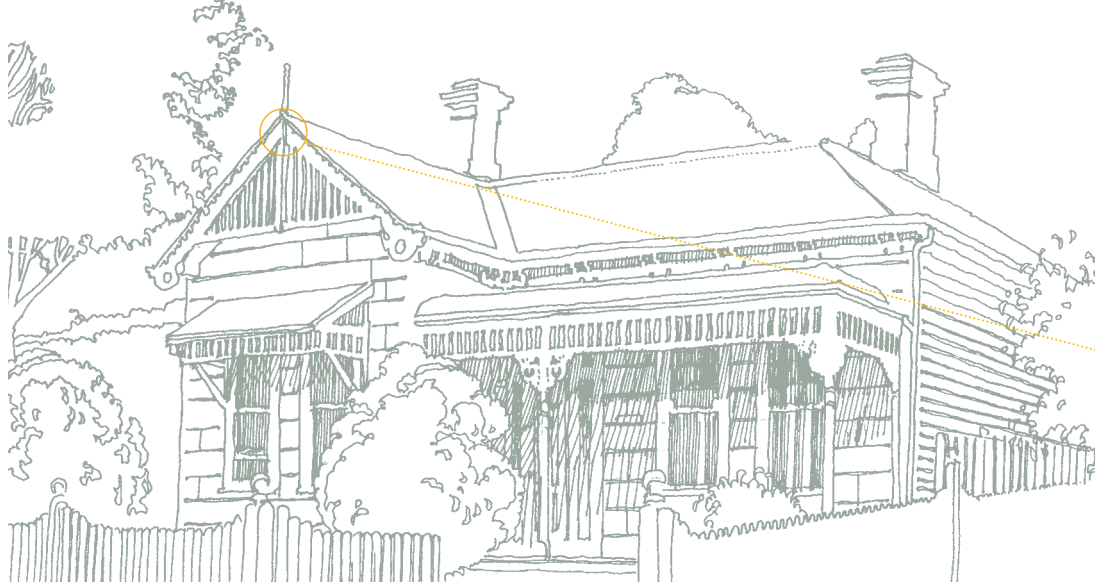
- > fences usually timber pickets, sometimes with fretted picket heads
- > palms are popular and native trees begin to be incorporated

INSIDE:

- > ceilings sometimes divided into panels ornamented with plaster straps and shallow patterns with art nouveau motifs
- > fireplaces with ingle-nooks in very large houses
- > painted plaster walls with picture rails and sometimes wallpaper, pressed metal or timber

COLOUR & DESIGN NOTES:

- > strong colours, textures and ornament applied fairly evenly over the whole building
- > red brickwork with flush joints and tiled roofs
- > weatherboards on timber houses usually painted cream
- > gable ends rough cast or stucco, sometimes left natural grey or painted cream
- > timber mouldings and battens to gable ends usually painted a dark colour
- > other woodwork painted cream, brown or green
- > brickwork rarely painted, red oxide used in association with tuck-pointing



Edwardian [1901–WW1]

This period is also known as Federation. Houses built at this time draw on both Victorian and Queen Anne features. They follow a similar plan to Victorian houses. Many Mid Victorian ornaments are still used, but houses are less ostentatious than in previous decades.

EXTERIOR COLOURS:



Pale Cream



Buff



Red Oxide



Biscuit

DETAILS:



Light Straw



Venetian Red



Pale Green



Mid Brunswick
Green

OUTSIDE:

- > steeply-sloped, usually hipped roofs with wide eaves, sometimes prominent, front-facing gable ends
- > walls of red brickwork with flush joints, sometimes with cream painted render to base and gable ends or in bands on larger buildings
- > timber houses generally have square-edged or bull-nosed weatherboards, sometimes with incised weatherboards simulating blocks of stonework, painted cream
- > return L-shaped verandahs, roofed with corrugated bull-nosed metal and generally embellished with timber details including fretwork
- > windows often grouped
- > sunshades, supported by timber brackets, are common on the north and west

GARDEN:

- > fences commonly timber pickets, sometimes with a capping
- > palms used and occasional native plantings
- > lawns growing in popularity

INSIDE:

- > Victorian period ornaments such as plaster cornices, ceiling roses, skirtings and architraves still popular
- > stained glass in front windows, featuring geometric and curvilinear shapes and sometimes native plants or birds

COLOUR & DESIGN NOTES:

- > roofs usually terracotta tiles or corrugated metal often painted, sometimes slate
- > gable ends ornamented with roughcast or pebbledash, left natural and battens painted a dark colour
- > verandahs increasingly feature timber fretwork rather than cast iron lace work ornamentation



Bungalow [1910–1930]

Most commonly Californian, with Indian and British variants, these cosy looking houses combine Arts and Crafts concepts with the ideal of the simple house in a natural setting. More rustic than preceding styles, most are single storey with a simple plan centred on the hallway, and are set well back from the street.

EXTERIOR COLOURS:



Cream



Pale Green



Buff



Light Stone

DETAILS:



Dark Brown



Dark Green



White



Deep Indian
Red

OUTSIDE:

- > usually gabled roofs, with chimneys on outside walls and shingled gables
- > red brick, rendered, roughcast or weatherboard walls
- > timber, brick or rendered verandah piers and balustrades
- > small, squarish windows usually grouped in front rooms and sometimes in 'bow' or bay shaped projections
- > windows either double hung or casement, with panes in small rectangles or diamonds or featuring Art Nouveau or Arts and Crafts patterned stained glass

GARDEN:

- > fences commonly crimped wire with looped tops or timber pickets or less often, brick fences similar to verandah balustrades
- > variegated and colourful shrubs and smaller trees gain popularity; hedges and standard roses become common, as do lawns
- > serpentine path to door

INSIDE:

- > timber doors, windows and trims stained in dark tones
- > black japanned borders to floors
- > painted plaster walls with stained picture rails, sometimes wallpaper friezes
- > ceilings usually unadorned, sometimes divided into panels with plaster straps and patterned in front rooms

COLOUR & DESIGN NOTES:

- > roofs usually terracotta tiles or, if corrugated metal, painted red or green
- > walls red brick with flush joints, and brown or green stained shingles at gable ends
- > timber walls sometimes stained, usually painted a light colour with trims in tones of brown or dark green



Inter-war [1918–1939]

Single storey detached houses predominate during this period. Set well back from the street on fairly large blocks, they exhibit simplicity of style that reflects both economic stringency and the move towards modernism. Porches replace verandahs. Building forms are simple and fairly austere with limited embellishment, although the influence of a number of decorative styles such as Spanish Mission, Georgian Revival and Art Deco is apparent.

EXTERIOR COLOURS:



White



Rose Pink



Pale Ochre



Terracotta



Off White



Deep Indian
Red



Fern Green



Dark Brown

OUTSIDE:

- > simple plan forms
- > ornamentation limited to the front porch, chimney and occasional brick-work patterning
- > design emphasis on the horizontal, especially in window frame patterns

GARDEN:

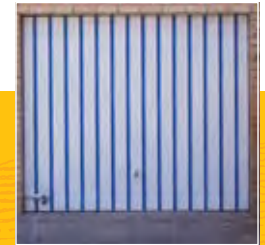
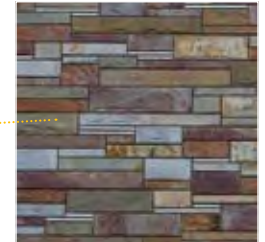
- > front fences; commonly brick, some with decorated wrought iron panels featuring Art Deco zigzag motifs and matching gates
- > wide areas of lawn with narrow perimeter garden beds, trimmed hedges and small shrubs, roses are common
- > driveways usually have two paved wheel strips with lawn between

INSIDE:

- > Art Deco or other design motifs on glass doors to living and dining rooms, and sometimes in cornices and ceiling mouldings
- > decorative paint schemes with lighter tones

COLOUR & DESIGN NOTES:

- > brickwork usually white, red or brown with darker highlights
- > a variety of geometric patterns in brickwork on eaves, stepped arches over entry porches and chimneys
- > as more colours become available, paint schemes become increasingly eclectic
- > the distinction between main and detail colours evaporates



Post-war [1945–1965]

After World War Two, the change from austerity to prosperity is reflected in increasing house sizes and a growth in home ownership. Often characterised by the triple-fronted brick-veneer, houses are comfortable and designed for family living. Although more traditional than Modern houses, Post-war design is usually single-storeyed with interconnected living rooms. Mass-produced windows foster a greater use of glass.

EXTERIOR COLOURS:



Pale Blue



Off White



Canary Yellow



Signal Red



Rose Pink



Parchment



Royal Blue



Golden Tan

OUTSIDE:

- > incorporation of carport or garage into house and increasing use of double garages, often with painted doors
- > minimal use of decorative flourishes; often expressed in mass-produced elements such as brick / stone feature walls or chimneys, wrought iron porch posts / railings and wire mesh doors
- > emergence of brick-veneer replacing double brick
- > chimneys still common

GARDEN:

- > low fences and neat, ordered gardens
- > emphasis on lawn with deciduous trees and shrub beds
- > use of decorative elements such as figurines, tyre-swans, sculpted plants and hedges
- > wide front yards covered mostly by trimmed lawns with wheel strips in the driveway and a narrow perimeter garden
- > standard and hybrid roses feature

INSIDE:

- > kitchen design reflects increasing use of domestic appliances
- > kitchens feature melamine bench tops
- > generous use of windows, including window-walls
- > interior lining boards of mass-produced sheet materials
- > linoleum and rubber floor coverings in kitchens

COLOUR & DESIGN NOTES:

- > colour schemes of whites, off whites and creams with brightly painted feature walls
- > timber weatherboards often painted in pale creams and ivory
- > bold uses of colour often eclectically applied



Modern [1945–1970]

24 –25

Modernism in architecture is broadly characterised by open planning and simplicity with bold geometric shapes and little or no ornamentation. Walls are opened to the light with large floor-to-ceiling windows. The design of the buildings often expresses innovative use of materials and structure.

EXTERIOR COLOURS:



Cream



White



Salmon Pink



Pale Ochre



Light Cream



Fern Green



Signal Red



Black

OUTSIDE:

- > walls in bold rectilinear or sometimes in other geometric shapes
- > flat roofs
- > occasional bold, curved elements like a spiral stair, driveway or garden wall
- > wall-to-wall and floor-to-ceiling windows combined with blank walls and small windows like punched holes
- > houses sometimes raised above ground on thin columns, so that they seem to float

GARDEN:

- > gardens are increasingly diverse in plantings and design, occasional front fences in low brick, or no fence
- > native plants begin to be introduced in a bush garden configuration

INSIDE:

- > flat plaster walls with minimal cornices the only ornament, textured wood, stone or wallpaper sometimes used on feature walls
- > small architraves and skirtings in either stained or painted wood

COLOUR & DESIGN NOTES:

- > columns, balustrades and other necessary but incidental elements made as thin as possible
- > cream or salmon pink bricks; render or fibre cement walls painted white or cream
- > timber or steel window frames often painted white
- > colours used in small areas, usually primary red, yellow or blue, sometimes green, orange or pastels


Paint Schemes

NB: The colour swatches in this booklet are as accurate as a four colour process, using environmentally sensitive inks, will allow. We suggest that you refer to the appropriate code numbers when buying paints for your heritage paint scheme.

Name	AS 2700	Housing Styles
Biscuit	X42	EV, LV, ED
Black	N61	MD
Brown	X54	EV, LV
Buff	X41	ED, BG
Canary Yellow	Y11	PW
Cream	Y34	BG, MD
Dark Brown	X65	QA, BG, IW
Dark Earth	X62	EV
Dark Green	G61	BG
Deep Indian Red	R64	EV, MV, LV, BG, IW
Fern Green	G24	IW, MD
Golden Tan	X53	PW
Manilla	Y45	FD
Off White	Y35	IW, PW
Pale Blue	B35	PW
Pale Ochre	X21	IW, MD
Parchment	Y43	PW
Red Oxide	R63	FD, ED
Rose Pink	R25	IW, PW

Name	AS 2700	Housing Styles
Royal Blue	B12	PW
Salmon Pink	R42	MV, LV, MD
Signal Red	R13	PW, MD
Terracotta	R52	EV, IW
Venetian Red	R62	MV, ED
White	N14	BG, IW, MD
Name	BS 3881 or 2660	Housing Styles
Brilliant Green	381: 221	FD
Deep Brunswick Green	381: 227	EV, MV, LV
Fawn	2660: 3035	MV
Light Buff	381: 358	MV
Light Cream	2660: 3033	EV, LV, FD, MD
Light Stone	381: 361	EV, MV, LV, BG
Light Straw	381: 384	LV, FD, ED
Mid Brunswick Green	381: 226	ED
Olive Green	381: 220	FD
Pale Cream	381: 352	FD, ED
Pale Green	2660: 6070	FD, ED, BG
Pink Beige	2660: 3034	MV

EV – Early Victorian MV – Mid Victorian LV – Late Victorian FD – Federation ED – Edwardian BG – Bungalow IW – Inter-war PW – Post-war MD – Modern



Each home is different – what works well in somebody's Post-war house may be inappropriate in your Victorian home. Understand your home – what are the specific qualities that make up its style or character? Make sure any alterations work with these features, rather than replacing them.

Here are some general principles to keep in mind:

- > do as little as possible but as much as is necessary
- > ensure that you maintain key heritage features, and as much of the original fabric as is possible in its original location
- > where you must make a replacement, replace like with like – if your house has wooden window frames, don't replace with aluminium
- > allow the heritage significance of your home to continue to be expressed in its physical form and materials.

On the next page are some suggestions for making your house more energy efficient. Please seek further advice from an architect or builder before altering your home.

Alteration Principles



Making Your Home More Energy Efficient

FOR EXISTING STRUCTURES

All existing buildings and structures contain embodied energy. Embodied energy is the energy consumed by all of the processes associated with the production of a building, including the manufacture of building materials, transportation and construction on site.

The typical Victorian period house contains energy equivalent to 15,000 litres of petrol* - enough to send a car round the earth five times. It is more energy efficient to make minor modifications to an existing building than to replace it.

Small modifications to heritage houses can make a big difference to your energy consumption. In altering your home be sure not to sacrifice its heritage significance and make improvements in a sensitive manner.

* 'Measurement of Residual Embodied Energy in Heritage Housing', Building Research Establishment Limited (BRE), September 2003, www.bre.co.uk

Inside

- > insulate ceilings, walls and floors where possible and appropriate
- > insulate windows with ceiling to floor curtains
- > install door and window seals to eliminate draughts
- > ensure any new heated water pipe installations are insulated
- > open curtains to let light in during the day and close curtains to keep heat in at night in winter
- > light the house with low wattage light bulbs
- > in rooms with high ceilings, install ceiling fans to redistribute heat in winter and to increase summer comfort
- > don't overheat or over-cool your house: set thermostats for heating in winter to a maximum of 20 degrees and lower when sleeping, and for cooling in summer set to a minimum of 24 degrees
- > explore the possibility of installing a heat exchanger in the roof space
- > install water-saving fittings such as an AAA rated showerhead and a three or four and a half litre dual flush toilet

Outside

- > use deciduous vegetation on the north side of your house to shade it during summer while letting the sun through in winter
- > use appropriate vegetation to reduce your exposure to east/west sun
- > consider installation of a rainwater tank and solar hot water
- > examine opportunities for concealed locations for rainwater storage



NEW STRUCTURES OR EXTENSIONS

In general, it is preferable to extend at the rear of an existing structure, respecting its current style, rather than compromise the original design with alterations. Rather than replicating the style of the original house, design in a contemporary manner which is sympathetic to the original building. It is always easier to design for energy conservation at the beginning of a project than to try and modify later: when designing your additions be sure to consider energy issues at the planning stage.

Inside

- > when buying a property, look for sites where living rooms face north
- > when building or extending, position living areas to allow for north facing windows
- > for additions, consider using sealed double glazed units for windows
- > in new structures include some smaller high windows that can be left open safely overnight to remove unwanted heat in summer
- > save energy and water by locating all hot water use areas as close to each other as possible; consider use of a ring main with a timer where outlets are far apart

Outside

- > use eaves, a pergola and/or verandahs to naturally cool or heat living rooms
- > install window shutters
- > consider use of a heat reflective paint on metal roofing to reduce the temperature inside the ceiling space

Garden

- > plant deciduous vegetation to the north for summer shade and winter sunlight
- > when choosing plants consider the neighbourhood landscape and street plantings
- > retain existing mature trees and shrubs for natural shade and protection – plant new ones where more shade is needed
- > choose drought-tolerant plants which do not require watering
- > mulch and use drip irrigation rather than spray irrigation where watering is necessary
- > install a grey water recycling system linked to your shower and washing machine - your garden could thrive even during a drought
- > use compost on the garden

Reuse Materials

The reuse and recycling of building materials commonly saves about 95%* of embodied energy: reuse or recycle building materials wherever you can.

If your home is within a Heritage Overlay or on the Victorian Heritage Register, you will most likely need a permit to do any building works. Consult with your local council or Heritage Victoria to find out the best way to undertake your works.

Consult an architect, designer or builder on how to incorporate these and other energy-wise features in your home. For more detailed information, visit:

www.yourhome.gov.au

www.makeyourhomegreen.vic.gov.au

www.sustainability.vic.gov.au

www.livinggreener.gov.au

For water-efficient devices, go to:

www.waterrating.gov.au

**Dr Selwyn Tucker, 'Embodied Energy', CSIRO, www.cmit.csiro.au/brochures/tech/embodied/*

Further Information

HEALTH & SAFETY:

Asbestos was widely used as a building material from 1919 until the early 1980s and exposure can cause permanent damage to your health. Do not allow anyone to start work on your renovation until you have established whether there is any present in the existing building.

For information about asbestos, speak to your local council, architect or Registered Building Practitioner.

Lead paints were also commonly used up to the 1980s, and can be toxic and harmful. There are many products and techniques to prepare finishes; ask your hardware supplier about the safest methods for your home.

Always use a Registered Building Practitioner if your renovation project is valued at \$5000 or more. Planning laws apply throughout Victoria and you may have to apply for a permit – for more information, contact your local council.

REFERENCE:

The information in this booklet is only intended as a guide and there are many characteristic variations in every home across Victoria. For historical, factual and technical information, please visit your local library. Some suggestions for further reading include:

Architecture in Australia: A History, J M Freeland, Penguin Books Australia, 1972

Australia's Home, Robin Boyd, Melbourne University Press, 1952

Identifying Australian Architecture, Richard Apperly, Robert Irving and Peter Reynolds, Angus & Robertson, 1989

Melbourne Architecture, Philip Goad, Watermark Press, 2009

Complete Australian Old House Catalogue, Ian Evans, Flannel Flower Press, 2000

Colour Schemes for Old Australian Houses, Ian Evans, Clive Lucas and Ian Stapleton, Flannel Flower Press, 1984

And out of print, but available from the library and well worth a read:

That's our house: a history of housing in Victoria, Nicholas Hudson and Peter McEwan, Ministry of Housing, 1986

ONLINE:

For direction and ideas about building and renovating, please visit the following websites:

www.buildingcommission.com.au

www.archicentre.com.au

www.consumer.vic.gov.au

Heritage Victoria and the Heritage Council have publications available online including our Technical Information series, which provides practical information about restoration and conservation of heritage houses.

For more information about heritage in Victoria, please visit www.heritage.vic.gov.au

Information Victoria stocks publications about state and local histories, as well as hard copies of the Heritage Victoria technical leaflets. Visit its Melbourne shop at 505 Little Collins Street, online at www.information.vic.gov.au or phone **1300 366 356** (local call cost).

Additional copies of *What house is that?* are available from Information Victoria.

First edition:

Project Coordination:

Liz Kilpatrick, Milly Cameron, Darryl Rogan

Illustrations and Architectural advice:

David Harvey

First edition produced by the Building Commission and Heritage Victoria for the Year of the Built Environment

Concept by Information Victoria

What house is that? is based on
A guide to altering old houses

Prepared by David Harvey and Celia Waters
Essendon City Council, 1981

Second Edition:

Illustrations: David Harvey

Project Coordination: Tanya Wolkenberg

Architectural and content advice:

Meredith Gould, Jim Gard'ner, Martin Zweep,
Frances O'Neill, Anne Sedgley, John Hawker

Photography: Renee Gardiner

Design: Three's a Crowd

Funded by the Heritage Council of Victoria

Third Edition:

Project Coordination: Pauline Hitchins

Published by the Heritage Council of Victoria, Melbourne, November 2007, reprinted September 2010

© Heritage Council of Victoria, Building Commission & Heritage Victoria 2007

This publication is copyright. No part may be reproduced by any process except in accordance with provisions of the *Copyright Act 1968*

Authorised by the Victorian Government, Melbourne

Printed by GEON Impact Printing

Printed on 100% Recycled paper

ISBN 978 0 9871520 0 8 (print)

ISBN 978 0 9871520 1 5 (online)

Acknowledgements

This publication may be of assistance to you but the State of Victoria and its employees do not guarantee that the publication is without flaw of any kind or is wholly appropriate for your particular purposes and therefore disclaims all liability for any error, loss or other consequence which may arise from you relying on any information in this publication.

