VILL PEGGIE

Carlton, North Carlton, and Princes Hill

CONSERVATION STUDY









1984

CITY OF MELBOURNE

CARLTON, NORTH CARLTON AND PRINCES HILL CONSERVATION STUDY

EXPLANATORY NOTES

This document contains:

- **The original Carlton, North Carlton and Princes Hill Conservation Study Report 1983 (white, pink, yellow pages)** with the addition of the Lygon Street Action Plan Area History and Building Styles.

- **Update notes (green pages)**, on the following sheets:

  A **Map of Conservation Study Area Boundaries**
  Note: the Lygon Street Action Plan Study Area (see p. 2) is now included in the Carlton Conservation Study Area;
  B **Statutory Controls and Permit Requirements;**
  C **Map of Urban Conservation Area Boundaries;**
  D **Council Adoption of the Study;**
  E **Background Information about the Study;**
  F **Additional Advice and Information;**
  G **Planning Application Procedures.**
  H **Schedule of Building Gradings and Streetscape Levels**

The following material which is also part of the Carlton Conservation Study is available separately at the Council's City Development Division, 3rd Floor, Council House, 200 Little Collins Street Melbourne, 3000, phone 658 9732.

- **Building Identification Forms:** A complete set of folders containing assessed buildings in the Study Area is available for inspection at the Council's City Development Division and at the Carlton Library, corner Rathdowne and Newry Streets, North Carlton 3054, telephone 347 3205.

- **A and B Grade Building Citations.** These are published in a second volume to the Study.

The Council's recently published booklet "Urban Conservation in the City of Melbourne" 1985 available at the Council's City Development Division should also be consulted. The Performance Standards in it override any recommended controls and guidelines in this original Study report. It also contains useful information and advice on preservation and restoration, and on the design of alterations, additions and new buildings.

Conservation Study Areas

PART A



1. PARKVILLE
2. EAST MELBOURNE & JOLIMONT
3. NORTH & WEST MELBOURNE
4. CARLTON
5. FLEMINGTON & KENSINGTON
6. SOUTH YARRA
7. HARBOUR, RAILWAYS, INDUSTRIAL
8. CENTRAL ACTIVITIES DISTRICT

STATUTORY CONTROLS AND PERMIT REQUIREMENTS

Reference must also be made to Part G "Planning Application Procedure" and the booklet "Urban Conservation in the City of Melbourne".

URBAN CONSERVATION AREAS

There are two kinds of Urban Conservation Areas, designated under the Melbourne Metropolitan Planning Scheme (MMPS) as follows:

In Urban Conservation Areas No. 1 (UC1) a planning permit is required for -

* Demolition
* Changes to external appearance - including repainting in a different colour
* The construction of all new buildings and works
* The subdivision of land and buildings
* All advertising signs

In Urban Conservation Areas No. 2 (UC2) a planning permit is required for -

* The construction of all new buildings and works
* The subdivision of land and buildings
* All advertising signs

PROTECTION OF BUILDINGS OUTSIDE URBAN CONSERVATION AREAS

The Council is seeking **the introduction into the MMPS of protective controls for buildings graded A,B and C that stand outside existing and proposed UC1's.** These controls will be similar in nature to the Urban Conservation Area controls, except that they will apply to an individual allotment rather than to an area.

Some particularly outstanding buildings may already be statutorily protected from demolition or defacement by being included on the State Government's Register of Historic Buildings or Register of Government Buildings. Those registered buildings are noted in the Schedule of Building Gradings and on the Building Identification Forms.

Some outstanding buildings are also included on the Register of the National Estate maintained by the Australia Heritage Commission. This fact is noted in the Building Identification Forms.

Other non statutory classifications for buildings of architectural or historic significance include the National Trust (which specifies 2 levels of importance: classified and recorded) and the Twentieth Century Register of Buildings (by the Royal Australia Institute of Architects). The Study Folders and Buildings Identification Forms should be referred to for details of these recordings.

STATUTORY CONTROLS IN CARLTON

Existing Urban Conservation Areas: these are set out in the Map of Urban Conservation Area Boundaries (Part C)

Requested Urban Conservation Areas: In addition to existing Urban Conservation Areas, the following areas are still the subject of outstanding requests by the Council to the Minister for Planning and Environment: (Refer Map, Part C)

- University of Melbourne Reserve (including State College): Requested UC1.
- Melbourne General Cemetery: Requested UC1.
- Princes Park: Existing UC2, requested UC1.

Specific urban conservation area controls have been proposed for the Lygon Street Study area, (see p.2) in an amendment to the MMPS, the consideration of which is pending a panel hearing. The proposed built form controls of this amendment (which are in addition to proposed land use controls) will specify building envelopes (i.e. additional height control areas) with reference to adopted building gradings (for A,B,C and D graded buildings only). **This Lygon Street amendment (Amendment No. 318 to the MMPS) is intended to supplant the existing UC1.**

Protection of A,B and C buildings outside existing and proposed UC1 Areas. As indicated above these controls have been proposed. The City Development Division should be consulted for details of those buildings.

Urban Conservation Areas in the City of Melbourne

PART C



CITY OF MELBOURNE BOUNDARY

Urban Conservation No.1 Areas
- EXISTING
- PROPOSED
- REQUESTED

Urban Conservation No.2 Areas
- EXISTING
- PROPOSED

"Proposed" = Expected to have been exhibited as a proposed Amendment to the Melbourne Metropolitan Planning Scheme, with accompanying Interim Development Order, in late 1985.

"Requested" = A request to designate this area has been lodged with the Ministry for Planning and Environment by the Council.

Note: In addition, the Council has requested that the existing Urban Conservation No. 2 Areas covering Princes Park, Kings Domain, the Shrine and the Botanic Gardens become Urban Conservation

COUNCIL ADOPTION OF THE STUDY

The following recommendations were adopted by the Council on 1st July 1985. (excluding the Lygon Street Study Area).

That Council -

- Adopts the gradings of architectural and historic significance subject to the consideration of any submission received in accordance with the recommendation set out below;
- Adopts as advisory the detailed recommendations for each building;
- Adopts the streetscape levels recommended;
- Reserves the right to require further details before reaching a decision on any permit application;
- Adopts the remainder of the study in principle;
- Refers the recommendations for the Study to the City Development Division for guidance in the processing of planning applications;
- Seeks the inclusion of buildings on the Historic Buildings Register (A grade) and the Register of the National Estate (A and B grade) as recommended in the Study.
- Requests the MMBW and Minister for Planning and Environment to introduce protection of buildings graded A,B and C outside Urban Conservation Areas No. 1.
- Declares all buildings graded A,B,C and D as being 'of special interest by nature of ... design, appearance, location, use or environment for the provisions of Clause 56.5 of the Victoria Building Regulations 1983.
- Records in detail original elements identified in the Study area (verandahs, fences, general details and colour schemes) which may be used to aid in restoration, by means of publication of working restoration details or colour guidance services.
- In considering a submission received to alter a building grading shall

    - have regard to any MMPS provisions relating to the building and the consequences of any alteration to the grading;

    - require a statement of justification for alteration of a building grading based on the building grading criteria adopted by the Council

In addition the Council on the 20th August 1984 requested extensions to the then existing Urban Conservation Area No. 1. (Refer Part C)

The Built Form and Conservation Recommendations of the Lygon Street Action Plan were endorsed by the Council on the 9th July 1984.

PART E

BACKGROUND INFORMATION ABOUT THE STUDY

The Council has undertaken conservation studies of every part of the municipality. **The Study now referred to as the Carlton, North Carlton and Princes Hill Conservation Study comprises:**

- **the original Carlton, North Carlton, and Princes Hill Conservation Study; and**
- **the Lygon Street Action Plan Study (Built Form)**

The original Carlton Study was prepared in 1984 by Consultant Nigel Lewis and Associates as part of the Council wide program of conservation studies and following the introduction of an Urban Conservation Area Interim Development Order (subsequently adopted) over much of Carlton. Further areas have been added as a result of the study. The main product of the Study has been the recording of every building of historic or architectural significance in the study area. It was the first Study begun after a standard format had been determined for the Building Identification Forms and the Council's planning controls and guidelines. It also includes an area history/building styles analysis, recommended controls, and guidelines.

The Lygon Street area of Carlton was the subject of a separate study, the Lygon Street Action Plan. **The conservation study and development guidelines for the Lygon Street Action Plan were completed by Nigel Lewis and Associates and Daryl Jackson Pty. Ltd. earlier in 1984.** This was published in 1985 by the MMBW, which funded the study as part of a joint action plan exercise with the City of Melbourne and the Ministry for Planning and Environment. This Study's development guidelines are included in amended form in the Council's Carlton Study. **Standard Building Identification Forms for the Lygon Street area were completed for the Council by Graeme Butler in 1985, using the same gradings as the earlier Carlton study.**

The Steering Committees, Consultants and Study Teams were as follows:

ORIGINAL CARLTON STUDY

Steering Committee:

Councillor E. Ogilvy (Chairman), M.C.C.
Councillor T. Huggard, M.C.C.
Mr R. Tonkin, National Estate Committee
Mr J. Francis, Historic Buildings Council
Mr W. Logan, Carlton Association
Mr B. Trethowan, National Trust of Australia (Victoria)
Mr J. Floyd, Manager - City Strategic Planning, MCC

Consultants:

Nigel Lewis and Associates
Daryl Jackson Pty. Ltd.

Study Team:

Mr M. Scott, MCC
Ms L. Gardner, MCC

LYGON STREET ACTION PLAN

Steering Committee:

Mr D. Simsion, (Chairman to 18.3.83), Director of Planning, MMBW
Mr K. Burr, (Chairman from 10.8.83), Director of Planning, MMBW
Mr D. Yencken, (to April 1983), Secretary for Planning and Environment
Mr J. Lawson, (from May 1983), Deputy Secretary, Ministry for Planning & Environment
Mr J.R. MacKenzie, General Manager - Technical Services, MCC
Councillor B. Baquie, MCC

Consultants:

Daryl Jackson Pty. Ltd.
Nigel Lewis & Associates

Study Team:

Mr D. Rae, MMBW
Mr M. Spiller, MMBW
Mr G. Rundell, MMBW
Mr J. Arup, MMBW
Ms L. Gard, MCC
Mr J. Hartigan, MCC
Mr M. Scott, MCC

with assistance from

Mr R. Tonkin, MPE
Mr C. Wilson, MPE
Ms C. Gallagher, MPE
Mr J. Floyd, MCC
Mr R. Harvey, MCC

ADDITIONAL ADVICE AND INFORMATION

In addition to the information sources outlined above, the Council also offers the following information and assistance at the **City Development Division, 3rd Floor, Council House, 200 Little Collins Street, Melbourne 3000, Telephone 658 9732.**

- **an advice "clinic".** Applicants for planning permits may receive free advice on restoration or new design from an expert conservation architect. An appointment can be made by contacting the City Development Division.

- **reference books on restoration.** These can be inspected at the City Development Division or at the Carlton Library, corner Rathdowne and Newry Streets, North Carlton 3054, telephone 346 3205.

- **design advice notes.** The first advice note on the design of Fences is already available. Further notes will follow. This is available from the City Development Division.

- **the person behind the counter.** Officers of the Council's City Development Division are always available to answer enquiries of any sort about planning permits and policies, and building permits.

PART G

PLANNING APPLICATION PROCEDURE

APPLYING FOR A PLANNING PERMIT

- **An application for a planning permit** should be made in the normal way on a form obtainable form the Council's City Development Division. For fuller details see the Council's leaflet "Development Approvals: Information to Accompany Applications".
- **For major works,** a greater level of detail will be required on plans and drawings submitted for consideration under the conservation controls. Such detail may include plans of existing site conditions, streetscape elevations, larger scale details of specific parts of a building, proposed materials and colours etc.
- **For lesser works,** including some alterations, technical drawings may not be needed. A photocopy of a photograph of the building with proposed alterations sketched on may be more helpful. This type of application is often determined in a matter of days.
- **In the case of demolition,** you may have to give supporting evidence as to existing building condition and reasons for the demolition.
- **For all information and advice** and to obtain a permit application form, contact the Council's City Development Division.
- **If the property is listed in the Register of Historic Buildings,** a permit from the Historic Buildings Council is also required. The HBC can be contacted on 602 9273 for advice. The City Council and the HBC liaise with each other on planning applications and the granting of permits.

RELATIONSHIP TO OTHER REGULATIONS AND CODES

The preceding information, and all the content of this report, concerns applications for PLANNING PERMITS FOR THOSE ASPECTS OF WORKS THAT INCLUDE OR AFFECT CONSERVATION AND ENHANCEMENT. Other statutory requirements and policies must also be observed, including:

- in the Central Activities District, the provisions of the Central City Interim Development Order, including its Heritage Guidelines;
- other provisions in the Melbourne Metropolitan Planning Scheme, such as land use zoning and residential standards;
- the Victoria Building Regulations - a separate building permit is needed for most works;
- other Council codes and policies, such as the Row House Code and the Multi-Unit Residential Development Code and the Recycling booklet.

You can find out about all these requirements by contacting the City Development Division.

PART H

CARLTON CONSERVATION STUDY MASTER SCHEDULE

AMESS STREET

9	- C - 2	161	- E - 2	305	- C - 2
13	- C - 2	173	- C - 2	307	- C - 2
15	- C - 2	175	- C - 2	311	- C - 2
17	- C - 2	177	- C - 2		
19	- C - 2	179	- C - 2	12	- C - 2
21	- D - 2	181	- C - 2	14	- C - 2
23	- D - 2	183	- C - 2	16	- C - 2
27	- D - 2	185	- C - 2	20	- C - 2
29	- C - 2	187	- C - 2	22	- C - 2
31	- C - 2	189	- C - 2	26	- C - 2
33	- C - 2	191	- C - 2	28	- C - 2
35	- C - 2	195	- C - 2	30	- C - 2
37	- C - 2	199	- C - 2	32	- C - 2
39	- C - 2	201	- C - 2	34	- D - 2
41	- C - 2	203	- E - 2	36	- C - 2
43	- C - 2	205	- E - 2	38	- C - 2
45	- D - 2	223	- C - 2	40	- C - 2
47	- D - 2	225	- D - 2	42	- C - 2
73	- C - 2	227	- C - 2	44	- C - 2
75	- C - 2	229	- C - 2	48	- C - 2
79	- C - 2	231	- C - 2	50	- C - 2
81	- C - 2	233	- C - 2	52	- C - 2
83	- C - 2	235	- C - 2	54	- C - 2
85	- C - 2	239	- C - 2	58	- C - 2
87	- C - 2	241	- C - 2	60	- C - 2
89	- C - 2	245	- C - 2	64	- C - 2
91	- C - 2	247	- C - 2	66	- C - 2
93	- C - 2	249	- C - 2	68	- C - 2
95	- C - 2	251	- C - 2	70	- C - 2
97	- C - 2	253	- C - 2	72	- C - 2
101	- E - 2	255	- C - 2	74	- C - 2
127	- C - 2	257	- C - 2	76	- C - 2
129	- C - 2	259	- C - 2	78	- C - 2
131-133	- C - 2	261	- C - 2	80	- C - 2
135	- C - 2	267	- D - 2	82	- C - 2
137	- C - 2	275	- C - 2	90	- C - 2
139	- C - 2	279	- C - 2	92	- C - 2
141	- C - 2	281	- C - 2	94	- C - 2
143	- C - 2	285	- C - 2	96	- C - 2
145	- C - 2	287	- C - 2	98	- C - 2
147	- C - 2	289	- C - 2	100	- C - 2
149	- C - 2	293	- C - 2	102	- D - 2
151	- C - 2	295	- C - 2	104	- C - 2
153	- C - 2	297	- C - 2	106	- C - 2
155	- C - 2	299	- C - 2	120	- C - 2
157	- C - 2	301	- C - 2	122	- C - 2
159	- C - 2	303	- C - 2	124	- C - 2

126	- C - 2	190	- C - 2	254	- C - 2
128	- C - 2	192	- C - 2	256	- C - 2
130	- C - 2	194	- C - 2	258	- C - 2
132	- C - 2	196	- C - 2	260	- C - 2
134	- C - 2	200	- C - 2	262	- C - 2
136	- C - 2	208	- C - 2	266	- D - 2
138	- C - 2	210	- C - 2	268	- C - 2
140	- C - 2	212	- C - 2	270	- C - 2
142	- C - 2	214	- C - 2	272	- C - 2
144	- C - 2	228	- C - 2	274	- C - 2
146	- C - 2	230	- C - 2	278	- C - 2
148	- C - 2	232	- C - 2	280	- C - 2
150	- C - 2	234	- C - 2	282	- D - 2
154	- C - 2	236	- C - 2	292	- C - 2
156	- C - 2	238	- C - 2	294	- C - 2
158	- C - 2	240	- C - 2	296	- E - 2
160	- C - 2	242	- C - 2	300	- C - 2
162	- C - 2	244	- C - 2	302	- C - 2
164	- C - 2	246	- C - 2	304	- C - 2
166	- C - 2	248	- C - 2	306	- C - 2
168-182	- C - 2	250	- C - 2	308	- C - 2
184	- C - 2	252	- C - 2		

ARGYLE PLACE

Sub-stn.	- C - 2	37	- C - 2	16-18	- D - 2
17	- C - 2			20	- C - 2
29-31	- C - 2	10-12	- C - 2	22	- C - 2
33-35	- C - 2	14	- C - 2	24	- C - 2
				26	- C - 2

ARNOLD STREET

1	- C - 2	43	- C - 2	4	- D - 2
5	- C - 2	109	- C - 2	6	- C - 2
9	- C - 2	111	- C - 2	12	- E - 2
11	- C - 2	115	- C - 2	14	- C - 2
13	- C - 2	117	- C - 2	16	- C - 2
15	- C - 2	119	- C - 2	rear 14-16 warehouse	- C - 2
21	- C - 2	121	- C - 2	20	- C - 2
23	- C - 2	131	- C - 2	22	- C - 2
25	- C - 2	133	- C - 2	24	- C - 2
27	- C - 2	155	- D - 3	26	- C - 2
29	- C - 2	159	- C - 3	28	- C - 2
31	- D - 2	163	- C - 3	30	- C - 2
35	- C - 2	165	- C - 3	34	- D - 2
37	- C - 2	167	- D - 3	36	- C - 2
39	- C - 2				
41	- C - 2	2	- C - 2		

38 - C - 2
40 - C - 2
42 - C - 2
44 - C - 2
46 - C - 2
48 - C - 2
60 - C - 2
72 - C - 2

74 - C - 2
76 - C - 2
78 - C - 2
80 - C - 2
82 - C - 2
84 - C - 2
86 - C - 2
108 - C - 2

110 - C - 2
112 - C - 2
114 - C - 2
116 - D - 2
118 - C - 2
120 - D - 2
122 - C - 2

BARKLY STREET

29 - E - 3
35 - C - 3
61 - C - 2
63 - C - 2
65 - C - 2
67 - C - 2
85 - C - 2
87 - C - 2
89 - C - 2
91 - C - 2
93 - C - 2
95 - C - 2
97 - E - 2
101 - C - 2
103 - C - 2
105 - C - 2
117 - C - 2
119 - C - 2
121 - C - 2
123 - C - 2
125 - C - 2
127 - C - 2
131 - C - 2
133 - C - 2
135 - C - 2
137 - C - 2

139 - C - 2
141 - C - 2
143 - C - 2
145 - C - 2

16 - C - 3
20 - C - 3
30 - C - 3
32 - C - 3
34 - C - 3
36 - C - 3
40 - C - 3
42 - C - 3
44 - C - 3
54 - C - 2
58 - C - 2
66 - C - 2
68 - B - 2
70-74 - C - 2
84 - B - 1
86 - C - 1
88 - C - 1
90 - C - 1
92 - C - 1
96 - C - 1
98 - C - 1

100 - C - 1
102 - C - 1
104 - C - 1
106 - C - 1
108 - B - 1
110 - B - 1
112 - B - 1
114 - B - 1
118 - C - 1
122 - C - 1
124 - C - 1
126 - C - 1
130 - C - 1
134 - B - 1
136 - B - 1
138 - C - 1
140 - C - 1
144 - C - 1
148 - C - 1
150 - D - 1
152 - C - 1
154 - C - 1
160 - C - 1
164 - C - 1
166 - C - 1

BARRUP STREET

4 - C - 2

14 - C - 2

16 - C - 2

BARRY STREET

1-29
Myer Warehouse Ext. - B - 3
Electricity Sub Station - C - 3
95 - C - 1
97 - C - 1
99 - C - 1
101 - C - 1
103 - C - 1

105 - C - 1
107 - C - 1
109 - C - 1
131 - C - 1
135 - C - 1
137 - C - 1
139 - C - 1
141 - C - 1
147** - A - 1
149** - A - 1

151** - A - 1
153 - C - 1
155 - C - 1
157 - C - 1
159 - C - 1
163 - C - 1

56 - B - 3
58 - B - 3
60 - D - 3

BERKELEY STREET

97 - E - 3
109-115 - C - 3

165 - E - 3

218 - B - 3

BIRDSALL PLACE

14 - C - 2

18 - C - 2

22 - D - 2

BOUVERIE STREET

21-25 - D - 3
27-43 - D - 3
145-147 - E - 3

93-95 MMTB Sub-Stn. - C - 3
239 - D - 3

Carlton Brewery Complex (see detailed building data form for individual building gradings and streetscape levels)* - A - 1

BOWEN CRESCENT

2 - C - 2
10 - C - 2
12 - C - 2
14 - C - 2
16 - C - 2
18 - C - 2
20 - C - 2
24 - D - 2
26 - C - 2
30 - C - 2

32 - C - 2
34 - C - 2
36 - C - 2
38 - C - 2
42 - C - 2
46 - C - 1
54 - B - 1
58 - C - 1
64 - C - 1
68 - C - 1

Level Crossing Keeper's Residence - C - 1
74 - C - 1
76 - C - 1
84 - C - 1
86 - C - 1
90 - C - 1
96 - E - 1
104 - C - 1
106 - C - 1
110 - C - 1

CANNING STREET

3 - D - 2
5 - C - 2
7 - C - 2
13 - C - 2
15 - C - 2
17 - C - 2
19 - D - 2
23 - C - 2
25 - C - 2
27 - C - 2
29 - C - 2
31 - C - 2
33 - C - 2
51 - C - 2
93 - C - 3
99 - D - 3
103 - C - 2
105 - C - 2
113 - D - 2
115 - C - 2
117 - C - 2
119 - C - 2
121 - C - 2
123 - C - 2
143 - C - 2
149-151 Hall
corner Kay St
- C - 2
153 - C - 2
159 - C - 2
161 - C - 2
163 - E - 2
165 - E - 2
167 - C - 2
169 - C - 2
171 - C - 2
173 - C - 2
175 - C - 2
177 - C - 2
179 - C - 2
181 - C - 2
183 - D - 2
185 - E - 2
187 - E - 2
189 - C - 2
191 - C - 2
193 - C - 2

195 - C - 2
197 - C - 2
199 - C - 2
201 - C - 2
203 - C - 1
215 - C - 2
217 - C - 2
225 Dan
O'Connell Hotel
** - A - 2
231 - C - 2
233 - D - 2
235 - D - 2
237 - D - 2
239 - C - 2
241 - C - 2
243 - C - 2
251 - C - 2
253 - C - 2
255 - C - 2
257 - C - 2
259 - C - 2
261 - C - 2
263 - C - 2
265 - C - 2
269 - C - 2
271 - C - 2
307 - C - 2
309 - C - 2
311 - C - 2
313 - C - 2
315 - B - 2
317 - C - 2
319 - C - 2
321 - C - 2
323 - C - 2
333 - C - 2
337 - E - 2
343 - C - 2
345 - C - 2
347 - C - 2
349 - C - 2
351 - C - 2
353 - C - 2
361 - C - 2
363 - C - 2
365 - C - 2
367 - C - 2

369 - C - 2
371 - C - 2
377 - C - 2
379 - C - 2
381 - C - 2
385 - C - 2
387 - C - 2
389 - C - 2
391 - C - 2
393 - C - 2
395 - C - 2
397 - C - 2
405 - C - 2
407 - C - 2
409 - C - 2
411 - C - 2
413 - C - 2
415 - C - 2
419 - E - 2
431 - D - 2
437 - C - 2
439 - C - 2
441 - C - 2
443 - C - 2
445 - C - 2
447 - C - 2
449 - C - 2
451 - C - 2
453 - C - 2
455 - C - 2
457 - C - 2
459 - C - 2
461 - C - 2
463 - C - 2
465 - C - 2
467 - C - 2
471 - C - 2
473 - C - 2
475 - C - 2
477 - C - 2
Kinder. - C - 2
493 - C - 2
495 - C - 2
497 - C - 2
499 - C - 2
501 - C - 2

503 - C - 2
505 - C - 2
507 - C - 2
509 - C - 2
511 - C - 2
513 - C - 2
515 - C - 2
517 - C - 2
521 - C - 2
523 - C - 2
525 - C - 2
529 - C - 2
531 - C - 2
533 - C - 2
535 - C - 2
537 - C - 2
541 - C - 2
543 - C - 2
545 - C - 2
547 - C - 2
549 - C - 2
551 - C - 2
553 - C - 2
555 - C - 2
557 - C - 2
559 - C - 2
561 - C - 2
563 - C - 2
565 - C - 2
567 - C - 2
569 - E - 2
571 - C - 2
573 - E - 2
577 - C - 2
579 - C - 2
581 - C - 2
583 - C - 2
585 - C - 2
587 - C - 2
589 - C - 2
591 - C - 2
593 - C - 2
595 - C - 2
597 - C - 2
599 - C - 2
601 - C - 2
603 - C - 2
605 - C - 2
607 - C - 2

611 - C - 2
613 - C - 2
617 - D - 2
623 - C - 2
625 - C - 2
637 - C - 2
639 - C - 2
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673 - C - 2
675 - C - 2
679 - C - 2
681 - C - 2
683 - C - 2

4 - E - 1
16 - C - 1
18 - C - 1
20 - C - 1
22(see 55-57
Faraday St)
** - A - 1
24 ** - A - 1
38 - C - 2
40 - C - 2
42 - C - 2
44 - C - 2
46 - C - 2
48 - C - 2
50 - C - 2
54A rear 52
Warehouse- C -2
106 - C - 2
108 - C - 2
110 - C - 2

116 - C - 3
118 - D - 3
120 - D - 3
122 - C - 3
124 - C - 3
126 - E - 3
128 - E - 3
130 - E - 3
132 - E - 3
148 - C - 3
150 - C - 3
152 - C - 3
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210 - C - 3
226 - C - 2
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278 - C - 2
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406 - C - 2
408 - C - 2
410 - C - 2
412 - C - 2
414 - D - 2
416 - D - 2
418 - C - 2
420 - C - 2
422 - C - 2
424 - C - 2

426 - C - 2
428 - C - 2
430 - C - 2
432 - C - 2
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436 - C - 2
438 - C - 2
442 - C - 2
444 - C - 2
Baptist Church
- C - 2
454 - C - 2
456 - C - 2
458 - C - 2
460 - C - 2
462 - C - 2
464 - C - 2
466 - E - 2
468 - C - 2
470 - C - 2
474 - C - 2
476 - C - 2
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482 - C - 2
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488 - C - 2
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494 - C - 2
496 - C - 2
498 - C - 2
500 - C - 2
502 - C - 2
504 - C - 2
506 - C - 2
512 - D - 2
514 - D - 2
516 - C - 2
518 - D - 2
520 - D - 2
522 - C - 2
524 - C - 2
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534 - C - 2
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540 - C - 2
542 - C - 2
544 - D - 2
546 - C - 2
548 - C - 2
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582 - C - 2
584 - C - 2
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634 - C - 2
636 - C - 2
638 - C - 2
646 - C - 2
650 - C - 2
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658 - C - 2
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674 - C - 2
676 - C - 2
678 - C - 2
682 - C - 2
684 - C - 2
686 - C - 2

688 - C - 2
690 - C - 2
692 - C - 2
696 - C - 2
698 - C - 2
700 - C - 2

CARDIGAN STREET

1-7 - E - 3
39-49 - E - 3
51 ** - A - 3
53 ** - A - 2
55 ** - A - 2
57 ** - A - 2
59 - C - 2
61 - C - 2
63 - C - 2
65 - C - 2
71 - C - 2
83 - C - 2
85 - C - 2
87 - C - 2
101-103 - C - 2
105 - C - 2
107 - C - 2
109-111 - C - 2
135-137 - D - 3
199-201 - C - 3
207 - E - 3
245 - C - 3
247 - C - 3
249 - C - 3
255 - C - 2
257 - D - 2
345 - C - 2
347 - C - 2
349 - C - 2
351 - C - 2
353 - C - 2
355-361 - E - 2
375 - C - 2
Clyde Hotel
-E,F- 2

395-401 - C - 1
403-409 - C - 1
417 - C - 1
425 - C - 1
427 - C - 1
433 - C - 1
435-439 - C - 1
441 - C - 1
443 - C - 1
445 - C - 1
447 - C - 1
449 - C - 1

18 - D - 3
20 - D - 3
22 - D - 3
50 - C - 2
52 - C - 2
54 - C - 2
56 - C - 2
102-104 - D - 3
106-108 - D - 3
110-112 - D - 3
114-116 - D - 3
118 - D - 3
120 - D - 3
122 - D - 3
144-146 - D - 3
164-166 - E - 3
168 - E - 3
170-174 - E - 3
176 - C - 3
264-270 - C - 2
276 - C - 2
278 - D - 2

290 - D - 2
292 - C - 2
294 - C - 2
304 - C - 1
306 - C - 1
308-312 - B - 1
314-326 - B - 1
330 - C - 1
332 - C - 1
334 - C - 1
336-340 - C - 1
342 - C - 1
344 - C - 1
346 - C - 1
348 - C - 1
350 - C - 1
352 - C - 1
354 - C - 1
356 - D - 2
360 - D - 2
362 - D - 2
364 - D - 2
366 - D - 2
368 - C - 2
370 - C - 2
378 - C - 2
382 - C - 2
384 - C - 2
390 - B - 2
392 - B - 2
394 - B - 2
396 - B - 2
398 - B - 2
400 - C - 2
402 - C - 2

LITTLE CARDIGAN STREET

20 - C - 3
26-28 - C - 3

CARLTON STREET

12-14	- C - 1	44	- C - 1	76	- C - 1
16	- C - 1	46	- B - 1	78 **	- A - 1
18	- C - 1	48	- B - 1	82 **	- A - 1
20	- C - 1	50	- B - 1	84	- C - 1
22	- C - 1	54	- D - 1	88	- C - 1
24	- C - 1	56	- C - 1	90	- B - 1
26	- B - 1	58	- C - 1	92	- B - 1
28	- B - 1	60	- C - 1	94	- B - 1
30	- C - 1	62	- C - 1	96	- B - 1
32	- C - 1	64	- C - 1	98	- B - 1
34	- C - 1	66	- C - 1	100	- B - 1
36	- C - 1	68	- C - 1	102	- C - 1
38	- C - 1	70	- C - 1	104	- B - 1
40	- C - 1	72	- C - 1	Curator's Lodge (Carlton Gard.)	- B - 1
42	- D - 1	74	- C - 1		

CHARLES STREET

1	- C - 1	17	- B - 1	12	- C - 1
3	- C - 1			14	- C - 1
5	- C - 1	2	- C - 1	16	- C - 1
7	- C - 1	4	- C - 1	18	- C - 1
11	- C - 1	6	- C - 1	22	- C - 1
13	- C - 1	8	- C - 1	24	- C - 1
15	- B - 1	10	- C - 1		

COCHRANE PLACE

3	- C - 2	1-2	- C - 2	6	- C - 2
5	- D - 2	4	- C - 2		

COLLEGE CRESCENT

Melbourne General Cemetery (bounded by Cemetery Road, Lygon Street, MacPherson Street and Princes Park Drive)** - A - 1	University College - C - 2

CORNELL PLACE

7-9	- C - 3

CURTAIN STREET

69	- C - 2	74	- C - 2	132	- C - 2
71	- C - 2	76	- C - 2	136	- D - 2
73	- C - 2	78	- C - 2	138	- C - 2
75	- C - 2	80	- C - 2	140	- C - 2
79	- C - 2	82	- C - 2	144	- C - 2
113	- D - 2	84	- C - 2	146	- D - 2
115	- C - 2	86	- C - 2	148	- C - 2
117	- C - 2	88	- C - 2	172	- C - 2
119	- C - 2	90	- C - 2	174	- C - 2
121	- C - 2	92	- C - 2	176	- C - 2
125	- D - 2	94	- C - 2	178	- C - 2
127	- C - 2	96	- C - 2	180	- C - 2
129	- C - 2	98	- C - 2	182	- C - 2
		102	- C - 2	184	- C - 2
14	- C - 2	104	- C - 2	186	- C - 2
18	- C - 2	106	- C - 2	188	- C - 2
60	- C - 2	108	- C - 2	190	- C - 2
72	- C - 2	130	- E - 2		

DAVID STREET

1	- C - 2	5	- C - 2	9	- C - 2
3	- C - 2	7	- C - 2	11-13	- D - 2

DAVIS STREET

7	- C - 1	39	- C - 1	26	- C - 1
9	- C - 1	41	- C - 1	28	- C - 1
11	- C - 1	43	- C - 1	30	- C - 1
13	- C - 1	45	- C - 1	32	- C - 1
15	- C - 1	47	- C - 1	34	- C - 1
17	- C - 1	49	- C - 1	36	- C - 1
19	- C - 1	51	- C - 1	38	- C - 1
21	- C - 1	53	- C - 1	40	- C - 1
23	- C - 1	55	- C - 1	42	- C - 1
25	- C - 1			44	- C - 1
27	- C - 1	12	- C - 1	46	- C - 1
29	- C - 1	14	- C - 1	48	- C - 1
31	- C - 1	16	- C - 1	50	- C - 1
33	- C - 1	20	- C - 1	52	- C - 1
35	- C - 1	22	- C - 1	54	- C - 1
37	- C - 1	24	- C - 1	56	- C - 1

DORRIT STREET

12-14 - D - 1
16 - C - 1
18 - C - 1
20 - C - 1
26 - C - 1
28 - C - 1
32 - C - 1
34 - C - 1
36 - C - 1
38 - C - 1
40 - C - 1
42 - C - 1
44 - C - 1
48 - C - 1
50 - C - 1
52 - C - 1
54 - C - 1
56 - C - 1
58 - C - 1
60 - E - 1
62 - C - 1
64-66 - C - 1
68 - C - 1
70 - C - 1

DRUMMOND STREET

1-13 ** - A - 1
15 - C - 1
17 - C - 1
19 - C - 1
21-27** - A - 1
29 - C - 1
31-33 - C - 1
35 - C - 1
37-39** - A - 1
41-43** - A - 1
45 ** - A - 1
47 ** - A - 1
49 - C - 1
51 - C - 1
53 - C - 1
67 - C - 1
69 - C - 1
93-97 ** - A - 1
99-105** - A - 1
113 - C - 1
115 - C - 1
117 ** - A - 1
121 - C - 1
123-125** - A - 1
127 - C - 1
135 ** - A - 1
141-149 - C - 1
155 - C - 1
157 - C - 1
159 - C - 1
161 - C - 1
163 ** - A - 1
165-167 - C - 1
169 - C - 1
171-173** - A - 1
175-179* - A - 1
181 - C - 1
183 - C - 1
185 - C - 1
195 - C - 1
197 - C - 1
199 - C - 1
201-205** - A - 1
263 - C - 2
265A - C - 2
265 - C - 2
279 - D - 2
281 - D - 2
283-289 - E - 2
291-293 - C - 2
295 - C - 2
313-315* - A - 2
321-339 - C - 2
341-343 - E - 2
345-355 Court House ** - A - 2
385 - D - 3
387-389 - D - 3
397-399 - C - 3
549 - C - 2
557 * - A - 1
559 * - A - 1
561 * - A - 1
563 * - A - 1
565 * - A - 1
567 * - A - 1
571 - C - 1
573 - C - 1
575 - C - 1
577 - C - 1
579 - C - 1
581 - C - 1
583 - C - 1
585 - C - 1
587 - C - 1
589 - B - 1
591 - B - 1
593 - B - 1
595 - B - 1
659 - C - 2
661 - C - 2
663 - C - 2
665 - C - 2
667 - C - 2
669 - C - 2
673 - C - 2
675 - E - 2
677 - C - 2
679 - C - 2
681 - C - 2
683 - C - 2
685 - C - 2
687 - C - 2
693 - D - 2
695 - C - 2
699 - C - 2
701 - D - 2
703 - D - 2
705 - D - 2
709 - C - 2
711 - C - 2
713 - C - 2
715 - C - 2
719 - D - 2
721 - C - 2
723 - C - 2
725 - C - 2
731 - C - 2

733 - C - 2
735 - C - 2
743 - C - 2
745 - C - 2
747 - C - 2
751 - C - 2
753-755 - C - 2
757 - C - 2
759 - C - 2
761 - C - 2
763 - C - 2
777 - C - 2
779 - C - 2
781 - C - 2
783 - D - 2
785 - D - 2
787 - C - 2
789 - C - 2
791 - C - 2
793 - C - 2
795 - C - 2
797 - C - 2
801 - C - 2
803 - C - 2
805 - C - 2
807 - C - 2
809 - C - 2
811 - C - 2
813 - C - 2
817 - C - 2
819 - D - 2
821 - C - 2
823 - C - 2
825 - C - 2
827 - C - 2
835 - D - 2
839 - E - 2
841 - C - 2
843 - C - 2
845 - C - 2
847 - C - 2
849 - C - 2
883 - C - 2
885 - C - 2
887 - C - 2
889 - C - 2
909 - C - 2
911 - C - 2
913 - D - 2
915 - C - 2
917 - C - 2
921 - C - 2
925 - C - 2
927 - C - 2
929 - C - 2
931 - C - 2
933 - C - 2
935 - C - 2
937 - C - 2
945 - C - 2
947 - C - 2
949 - D - 2
951 - D - 2
953 - C - 2
957 - C - 2
963 - C - 2
967 - C - 2
973 - D - 2
975 - C - 2
977 - C - 2
979 - C - 2
981 - C - 2
985 - C - 2
989 - C - 2
1015 - C - 2
1017 - C - 2
1019 - C - 2
1023 - C - 2
1025 - C - 2
1027 - E - 2
1029 - C - 2
1031 - C - 2
1033 - C - 2
1037 - C - 2
1041 - C - 2
1045 - C - 2
1047 - C - 2
1049 - C - 2
2 - B - 1
16-20 - C - 1
22 - C - 1
24 - C - 1
26 - C - 1
28 - C - 1
46 * - A - 1
48 * - A - 1
56 - C - 1
58 - C - 1
60 - C - 1
62 - C - 1
68 - C - 1
70 - C - 1
98 - C - 1
100-108 - D - 1
110 - C - 1
112 - C - 1
114 - C - 1
186 ** - A - 1
188 ** - A - 1
190 ** - A - 1
192 ** - A - 1
194 ** - A - 1
196 ** - A - 1
198-204 - C - 1
206 - C - 1
208 - C - 1
210 - C - 1
212 - C - 1
214 - C - 1
216 - C - 1
222 - C - 1
236-240 - C - 1
242 - C - 1
244 - C - 1
246 - C - 1
248 - C - 1
250 - C - 1
252 - C - 1
254 - C - 1
256 - C - 1
258-260 - C - 1
304 - C - 2
308 - C - 2
312 - C - 2
320 - C - 2
324 - C - 2
332 - C - 2
334 Police Station - B - 2
372-374 - C - 3
376 - C - 3
378 - C - 3
380 - C - 3
382 - D - 3
384 - D - 3
386 - D - 3

388 - E - 3
390 - E - 3
550 - C - 1
552 - C - 1
554 - C - 1
556 - C - 1
558 - C - 1
560 - C - 1
562 - C - 1
564 - C - 1
566 - C - 1
568 - C - 1
570 - C - 1
572 - C - 1
574 - C - 1
576 - C - 1
578 - C - 1
580 - C - 1
582 - C - 1
584 - C - 1
586 - C - 1
588 - C - 1
590 - C - 1
596 - C - 1
600 - C - 2
602 - C - 2
604 - C - 2
606 - C - 2
608 - C - 2
616 -E,F- 2
618 -E,F- 2
620 -E,F- 2
622 - C - 2
624 - C - 2
626 - C - 2
628 - C - 2
630 - C - 2
632 - C - 2
634 - C - 2
636 - C - 2
640 - D - 2
642 - C - 2
644 - C - 2
646 - C - 2
648 - C - 2
650 - C - 2
652 - C - 2
658 - C - 2
660 - C - 2
662 - C - 2
664 - C - 2

666 - C - 2
668 - C - 2
670 - C - 2
672 - C - 2
674 - C - 2
676 - C - 2
678 - C - 2
682 - C - 2
684 - C - 2
686 - C - 2
688 - C - 2
692 - C - 2
694 - C - 2
696 - C - 2
698 - C - 2
700 - C - 2
702 - C - 2
704 - C - 2
706 - C - 2
708 - C - 2
710 - C - 2
714 - C - 2
716 - C - 2
718 - C - 2
720 - C - 2
722 - C - 2
724 - C - 2
726 - C - 2
730 - C - 2
732 - C - 2
734 - C - 2
742 - C - 1
744 - C - 1
746 - C - 1
748 - C - 1
750 - C - 1
752 - C - 1
754 - C - 1
756 - C - 1
758 - B - 1
760 - B - 1
762 - C - 1
764 - C - 1
766 - C - 1
770 - C - 1
772 - C - 1
774 - C - 1
782 - C - 2
784 - C - 2
786 - C - 2
790 - C - 2
800 - C - 2

802 - C - 2
804 - C - 2
806 - C - 2
814 - C - 2
816 - C - 2
818 - C - 2
820 - C - 2
822 - C - 2
824 - C - 2
834 - C - 2
836 - D - 2
850 - C - 2
856 - C - 2
858 - D - 2
864 - C - 2
866 - C - 2
876 - C - 2
880 - C - 2
884 - C - 2
888 - C - 2
892 - C - 2
898 - C - 2
900 - C - 2
902 - E - 2
904 - C - 2
906 - C - 2
908 - C - 2
910 - C - 2
920 - C - 2
922 - C - 2
924 - C - 2
926 - C - 2
928 - C - 2
930 - C - 2
962 - C - 2
964 - C - 2
966 - C - 2
968 - D - 2
970 - D - 2
972 - D - 2
974 - C - 2
980 - C - 2
985 - C - 2
990 - C - 2
1002 - E - 2
1008 - C - 2
1012 - C - 2
1018 - E - 2
1022 - C - 2

1032 - D - 2
1036 - C - 2
1038 - C - 2
1040 - C - 2
1042 - C - 2
1044 - D - 2

EARL STREET

11 - E - 3
12 - C - 3
14 - C - 3
16 - C - 3
18 - C - 3

ELGIN STREET

21 - D - 3
25 - D - 3
27 - D - 3
29 - D - 3
31 - D - 3
33 - C - 3
35 - C - 3
37 - C - 3
39 - C - 3
41 - C - 3
43 - C - 3
45 - C - 3
51 - C - 2
55 - B - 2
57 - B - 2
59 - B - 2
61 - B - 2
67 - C - 2
69 - C - 2
71 - C - 2
73 - C - 2
75 - C - 2
79 - C - 2
83 - C - 2
87 - C - 2
89 - C - 2
91 - C - 2
93 - D - 2
95 - C - 2
105 - D - 2
107 - C - 2
109 - C - 2

111 - C - 2
145-149 - C - 2
151 - C - 2
153 - C - 2
155-157 - C - 2
159 - C - 2
161-169 - C - 2
171-175 - C - 2
177-179 - D - 2
181 - C - 2
183 - C - 2
185-187 - C - 2
189 - D - 2
219 - C - 1
221 - C - 1
223 - E - 1
227 - C - 1
229 - C - 1
231 - C - 1
233-237 - C - 1

54-58 - D - 2
60 - C - 2
62 - C - 2
64 - C - 2
66 - C - 2
68 - C - 2
78-80 - C - 2
82 - C - 2
84 - C - 2
88 - B - 2

90 - B - 2
92 - B - 2
94 - C - 2
Rear 94 - E - 2
96 - C - 2
118 - C - 2
126-130 - C - 2
132-142 - D - 2
146-154**-A - 2
164 - C - 2
170 **- A - 2
176 - C - 2
178-182 - C - 2
184-186 - C - 2
188 - C - 2
190 - C - 2
192 - E - 2
192A - E - 2
194 - E - 2
196 - E - 2
198 - E - 2
202 - C - 2
204 - D - 2
208 - B - 2
252-256 - C - 1
258 - E - 1
260 - C - 1
262 - C - 1
264 - C - 1
266 - C - 1
268 **- A - 1

LITTLE ELGIN STREET

Warehouse-C - 2
13 - C - 2

ELIZABETH STREET

518 ** - A - 3
524-30 - D - 3
536 - D - 3
556 - C - 3
576 - C - 3
580 - C - 3

616 Royal Artillery Hotel - B - 3
618 - D - 3
656 - C - 3
658-668 - C - 3

680-682 - E - 3
684-688 - D - 3
708 Bank Cnr. Pelham Street - B - 3
792 - C - 3

FARADAY STREET

19-23 - E - 2
25 - C - 2
27 - C - 2
29 - C - 2
33 - D - 2
35 - D - 2
37 - C - 2
39 - C - 2
53 - E - 2
55-57** - A - 1
83 - C - 3
95 - C - 3
97 - E - 3
99 - E - 3
101 - E - 3
103 - C - 3
105 - C - 3
109 - C - 3
111 - C - 3
113 - C - 3
139 - C - 2
143 - C - 2
145 - C - 2
147 - C - 2
149 - C - 2
185-195 - B - 2
197-199 - C - 2
rear 207, La Mama - C - 2
201-203 - C - 2
223 - C - 2

233 Genevieves - C - 2
Movie House-D-2

Former State School** - A - 1
12 - C - 3
16 - D - 3
18 - C - 3
20 - C - 3
56 - C - 2
58 - C - 2
64 - C - 2
66 - C - 2
68 - C - 2
70 - E - 2
78 - C - 2
80 - C - 2
82 - C - 2
84 - C - 2
88 - C - 2
92 - C - 2
96 - C - 2
98 - C - 2
100 - C - 2
102 - C - 2
104 - C - 2
106 - C - 2
108 - C - 2
110 - C - 2
112 - C - 2
114 - C - 2
116 - C - 2
118 - C - 2

122 - C - 2
124 - C - 2
126 - C - 2
128 - C - 2
130 - C - 2
Toilet - C - 2
140-144 - C - 2
152-154 - C - 2
156-158 - C - 2
160-162 - C - 2
172 - C - 2
176-178 - C - 2
180-184 - C - 2
186-188 - C - 3
rear 186-188 - D - 3
198-204** - A - 2
226 - D - 2
228 - D - 2
230 - D - 2
232 - D - 2
234 - D - 2
236 - C - 2
240 - B - 2
250 - C - 2
252 - C - 2
254 - C - 2
256 - C - 2
258 - C - 2
260 - C - 2
262 - C - 2
272 - C - 2
274 - C - 2
276 - C - 2
278 - C - 2

FENWICK STREET

9 - C - 2
11 - C - 2
13 - C - 2
63 - C - 2
65 - C - 2
69 - C - 2
71 - C - 2
73 - C - 2
79 - C - 2
85 - C - 2
87 - C - 2
89 - C - 2
91 - C - 2
129 - C - 2
131 - C - 2
133 - C - 2
135 - C - 2
137 - C - 2
139 - C - 2
141 - C - 2
173 - C - 2
175 - C - 2
177 - C - 2

179 - C - 2
181 - C - 2
183 - C - 2

14 - C - 2
20 - C - 2
28 - C - 2
30 - D - 2
32 - C - 2
34 - C - 2
36 - C - 2
38 - C - 2
40 - C - 2
42 - C - 2
44 - C - 2
46 - C - 2
48 - C - 2
66 - C - 2
68 - C - 2
70 - C - 2
72 - C - 2
74-82 - D - 2
84 - D - 2

94 - C - 2
96 - C - 2
98 - C - 2
100 - C - 2
102 - C - 2
104 - C - 2
130 - C - 2
132 - C - 2
134 - C - 2
136 - C - 2
140 - C - 2
142 - C - 2
166 - C - 2
168 - C - 2
170 - C - 2
172 - C - 2
174 - C - 2
176 - C - 2
178 - C - 2
180 - C - 2
182 - C - 2

GARTON STREET

25 - D - 2
67 - C - 3
69 - C - 3

4 - C - 2
6 - C - 2
8 - C - 2
28 - C - 1
30 - C - 1
32 - C - 1
34 - C - 1
36 - C - 1
38 - C - 1
40 - B - 1
50 - C - 1

52 - C - 1
54 - C - 1
56 - C - 1
58 - C - 1
60 - C - 1
62 - C - 1
64 - C - 1
66 - C - 1
68 - C - 1
70 - C - 1
72 - C - 1
76 - C - 1
78 - C - 1
80 - C - 1
82 - C - 1

98 - C - 2
100 - E - 2
102 - C - 2
104 - C - 2
108 - C - 2
110 - C - 2
114 - C - 2
116 - C - 2
118 - C - 2
122 - C - 2
124 - C - 2
140 - C - 3
142 - D - 3
144 - E - 3
146 - D - 3

GRATTAN STREET

15-21 - B - 1
23-27 - C - 1
101-107 - B - 2
111-117 - C - 2
163 - C - 3
165 - C - 3
167 - C - 3
169 - C - 3
171 - C - 3
173 - C - 3
175 - C - 3
177 - C - 3
191 Prince Alfred Hotel - C - 2

205 - C - 2
207 - C - 2
209 - C - 2
211 - C - 2
213 - D - 2
243 - C - 2
249 - D - 2
251 - E - 2
257 Warehouse cnr Berkley St. - E - 3
State College: 1888 Building, Fence & Garden ** - A - 1

Frank Tate - C - 3

2 - C - 1
4-10 - C - 1
12 - C - 1
14-18 - C - 1
28-32 - C - 1
44 - C - 2
46 - C - 2
48 - C - 2
54 ** - A - 2
58 - C - 2
60 - C - 2
64-68 - C - 2

HERBERT STREET

5 - C - 1
7 - C - 1

9 - C - 1

4 - C - 1

HOLMWOOD PLACE

7 - C - 3

HOLTOM STREET

17 - C - 3
29 - C - 3
35 - C - 3
71 - D - 3
73 - D - 3
75 - D - 3
81 - C - 2
83 - D - 2

85 - C - 2
87 - C - 2
89 - C - 2
91 - C - 2
93 - C - 2
95 - C - 2
101 - C - 2

2-12 - D - 3
14-18 - C - 3
20 - C - 3
22 - D - 3
24 - D - 3
30 - D - 3

HUGHES STREET

8 - C - 2
10 - C - 2
12 - C - 2

14 - C - 2
16 - C - 2
18 - C - 2

20 - C - 2
22 - D - 2
26 - E - 2

HYAMS PLACE

11-13 - E - 2

KAY STREET

23 - C - 2
25 - C - 2
27 - C - 2
29 - C - 2
31 - C - 2
33 - C - 2
35 - C - 2
37 - C - 2
39 - C - 2
41 - C - 2
63 - C - 2
65-67 - B - 2
69 - C - 2
71 - C - 2
73 - C - 2

85 - C - 2
87 - C - 2
93 - D - 2
101 - D - 2
103 - C - 2
105 - C - 2
109 - D - 2
111 - C - 2
113 - C - 2
115 - C - 2
117 - C - 2

32 - C - 2
34 - C - 2
36 - C - 2

62 - C - 2
64 - C - 2
66 - C - 2
70 - C - 1
72 - C - 1
74 - C - 1
76 - C - 1
80 - C - 2
82 - C - 2
84 - C - 2
86 - C - 2
88-90 - E - 2
94 - C - 2
96 - C - 2
98 - C - 2

KEPPEL STREET

21 - D - 2
27-29 - C - 2
31 - D - 2
51 - C - 1
53 - C - 1
57 - C - 1
59 - C - 1

61 - C - 1
63 - C - 1
65 - C - 1
67 - C - 1
69 - D - 1
71 - C - 1
73 - C - 1

75 - C - 1
77 - C - 1
79 - C - 1
81 - C - 1
85-91 - C - 1

Former Carlton Refuge** - A - 2

LANG STREET

11 - E - 3
17 - E - 3

56 - C - 3
64 - D - 3
66 - E - 3

82 - C - 1
86 - C - 1

LEE STREET

19 - C - 2
21 - C - 2
23 - C - 2
25 - C - 2
27 - C - 2
29 - C - 2
31 - C - 2
33 - C - 2
35 - C - 2
37 - C - 2
39 - C - 2
41 - C - 2

61 - C - 2
63 - D - 2
65 - C - 2
67 - C - 2
69 - C - 2
71 - C - 2
73 - C - 2
75 - E - 2
77 - C - 2
79 - C - 2
81 - C - 2
83 - C - 2

85 - C - 1
87 - C - 1
89 - C - 1
91 - C - 1
103 - C - 1
105 - C - 1
109 - C - 1
111 - C - 1
161 - C - 1
163 - C - 1
165 - C - 1
167 - C - 1

169 - C - 2
171 - C - 2
173 - C - 2
175 - C - 2

24 - C - 2
26 - C - 2
28 - C - 2
30 - C - 2

LEICESTER STREET

121-123 - C - 3

34 - D - 3
62 - C - 3
120 - E - 3
132-138 - E - 3
148 - C - 2

LYGON STREET

1-7 - E - 2
9 - C - 2
11-13 - F - 2
15 - F - 2
17-25 - F - 2
27-31 - F - 2
95-97 - C - 2
121 - D - 2
123 - D - 2
125 - D - 2
127-129 - D - 2
131-133 - D - 2
135-137 - D - 2
141 - D - 2
143-145 - E - 2
147-151 - C - 2
163-165 - C - 2
167 - C - 2
173-175 - C - 2
185-187** - A - 2
189-193 - C - 2
203 - C - 2
205-213 - C - 2
215 - C - 2
217 - C - 2
219-225 - C - 2

32 - C - 2
34 - C - 2
36 - C - 2
38 - C - 2
Lee Street
Primary School
** - A - 2
94 - C - 2
96 - C - 2

150 - C - 2
152 - C - 2
210 - C - 2
212 - C - 2
214 - C - 2
216 - E - 2
222 - C - 2

227-229 - C - 2
233 - C - 2
235 - C - 2
237-239 - C - 2
241 - C - 2
243-245 - C - 2
251 - C - 2
253-257 - C - 2
259-261 - C - 2
263-267 - C - 2
269 - C - 2
271-273 - C - 2
275-279 - D - 2
281 - D - 2
283-287 - C - 2
291-299 - C - 2
303 - C - 2
305 - C - 2
307 - C - 2
319 - E - 2
321 - D - 2
325 - D - 2
327 - D - 2
329 - D - 2
331-335 - F - 2
337-341 - C - 2
St Judes Church
& Hall *- A - 1

98 - C - 2
122 - D - 2
124 - C - 2
126 - C - 2
128 - C - 2
130 - C - 2
132 - C - 2
134 - C - 2
136 - C - 2
138 - C - 2

224 - C - 2
226 - C - 2
228 - C - 2
230 - C - 2
232 - C - 2
234 - C - 2

379 - C - 2
381 - C - 2
383 - C - 2
385 - C - 2
387 - C - 2
395 - C - 2
399 - C - 2
401 - C - 2
405 - C - 2
407 - C - 2
409 - C - 2
471 - C - 2
477 - C - 2
479 - C - 2
481 - C - 2
483 - C - 2
485 - E - 2
487 - C - 2
489 - C - 2
491 - C - 2
495 - C - 2
497 - C - 2
499 - C - 2
501 - C - 2
505 - D - 2
507 - C - 2

513 - C - 2
515 - C - 2
517 - C - 2
519 - C - 2
521 - C - 2
523 - D - 2
525 - D - 2
527 - B - 2
531 - B - 2
537 - B - 2
Shed rear
school cnr
Patterson
Street - C - 3
569 - C - 2
571 - C - 2
573 - C - 2
575 - C - 2
577 - C - 2
579 - C - 2
581 - C - 2
583 - C - 2
585 - C - 2
587 - C - 2
589 - C - 2
591 - C - 2
593 - C - 2
595 - C - 2
597 - C - 2
599 - C - 2
603 - D - 2
631 - C - 3
633 - E - 3
639 - D - 3
643 - C - 3
651 - C - 2
653 - C - 3
663-665(also
2-12 Holtom St.
- D - 3
673 - E - 3
693 - C - 2
695 - C - 2
697 - C - 2
701 - C - 1

2 Trades Hall
** - A - 2

42-54 **- A - 2
98-126* - A - 1
130 - C - 2
132-136 - C - 2
140-146 - C - 2
148-150 - C - 2
164-166 - E - 2
170-172 - C - 2
174-178 - C - 2
186-190 - E - 2
230-232 - C - 2
234 - C - 2
236 - C - 2
238-244 - C - 2
252 - C - 2
258-262 - C - 2
264 - D - 2
270-276 - D - 2
280 - C - 2
282 - C - 2
284 - C - 2
286-288 - C - 2
290 - C - 2
292 - D - 2
294 - E - 2
306-308 - C - 2
320 - D - 2
322 - C - 2
324 - C - 2
326-328 - D - 2
330 - C - 2
332-336 - C - 2
338 - C - 2
342 - C - 2
344-348 - C - 2
350 - C - 2
354 - D - 2
362 - C - 2
364 - C - 2
366 - C - 2
372-374 - C - 2
376-386*- A - 2
388-390 - C - 2
398-400 - C - 2
402 - C - 2
426 - C - 1
428-432 - C - 1
434 - C - 1
436 - C - 1

438 - C - 1
440 - C - 1
442 - C - 1
448-450 - B - 1
616 - C - 2
622 - C - 1
624 - C - 1
626 - C - 1
636 - B - 1
642 - C - 1
644 - C - 1
648 - E - 2
650 - D - 2
652 - C - 2
654 - C - 2
656 - C - 2
658 - C - 2
660 - C - 2
662 - C - 2
726 - C - 2
728 - C - 2
730 - C - 2
732 - C - 2
734 - C - 2
736 - C - 2
738 - C - 2
740 - C - 2
742 - C - 2
744 - C - 2
748 - C - 2
756 - D - 2
760 - C - 2
762 - C - 2
764 - C - 2
766 - C - 2
768 - C - 2
770 - C - 2
772 - C - 2
774 - D - 2
776 - C - 2
778 - C - 2
780 - C - 2
782 - C - 2
784 - C - 2
786 - C - 2
788 - C - 2
790 - C - 2
792 - C - 2
794 - C - 2

Shop cnr Fenwick St. - C - 2
806 - C - 2
808 - C - 2
810 - C - 2
812 - C - 2
818 - C - 2
820 - C - 2
822 - C - 2
824 - C - 2
826 - C - 2
828 - C - 2
832 - C - 2
834 - C - 2
836 - E - 2
850 - C - 2
852 - C - 2
854 - C - 2
856 - C - 2
870 - C - 2
876 - C - 2
878 - C - 2

880 - C - 2
882 - C - 2
886 - C - 2
890 - D - 2
894 - C - 2
896 - C - 2
900 - C - 2
902 - C - 2
904 - C - 2
906 - D - 2
908 - D - 2
910 - D - 2
914 - D - 2
926-928 - C - 2
930 - C - 2
932 - C - 2
942 - C - 2
944 - C - 2
948 - B - 2
950 - C - 2
954 - C - 2
956 - C - 2
972 - C - 2

974 - C - 2
984 - D - 2
986 - C - 2
988 - C - 2
990 - C - 2
992 - C - 2
994 - F - 2
1002 - C - 2
1004 - C - 2
1006 - C - 2
1008 - C - 2
1010 - C - 2
1012 - C - 2
1014 - C - 2
1016 - C - 2
1018 - C - 2
1074 - C - 3
1076 - C - 3
1078 - C - 3
1080 - C - 3
1086 - C - 3
1094 - C - 3
1098 - C - 3

MACARTHUR PLACE

11 - C - 2
13 - C - 2
27 - C - 2
29 - C - 2
31 - C - 2
37 - C - 2
39 - C - 2
41 - C - 2
43 - C - 2
45 - C - 2
49 - C - 2
51 - C - 2
53 - C - 2
55 - C - 2
57 - C - 2

59 - C - 2
65 - E - 2
71 (incl. 74 Rathdowne St. - C - 2

2 - C - 2
4 - C - 2
6 - C - 2
8 - C - 2
10 - C - 2
14 - C - 2
16 - C - 2

18 - C - 2
20 - C - 2
26 - C - 2
28 - C - 2
32 - C - 2
36 - C - 2
38 - C - 2
40 - E - 2
42 - E - 2
44 ** - A - 2
46 ** - A - 2
48 ** - A - 2
56 - C - 2
72 ** - A - 2

McILWRAITH STREET

1 - C - 2
5 - C - 2
7 - C - 2
9 - C - 2
11 - C - 2
15 - C - 2
15A - C - 2
33 - C - 2
35 - C - 2
37 - C - 2
39 - C - 2
41 - C - 2
47 - C - 1
49 - C - 1
51 - C - 1
53 - C - 1
55 ** - A - 1
57 ** - A - 1
59 ** - A - 1
61 ** - A - 1
71 - C - 1
73 - C - 1
75 - B - 1
77 - C - 1
79 - C - 1
81 - C - 1
83 - C - 1
85 - C - 1
87 - C - 1
89 - C - 1
91 - C - 1
99 - C - 2
105 - C - 2

107 - C - 2
109 - C - 2
117 - C - 2
119 - C - 2
121 - C - 2
123 - C - 2
125 - C - 2
127 - C - 2
129 - C - 2
131 - C - 2
Rear 131- C - 3
Church & Hall (cnr Macpherson Street) - C - 2

18 - C - 2
20 - C - 2
22 - C - 2
24 - C - 2
26 - C - 2
28 - C - 2
30 - C - 2
44 - C - 1
46 - C - 1
48 - C - 1
50 - C - 1
52 - C - 1
54 - C - 1
56 - C - 1
58 - C - 1
60 - C - 1
62 - C - 2

64 - C - 1
66 - C - 1
68 - C - 1
70 - C - 1
72 - C - 1
74 - C - 1
76 - C - 1
80 - C - 1
82 - C - 1
84 - D - 1
88 - C - 1
94 - C - 2
96 - C - 2
98 - C - 2
100 - C - 2
102 - C - 2
104 - C - 2
106 - C - 2
108 - C - 2
110 - C - 2
112 - C - 2
114 - C - 2
116 - C - 2
118 - C - 2
120 - C - 2
122 - C - 2
130 - D - 2
132 - D - 2
136 - C - 2
156 - C - 3
190 - D - 3
192 - C - 3

MACPHERSON STREET

13 - C - 2
15 - C - 2
17 - C - 2
19 - C - 2
21 - C - 2
23 - C - 2
25 - C - 2
73 - C - 2
85 - C - 2
87 - C - 2
89 - C - 2

91 - C - 2
93 - C - 2
95 - C - 2
97 - C - 2
129 - C - 2
131 - C - 2
133 - C - 2
135 - C - 2
137 - C - 2
139 - C - 2
141 - C - 2

173 - C - 2
175 - C - 2
177 - C - 2
183 - C - 2

20 - C - 2
22 - C - 2
24 - C - 2
26 - C - 2
68 - C - 2
70 - C - 2

72 - C - 2
74 - C - 2
90 - C - 2
94 - C - 2
102 - C - 2
128 - C - 2
130 - C - 2
132 - C - 2
134 - C - 2
136 - C - 2
140 - C - 2
142 - C - 2
144 - C - 2

146 - C - 2
168 - C - 2
170 - C - 2
172 - C - 2
174 - C - 2
212 - D - 2
214 - D - 2
216 house - D - 2
216 stables - C - 2
218 - C - 2

252 - C - 2
254 - B - 2
256 - D - 2
258 - E - 2
260 - C - 2
262 - C - 2
266 - C - 2
268 - C - 2
270 - C - 2
272 - C - 2
274 - C - 2
326 - C - 2

MARY STREET

21 - C - 2
23 - C - 2
25 - C - 2

Warehouse (b/w Station & Nicholson St) - C - 3

MURCHISON STREET

12 - C - 1
14 - B - 1
16 - C - 1
18 - C - 1
20 - C - 1

22 - C - 1
24 - C - 1
26 - C - 1
28 - C - 1
32 - B - 1

36 - C - 1
42 - C - 1
44 - C - 1
46 - C - 1

NEILL STREET

11-13 - C - 2
15 - C - 2
17 - C - 2
19 - C - 2
rear Neill St. off Charles St. - C - 1
43 - D - 1
47 - C - 1
49 - C - 1
51 - D - 1
53 - C - 1
55 - C - 1
57 - C - 1
65 - C - 1
67 - C - 1
69 - C - 1

71 - C - 1
73 - C - 1
75 - C - 1
77 - C - 1
79 - C - 1
81 - C - 1
85 ** - A - 1
87 ** - A - 1
89 - C - 1
93 - D - 1
95-97 - C - 1
101-111 - C,F - 1

Former Hotel Cnr Canning St. - B - 2
28 - D - 2
32 - E - 2

52 - C - 2
54 - C - 2
56 - C - 2
60 - C - 2
62 - C - 2
64 - C - 2
66 - C - 2
70 - E - 2
74 - C - 2
76 - C - 2
78 - C - 2
80 - D - 2
82 - C - 2
86 - C - 2
88 - C - 2
90 - C - 2
94 - C - 2

NEWRY STREET

9-17 - C - 2
19-21 - C - 2
67 - C - 1
69 - C - 1
71-73 - C - 1
75-77 - C - 1
81 - C - 1
83-87 - C - 1
89-91 - C - 1

93 - C - 1
95-97 - C - 1
99-103 - C - 1
119,121 - C - 2
123 - C - 2
125 - C - 2
127 - C - 2
129,131 - C - 2

133-135 - C - 2

64-70 - C - 2
72-78 - C - 2
72-78 (Rear) - D - 2
80 - C - 2
102-104 - C - 2
166-112 - C - 2
114-120 - C - 2

NICHOLSON ST.

Exhibition Buildings * - A - 1
27 - C - 2
29 - C - 2
31,33 - C - 2
35 - C - 2
37-43 - C - 2
47 - C - 2
51 - C - 2
53,55 - C - 2
57-63 - C - 2
69 - C - 3
73 - C - 3
75 - C - 3
85-91 - C - 3
93 - E - 3

161 - D - 2
163,165 - D - 2
169,171 - D - 2
175 - E - 2
177,179 - C - 2
181-185 - C - 2
189 - C - 2
191 - D - 2
205 (Cnr. Kay St.) - C - 3
209-11 - D - 3
213-15 - C - 3
217 - C - 3
219 - E - 3
221 - C - 3

223-225 - C - 3
227 - C - 3
241 - C - 3
243,245 - C - 3
255 - D - 3
257 - C - 3
261,263 - C - 3
271,273 - E - 3
275 - C - 3
Cnr. Princes St. - D - 3
305 - C - 2
323-329 - C - 2
331-337 - C - 2
339,341 - C - 2

343 - C - 2
345 - C - 2
347 - C - 2
349 - C - 2
351 - C - 2
355 - C - 2
375 - D - 2
377 - E - 2
379 - C - 2
381 - C - 2
383 - C - 2
385 - C - 2
389 - C - 2
391 - D - 2
393 - D - 2
395 - C - 2
397 - C - 2
399 - C - 2
401 - E - 2
403 - C - 2
405 - C - 2
407 - C - 2
409 - C - 2
413-415 - C - 2
417 - C - 2
419 - D - 2
421 - C - 2
423 - C - 2
425 - C - 2
439-441 - E - 3
457 - C - 3
461 - C - 3
465 - C - 2
467 - C - 2
469 - C - 2
471 - C - 2
473 - C - 2
475 - C - 2
479 - C - 2
481 - C - 2
483 - D - 2
485 - C - 2
487 - D - 2
505 - C - 3
507 - C - 3
511 - C - 3
513 - C - 3
515 - E - 3
517 - E - 3
519 - E - 3

521 - D - 3
523 - C - 3
525 - C - 3
527 - D - 3
533 - C - 3
537 - C - 3
541 - E - 3
543 - D - 3
553 Hotel (cnr Macpherson St.) - C - 2
555 - C - 2
561 - C - 2
563 - C - 2
567 - C - 2
569 - C - 2
571 - C - 2
575 - C - 2
579 - C - 2
587 - C - 2
589 - C - 2
597 - C - 2
599 - C - 2
601 - C - 2
603 - C - 2
607 - C - 2
609 - C - 2
621 - C - 3
623 - C - 3
625 - C - 3
637 - C - 3
639 - C - 3
643 - D - 3
645 - D - 3
647 - C - 3
649 - C - 3
651 - C - 3
653 - C - 3
661 - C - 3
663 - C - 3
665 - C - 3
681 - C - 2
683 - C - 2
685 - C - 2
687 - C - 2
689 - C - 2
691 - C - 2
699 - C - 2
701 - C - 2

703 - C - 2
705 - C - 2
707 - C - 2
709 - C - 2
711 - C - 2
713 - C - 2
717 - C - 2
721 - C - 2
723 - C - 2
725 - C - 2
729 - C - 2
733 - C - 2
735 - C - 2
737 - C - 2
745** - A - 2
747 - C - 2
749 - C - 2
751 - D - 2
753 - C - 2
755 - C - 2
757 - C - 2
759 - C - 2
761 - C - 2
763 - C - 2
765 - C - 2
767 - C - 2
767A - C - 2
769 - C - 2
771 - C - 2
773 - C - 2
777 - C - 2
779 - C - 2
781 - C - 2
783 - C - 2
785 - C - 2
787 - C - 2
789 - C - 2
791 - C - 2
793 - C - 2
795 - C - 2
797 - C - 2
799 - E - 2
801 - C - 2
803 - C - 2
805 - C - 2
807 - C - 2
809 - C - 2
811 - C - 2
813 - C - 2

O'GRADY STREET

51 - C - 2
53 - C - 2

16 - C - 2
18 - C - 2
20 - C - 2
22 - C - 2
24 - C - 2

26 - C - 2
28 - C - 2
30 - C - 2
32 - C - 2
34 - C - 2
36 - C - 2
38 - C - 2

40 - C - 2
42 - C - 2
44 - C - 2
46 - C - 2
48 - C - 2
50 - C - 2
52 - C - 2

ORR STREET

16 - D - 3
18 - D - 3

20-22 - D - 3
24 - D - 3

26 - D - 3

OWEN STREET

21 - C - 1
23 - C - 1
25 - C - 1
27 - B - 1

29 - B - 1
35 - C - 1
37 - C - 1
41 - C - 1

45 - C - 1
47 - C - 1
49 - E - 1

PALMERSTON PLACE

11 - C - 2
13 - C - 2
23-9 - C - 2

8 - C - 2
12 - C - 2

22-28 - C - 2

PALMERSTON STREET

57 - C - 2
67 - C - 2
69 - C - 2
83 - C - 3
85 - C - 3
87 - C - 3
Church** - A - 1
Hall - D - 1
105 - C - 3
115 - C - 3
117 - C - 3
119 - C - 3
137 - E - 3
141 - C - 3
143 - D - 3
145 - D - 3

147 - D - 3
149 - C - 3
151 - C - 3
153 - C - 3
157 - C - 3
159 - C - 3
161 - C - 3
163 - C - 3
171 - C - 3
183 - C - 3
187 - D - 3
189 - D - 3
191 - D - 3
193 - D - 3
207 - C - 3

18 - C - 2

20 - C - 2
24 * - B - 2
28 - C - 2
38 - C - 3
40 - C - 3
44 - E - 3
46 - B - 2
48 - C - 2
Shop (cnr Canning St.) - C - 2
66 - C - 2
68 - C - 2
70 - C - 2
72 - C - 2
76 - C - 2
78 - C - 2

80 - C - 2
82 - C - 2
88 - C - 2
90 - C - 2
92 - C - 2
94 - C - 2
96 - C - 2
100 - C - 2

104 - C - 2
106 - C - 2
108 - C - 2
114 - C - 2
116 - D - 2
118 - D - 2
120 - D - 2
122 - D - 2

230 - C - 2
234 - C - 2
236 - C - 2
240 - C - 2
242 - C - 2
246 - E - 2
250 - C,F - 2

LITTLE PALMERSTON STREET

31 - D - 3
47 - C - 2

55 - D - 2
57 - C - 2

59 - C - 2
61 - C - 2

PARK STREET

Former Nth Carlton Railway Stn. - C - 3
308 - C - 2
310 - C - 2
312 - C - 2
314 - C - 2
316 - C - 2
320 - E - 2
322 - E - 2
324 - E - 2
326 - E - 2
328 - E - 2
330 - E - 2
442 - C - 2
444 - C - 2
446 - C - 2
448 - C - 2
450 - C - 2
452 - C - 2
454 - C - 2
456 - C - 2
460 - C - 2

472 - E - 3
476 - C - 3
478 - C - 2
496 - C - 2
498 - C - 2
504 - C - 2
508 - C - 2
514 - C - 2
516 - D - 2
520 - C - 2
550-556 - D - 3
560 - D - 3
564 - C - 3
566 - C - 3
568 - C - 3
570 - D - 3
574 - D - 3

576 - D - 3
580-582 - C - 3
584 - C - 3
586 - C - 3
590 - C - 3
592 - D - 3
604-606 - C - 3
608 - C - 3
612 - C - 3
618-620 - E - 3
622 - C - 3
624 - C - 3
626 - C - 3
634 - C - 3
636 - C - 3
638 - C - 3
646-648 - C - 3
650 - C - 3
654 - D - 3

PATERSON STREET

55 - C - 1
57 - C - 1
59 - C - 1
63 - C - 1
65 - C - 1
67 - C - 1
69 - C - 2
101 - C - 2
103 - C - 2
135 - E - 3

12 - C - 2
14 - C - 2
16 - C - 2
18 - C - 2
20 - C - 2
22 - C - 2
24 - C - 2
26 - C - 2
28 - C - 2
54 - C - 2

56 - D - 2
64 - C - 2
66 - C - 2
68 - C - 2
70 - C - 2
72 - C - 2
74 - C - 2
100 * - A - 1
102 * - A - 1
104 * - A - 1

106 * - A - 1
108 * - A - 1
110 * - A - 1

112 * - A - 1
114 * - A - 1
116 * - A - 1

118 * - A - 1
140 - D - 3
142 - D - 3

PELHAM STREET

15 ** - A - 1
Cnr Rathdowne St. - E - 1
157-163 - E - 3
175 Hotel cnr. Leicester St. - C - 2
233 'Till's Buildings' cnr Berkeley St. - E - 3

196 (also Barry St. facade) - C - 1
St. Georges Old School** - A - 1
St. Georges School Hall - E - 1
52 - D - 2

54-56 - C - 2
58 - D - 2
64-70 - D - 2
96 ** - A - 3
226 - C - 3
228 - C - 3
238-240 - D - 3

PIGDON STREET

5 - E - 2
75 - C - 2
77 - C - 2
85 - D - 2
91 - C - 2
93 - C - 2
95 - C - 2
97 - C - 2
99 - C - 2
101 - C - 2
103 - C - 2
105 - C - 2
107 - C - 2
109 - C - 2
141A - C - 3 (rear 141)
141 - C - 2
143 - C - 2
145 - C - 2
147 - C - 2
149 - C - 2
163 - C - 2
165 - C - 2
167 - C - 2
169 - C - 2
171 - C - 2
173 - C - 2

175 - C - 2
177 - C - 2
179 - C - 2
207 - C - 2
209 - C - 2
211 - C - 2
213 - C - 2
215-219 - C - 2
221 - C - 2
223 - D - 2
227 - D - 2
229 - D - 2
247 - C - 2
249 - C - 2
251 - C - 2
255 - C - 2
257 - C - 2
261 - C - 2
263 - C - 2
265 ** - A - 1
295-297 - C - 1
299 - B - 1
301 - B - 1
303 - B - 1
305 - C - 1
307 - C - 1
309 - C - 1

311 - D - 3
315 - E - 3
317 - E - 3
319 - E - 3
357 - C - 2
359 - D - 2
361 - C - 2
363 - D - 2
365 - C - 2

16 - C - 2
34 - C - 2
36 - C - 2
38 - C - 2
40 - C - 2
42 - C - 2
44 - C - 2
48 - C - 2
50 - D - 2
52 - D - 2
54 - C - 2
56 - C - 2
68 - C - 2
70 - C - 2
72 - C - 2
74 - C - 2
76 - C - 2

78 - C - 2
80 - C - 2
82 - C - 2
84 - C - 2
86 - C - 2
140 - C - 2
142 - C - 2
144 - C - 2
146 - C - 2
Princes Hill Primary School - C - 2
206 - D - 3

208 - C - 3
210 - C - 3
212 - C - 3
214 - C - 3
216 - C - 3
324 - E - 2
326 - C - 2
334 - C - 2
336 - C - 2
338 - C - 2
340 - C - 2
342 - C - 2

344 - C - 2
346 - C - 2
348 - C - 2
350 - C - 2
354 - C - 2
356 - C - 2
358 - C - 2
360 - C - 2
362 - C - 2
364 - C - 2
366 - C - 2
368 - C - 2

PITT STREET

13 - C - 2
15 - C - 2
17 - C - 2
19 - C - 2
21 - C - 2
23 - C - 2
27 - C - 2
31 - D - 2
43 - C - 2
45 - C - 2
47 - C - 2

51 - C - 2

12 - C - 2
14 - E - 2
18 - C - 2
24 - C - 2
26 - C - 2
28 - D - 2
32 - C - 2
34-36 - D - 2
38 - C - 2

40 - C - 2
42 - C - 2
44 - C - 2
46 - C - 2
48 - C - 2
52 - C - 2
54 - E - 2
56 - D - 2
58 - D - 2
60 - C - 2
62 - C - 2

POST OFFICE PLACE

1 - C - 2

3 - C - 2

PRINCES STREET

67 - C - 2
69 - C - 2
71 - C - 2
73 - C - 2
75 - C - 2
77 - C - 2
79 - C - 2
83 - C - 2
85 - C - 2
87 - C - 2
89 - C - 2
91 - C - 2
93 - C - 2
95 - C - 2
97 * - C - 2

99 - C - 2
101 - C - 2
103 - C - 2
105 - C - 2
107 - C - 2
113 - C - 2
117 - E - 2

16 - C - 2
20 - C - 2
28 - C - 2
32 - C - 2
36 - C - 2
40 - C - 2
44 - C - 2

46 - C - 2
48 - C - 2
50 - C - 2
56 - C - 2
58 - C - 2
60 - C - 2
62 - C - 2
64 - C - 2
66 - C - 2
68 - C - 2
70 - C - 2
72 - C - 2
74 - C - 2
76 - C - 2
78 - C - 2

80 - C - 2
82 - C - 2
84 - C - 2
86 - C - 2
88 - C - 2
90 - C - 2
92 - C - 2
94 - C - 2
96 - C - 2
98 - C - 2
100 - C - 2
102 - C - 2
104 - C - 2

106 - C - 2
108 - C - 2
112 - C - 2
114 - C - 2
118 - C - 2
120 - C - 2
136 - E - 2
138 - C - 2
140 - C - 2
142 - C - 2
144 - C - 2
146 - C - 2
148 - C - 2

Carlton Community Centre - B - 2
162 - C - 2
184 - C - 2
186 - C - 2
188 - C - 2
198 - E - 2
202 - C - 2
204 - C - 2
206 - C - 2
208 - C - 2

QUEENSBERRY STREET

19 - C - 1
21-23 * - A - 1
rear 23 - D - 2
59 ** - A - 1
133-135 - C - 2
Public Urinal - B -
221 - E - 3
229 - C - 3
259 - C - 3

60 - D - 1
74-80 ** - A - 1
92 Shop N.E. cnr Bouverie St. - C - 3
98-104 - E - 3
106-108 - D - 3
128-132 - E - 2
134-40 - C - 2
144-146 - E - 2

148 - C - 3
210 MMTB Subst. - C - 3
Former State School** - A - 3
Myer Warehouse - C - 3
278 - C - 3
Public urinal ** - A - 3

RATHDOWNE STREET

25-27 - B - 3
29 - E - 3
49 - C - 3
Cnr Queensberry St. (fence) - E - 1
97 - C - 1
101 * - A - 1
107-109 - C - 1
Boiler House - E - 1
Former St. Nicholas Hosp. (see Pelham Street south side) - E - 1
199 Sacred Heart Church * - A - 1
199 Church Precinct - C - 1

205 School - B - 1
233-237 - C - 1
239 - C - 1
241 - C - 1
257 - C - 1
259-261 - C - 1
263 - C - 1
265-267 - C - 1
269 - C - 1
271-277 - C - 1
279-281 - B - 1
291 - D - 2
301 ** - A - 2
303 - C - 2
307 - B - 2
309 - C - 2
311 - C - 2
313 - C - 2
315 - C - 2
319 - C - 2
329-335 - C - 2

339-341 - D - 2
343 - C - 2
345-347 - E - 2
357 - C - 2
397 - D - 2
401 - C - 2
403 - C - 2
405 - C - 2
407 - C - 2
409-411 - C - 2
421 - D - 3
553 - C - 2
557 - C - 2
559 - C - 2
567 - C - 2
569 - C - 2
575 - C - 2
577 - C - 2
579 - C - 2
581 - C - 2
583 - C - 2

585 - C - 2
587 - C - 2
589 - C - 2
591 - C - 2
601 - C - 2
603 - C - 2
605 - C - 2
607 - C - 2
609 - C - 2
611 - C - 2
613 - C - 2
615 - C - 2
617 - C - 2
619 - C - 2
621 - C - 2
627 - C - 2
629 - C - 2
631 - C - 2
639 - D - 2
641 - C - 2
643 - C - 2
645 - C - 2
647 - C - 2
649 - C - 2
669 - C - 2
671 - C - 2
673 - C - 2
675 - C - 2
677 - C - 2
679 - C - 2
681 - C - 2
683 - C - 2
685 - C - 2
687 - C - 2
693 - C - 2
695 - D - 2
697 - D - 2
699 - C - 2
701 - C - 2
707 - C - 2
709 - C - 2
711 - C - 2
713 - C - 2
715 - C - 2
717 - C - 2
719 - C - 2
721 - C - 2
723 - C - 2
725 - D - 2

727 - C - 2
729 - C - 2
739 - D - 1
743 - C - 1
745 - C - 1
747 - C - 1
749 - C - 1
751 - B - 1
753 - B - 1
755 - B - 1
757 - B - 1
759 - B - 1
761 - B - 1
763 - B - 1
767 - B - 1
769 - C - 1
771 - C - 1
773 - C - 1
775 - C - 1
777 - C - 1
781 - C - 1
783 - C - 1
787 - C - 1
789 - C - 1
793 - C - 2
795 - C - 2
797 - C - 2
799 - C - 2
801 - C - 2
803 - C - 2
805 - C - 2
809 - E - 2
815 - E - 2
817 - C - 2
819 - C - 2
821 - C - 2
833 - E - 2
835 - C - 2
837 - D - 2
845 - C - 2
847 - C - 2
851 - C - 2
853 - C - 2
859 - C - 2
861 - C - 2
869 - C - 2
871 - C - 2
875 - C - 2
883 - C - 2

885 - E - 2
887 - E - 2
889 - C - 2
891 - C - 2
893 - C - 2
895 - C - 2
897 - C - 2
899 - C - 2
901 - C - 2
903 - C - 2
905 - C - 2
909 - C - 2
911 - C - 2
913 - C - 2
915 - C - 2
917 - C - 2
919 - C - 2
921 - C - 2
923 - C - 2
925 - C - 2
927 - C - 2
929 - C - 2
931 - C - 2
933 - C - 2
935 - C - 2
937 - C - 2
947 - D - 2
949 - E - 2
951 - C - 3
953 - C - 2
955-957 - E - 3
959-965 - C - 3
967 - C - 3
969 - C - 3
971 - C - 3
975 - C - 3
977 - C - 3
979 - C - 3
991 - C - 3
Former tram sheds cnr Park St. - B - 2

16 - C - 2
24 - C - 2
26 - C - 2
28 - C - 2
30 - C - 2
32 - C - 2

34 - C - 2
36 - C - 2
40 - E - 3
42 - D - 3
44 - D - 3
46-48 - C - 3
74 (See 71 MacArthur Pl.) - C - 2
88 - B - 2
Shops (cnr Elgin St.) - C - 2

108 - C - 2
110 - C - 2
114 - C - 2
116 - C - 2
120 - C - 2
122 - C - 2
124 - C - 2
126 - C - 2
130 - C - 2
132 - C - 2
134 - C - 2
154 - C - 2
156 - C - 2
160 - C - 1
164 - C - 1
166 - C - 1
170 - C - 1
172 - C - 1
174 - C - 1
176 - C - 1
178 - C - 1
180 - C - 1
Hotel cnr Neill St. & Kay St.) - B - 1
200 - C - 3
210 - D - 3
212 - D - 3
214 - D - 3
216 - D - 3
218 - C - 2
Baths - C - 3
250 - C - 3
252 - C - 3

254 - C - 3
262 - C - 2
264 - C - 2
266 - C - 2
268 - C - 2
280 - C - 2
282 - C - 2
284 - C - 2
288 - C - 1
290 - C - 1
292 - C - 1
294 - C - 1
298 - C - 1
302 - C - 1
306 - C - 1
310 - C - 1
312 - C - 1
314 - C - 1
316 - C - 1
320 - C - 1
324 - C - 1
326 - C - 1
328 - C - 1
330 - C - 1
332 - C - 1
336 - C - 1
338 - C - 1
342 - C - 1
344 - C - 1
348 - C - 2
352 - C - 2
354 - C - 2
356 - C - 2
358 - C - 2
360 - C - 2
362 - C - 2
364 - C - 2
366 - C - 2
Hotel cnr Curtain St. - D - 2
374 - C - 2
376 - C - 2
378 - C - 2
380 - C - 2
382 - C - 2
384 - C - 2
386 - C - 2
388 - C - 2

390 - C - 2
392 - C - 2
396 - C - 2
398 - C - 2
400 - C - 2
404 - C - 2
406 - C - 2
410 - C - 2
412 - C - 2
414 - C - 2
418 - C - 2
420 - C - 2
422 - C - 2
424 - C - 2
426 - C - 2
428 - C - 2
430 - C - 2
438 - C - 2
440 - C - 2
444 - C - 2
446 - C - 2
448 - C - 2
450 - C - 2
452 - C - 2
454 - C - 2
470 - C - 2
472 - C - 2
474 - C - 2
476 - C - 2
478 - C - 2
490 - C - 2
492 - C - 2
500 - C - 2
502 - C - 2
504 - C - 2
506 - C - 2
508 - C - 2
510 - C - 2
512 - C - 2
514 - C - 2
516 - C - 2
518 - C - 2
524 - C - 2
526 - C - 2
528 - C - 2
530 - C - 2
532 - C - 2
534 - C - 2
536 - C - 2

546 - C - 2
548 - B - 2
550 - B - 2
552 - B - 2
554 - B - 2
556 - C - 2
560 - C - 2
562 - C - 2
564 - C - 2
566 - C - 2
568 - C - 2
570 - C - 2
572 - C - 2
574 - C - 2
578 - C - 2
580 - E - 2
584 - D - 2
586 - C - 2
588 - E - 2
590 - C - 2
592 - C - 2
594 - C - 2
596 - C - 2

598 - C - 2
600 - C - 2
602 - C - 2
604-606 - C - 2
608 - C - 2
612 - C - 2
614 - C - 2
618 - C - 2
620 - C - 2
624 - D - 2
626 - C - 2
628 - C - 2
630 - C - 2
632 - C - 2
634 - C - 2
Hotel
crn Pigdon
Street - C - 2
660 - D - 2
662 - C - 2
666 - C - 2
668 - C - 2
670 - C - 2

672 - C - 2
674 - C - 2
676 - C - 2
680 - D - 2
682 - C - 2
684 - C - 2
686 - E - 2
696 - C - 2
698 - C - 2
700 - C - 2
702 - C - 2
706 - C - 2
710 - C - 2
716 - C - 2
718 - C - 2
720 - C - 2
726 - C - 2
728 - C - 2
732 - C - 2
734 - C - 2
736 - C - 2
738 - C - 2
740 - C - 2

RICHARDSON STREET

11 - C - 2
13 - E - 2
15 - C - 2
17 - C - 2
19 - C - 2
23 - C - 2
25 - C - 2
77 - C - 2
79 - C - 2
81 - C - 2
83 - C - 2
85 - C - 2
87 - C - 2
89 - C - 2
93 - C - 2
95 - D - 2
131 - C - 2
133 - C - 2
159 - C - 2
161 - C - 2
163 - C - 2
165 - C - 2
167 - C - 2

169 - C - 2
197 - C - 2
199 - C - 2
201 - C - 2
203 - C - 2
205 - C - 2
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209 - C - 2
211 - C - 2
213 - C - 2
215 - C - 2
217 - C - 2
219 - C - 2
221 - C - 2
223 - C - 2
225 - C - 2
241 - C - 2
247 - E - 2
249 - D - 2
251 - D - 2
255 - D - 2
275 - C - 2
277 - C - 2

279 - C - 2
281 - C - 2
287 - D - 2
289 - D - 2
291 - D - 2
293 - D - 2
319 - C - 2
323 - D - 2
327 - C - 2
329 - C - 2
331 - C - 2

10 - D - 2
84 - C - 2
86 - C - 2
120 - C - 2
122 - C - 2
160 - C - 2
162 - C - 2
164 - C - 2
166 - C - 2
200 - C - 2
202 - C - 2

204 - C - 2
206 - C - 2
208 - C - 2
210 - C - 2

212 - C - 2
246 - C - 2
248 - C - 2

250 - C - 2
286 - C - 2
290 - C - 2

ROYAL PARADE

Carlton F.C.,
Princes Park
- C - 1
Park Keepers
Lodge, Princes
Park - B - 2

Pavilions in
Princess Park
- C - 2

SHAKESPEARE STREET

17 - C - 2
19 - C - 2
21 - C - 2

6 - C - 2
Scout Hall
- C - 2

20 - C - 2
22 - C - 2
24 - C - 2

STATION STREET

55 - C - 3
57 - C - 3
63 - E - 3
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67 - C - 3
69 - C - 3
71 - C - 3
73 - C - 3
75 - D - 3
77 - D - 3
79 - C - 3
93 - C - 2
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97 - C - 2
99 - C - 2
101 - C - 2
103 - C - 2
105 - D - 2
117 - C - 2
rear Factory
- D - 2
123 - C - 2
125 - C - 2
127 - C - 2
129 - C - 2
131 - E - 2
137 ** - A - 2
139 - C - 2

141 - C - 2
143 - C - 2
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161 - D - 2
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355 - C - 2
357 - C - 2
359 - C - 2
361 - C - 2

363	- C - 2	485	- C - 2	613	- C - 2
365	- C - 2	489	- C - 2	617	- C - 2
367	- C - 2	495	- C - 2	619	- C - 2
369	- C - 2	497	- C - 2	621	- C - 2
371	- C - 2	499	- C - 2	623	- C - 2
383	- C - 2	501	- C - 2	625	- C - 2
385	- C - 2	503	- C - 2	627	- C - 2
387	- C - 2	505	- C - 2	629	- C - 2
389	- C - 2	507	- C - 2	631	- C - 2
391	- C - 2	509	- C - 2	633	- D - 2
393	- C - 2	511	- C - 2	635	- D - 2
395	- C - 2	513	- C - 2	637	- D - 2
397	- D - 2	515	- C - 2	639	- D - 2
399	- D - 2	517	- C - 2	641	- D - 2
401	- E - 2	519	- C - 2	645	- C - 2
405	- C - 2	521	- C - 2	647	- C - 2
409	- C - 2	523	- C - 2	649	- C - 2
411	- C - 2	525	- C - 2	651	- C - 2
413	- C - 2	527	- C - 2	653	- C - 2
415	- C - 2	529	- C - 2	655	- C - 2
417	- C - 2	531	- C - 2	657	- C - 2
419	- C - 2	533	- C - 2	659	- C - 2
421	- C - 2	535	- C - 2	661	- C - 2
423	- C - 2	537	- C - 2	663	- C - 2
425	- C - 2	539	- C - 2	665	- C - 2
427	- C - 2	541	- C - 2	667	- C - 2
429	- C - 2	543	- C - 2	671	- C - 2
431	- C - 2	545	- C - 2	673	- D - 2
441	- D - 2	547	- C - 2	675	- D - 2
443	- C - 2	549	- C - 2	677	- C - 2
445	- C - 2	551	- C - 2	679	- C - 2
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449	- C - 2	555	- C - 2	683	- C - 2
451	- C - 2	557	- C - 2	685	- D - 2
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455	- C - 2	565	- C - 2	52	- C - 3
457	- C - 2	567	- C - 2	54	- C - 3
459	- C - 2	569	- C - 2	68	- C - 3
461	- C - 2	571	- C - 2	70	- C - 3
463	- C - 2	579	- C - 2	72	- D - 3
465	- C - 2	581	- C - 2	74	- C - 3
467	- C - 2	583	- C - 2	82	- C - 3
471	- C - 2	585	- C - 2	84	- C - 3
473	- C - 2	587	- C - 2	86	- C - 3
475	- C - 2	603	- C - 2	88	- C - 3
477	- C - 2	605	- C - 2	90	- C - 3
479	- C - 2	607	- C - 2	92	- C - 2
481	- C - 2	609	- C - 2	98	- C - 2
483	- C - 2	611	- C - 2	100	- C - 2

102	- C - 2	278	- C - 2	416	- C - 2
106	- C - 2	280	- C - 2	418	- C - 2
108	- C - 2	282	- C - 2	420	- C - 2
110	- C - 2	298	- D - 2	422	- C - 2
112	- C - 2	302	- C - 2	444	- C - 2
114	- C - 2	306	- C - 2	446	- C - 2
116	- C - 2	308	- C - 2	448	- C - 2
118	- C - 2	310	- C - 2	450	- C - 2
120	- C - 2	312	- C - 2	452	- C - 2
122	- C - 2	314	- C - 2	454	- C - 2
124	- C - 2	316	- C - 2	456	- D - 2
126	- C - 2	318	- C - 2	458	- C - 2
128	- C - 2	320	- C - 2	460	- C - 2
130	- C - 2	322	- C - 2	462	- C - 2
132	- C - 2	324	- C - 2	464	- C - 2
140	- C - 2	328	- C - 2	466	- C - 2
148	- D - 2	330	- C - 2	468	- C - 2
154	- C - 2	332	- C - 2	470	- C - 2
156	- C - 2	334	- C - 2	472	- C - 2
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162	- D - 2	340	- C - 2	494	- C - 2
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220	- C - 2	382	- C - 2	524	- C - 2
222	- C - 2	384	- C - 2	526	- C - 2
224	- C - 2	392	- C - 2	528	- C - 2
226	- C - 2	396	- C - 2	530	- C - 2
228	- C - 2	398	- C - 2	532	- C - 2
232-238	- C - 2	400	- C - 2	534	- C - 2
260	- C - 2	402	- C - 2	536	- C - 2
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266	- C - 2	408	- C - 2	544	- C - 2
268	- C - 2	410	- C - 2	546	- C - 2
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664 - C - 2
666 - C - 2
668 - C - 2
670 - C - 2
672 - C - 2
674 - C - 2
678 - E - 2
680 - C - 2
682 - C - 2
684 - C - 2

SUTTON STREET

15 - D - 3
27 - C - 3
29 - C - 3
31 - C - 3

35 - D - 3
37 - C - 3

12 - C - 3

14 - C - 3
16 - C - 3
18 - C - 3
20 - C - 3

SWANSTON STREET

593 Queensberry Hotel - C - 3
599 Shop cnr Queensberry St) - D - 3
625-629 - D - 3

466 - C - 3
508-512 - C - 3
554-556 - C - 3
570 - D - 3
Hotel (S.E. cnr Pelham St) - C - 3
Shop N.E. cnr Pelham St.) - C - 3

Astoria Taxis - D - 3
650-656 - B - 3
658 - C - 3
660 - C - 3
676 - C - 3
678 - C - 3
680 - E - 3
682 - E - 3
784 - C - 3
786 - C - 3
832 - C - 1
842-844 - C - 1
846 - E - 1
852-854 - E - 1
856 - E - 1
860-862 - C - 1
864 - B - 1
870-874 - C - 1

876-882 - C - 1
886 - C - 1
890 - C - 1
892 - C - 1
896 * - A - 1
900 - C - 1
902 - C - 1
904 - C - 1
906 - C - 1
908 - C - 1
912 - C - 1
914-916 - C - 1
920 - D - 1
924 - C - 1
932 - C - 1

TYNE STREET

21-23 - C - 2

35 - C - 2

UNIVERSITY OF MELBOURNE

Old Law**-A - 1
Former Bank NSW facade**- A - 2
Gate Lodge ** - A - 1
System Gardens and Former Conservatory **- A - 1
Conservatorium of Music**-A- 2
Grainger Museum ** - A - 2
Former Natural Philosophy & University Gallery (Old Physics) - B - 1
University House - B - 2
Old Arts- B - 2
Chemistry-B - 2
Former Biol. School (Zoology) ** - A,C - 2
Former Medical School ** - A,C - 2

Old Geology - C - 2
Remnants of former National Museum - C - 2
Old Engineering - C - 2
Botany (front) - C - 2
Botany (rear) - C - 1
Colonial Bank Door - C - 3
Perimeter fence ** - A - 1,2,3
Cricket Pav. & Scoreboard - C - 1
CSIRO Material Science - D - 3
Richard Berry South - D - 2
Richard Berry North - D - 2
Agriculture and Forestry - D - 2
Botany Annexe - C - 2

Vice Chancellors Residence - D - 3
Newman College -A,B- 1

Queens College Main Wings ** - A - 1
Laboratory - C - 1
Residence-C - 1
Janet Clarke Hall: Original 1880-1891**-A-1 section of Remainder of frontage - B - 1
Trinity College Leeper Building ** - A - 1
Bishops Building- A - 1
Clarke's Building Former ** - A - 1
Laboratory ** - A - 1
Trinity Chapel ** - A - 1
Behan Building - C - 1
Squash Courts - C - 1
Former Tennis Pavilion- C - 1
Ormond College ** - A - 1

UNIVERSITY STREET

9-11 - C - 3
29 - E - 3
49 - C - 2

rear 61 - C - 2
10 - E - 3
16 - D - 3

18 - E - 3
George's Warehouse **- A - 2

VICTORIA PLACE

Victorian Art Statue Store - D - 3

VICTORIA STREET

20-22	- D - 3	68-72	- C - 2	76	- E - 2
26	- D - 3				

WATERLOO STREET

3	- D - 2	21	- C - 2	23	- C - 2
11	- C - 2				

WILSON STREET

1	- C - 1	77	- C - 3	40	- C - 2
3	- C - 1	79	- C - 3	48	- C - 2
5	- C - 1	81	- C - 3	50	- C - 2
7	- C - 1	97	- C - 2	52	- C - 2
9	- C - 1	99	- C - 2	56	- C - 2
11	- C - 1	101	- C - 2	58	- C - 2
13	- C - 1	103	- C - 2	60	- C - 2
13A	- D - 2	105	- C - 2	62	- C - 2
27 **	- A - 1	117	- C - 2	64	- C - 2
29	- C - 1	121	- C - 2	66	- C - 2
31	- C - 1	125	- C - 2	68	- C - 2
33	- C - 1			70	- C - 2
35	- C - 1	2	- C - 2	72	- C - 2
37	- C - 1	6	- C - 2	74	- C - 2
39	- C - 1	8	- C - 2	76	- C - 2
Residence (cnr Richardson St.)	- C - 2	10	- C - 2	80	- C - 2
		12	- C - 2	82	- C - 2
		14A	- C - 2	84	- C - 2
49	- C - 2	20	- C - 2	86	- C - 2
57	- C - 3	26	- C - 2	88	- C - 2
59	- E - 3	28	- C - 2	90	- C - 2
65	- C - 3	30	- C - 2	92	- C - 2
69	- D - 3	32	- C - 2	102	- C - 2
71	- D - 3	34	- C - 2	104	- C - 2
73	- C - 3	36	- C - 2	110	- C - 2
75	- D - 3	38	- C - 2	112	- C - 2

YOUNGS PLACE

\- - E - 3

* Registered on the Historic Buildings Register

** Pending application to Historic Buildings Register

CARLTON, NORTH CARLTON
AND PRINCES HILL
CONSERVATION STUDY

Final Report

August 1984

for the

Melbourne City Council

Australian Heritage Commission

prepared by

Nigel Lewis and Associates
Architects and Conservation Planners
12 Oban Street, South Yarra 3141

with the assistance of the
City Strategic Planning Division
Technical Services Department
Melbourne City Council

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APPENDICES

1.	Design guidelines manual	**Pink Sheets**
2.	(Schedule of A - F Buildings (Streetscapes and Envelopes Map	**Yellow Sheets**
3.	(Data Forms (A and B Building Forms	**Not Included In This Volume**

STUDY TEAM

Nigel Lewis	
Richard Aitken	
David Morrison	(Daryl Jackson Pty. Ltd. - sub consultant for building envelope analysis)
Michael Scott	(Melbourne City Council Strategic Planning Division structuring of controls and guidelines and report editing and presentation)

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Peter Jewell

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Staff at LaTrobe Picture Collection, State Library of Victoria; University of Melbourne Archives and Architecture Branch Library.

Australian Heritage Commission for permission to reprint citations prepared by Alan Willingham.

The report was edited and typed by Melbourne City Council staff.

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Councillor T. Huggard
Mr. R. Tonkin, National Estate Committee
Mr. J. Francis, Historic Buildings Council
Mr. W. Logan, Carlton Association
Mr. B. Trethowan, National Trust of Australia (Victoria)
Mr. J. Floyd, Manager, City Strategic Planning, assisted by Mrs. L. Gardner and Mr. M. Scott.

1 INTRODUCTION

1.1 BACKGROUND TO STUDY

The Carlton Conservation Study Area comprises all of Carlton, North Carlton and Princes Hill, but excludes the area covered by the previously completed Lygon Street Action Plan.

The conservation study and development guidelines for the Lygon Street Action Plan were undertaken jointly by Nigel Lewis and Associates and Daryl Jackson Pty Ltd. The present study draws substantially from the Lygon Street material for the Controls and Guidelines section, and the appended Design Guidelines Manual is predominantly Lygon Street material presented in restructured form. Much of this material was prepared jointly by the two offices.

Currently a large portion of the study area is subject to conservation controls introduced through Amendment 224. Additional areas are now included in the proposed Amendment 277, but some extremely significant areas still remain outside an existing or proposed Urban Conservation Area.

This study is aimed at providing Council officers with the technical information required to enforce existing controls effectively and consistently. It is also aimed at identifying buildings and areas in the remainder of the study area which do not have controls at present in order that conservation protection be extended to include them.

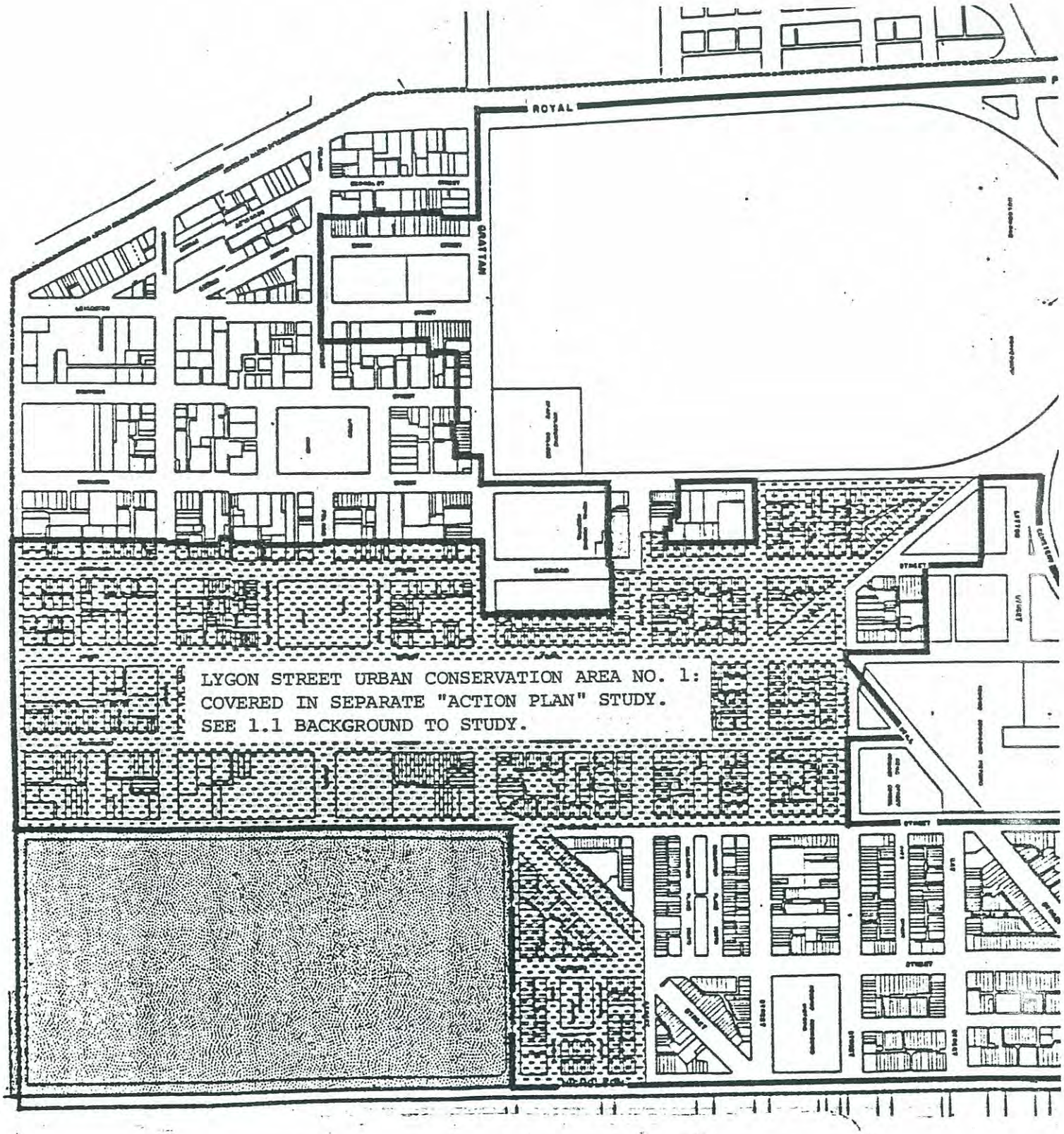
The main new development in methodology from the Lygon Street study is a data form prepared for all designated buildings or groups of buildings in the study area. This is based on the East Melbourne Conservation Study approach, which was undertaken by Meredith Gould.

The Carlton data form has been totally revised however and comprises a series of check-list boxes for common entries. This helps provide a consistent approach to the identification of buildings, ranking and scheduling of characteristics, notable features, alterations and recommendations. It also eliminates the need for much hand written text. This was important considering the extent of the survey area and the fact that the forms were completed in the field. (See Appendix 2 for a schedule of all designated buildings.)

The fieldwork component also identified streetscape rankings and urban conservation area boundaries. It thus formed a major component of the study. The other major study task was the preparation of a map indicating building envelope potential.

Accordingly this study has been confined to the identification process with only a small component related to the development of new work. Landscape recommendations have been limited to consultation with Council staff.

The refinement of the conservation study methodology that has occurred in the City of Melbourne reflects a very co-operative approach between the various consultants employed and the active involvement and vision of council staff. The study process in all cases has been greatly assisted by the involvement of the various consultants with the statutory planning staff who are administering conservation controls as well as the experience gained by commenting on and negotiating planning permits.

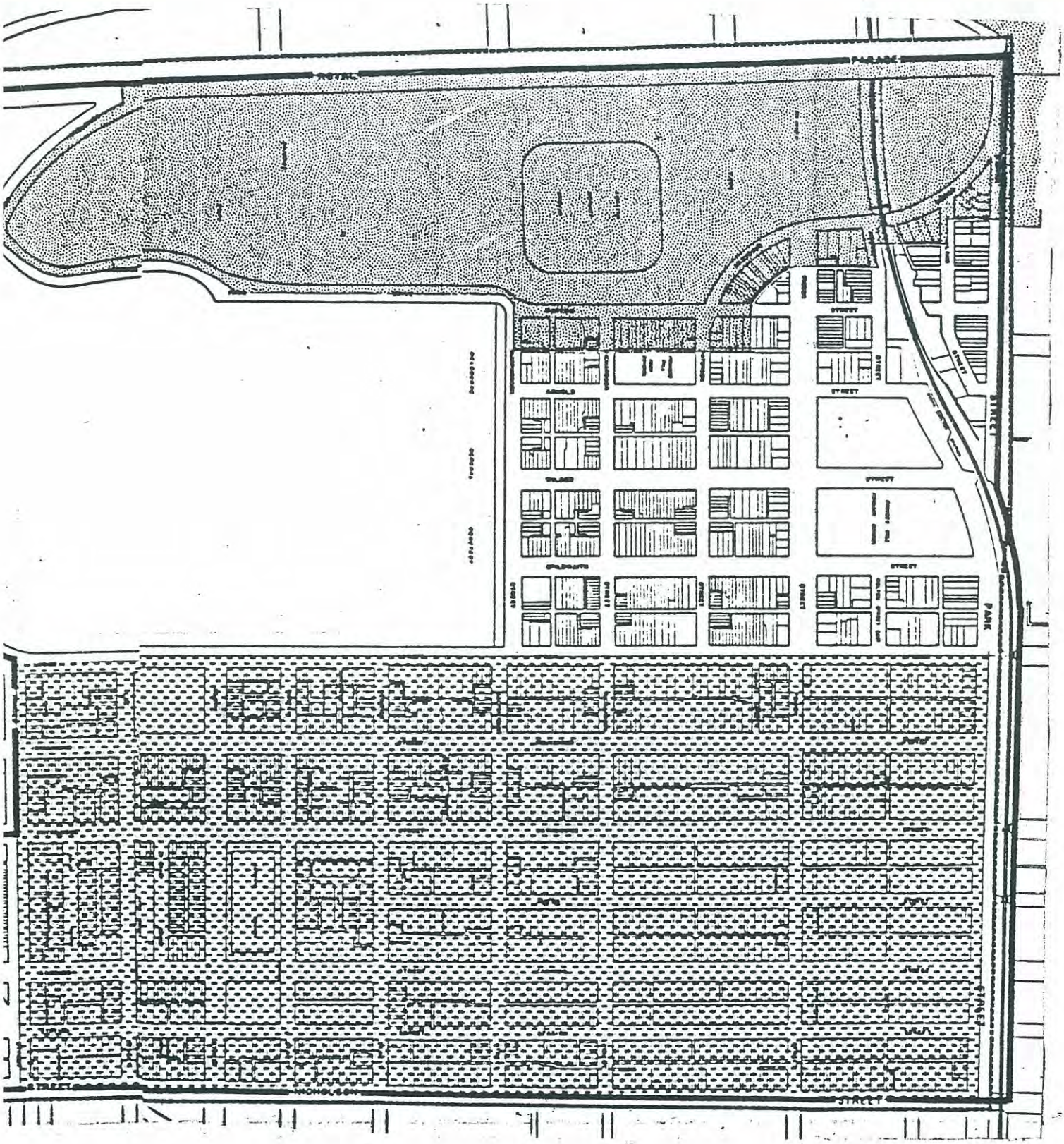


STUDY BOUNDARY

RECOMMENDED FUTURE BOUNDARY OF URBAN CONSERVATION AREA NO. 1

EXISTING URBAN CONSERVATION AREA NO. 1

EXISTING URBAN CONSERVATION AREA NO. 2


PARADE
STREET
PARK
STREET

1.2 RECOMMENDATIONS

1.2.1 General Recommendations

It is recommended that:

1. The Urban Conservation Areas be extended as shown on the accompanying map;

2. Designated buildings outside these areas be protected;

3. The guidelines and controls be implemented according to building rankings and streetscape requirements;

4. Building envelope controls recommended for areas outside proposed conservation areas be implemented through other planning processes;

5. A and B Building recommendations contained in Appendix 2 be forwarded to the respective organisations responsible for their implementation.

1.2.2 Specific Recommendations

Some additional specific recommendations are as follows:

1. Make the data forms available for public viewing and advertise their existence.

2. Streetscape work should follow the **Concept Plan Design Principles** prepared by the Strategic Planning Office, as well as these related items:

- retain stone kerbs in position where evidence of post supported verhandah survives.

- retain metal park seats in Murchison and Macarthur Squares.

3. Post supported verandahs - Many shops were constructed away from main retail precincts, especially at street intersections; while some of these continue to serve as corner stores, others have been converted to residential use. Regardless of use, they still form important streetscape elements, particularly those that have retained original shopfronts and port supported verandahs.

   Accordingly it is strongly recommended that these elements be retained in all existing and former retail premises regardless of whether they are used for residential or other purposes.

1.3 DEFINITIONS

1.3.1 Study Area

All of the area covered by the accompaning map and including the University of Melbourne, Melbourne General Cemetery and various parks and gardens.

1.3.2 General Terms

The definitions for conservation of places of cultural significance contained in the Burra Charter prepared by Australia ICOMOS (International Council of Monuments and Sites) in 1981 provide a standardised set of definitions and objectives that have been adopted by most organisations in Australia.

Place means site, area, building or other work, group of buildings or other works together with pertinent contents and surroundings.

Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.

Fabric means all the physical material of the place.

Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration, reconstruction and adaption and will be commonly a combination of more than one of these.

Maintenance means the continuous protective care of the fabric, contents and setting of a **place**, and it to be distinguished from repair. Repair involves **restoration** or **reconstruction** and it should be treated accordingly.

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

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

1.3.3 Buildings

Each building of historic or architectural significance has been graded from A to F according to its importance. To find the grade of a particular building, refer to the Schedule of A-F buildings in Appendix 2. The grades are defined as follows:

'A' buildings are of national or state importance, irreplaceable parts of Australia's built form heritage. Many will be either already included on, or recommended for inclusion on, the Register of Historic Buildings, or the Register of the National Estate.

'B' buildings are of regional or metropolitan significance, and stand as important milestones in the architectural development of the metropolis. Many will be either already included on, or recommended for inclusion on, the Register of the National Estate.

'C' buildings make an architectural and historic contribution that is important within the local area. This includes well preserved examples of particular periods or styles of construction, as well as some individually significant buildings that have been altered or defaced.

'D' buildings are representatives of particular periods or styles which are either reasonably intact, or they have been substantially altered but stand in a row or street where buildings from similar periods predominate.

'E' buildings have generally been substantially altered, and stand in relative isolation from other buildings of similar periods. Because of this they are not considered to make an essential contribution to the character of the area, although retention and restoration may still be beneficial.

'F' buildings are an additional category relating to social rather than historic or architectural significance. They are valued by the local community either as familiar landmarks or for the use to which they are put or have been associated with in the past.

The following table shows Melbourne City Council's objectives for the different grades:

MELBOURNE CITY COUNCIL'S OBJECTIVES FOR BUILDINGS OF ARCHITECTURAL OR HISTORIC SIGNIFICANCE

OBJECTIVES	IMPORTANCE LEVELS	EXPLANATION OF IMPORTANCE LEVELS
Objective for A, B & C: The Council will require the retention and enhancement of buildings of significant architectural and historic merit.	A B C	Has a high level of integrity, architectural style and historic background important at national, state, regional or local level. The loss or defacement of such buildings would detract from national, state or local regional historic, architectural and social character.
Objective for D & E: The Council will promote the retention and enhancement of buildings of significant character and high amenity, particularly where these make a contribution to the broader streetscape	D	Represents with some integrity a visual form or style-type on an individual basis, or reinforces other similar forms or style-types to provide or supplement a streetscape
	E	Has limited integrity and relative isolation from buildings of higher integrity and therefore neither represents individual form or sytle-types well, nor does it contribute to a streetscape or precinct. It possesses some period detail and thus it can be recognised as belonging to a general era and it may, by restoration or renovation, achieve a viable reuse and potentially it may contribute more to the area's period content.
Objective for F: The Council will promote the retention and enhancement of buildings which, while not necessarily exhibiting architectural or historic value, have a considerable value to the local community.	F	Has considerable value to the local community or houses a use which has a considerable or significant value to the local community.

1.3.4 Streetscapes

These are ranked by order of decreasing significance. Refer to the **Streetscapes and Envelopes Map** in Appendix 2 for actual designations.

Level 1 streetscapes have a statewide significance, and define an important collection of buildings, generally from a similar period or representing a similar style. To restore and maintain an authentic appearance, there is comprehensive guidance for colours and materials, and restoration of missing parts of identified buildings may be required when new works are contemplated. Rear additions have to be concealed, and new development must be of a **respectful** design that relates closely to the building forms and styles of nearby significant buildings.

Level 2 streetscapes have a regional or local significance because the character and scale of a particular period or style still predominates, even though there may be some gaps, and in some cases the buildings may have a relatively low significance individually. Restoration of missing parts of significant buildings is still required or encouraged when new works are undertaken, but there is only minimal control of colours and advertising. Rear additions may be partly visible, and new developments can **interpret** the building forms and styles of nearby significant buildings in a contemporary manner.

Level 3 streetscapes do not exhibit such an important intactness of scale and character, and control is mainly limited to specifying maximum and minimum heights and set-backs for new development and rear additions. Significant individual buildings are still protected from demolition or defacement.

1.4 HOW TO USE THIS REPORT

1.4.1 Introduction

The guidelines and information about specific properties are intended to provide advice to property owners. It is hoped that they will be consulted out of interest so that a higher conciousness about urban conservation is achieved.

The study should be widely promoted so that property owners are encouraged to consult the study and data forms before commencing to plan any works.

However, the use of the study by council planning staff in determining planning applications in urban conservation areas will be the most important use. Planning officers will be able to negotiate with and advise applicants about specific properties on an 'over the counter' basis in most cases. The officers will be able to advise which elements should be retained and what works would be appropriate. They will also have an accurate survey of the existing conditions of the building at a specified date; this will provide a valuable record in the event that works are undertaken without a permit.

The **Controls and Guidelines** in section 3 and Appendix 1 will provide a detailed set of procedures for any development work involving alterations, additions, new buildings and advertising.

1.4.2 How to locate information about a property

The first step is to consult the **Schedule of A - F buildings** in Appendix 2. This is set out by street (in alphabetical order) and street number (in consecutive order). Odd numbers are listed first followed by even street numbers. This schedule indicates the ranking of the building and its streetscape level. The ramification of these should then be checked on the controls table and the detailed guidelines and controls. However, property owners should also consult the **Data Form** in Appendix 3 for their building. (This will be a shared form for a group of related buildings.) This will establish a basis for consulting the Controls and Guidelines, and provide recommendations specifically formulated for individual properties.

1.5 EXPLANATION OF DATA FORMS

1.5.1 Introduction

A large number of data forms were completed as part of the Carlton Conservation Study. Because of the extent of buildings surveyed (see **Schedule of A - F buildings** - Appendix 2) and detailed information recorded, these formed a large component of the conservation study. The data forms were devised to simplify and expedite the recording of all relevant information. Boxes were used for common notations, to increase clarity and save time in filling in the forms. These boxes were specifically devised to relate to conditions found in the study area. The data form was modified at the mid point of the study to provide more boxes. The area north of Princes Street and east of Lygon Street was undertaken with a revised data form. This affected **11. Style** and **14. Notable features/significance.** Sometimes the related note attached to a box was modified to suit a slightly different factor. For example in the **'Style'** section, the suffix 'was' or 'were' was sometimes added to indicate a severely modified building, or in the **Notable Features/Significance** section the phrase **intact shop front** may have had the word 'intact' deleted to indicate a modified original shop front of some merit or a later shop front of sufficient significance to be retained.

1.5.2 Grouping of buildings on a single data form

In many cases groups of buildings were included on a single data form. In almost all cases this was because the subject buildings formed part of an identical group. Thus the data form provides a source of information for buildings that have been altered. This is of considerable relevance for identical or similar buildings as it draws information to the attention of the planner without the need for a site visit. For groups of buildings additional photographs were often taken to provide an adequate existing conditions record.

1.5.3 Photographs

Apart from grouping of buildings, additional photographs were often taken for A and B buildings or where unusual or interesting details were found. Additional photographs were affixed to the rear of relevant data forms or, in the case of many additional photographs, to a separate interleaved sheet. (A total of approximately 2750 photographs was taken for the study area.)

1.5.4 Use of Data Forms

The data forms are intended to provide assistance to individual property owners as well as planning officers administering conservation planning controls without reference to specialist conservation consultants. **Property owners are strongly recommended to consult the data form for their property before planning external modifications or restoration.**

DATA FORM - ORIGINAL VERSION

CARLTON CONSERVATION STUDY BUILDING IDENTIFICATION FORM	NIGEL LEWIS AND ASSOCIATES 1984 Nigel Lewis Richard Aitken

BUILDING ADDRESS

BUILDING TITLE | TYPE (IF NOT RESIDENCE)

EXISTING DESIGNATION | HBR No | AHC |

GRADING A ☐ B ☐ C ☐ D ☐ E ☐ F ☐
No

STREETSCAPE 1 ☐ 2 ☐ 3 ☐ | CONSERVATION AREA

SURVEY DATE

NEG FILE

TITLE
VOL FOL

STYLE

CONSTRUCTION DATE
SOURCE

MATERIALS
WHERE NOT APPARENT

NOTABLE FEATURES/SIGNIFICANCE

unpainted cement render ☐ | unpainted decorative brickwork ☐ | retains evidence of early colours or finishes ☐ | intact shop front ☐ | post supported shop verandah ☐ | elaborate/high standard design of cement rendered surfaces ☐

INTEGRITY EXCELLENT ☐ GOOD ☐ FAIR ☐ POOR ☐
Nos

ALTERATIONS AND RECOMMENDATIONS

NOS	SYMPATHETIC	RECS	INNAPPROPRIATE	RECS	EXTREMELY INNAPPROPRIATE	RECS

O = REINSTATE ORIGINAL DESIGN; S = REINSTATE SYMPATHETIC ALTERNATIVE; R = REMOVE; AAR = REMOVE BY APPROVED METHOD

OTHER COMMENTS

SAMPLE COMPLETED DATA FORM - REVISED VERSION

CARLTON CONSERVATION STUDY
BUILDING IDENTIFICATION FORM

NIGEL LEWIS AND ASSOCIATES
1984
Nigel Lewis Richard Aitken

BUILDING ADDRESS 19, 21, 23 STATION STREET

BUILDING TITLE | TYPE (IF NOT RESIDENCE)

EXISTING DESIGNATION | HBR No | AHC

GRADING A ☐ B ☐ C ☒ D ☐ E ☐ F ☐
No

STREETSCAPE 1 ☐ 2 ☒ 3 ☐ | CONSERVATION AREA

SURVEY DATE 21-3-'84

MEG FILE 21/95

TITLE

VOL FOL

STYLE
☒ Early Victorian
☐ Victorian
☐ Edwardian

CONSTRUCTION DATE

SOURCE

MATERIALS
WHERE NOT APPARENT



NOTABLE FEATURES/SIGNIFICANCE

ELEGANT GROUP, SINGLE STOREY VERANDAH, CHIMNEYS FENCE POSTS

verandah decoration ☐ | cast iron fence ☒ 21,23 | verandah roof and structure ☒ 21 | fenestration intact ☒ 17 21

unpainted render ☐ | unpainted decorative detailing ☐ | retains evidence of early colours or finishes ☐ | intact shop front ☐ | post supports shop verandah ☐ | elaborate/high standard design of cement rendered surfaces ☒

INTEGRITY

EXCELLENT ☐ GOOD ☐ FAIR ☐ POOR ☐

Nos 21 19 21

ALTERATIONS AND RECOMMENDATIONS

NOS	SYMPATHETIC	RECS	INAPPROPRIATE	RECS	EXTREMELY INAPPROPRIATE	RECS
19			FENCE	0	VER. ROOF	0
21			VER. DEC MISSING	0/S		
23					VER. ROOF + STRUCTURE	0
					WINDOWS + OPENINGS	
					FIRST FLOOR	0

0 = REINSTATE ORIGINAL DESIGN; S = REINSTATE SYMPATHETIC ALTERNATIVE; R = REMOVE; RAM = REMOVE BY APPROVED METHOD

OTHER COMMENTS THIS IS A SAMPLE DATA FORM

Planning officers can use the forms and photographs as an existing condition record, as well as using the recommendations to direct applicants in the preparation of proposed works. This is intended to give a planning officer an idea as to whether the facade was altered between the survey date and the time of a building development referral. This may be of critical importance for any building falling within an area that is currently an urban conservation area. Even in areas that are not included at the survey date, a check with the current appearance of the building and the photograph may indicate that no change has occurred and then the notes will still be relevant. **Thus the data form serves to identify extant contributory elements that must be retained.** The removal of building elements from partially defaced buildings has created difficult problems for applicants and responsible authorities in other conservation areas. People consulting the data forms must take into account the abbreviations used as well as bearing in mind that these are field notes, often prepared in difficult conditions.

A detailed explanation of each section of the data form follows.

BUILDING ADDRESS

This is based upon street numbers displayed on properties or interpolations where numbers were not evident. In some situations where street numbers jump because of larger allotments or for other reasons, an estimate has been made. Any uncertainty is indicated by a question mark and a range of numbers given. Final identification should depend on the photograph.

BUILDING TITLE

This is given for all A and B buildings where it is known or for lesser ranking non-residential buildings with some obvious title. The photographs of many buildings will convey a parapet title.

Abbreviation: 'F' = former

TYPE IF NOT RESIDENCE

As noted this was completed for non-residential buildings. It normally refers to the original use for which the building was constructed.

EXISTING DESIGNATION	HBR No	AHC	

Relevant for some A and B buildings only.

GRADING	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐
	No					

The basis for grading is discussed in detail under **1.3 Definitions** and the recommendations arising from these rankings are summarised in section 3. However it is worth noting where a group of identical buildings is encountered there is scope for specific ranking for each property.

STREETSCAPE	1 ☐	2 ☐	3 ☐

The basis for this is discussed in detail elsewhere, as are the consequent recommendations.

CONSERVATION AREA

An optional space, for use by council officers. Unless otherwise noted the property is within an existing or proposed conservation area.

SURVEY DATE

The actual date of fieldwork. This may be critical in terms of recording work undertaken without a permit within an existing conservation area. It indicates the condition on a particular day - not a uniform date for the whole of the study area (which took ten weeks to fully cover).

NEGATIVE FILE

Film number and consecutive exposure number (not the actual number on the negative). Apart from being used to match data forms with photographs it enables the council to provide duplicate photographs for any reason.

TITLE

For council office use only

STYLE

STYLE
☐ Early Victorian
☐ Victorian
☐ Edwardian

This may be completed in two ways. For Princes Hill and South Carlton this was written out in full or in an abreviated form as follows.

E.VIC or E.V.	Early Victorian (1850s-1870s)
VIC	Victorian (1870s-1890s)
ED	Edwardian (c.1895-c.1915)
CAL BUNG	Californian Bungalow

In some cases an approximate date range was given (eg. '1930s'). An illustrated guide to these building styles is included in section 2.2. The styles were generally based on appearance and may include buildings outside the normal range indicated above. For North Carlton with a revised data form, boxes were provided for the principal categories.

Where a suffix 'was' or 'were' follows the style it implied a severe modification of the original design although the building envelope usually retains its original characteristics.

CONSTRUCTION DATE
SOURCE

This is inserted where ascertained, ie. for fully reseached A and B Buildings or for lesser ranking buildings where indicated by parapet or foundation stone.

Abbreviation: 'EST' = estimated

MATERIALS
WHERE NOT APPARENT

Photographs normally clearly show building materials - face brickwork, cement render, stone or weatherboard. Painted brickwork was always noted under alterations thus distinguishing it from cement render. However less obvious finishes, or obscured or covered materials, are noted in this section.

NOTABLE FEATURES/SIGNIFICANCE									
verandah decoration		cast iron fence						verandah roof and structure	
								fenestration intact	
unpainted cement render		unpainted decorative brickwork		retains evidence of early colours or finishes		intact shop front		post supported shop verandah		elaborate/high standard design of cement rendered surfaces	

This is essentially a summary of which components have conservation merit as well as providing justification for the ranking of the building. It also forms part of the existing conditions record of the property, listing items that should be retained. Note modification of data form used for North Carlton.

Verandah decoration (or 'VED' on original data forms) indicates cast iron or timber decorative friezes, brackets and columns.

Cast iron fence (or 'CIF' on original data forms) indicates a cast iron palisade fence. If 'cast iron' is crossed out this refers to a timber or corrugated iron fence.

Unpainted cement render may describe the whole building or part (eg. parapet or chimneys) where indicated; or for cement render trim on a predominantly face brick building.

Unpainted decorative brickwork can mean both dichromatic and polychromatic brickwork as well as any corbelled or dentillated treatment. For Edwardian buildings or other periods with simply detailed brickwork in one colour, the word 'decorative' is crossed out.

Retains evidence of early colours and finishes. Early paint colour schemes or washes on cement render or different colours of cement render; early paint schemes on trim work or timber components.

Intact shop front indicates original if ticked as such. However if 'intact' is crossed out it indicates that there is a later shopfront of merit which should be retained/restored or an original shopfront that is not intact but contains major elements and which could be restored. The replacement of an identified later shopfront by the reinstatement of the original shopfront should only take place where there is detailed photographic evidence or a more significant shopfront.

Post supported verandah is noted even when it may not be intact eg. decoration may be missing. Evidence for post supported verandahs is often only provided by fixing holes on stone kerbs. This evidence should be retained in situ.

Verandah roof and structure (or 'VRS' on original data forms) as noted also includes wing walls where applicable. Changes in profile (eg. from convex to straight) have not always been noted unless obvious from inspection.

Fenestration intact (or 'FI' on original data forms) always indicates original opening out normally joinery as well. (Refer to 'alterations and recommendations'.)

Elaborate/high standard of cement render. While this category was originally conceived for when the cement render was a feature of the building, it became apparent during the course of the study that the cement render finish was important, provided that it was original. Accordingly on the revised data forms it was ticked wherever the render was considered one of the contributing aspects of the building, even if it was of little design interest. On the original data form, this category was less likely to be ticked.

Roof form, building form, parapet form were noted for a building that has been considerably defaced and has few, if any, other features, but has been designated because of its contribution to an ensemble of buildings. These elements then become very important to maintain a continuity or form.

Garden layout has been noted because the small front gardens form an integral part of the character of the house and streetscape. Few examples survive.

General abbreviations used in 'Notable features/significance'

TC Terra cotta
WB Weatherboard
BWK Brickwork
* an asterisk next to a note means that features may have been altered.

INTEGRITY	EXCELLENT ☐	GOOD ☐	FAIR ☐	POOR ☐
	Nos			

This is intended as an overall statement of intactness, but is weighted by certain factors outlined below. As with ranking there is provision for a varied designation or integrity in a group of buildings. The integrity of a building is not always directly related to the ranking as there are a number of other factors considered in its assessment. A simple statement relating to a number of widely varying factors will always be subjective. This is highlighted where a group of buildings is being considered on one data form and it is necessary to express the differences between varying degrees of integrity of a formerly uniform group of buildings.

However, there are some specific factors that have generally been treated in a uniform manner in the assessment of integrity:

- Sandblasted buildings, no matter how intact otherwise, will be ranked 'fair' (or 'poor' if combined with other factors) except in particularly unusual circumstances.

- Painted brickwork. For Victorian buildings integrity was normally confined to 'good' unless combined with other adverse factors. For Edwardian buildings integrity was normally confined to 'fair' unless combined with other adverse factors. Edwardian buildings, to a greater degree than Victorian buildings, depend upon building material finishes and contrasts. In particular face brickwork is an almost universal component of Edwardian architecture.

ALTERATIONS AND RECOMMENDATIONS

NOS	SYMPATHETIC	RECS	INNAPPROPRIATE	RECS	EXTREMELY INNAPPROPRIATE	RECS

O = REINSTATE ORIGINAL DESIGN; S = REINSTATE SYMPATHETIC ALTERNATIVE; R = REMOVE; RAM = REMOVE BY APPROVED METHOD

ALTERATIONS

This section is intended to perform two separate functions. The first is to provide further details of the intactness status of the building highlighting alterations. The photographs, 'Notable features' and 'Alterations' combine to provide an existing conditions record on the survey date. The second is to provide a series of recommendations for works that could be undertaken to reinstate or restore the building.

Explanation of terms used in notes on alterations

For groups of buildings on the one data form several approaches to recording alterations have been adopted. Where there are a number of identical comments these have been collectivised. In most cases the notes will be for one specific item (eg. painted brickwork) and the property numbers to which that note applies. Occasionally notes are made for each building at a time especially where there are only two or three buildings and/or few alterations to be noted.

Abbreviations

VER	Verandah
DEC	Decoration
BWK	Brickwork
PPT	Parapet
CI	Cast iron
VER FLR	Verandah floor
TC	Terra Cotta
WB	Weatherboard

Explanation of notes

Parapet - missing urns not always noted as this is such a common alteration. The reinstatement of urns depends upon the relationship with surviving intact urns on the same building or a group.

Painted brickwork - normally regarded as 'extremely inappropriate'. Sometimes when brickwork is tuck pointed, polychrome brickwork is touched-up with paint with varying degrees of skill and in this instance it may be regarded as only 'inappropriate' or even 'sympathetic'. Painted quoins are essentially a variation of this process using light coloured paint and are normally regarded as 'inappropriate'.

Fences - are regarded as 'extremely inappropriate' when they are high or have some discordant feature. Other 'out of character' fences are normally categorised as 'inappropriate'. Appropriate reproductions or simplified versions of a reproduction fence will be regarded as 'sympathetic'.

Windows (or doors) and openings - are regarded as 'extremely inappropriate' because they have altered the structure and proportions of the facade.

Windows (and doors) in existing openings - are both regarded as 'inappropriate' as they can be easily reversed and do not affect facade proportions.

Rear additions - this category will depend on building envelope (scale and siting) and design.

RECOMMENDATIONS

These are intended to provide an approach to rectify or ameliorate part alterations. They are generally in the direction of restoration and are intended as advice for individual property owners who may be planning alterations or restoration. However where there is a development control matter related to the property the recommendation will indicate whether the proposed works are appropriate or not. Where the works proposed are not appropriate, the recommendations can be used by the planning officer to negotiate alterations to the planning proposal to something that corresponds to the recommendation or is at least more in line with the recommendations.

The actual degree of difficulty, and accordingly the expense involved in recommendations, will vary widely, and planning officer must use their judgement as to what appears reasonable with regard to the cost of the works.

There may be some situations where restoration of a facade may be required to offset the impact of some development elsewhere on the site, and the recommendations may provide the planning officer with a range of suggested works.

However, it must be stressed that the restoration of buildings or reinstatement of missing elements is NOT always a desirable or necessary course of action. Frequently later alterations to buildings provide a specific character that is not directly appreciated. Furthermore, despite the information provided by the study, or available elsewhere, some projects are too costly, or difficult technically to be properly executed: a pastiche is often the result of well intentioned enthusiasm.

The concept of a conservation area is to control change and in particular to retain all contributory buildings and their original or significant component elements. An obsession with restoration may overlook this fact, apart from destroying some later work that can equally claim to create part of the character of the area.

Explanation of recommendations

O = Reinstate original design

This recommendation has been reserved for A and B buildings, or buildings that are extremely intact, or where there is clear evidence of a matching section on the same or an adjacent significant building.

S = Reinstate sympathetic alternative

This recommendation is used where the need for reinstatement of an original design is less obvious. While property owners should not be discouraged from an accurate reinstatement, a simplified version of the original would be acceptable. Sometimes 'S' is used for a foreign item, eg. an extension or window grilles. this calls for a redesign to rescue the impact of the addition and to make it more harmonious with the character of the building.

R = Remove

This recommendation is reserved for items which can only detract from the building eg. flimsy modern shutters or other decorative features that are unnecessary and alien to the style of building. A functional or structural element that is extremely inappropriate and cannot be modified will also have this recommendation.

RAM = Remove by approved method

This has only been used for recommendations regarding paint removal from masonry. The only method which can safely remove paint from brick, cement render and stone is a chemical paint stripper solvent applied hot and removed by steam at a pressure not exceeding 1000 p.s.i.

O for **fences** means desirable rather than mandatory.

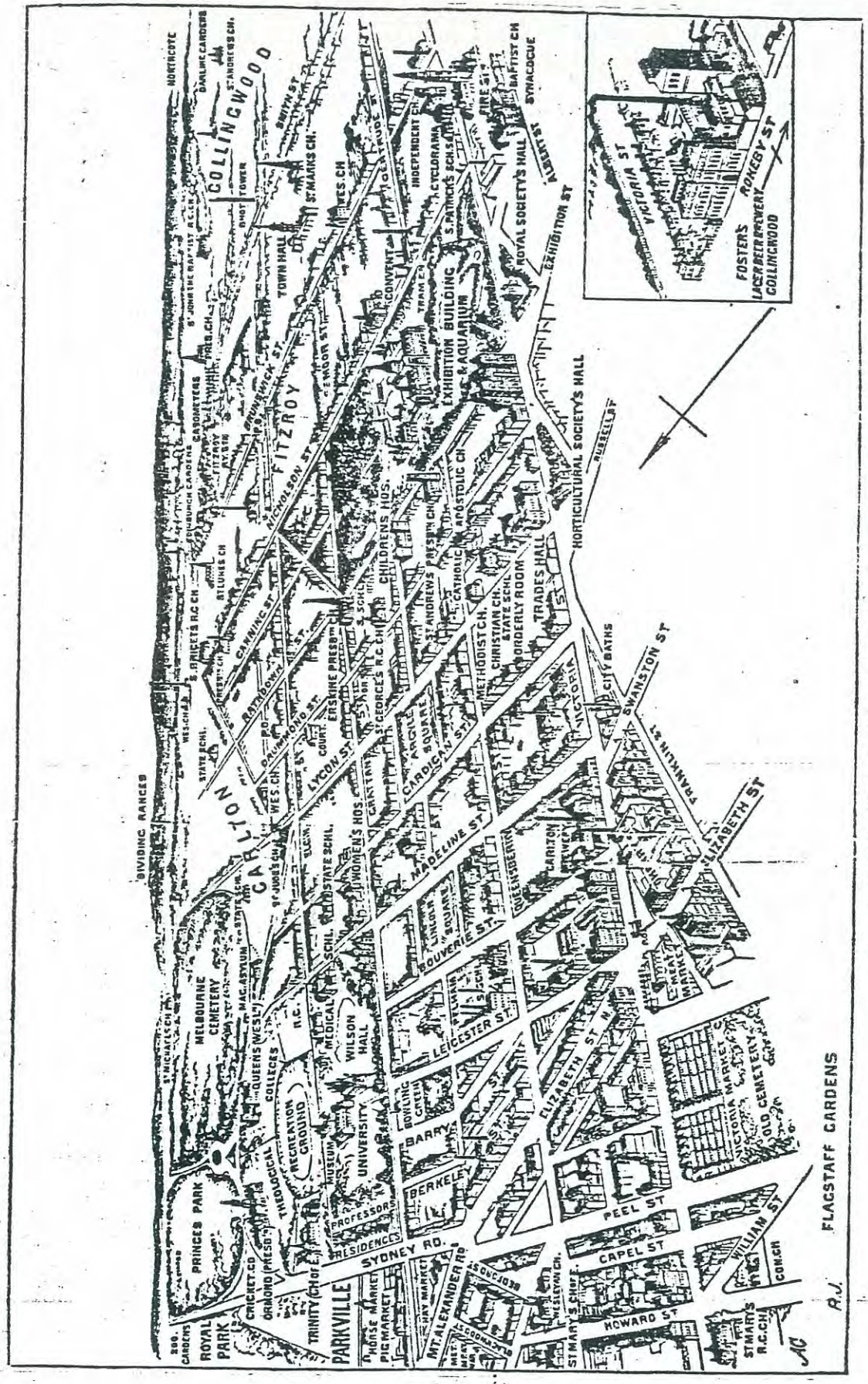
S for **verandah roof** also implies verandah decoration required.

S for **rendered face brickwork** indicates that render should be finished in a manner that is compatible with original rendered walls. Most modern render is either lumpy or an inappropriate surface texture or lacks surface articulation such as lightly ruled coursing found on Victorian buildings.

? for **sandblasted brickwork.** The recommendations for sandblasting are frequently marked with a question mark. This is because there is very little that can be done to rectify the extreme damage to brickwork (or worse still, timber) that occurs with this process. The most durable part of older bricks are the external faces where the firing has produced a harder surface. However, the following points should be made. Repointing should be undertaken if the brick is to be retained as a surface finish. Lime mortar or mortar of the same compostion as the original mix should be employed with flush struck joints, or joints similar to the original if not flush struck. This is most important as it helps prevent moisture penetration of the wall, particularly as in many cases the mortar behind the pointed surface may be very soft, porous or not completely filling the brick joint. However the porous surface of the brick will continue to allow water penetration to varying degrees. Repointing is also required to prevent the possibility of bricks falling out and the wall collapsing - in part or full.

Where the bricks are particularly soft, their surface destroyed and erosion continuing; if their retention is essential to the character of the building the turning of all face bricks and repointing is required. Alternatively, if the expense related to the significance of the building cannot be justified then a cement rendering of the subject brickwork with a render of an approved composition and detailed suitably should be undertaken. Refer to the Design Guidelines Manual.

Under no circumstances should any waterproofing agent be applied to the surface or external sandblasting brickwork as it is impossible to provide a complete seal. Water will penetrate and create spalling in the crumbly surface where it is trapped in the wall.



Bird's eye View of Carlton, c. 1895.

(Source: The Melbourne Guide Book, McCarrol Bird & Co, Melbourne, 1895, in LaTrobe Collection, small picture file, State Library of Victoria).

2 CHARACTER AND DEVELOPMENT

2.1 HISTORY AND CHARACTER OF THE STUDY AREA

2.1.1 Early History

In 1837, a map of Melbourne showed the area now occupied by South Carlton as 'highly wooded' and North Carlton and Princes Hill as 'wooded'. By 1855, when Kearney produced his plan of Melbourne and its suburbs, the street pattern of South Carlton (to Grattan Street) had been established, the University and Melbourne General Cemetery established, and the boundaries (Sydney Road, Brunswick Road and Nicholson Street) formed. The north east corner of Carlton was occupied by quarries and a stockade was located close to the present site of Lee Street Primary School. Apart from the built up South Carlton area, the remainder of the municipality was still wooded. In 1856, Carlton became the Smith Ward, a separate ward of the Melbourne City Council, named after infamous mayor, John Thomas Smith. Despite agitation a few years later for the separation of Carlton as an independent municipality, the area has always remained under control of Melbourne City Council with only the northern boundary shifting from Brunswick Road to Park Street.

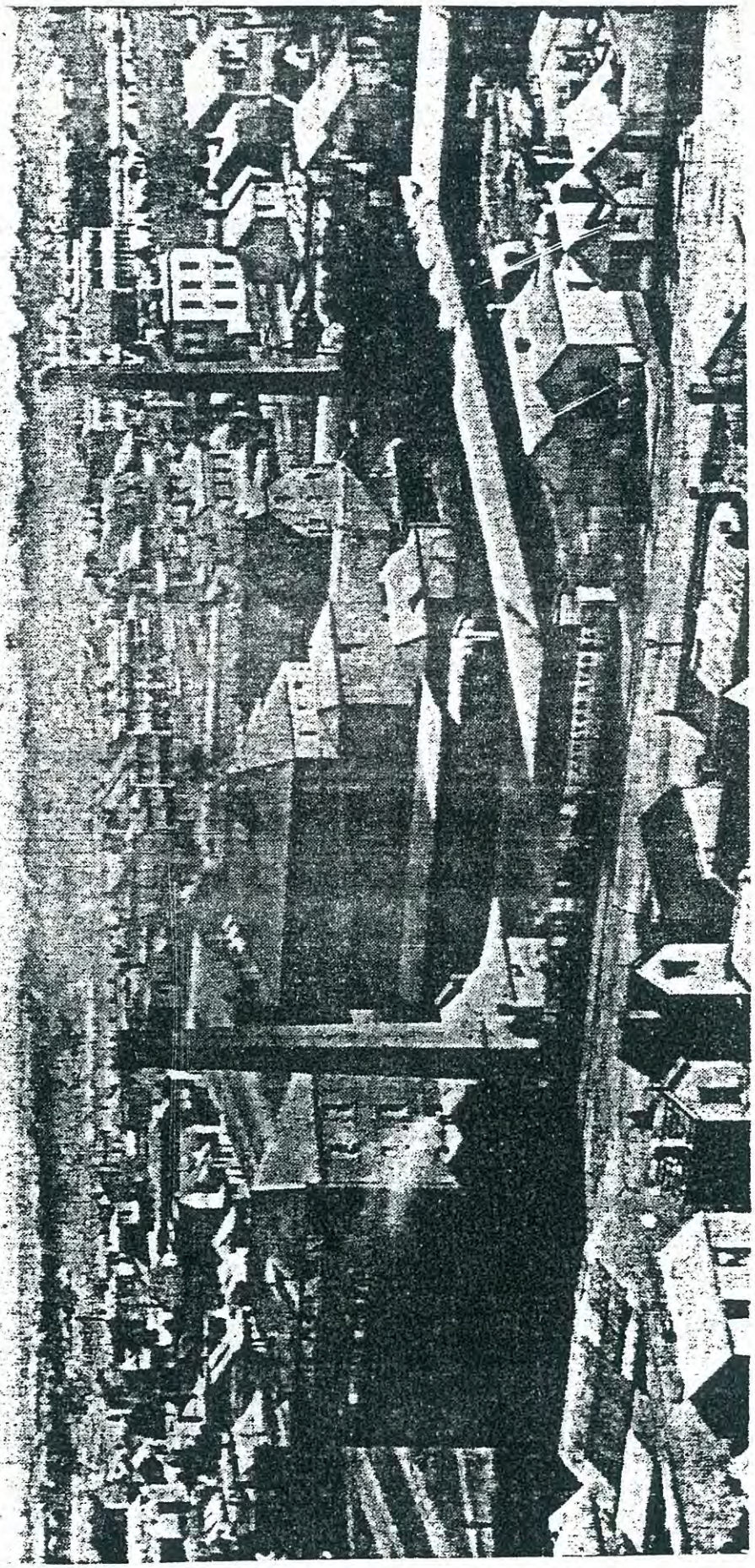
2.1.2 South West Carlton

Surveyor Robert Hoddle laid out the first part of Carlton in 1852 when he surveyed the area north of Victoria Street to Grattan Street and east of Elizabeth Street (the Sydney Road) to Rathdowne Street. This area was planned as an extension of the city proper. Lincoln Square and Argyle Square were both included in parks, although the permanent reservation of the 'ornamental reserve' now know as Barry Square was not gazetted until 1867.

Industries developed early in the southern part of this locality. Large bluestone brewery buildings and flour mills were landmarks in the 1860s. Intermingled with these developments were small cottages - mostly timber - and rows of cheap terrace houses. Along the larger streets in particular, these timber dwellings were soon replaced by predominantly double story brick terraces and shops. On the higher ground near Grattan Street, a better class of dwelling was erected with the frontage to Barry Square being a particularly desirable location. A hay market was established in South Parkville in the late 1850s and sites in Elizabeth Street were favoured for livery stables. It is interesting to observe the dominance of this transport theme even to the present day with motor showrooms and automotive engineering establishments favouring this locality.

2.1.3 University of Melbourne

The University of Melbourne was established in 1853 and the first building erected in 1854-57. These comprise the north, east and west wings of the quadrangle as it exists today. The original reserve was extended several times to accommodate the rapid development of the University. In 1866, land facing the sweep of College Crescent was allocated to the Presbyterian, Wesleyan and Roman Catholic denominations for residential colleges. A similar ten acre site (facing Sydney Road) was granted to the Church of England in 1871 and the Keeper Building was erected, making it the first student college attached to the University.



View by Charles Nettleton of South West Carlton, possibly taken from The Carlton Brewery c. 1870. The road in the foreground is Queensberry Street and The State School is situated near The 'Carlton Stables'. Barry Square is shown to the upper left of the photograph.

(Source: LaTrobe Collection, State Library of Victoria).

Complementing the semi-circular plan of College Crescent was a recreation reserve for the university and affiliated colleges. It was landlocked by the colleges and university, adding greatly to its quiet charm. The Teachers Training College was founded in 1887 and a site in the south east grounds of the University Reserve was used to accommodate this institution. The present large building was erected in 1888-91 and replaced the old Model School, located since 1855 at the corner of Spring Street and Victoria Street.

2.1.4 Carlton Gardens

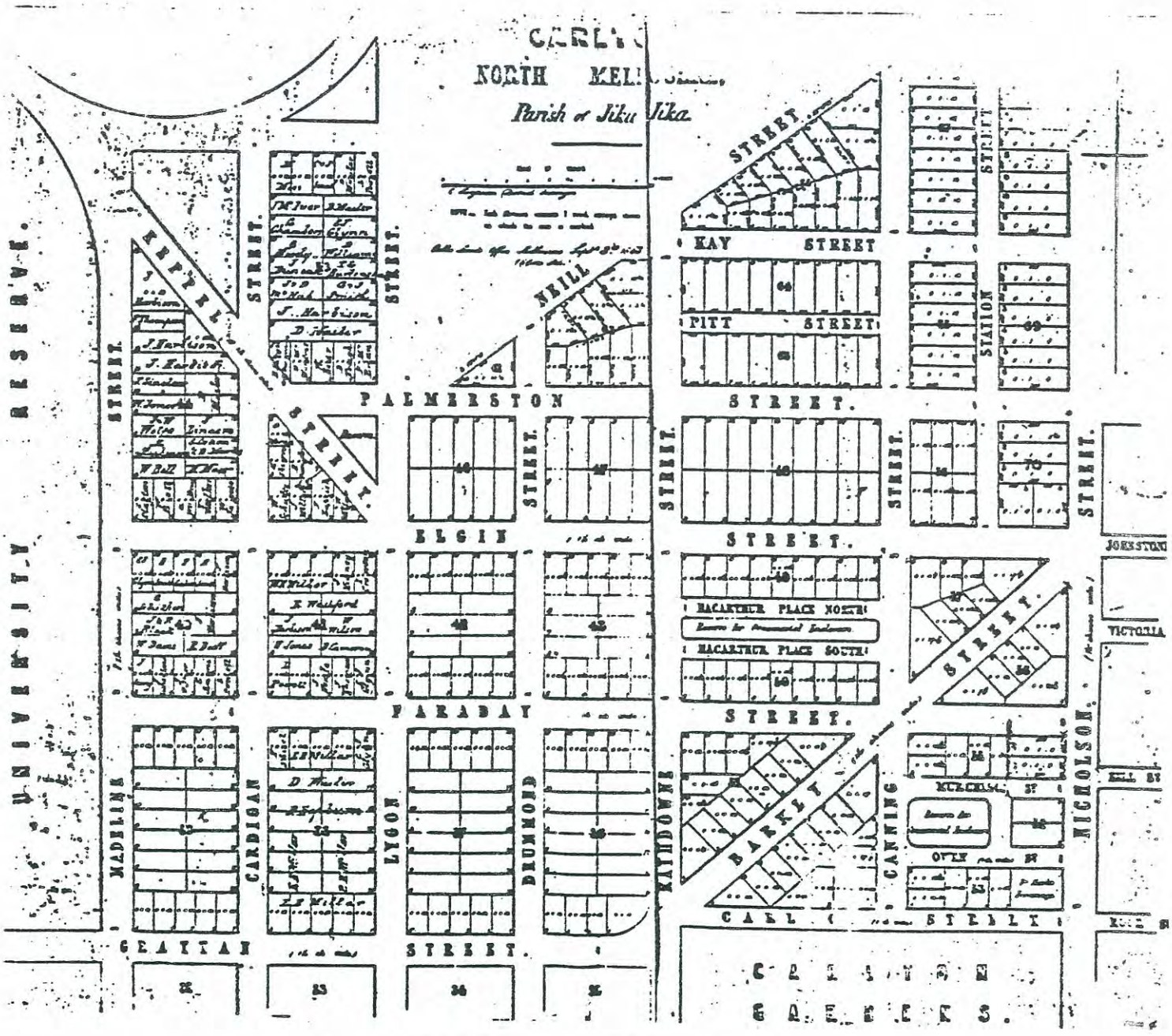
Hoddle's 1852 plan provided for a park on the eastern boundary of Rathdowne Street, known as Carlton Gardens. The first design for the gardens was prepared by Edward Latrobe Bateman in 1857. Little was achieved until a new plan was developed by Clement Hodgkinson in 1873 which gave the gardens their present form. The construction of the Exhibition Buildings in 1879-80 produced one of Melbourne's major nineteenth century landmarks and captured the dizzy euphoria of the period.

2.1.5 South Carlton

The land north of Carlton Gardens to Neill Street was subdivided in the early 1860s and quickly developed, with allotments close to the university being the first sold. As in south west Carlton, reserves for ornamental enclosures - Macarthur Square and Murchison Square - were laid out and soon planted with avenues of English trees. Small hotels were dotted throughout the area with shops being concentrated in Lygon Street, Elgin Street, Faraday/Barkly Streets and Rathdowne Street.

The choice of a diagonal layout for Keppel Street, Neill Street and Barkly Street ran against the traditional grid pattern found elsewhere in Carlton, and the resulting triangular blocks contain many significant buildings. Presumably the diagonal street pattern resulted from traffic considerations; Neill Street connecting Lygon Street to Alexandra Parade and Heidleberg, Barkly Street connecting Rathdowne Street and Grattan Street to Johnston Street and Kew, and Keppel Street connecting Lygon Street to the Sydney Road. This unusual street pattern and the inclusion of several 'squares' combine to give the planning of this section of Carlton its special character.

The character of the early buildings is in part due to their choice of materials, especially bluestone - a choice rarely found in later areas, such as North Carlton. Much of the remaining building stock reflects the elegance and restraint of the 1860s with French doors, simple ironwork and plain parapets being common. Often single storey bluestone cottages were extended by the addition of another storey in brick and today the distinctive contrast between these materials helps explain the development of the area. The diversity of the building stock, with quite large residences juxtaposing with quite small cottages sets this southern part of Carlton apart from the more orderly northern section. In fact, the general



Early plan of allotments in South Carlton, 3rd September, 1863.

(Source: LaTrobe Collection, State Library of Victoria).

character of south Carlton is more akin to East Melbourne than other parts of Carlton, which were either developed later, or the scene of extensive redevelopment in the period 1880 to 1915. Some redevelopment did occur in the 1890s and early 1900s with the use of polychrome brick being popular. The arcaded dwellings built to street alignment (common in Barkly Street) provide another localised building form from this later period.

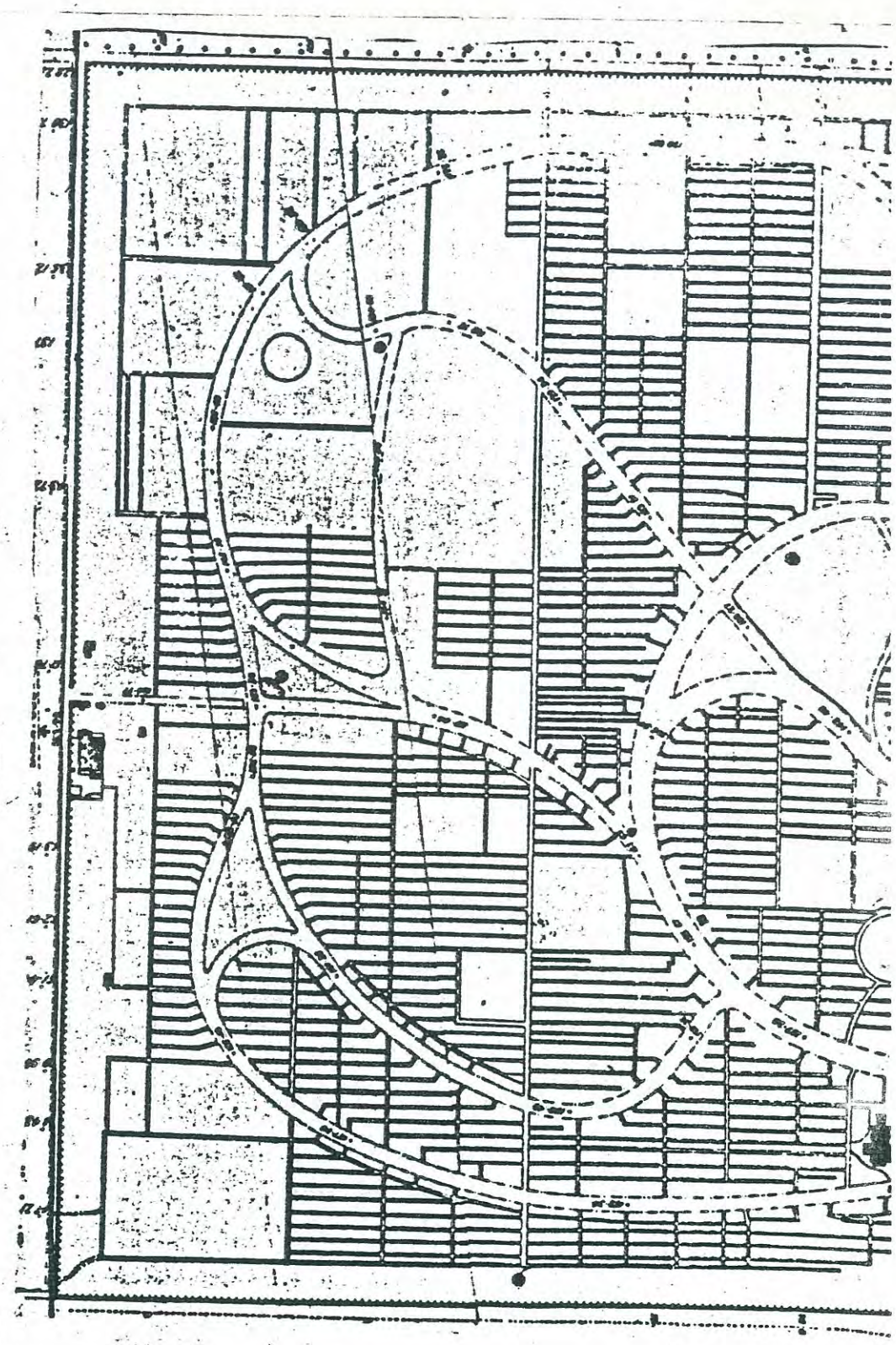
Due to south Carlton's proximity to the Carlton Gardens, its pleasant small squares and the University, a new wave of enthusiasm for its building stock took place in the 1960s. Good intentions in the ensuing bout of renovations unfortunately meant tragedy for the integrity of the building stock. Brickwork (and even timber joinery) was sandblasted, cement render stripped, window openings altered, and fast growing native gardens planted, downgrading much of the area's character.

2.1.6 Melbourne General Cemetery

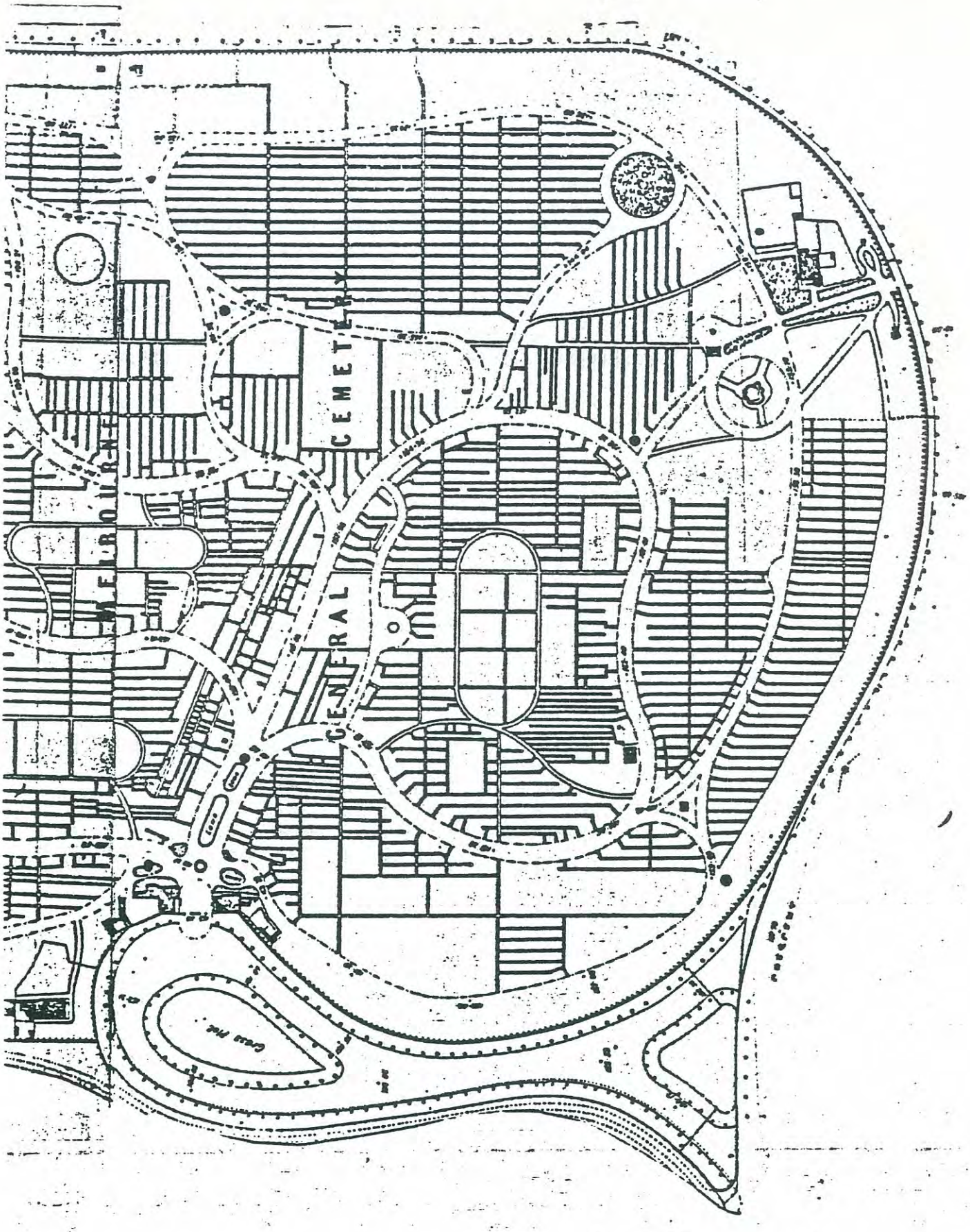
By 1850, Melbourne's cemetery had outgrown its ten acre site. Located on ground which now forms the Victoria Market it had originally operated from 1837. The first burial in the present Melbourne General Cemetery took place on 28th May, 1853, following appointment of cemetery trustees the previous year. The design and early planting of the cemetery is attributed to Baron Ferdinand von Mueller. Freely flowing curved paths loop around the site, intersecting with the gridded layout of tombs and creating unusual juxtapositions. Originally a large sweeping drive entered from College Crescent and drew visitors to a carriage loop at the main entrance gates. Here, the main buildings were situated and the sinuous paths converged. In the 1930's however, the point of entry was altered to its present position, the grand entry drive obliterated and the bluestone buildings dismantled and re-erected in a much altered form. However, many original built features such as the series of prefabricated iron rotundas still remain and these combine with the tombstones and mature planting to form a stunning visual array.

2.1.7 Princes Park

Princes Park was originally a wooded section of land bounded by the Sydney Road to the west, the University and Cemetery to the south, a winding road (part of which later formed Bowen Crescent) to the east and Park Street to the north. The development of Princes Hill from the 1870s reduced the area and its present extent was defined by a government grant in 1873. Three years previously, the isolated section to the south (now the site of University College) had been gazetted as the Carlton Cricket Ground. Sporting facilities have gradually eroded the park character of the remaining area, as did the intrusion of the North Carlton railway in 1888.



Plan of Melbourne General Cemetery, c. 1895 showing the original layout.



(Source: Melbourne Metropolitan Board of Works detail plan, 160'=1", c. 1895).

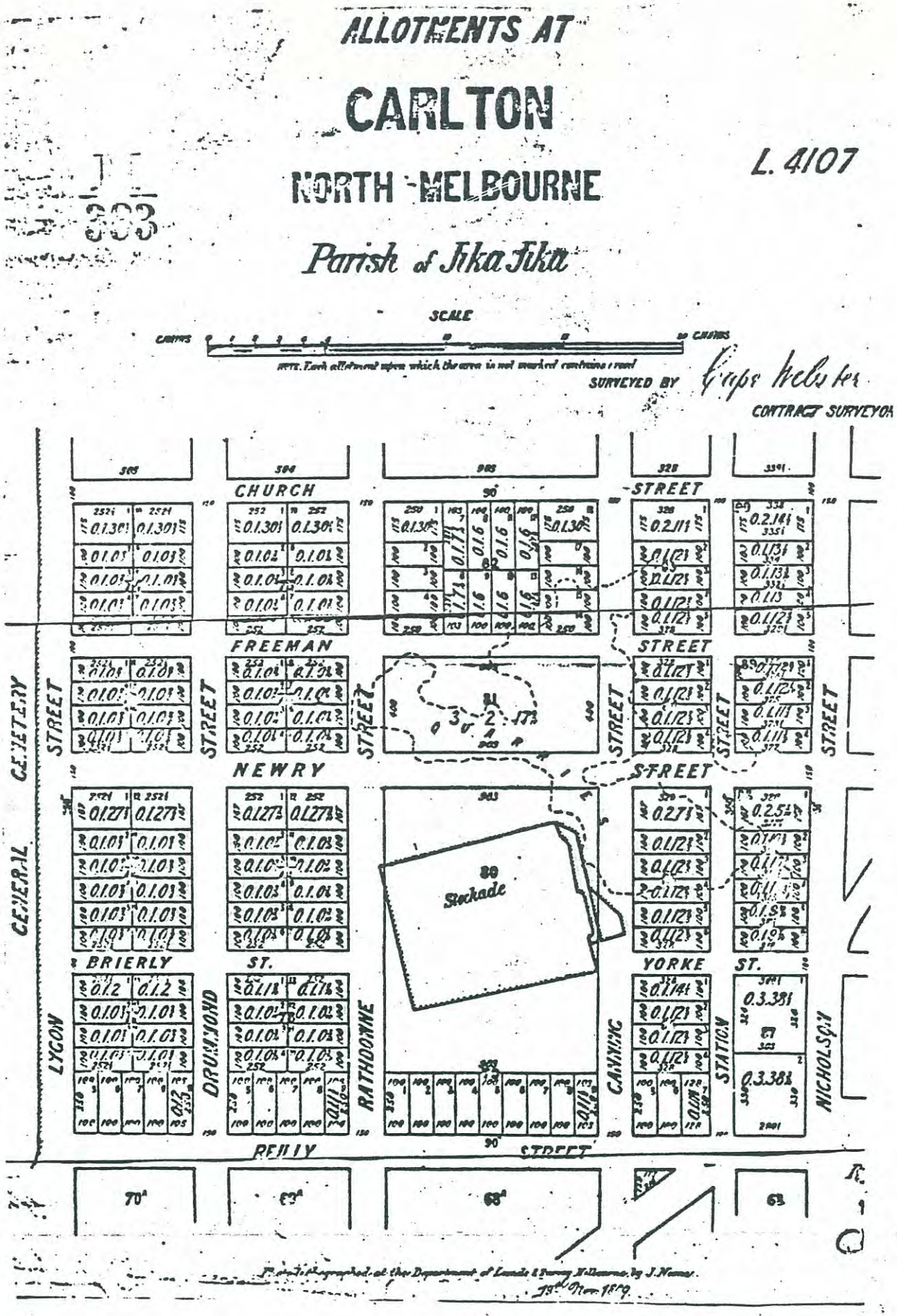
2.1.8 North Carlton

Princes Street provides a clear demarcation between South and North Carlton especially in regard to the built form of the areas. The area bounded by Princes Street, Lygon Street, Park Street and Nicholson Street was largely developed in the period 1870-1890 with the northern part not developing fully until the First World War. As mentioned earlier, a stockade was located between Rathdowne, Newry, Canning and Princes Streets. The land as far north as Fenwick Street was initially subdivided into quarter acre allotments although by 1875 the land around the stockade had been sold separately as much smaller blocks, most only having 10m frontages. The Lee Street Primary Street was erected in 1887 over the main stockade site and still retained some of the original penal buildings at the turn of the century. However, these were presumably demolished to accommodate the large Edwardian addition to the east of the original school. Nearby, Curtain Square was formed from reclaimed land after quarries on the site had been worked out.

The extraordinary cohensiveness of North Carlton is a result of its concentrated period of development. Unlike many other suburbs, North Carlton was developed as a grid by the government survey and this left few options for further subdivision. Thus the street layout is far more uniform than is common elsewhere with the main legacy of private subdivision being the slightly erratic system of laneways.

The original quarter acre blocks were quickly subdivided and today few intrusions have marred the rows of single and double storey terraces. The Edwardian building stock towards the north of this area was generally situated on larger blocks and several detached Victorian dwellings were located in this vicinity. As a consequence of the larger blocks, modern flat developments have been more prevalent. Further interest in the North Carlton area is provided by topographical distinctions. Station Street for example, runs across quite low ground and is composed of predominately single storey dwellings juxtaposed with industrial uses. However, the higher ground of parts of Drummond Street is much more grandiose, with many double storey buildings and far greater ostentation.

The opening of a cable tram route along Rathdowne Street in 1889 stimulated commercial development in this area as did the line along Nicholson Street. The engine houses for both lines still stand; the North Carlton house at the corner of Rathdowne Street and Park Street, and the Fitzroy house at the corner of Nicholson Street and Gertrude Street. In August 1936, the North Carlton cable tramway was closed and replaced by a bus service, with the new electric tramway in Lygon Street providing amore rational spacing of north-south tramlines (ie. Sydney Road, Lygon Street, Nicholson Street). Today Rathdowne Street has an unusual mix of residential and commercial development extending along its entire length, a direct result of the cable tramway.



Allotments in the vicinity of the present Curtain Square and Lee Street Primary School sharing the Old Stockade, 19th November 1869.

(Source: LaTrobe Collection, State Library of Victoria).

2.1.9 Princes Hill

The Crown land between the cemetery and Pigdon Street was not subdivided until 1876-79. By 1878 at least twelve dwellings had been erected and development continued rapidly. With the exception of the northern blocks, few vacant sites remained after the First World War.

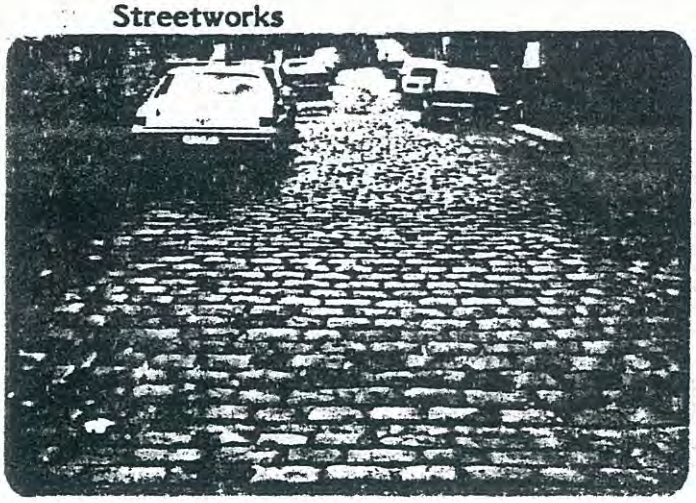
While North Carlton has a grid development, Princes Hill exemplified this form of planning to an even greater degree, with even the presence of generous laneways in the original government subdivision. The building stock is also very similar to North Carlton, although generally more intact, perhaps due to the more stable population in the area. Compared with South Carlton this intactness makes an interesting contrast, revealing the more sensitive treatment of building stock in the late 1970s and 1980s than in the first wave of renovations in the 1960s.

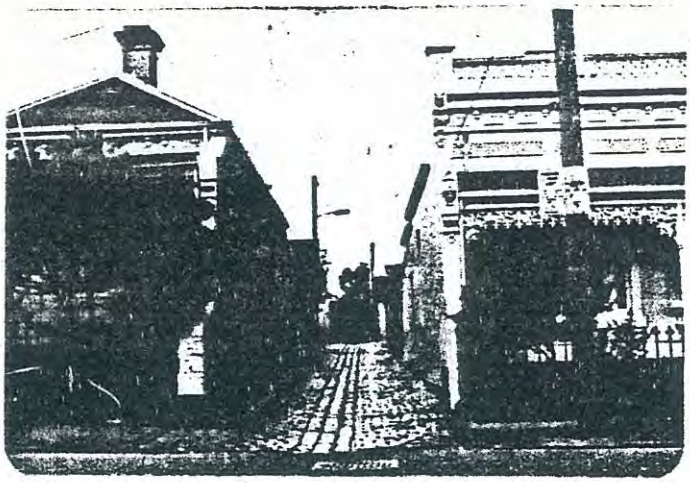
As previously mentioned, the cable trams did much to promote development in North Carlton, although the same cannot be said of the Royal Park to Clifton Hill railway. It opened on 8th May 1888 and North Carlton station was located at the corner of Arnold Street and Park Street. The railway was a connecting link with the infamous Outer Circle Railway, constructed to provide an alternative route for Gippsland goods trains! Needless to say, with the completion of a direct link between Oakleigh and South Yarra in 1879, this need was obviated and the Outer Circle proceeded for purely political purposes.

2.1.10 Streetworks

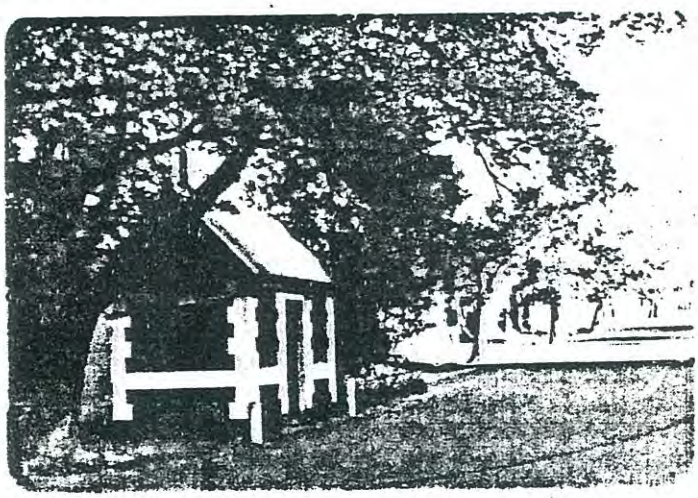
Much of the character of Carlton is due to the high standard and intactness of streetworks in the area. The extensive system of lanes - from the ad hoc privately developed lanes of South Carlton to the rigid grid in Princes Hill - is largely still paved with bluestone and the established character of this material greatly enhances the area. Other features such as early seats, bollards, Edwardian sports buildings, substations, cast iron urinals and early kerbs and gutters combine with mature street tree planting to enhance the historical significance of Carlton.

Streetworks

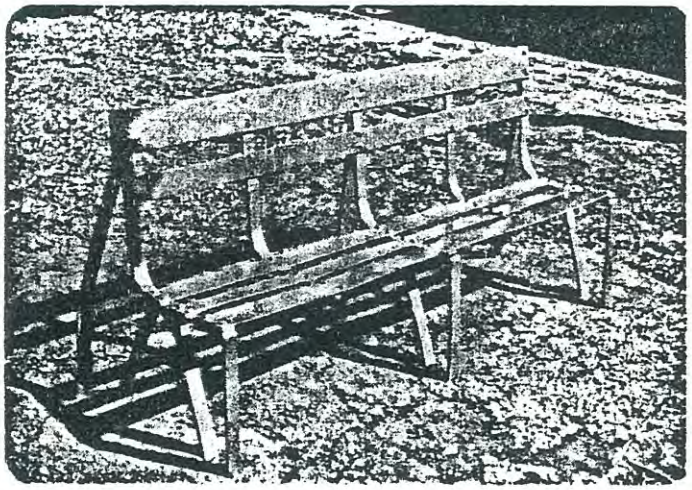




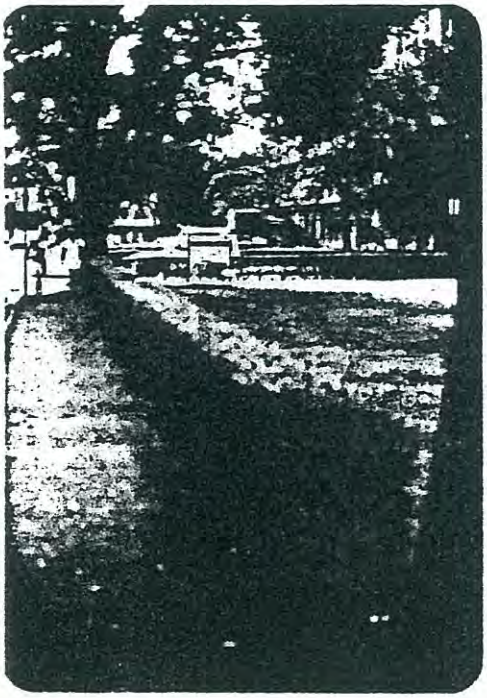
Although Carlton retains a superb network of bluestone laneways, only a handful of bluestone paved streets remain. This example (left) in South Carlton should be retained to demonstrate this once common street surface. Other bluestone streetworks are also important. Evidence of early cast iron post supported verandahs can often be found from inspection of bluestone kerbs, and such evidence should not be destroyed.



Mature street planting is a feature of Carlton. Elms and plane trees were commonly used, but Canning Street also retains a charming avenue of palm trees. This particular street in south west Carlton is also enhanced by this small Edwardian brick substation.

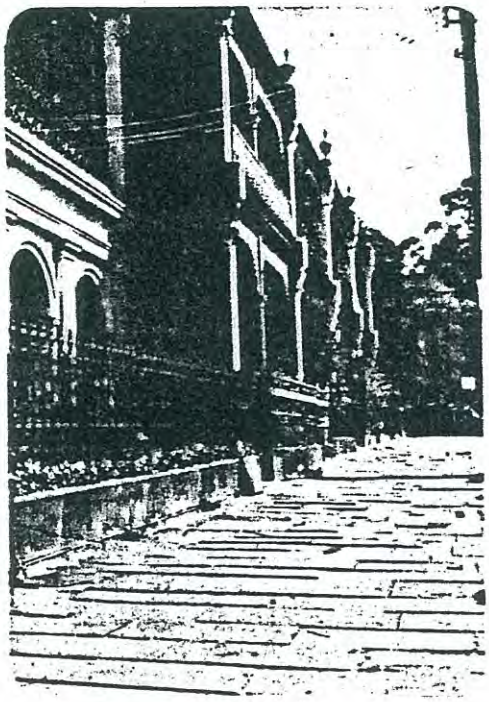


This seat, located in Macarthur Square, is one of several similar nineteenth century seats located in Carlton parks. Such items as seats, cast iron bollards and fences enhance the mature planting to give these parks their special character. This type of seat could be used as a model for other institutions in Carlton.



Hedges are a particularly appropriate alternative to fencing in many situations. Whether in a domestic or institutional location (as demonstrated here at the university) hedges provide a practical barrier which can be varied to suit the particular need.

Several unusual street-works remain in Carlton, such as this intact section of bluestone flagged paving in Barry Street. Such examples should be retained as they form a particularly appropriate complement to the Victorian housing stock.



2.1.11 Major Sources of Information

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2. Boom Period and Depression, n.d.

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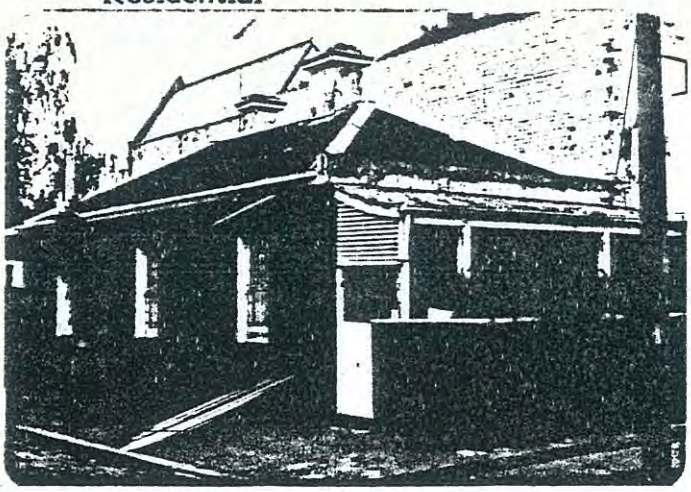
2.2 BUILDING STYLES

One of the principal aims of this study is to ensure that restoration and alterations to existing buildings respect the character of these buildings. Accordingly it is extremely important to ensure that an adequate understanding of the characteristics of different types of building styles from different periods is obtained by council officers and the general public. This is needed to counteract the unfortunate tendancy of people to confuse the style of their building with embellishments of other periods.

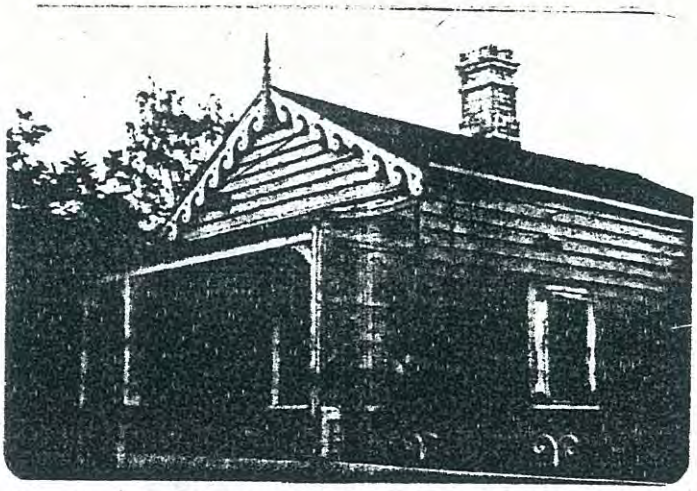
This section provides basic principles of identification of the four main architectural periods which make the major contribution to Carlton's cultural significance. This section is also intended to be read in conjunction with the guidelines in Section 3 **Controls and Guidelines** related to restoration and alterations.

CHARACTER AND DEVELOPMENT - BUILDING STYLES

Early Victorian 1850s - 1870s
Residential

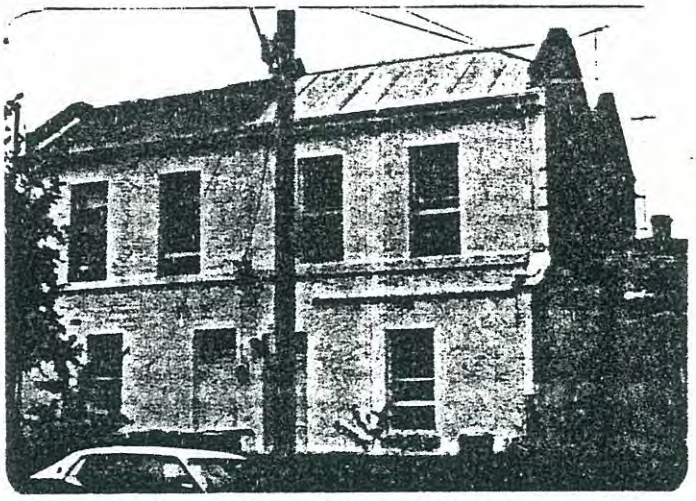


Two small early Victorian cottages in Carlton. Bluestone was used extensively in South Carlton due to availability of local material and skilled artisans. However, by the time North Carlton and Princes Hill were developed, bluestone usage was largely confined to institutional buildings. The timber cottage is one of relatively few surviving from the early period. The decorated barge boards drew on Gothic revival precedents and the weatherboards had a typical beaded edge profile.



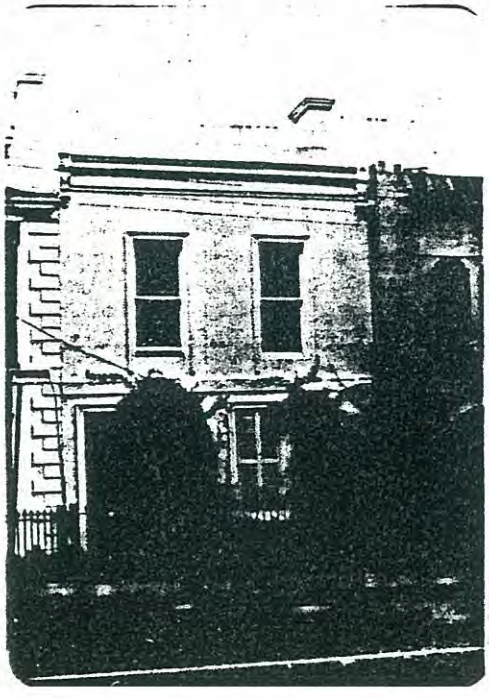


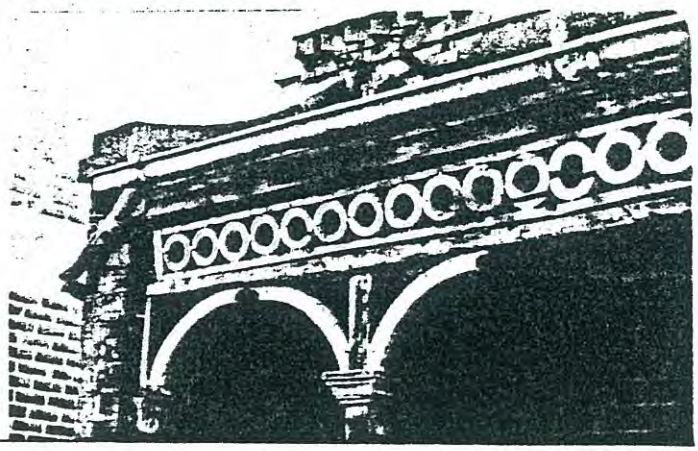
Low pitched slate roofs without front parapets were a common early Victorian feature prior to the use of elaborate decoration in the later Victorian period. The chimneys provide a uniform punctuation and are capped by tall terra cotta chimney pots. The use of a concave profile verandah roof was very common in this period.



Two storey terrace house with austere detailing. Exposed gable roofs were commonly found on early Victorian residences as was simple fenestration with few decorative mouldings.

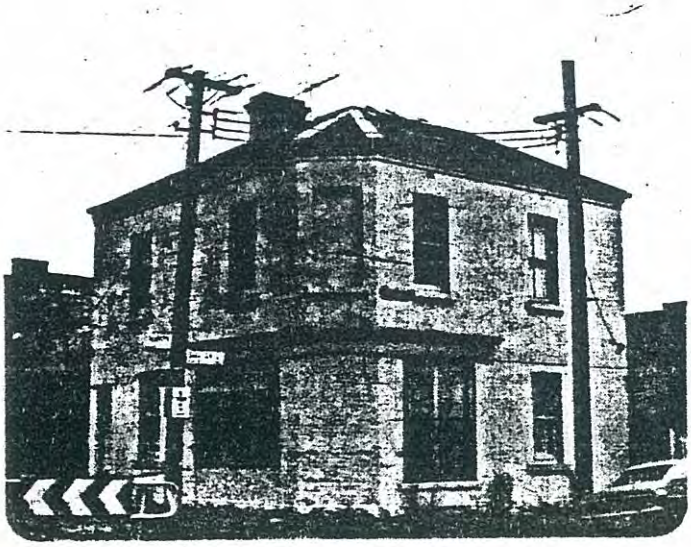
Intricate timber detailing of bracket and frieze demonstrates a labour intensive means of achieving an architectural effect, generally replaced in later Victorian architecture by cast iron. The curved timber brackets were a typical early Victorian embellishment.



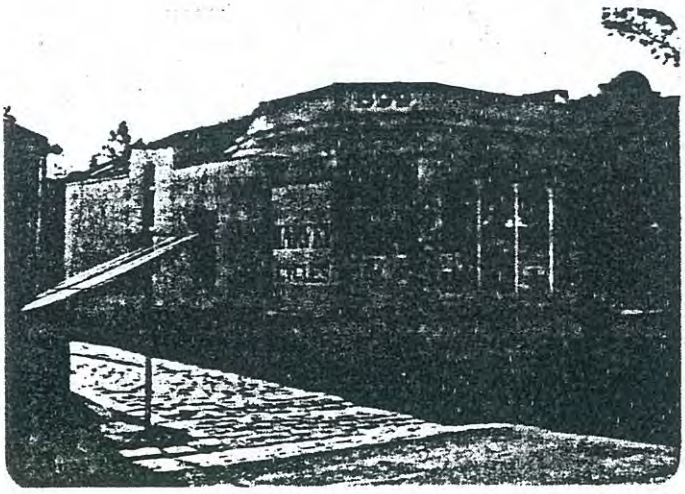


A restrained parapet, simple architrave moulding around windows and doors, and timber shutters were common early Victorian architectural details. The austere facade without verandah was also typical although this example once has a verandah cantilevered on decorative timber joists.

Early Victorian 1850s - 1870s
Commercial

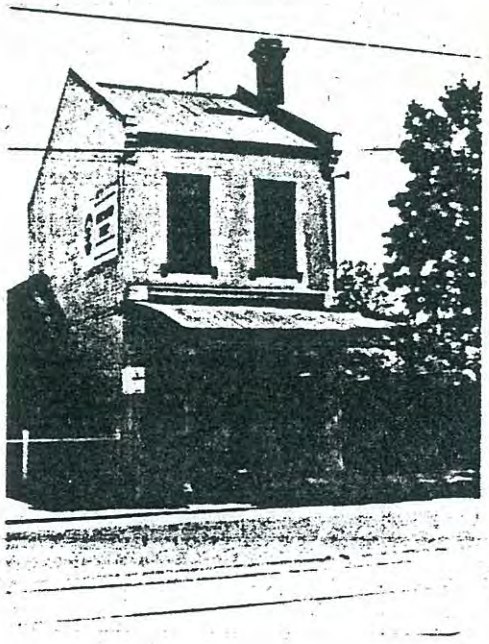


Although this shop has had its shopfront defaced, the original timber bressumer remains, as do subtle brick pilasters which visually support the shopfront. Early Victorian architectural characteristics can be discerned with the splayed corner, hipped slate roof and simple fenestration.



Early Victorian single storey shop with typical arch headed timber shopfront and stallboard.

A simple double storey shop. The shopfront has pilasters which define the edge of the building and the lack of parapet is typical for the period. The cast iron verandah probably replaced an earlier timber version.

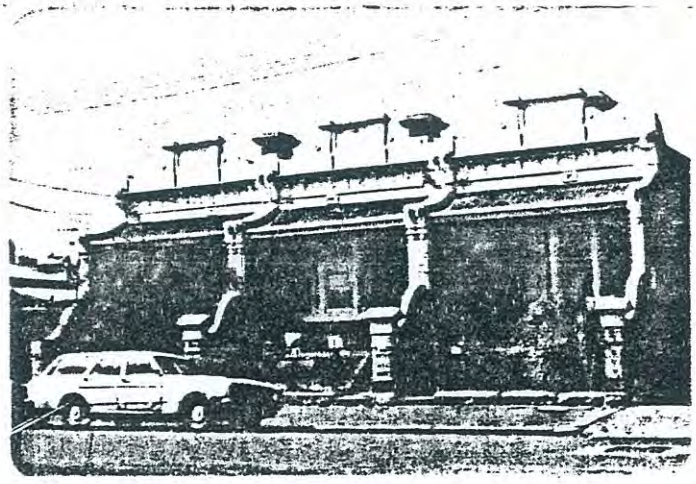


This former hotel in South Carlton has a recessed entrance with the structure supported on slender iron columns with a simple capital. The early Victorian character is further expressed by the arched carriageway and spacing of the windows, with little space between window head and eaves.

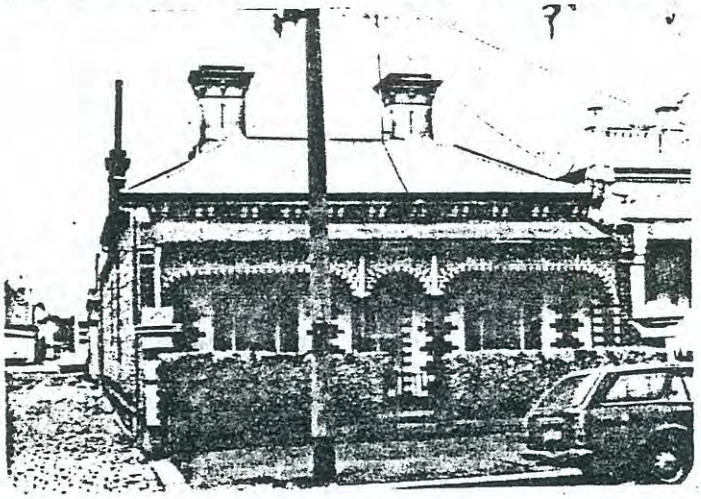


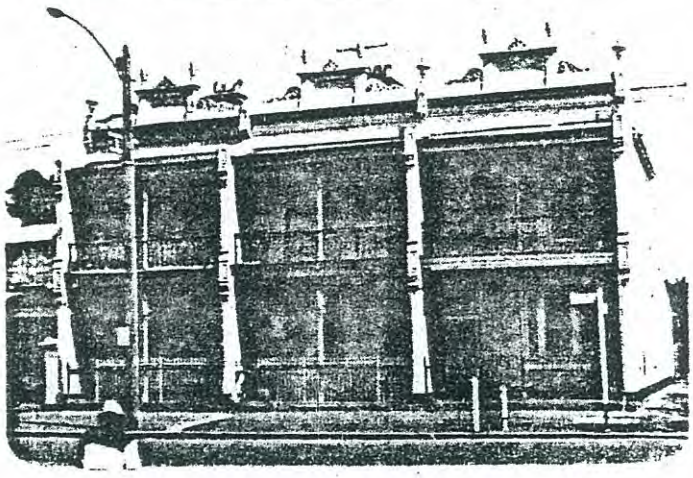
Victorian 1870s - 1890s
Residential



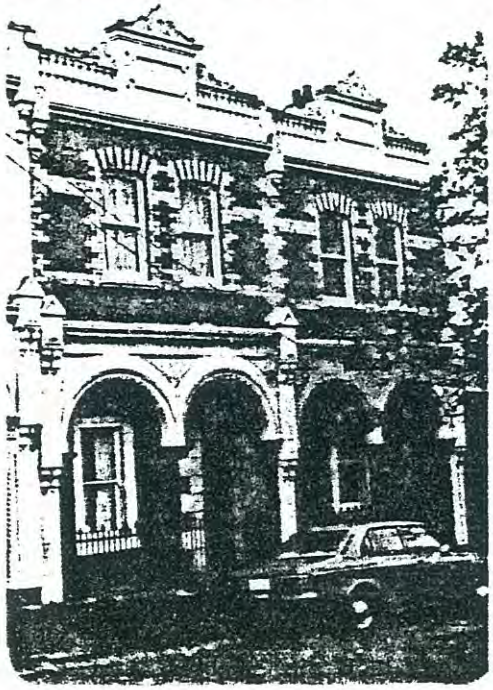


Four typical examples of attached terrace housing, an especially common form in North Carlton and Princes Hill. Common elements such as polychromatic brickwork, cast iron frieze, brackets and columns, highly ornamented parapets and cast iron palisade fences can be seen. The double fronted example and the trio (top right) also show the typical Carlton brick fence post, commonly constructed of the same material as the body of the house and topped by a decorative cement rendered capping. Also common to all examples is the use of bluestone for fence plinths and the lower section of walls (to floor level). The importance of repetitive elements in terrace groups to the retention of streetscape character can be seen in these examples.

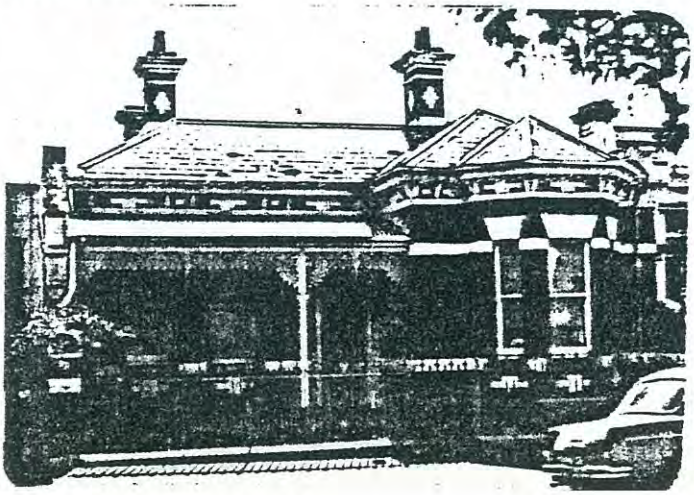




A common form of terrace in South Carlton has an arcaded ground floor and the front wall built to the property boundary. Here the lack of wing walls gives a uniformity to the streetscape, as does the rhythm of the arches.



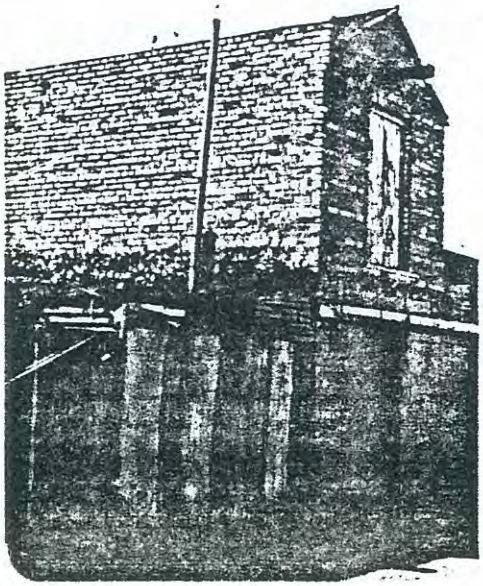
Detached houses are rare in Carlton, especially North Carlton. This example represents the adaption of a typical asymetrical fronted residence (of a type commonly found on larger allotments in outer suburbs) squeezed onto a narrow frontage. The building thus has wing walls and side parapets to allow it to abut its neighbours.



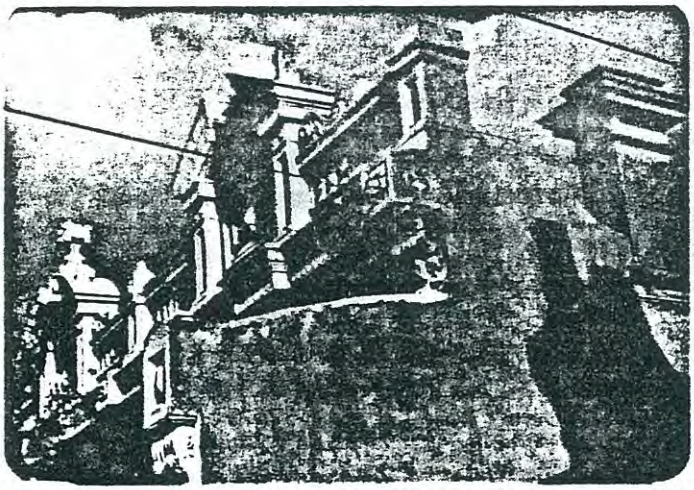
Victorian 1870s - 1890s
Residential



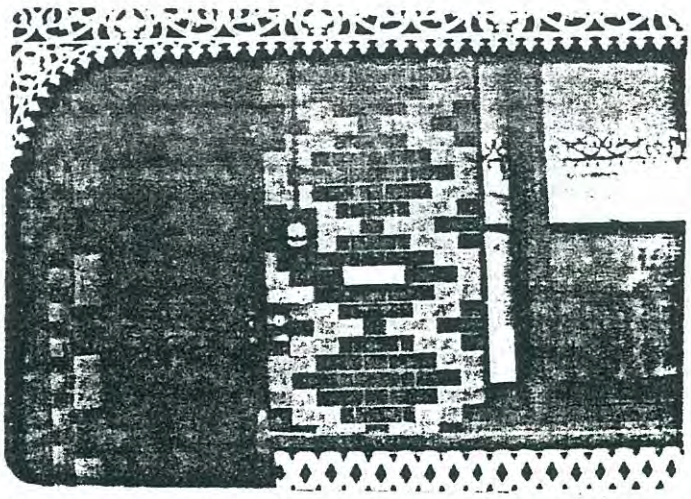
In Princes Hill and South Carlton several larger residences are located, interspersed with rows of much smaller terraces. This example has typical 'boom style' elements such as a large front bay window, heavily modelled surfaces, balustraded parapet and cast iron decoration.



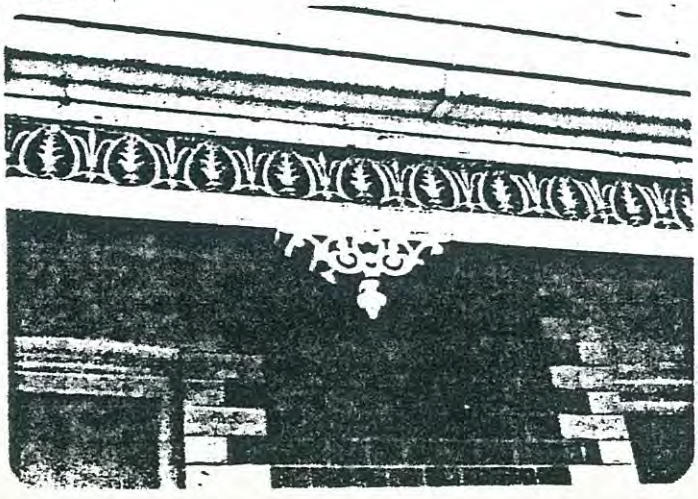
Rear outbuildings are an integral feature of the Victorian and Edwardian character of Carlton. This former double storey stable adds significance to the extensive network of bluestone lanewavs which are a feature of the study area.



Apart from decorative brickwork, unpainted cement render was also extensively used in the Victorian period. Here, historically derived ornament is combined to form a parapet of startling visual impact.

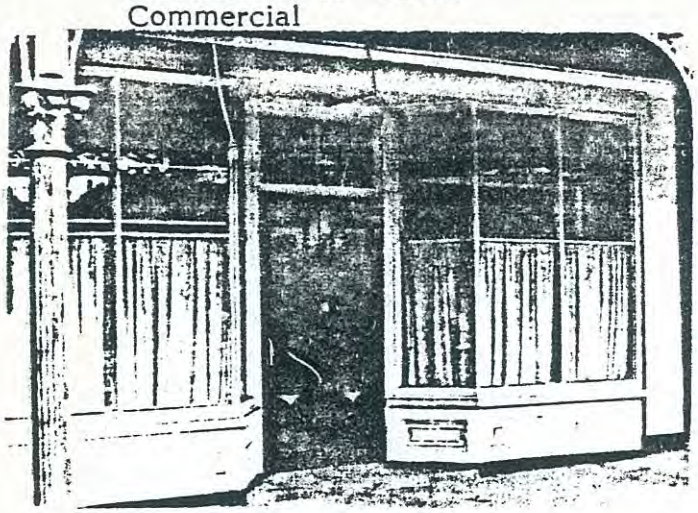


Polychrome brickwork was widely used in the Victorian period in Carlton. From its introduction in the late 1860s, the technique filtered from large institutional buildings to even the humblest terrace house. Here tuck pointing is used to enhance the quality of the surface.

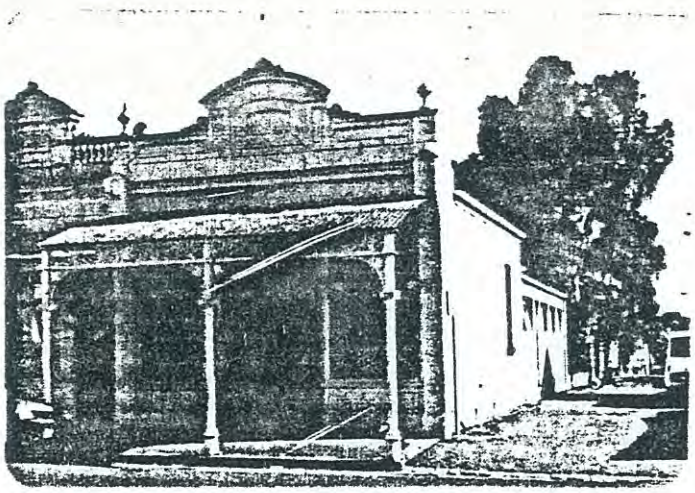


Smaller scale decoration was also a feature of Victorian housing stock. This intricate timber drop pendant complements a simple cast iron frieze. Often the pendant was used in conjunction with a slotted timber frieze.

Victorian 1870s - 1890s
Commercial



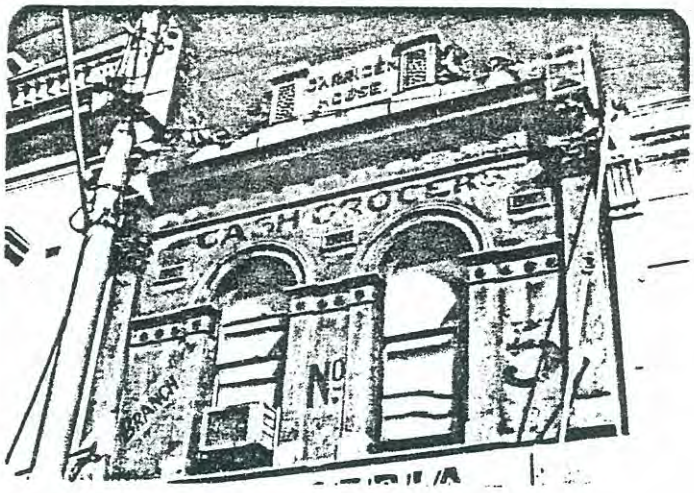
A typical Victorian shopfront with 'lamb's tongue' ogee profile mullions, splayed entry and heavily moulded stallboard.



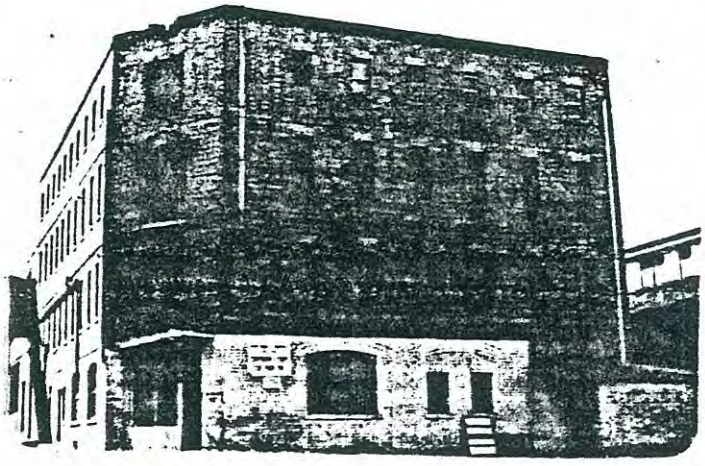
A typical single storey shop located in a predominantly residential area. The pediment is similar to neighbouring residences, while the cast iron post supported verandah provides punctuation to the laneway corner. The intact timber shopfront adds significance to the building.



North Carlton is characterised by long stretches of single and double storey residential development, with corner sites often being occupied by shops. The post supported verandahs give emphasis to the corners and provide a sense of enclosure. The attached residences often form part of a terrace group and repeat window and parapet details.

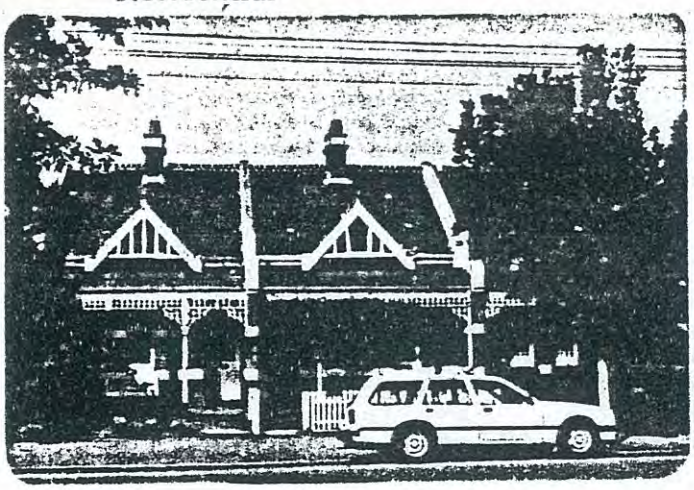


This late Victorian shop shows the flamboyance of the period. Intricate cement mouldings are used for a variety of architectural devises such as pilasters, string courses, console brackets and a central pediment. The early painted advertising signs are a significant part of the building and are sensitively located to avoid obscuring architectural details.

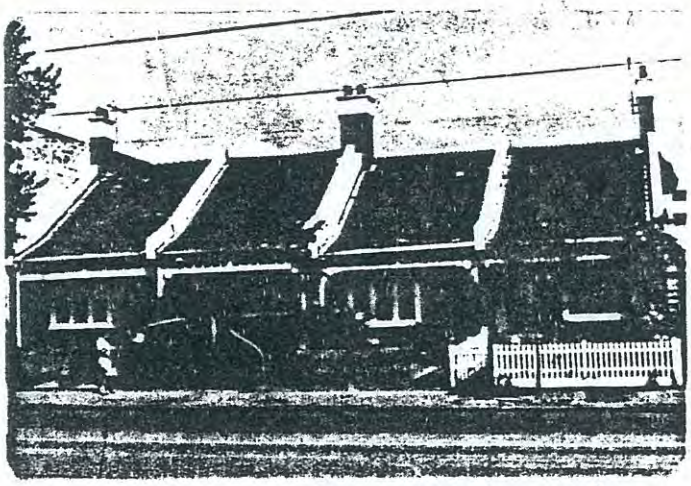


The south west Carlton area has many significant Victorian industrial buildings including the Carlton brewery complex. This austere warehouse is more typical of the industrial building stock with unadorned face brick walls and simple fenestration.

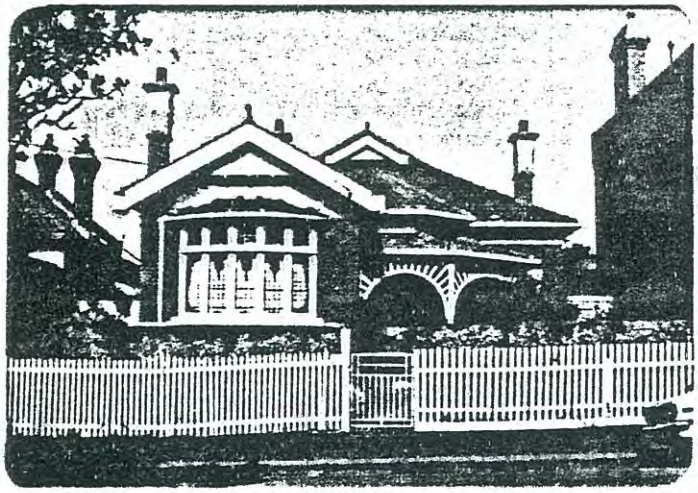
Edwardian c.1895 - c.1915
Residential



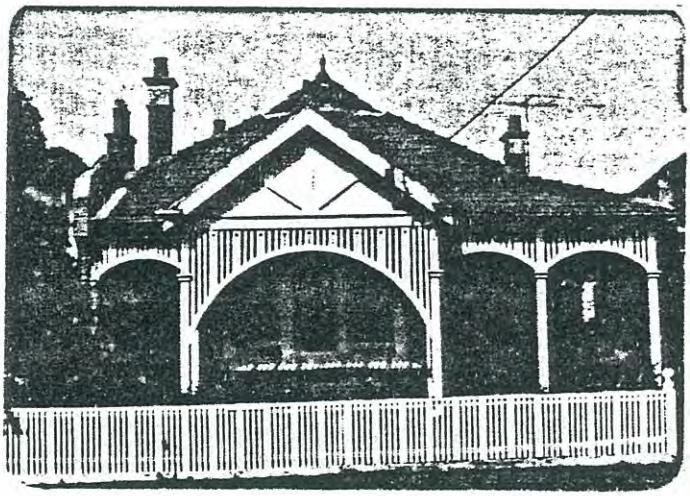
Attached terrace housing was common during the Edwardian period as well as in Victorian times. These two single storey examples demonstrate typical elements. The first has slate roofs with terra cotta ridge capping, a central timber gablet and cast iron frieze. However the late pattern of



the iron can be easily distinguished from the more florid Victorian patterns. The second example has terra cotta Marseilles pattern tiles and a timber frieze. Both utilize a flat bay window as a means of articulation with the second example having typical Edwardian casement windows.



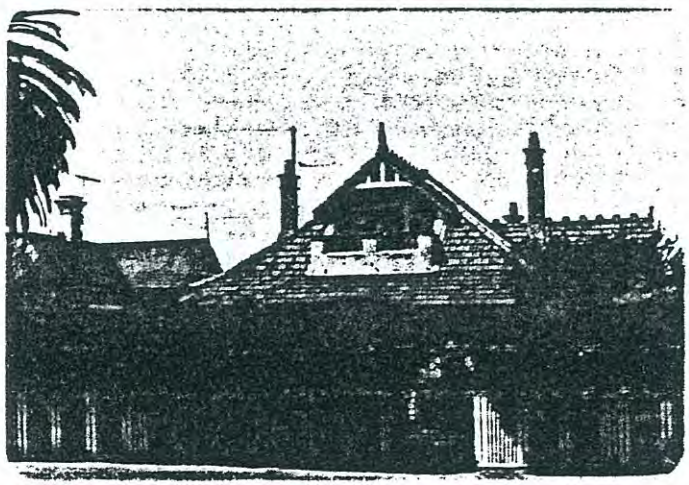
A prominent bow window with leaded glass casements of art nouveau pattern is the feature of this house in Princes Hill. Other typical Edwardian features are the 'sunburst' timber decoration, terra cotta tile roof and clipped privit hedge.



Exhuberent timber decoration on this house is echoed in the picket fence, providing a move away from the Victorian fence of uniform width timber pickets.

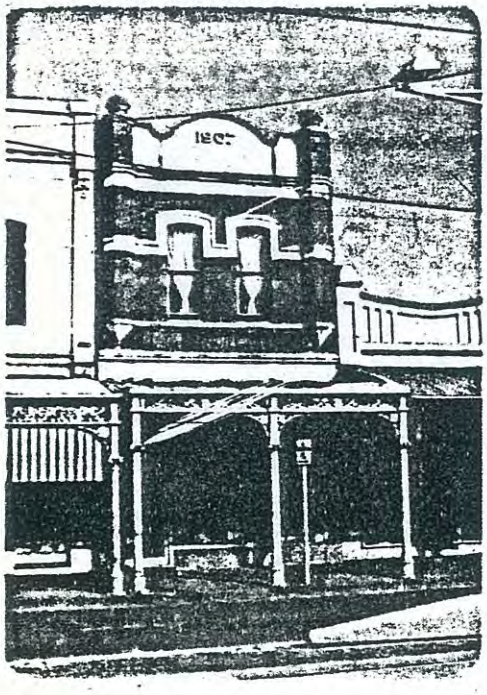


The picturesque arrangement of hips and gables characterise the Federation style of architecture, popular during the Edwardian period. This interest in complex roof forms is highlighted by the use of slate with contrasting terra cotta ridge capping. The use of timber verandah columns and brackets contrasts with the late Victorian predilection for cast iron components.



The search for a truly national style of architecture obsessed architects at the turn of the century, and the Federation style evolved. Here the terra cotta kangaroo finial hints at the Australian idiom while the open central balcony gives a superb punctuation to the low spreading roof. The fence, with its contrasting array of pickets is backed by a cypress hedge and gives a delicate yet functional screening to the garden.

Edwardian c.1895 - c.1915
Commercial



One of several Edwardian shops in North Carlton, this facade has typical red brickwork with contrasting cement render, octagonal brick piers and a simple curved parapet. The cast iron post supported verandah, popular with Victorian shops, was still widely used during the Edwardian period lending a unifying element to shopping areas.



This row of Edwardian shops shows several differences to Victorian commercial buildings. The elaborate cement render decoration and balustraded parapet have given way to a much blander treatment with simple cement rendered string courses, a simple parapet and little surface articulation. The general form is however very similar. Shop fronts were typically bronze with tiled surrounds



Influence of the art nouveau movement is shown here in the sinuous cement render decoration. The contrasting red brickwork and cement render was a popular Edwardian device replacing the historically derived ornamentation of Victorian facades.

Transition c.1915 - c.1940

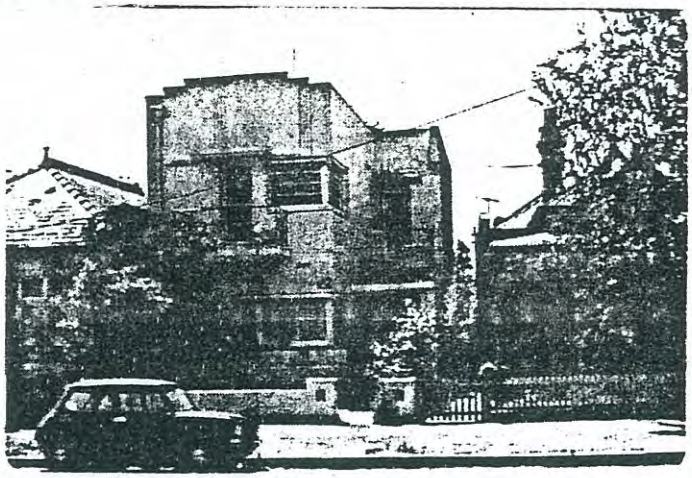




Two 1930s houses derived from the Californian Bungalow idiom. The use of large gable roof with exaggerated pier piers to 'support' the projecting porch gable is especially characteristic as are the projecting and bow windows. Materials include tapestry and clinker bricks and roughcast. The geometric wrought iron fences are original.

Art deco influence in demonstrated in these early modern flats with geometric patterned wrought iron balconies, angular corner windows and stepped parapet.





A superb late 1920s design with coloured terra cotta shingles cladding a bow window. The band of casement windows have diamond pattern leaded glazing and the whole projection forms a crisp junction with the overhanging gable. The picket fence repeats a pattern popular in the earlier Edwardian period.





Two large industrial buildings in South Carlton. Both demonstrate prevailing architectural thoughts with the earlier example (right) drawing on an Edwardian palette of red brickwork and contrasting cement render. The later example (left) constructed in 1928 has patterned brickwork with subtle use made of different bricklaying techniques. The geometric windows are typical of this period.

LYGON STREET STUDY AREA



Historical development of the area

(Extract from consultants' report)

Carlton had its genesis with the discovery of gold in Victoria in 1851. With the trebling of Melbourne's population in subsequent years, housing shortages became acute. The Government was forced to sell land outside the area governed by the Building Act - that is, south of the Yarra and north of Victoria Street - specifically to permit lower grade buildings to meet urgent demand. The more southerly blocks of Drummond Street were apparently surveyed at this time although missed, by a few months, the worst of the jerry building caused by the housing shortage of 1852. The adjacent areas of Fitzroy, Collingwood and Richmond were quickly developed with houses but increasing demand for residential subdivision caused reorganisation of the Survey Department in 1852. This led to the areas of Hotham (North Melbourne), St Kilda, Emerald Hill (South Melbourne), Sandridge (Port Melbourne), Essendon, Flemington, Hawthorn and Carlton being laid out.

Surveyor Robert Hoddle laid out the first part of Carlton in 1852 when he surveyed the area north of Victoria Street to Grattan Street and east of Elizabeth Street (the Sydney Road) to Rathdowne Street. This area was planned as an extension of the city proper. The plan provided for a park on the eastern boundary of Rathdowne Street known as the Carlton Gardens. It is from these gardens that the suburb derived its name.

By 1857 all the subdivided allotments in the area bounded by Rathdowne, Victoria, Grattan and Madeleine (now Swanston) Streets had been sold. The area north of Grattan Street extending to Palmerston Street was subdivided in the early sixties. However by 1866, land north of Palmerston Street was still vacant and in a semi-rural densely treed state.

At this stage both Lygon and Elgin Streets were developing as Carlton's commercial centre and the Melbourne Directory published by Sands and McDougall in 1867 showed six grocers, six bootmakers, three green grocers, two tailors and a number of other traders. In addition, Lygon Street boasted four hotels and at the corner of Victoria Street, the Trades Hall Permanent Literary Institution.

In 1854 South Drummond Street consisted of about two dozen tents and shanties of various sorts, though these had already been largely replaced by the 1860's. The redevelopment of sites in Drummond Street that began in the 1850's, was to continue for half a century. An area so close to town needed only a little stimulation to develop as a higher class boarding house district. Judge Redmond Barry chose to build his extensive house in the street in about 1856 and the building of Carolina or Denver Terrace by the French Consul in 1866 was another step in the same direction. The upward trend continued, and the proximity of the international exhibitions of 1880 and 1888 brought South Drummond Street to its zenith as a desirable residential area.

The increasing desirability of the area, the increasing demand for centrally placed accommodation, and the need for larger buildings to serve as boarding houses, all tended to encourage the weeding out of the humbler dwellings for redevelopment, and the upgrading of the remainder. Houses built in the 1860's, of which a number survive, tended to be revamped with cast iron balconies and verandahs in the 1880's and 90's.

Towards the end of the 1870's, Carlton had extended as far as Park Street with most of the development centred around MacPherson Street. By this time South Carlton, in the Lygon/Drummond Street section, had developed as a fashionable suburb with richly ornamented two and three storey houses. 'Garryowen' (E. Finn) wrote in his Chronicles of Early Melbourne published in 1888:

> The perspective now is an untold treasure, planted in the soil and cropping up in splendid mansions, handsome villas, busy marts, spacious streets, squares, parks and gardens and stately churches - all these practical evidences of civilization.

It was suggested that Carlton's fashionable status was owed to the fact that it was actually planned in contrast to the unplanned and unco-ordinated development of Fitzroy where private subdivision determined lot size and street width.

During the twenty years from 1870, the commercial prosperity of Lygon Street increased significantly. This prosperity was reflected in the many fine private and public buildings built in this period - ANZ Bank (1870), Holdsworth Building (1871-72), State Savings Bank (1886) and Lygon Buildings (1888).

The North Carlton cable tramway, opened in 1898, confirmed the commercial viability of Lygon and Elgin Streets, when it linked Rathdowne Street (north of Elgin Street) with Russell Street, Melbourne.

Little subsequent development happened until after the First World War. Between 1913-14 and 1937, the dates of the two main government inquiries into slums, South Carlton was distinguished from most other areas in that the bulk of the sub-standard housing had been eliminated by normal market pressures. In general it was not until about 1970 that there were major pressures for large scale redevelopment. One reason for this delay was that a great portion of the buildings were larger than average, not a few of them three storeyed, and on fairly constricted sites. Thus development was already denser than average. In particular, many of them remained boarding houses - a type of use which had first appeared before 1860 - and this has remained a viable business in the area until almost the present day, regardless of the decline in the clientele. Finally, the standard of building in the street was exceptionally high, so that structural decay or failure were not factors likely to bring about much redevelopment.

By the turn of the century, Carlton was becoming the home of a large Jewish population. The Jewish community increased to such an extent that by 1911 a Jewish institute, the Kadimah, was established to cater for their cultural needs.

In the period 1910 to 1930, Lygon and Elgin Streets maintained their commercial role. Very little building took place since the Victorian era buildings were eminently suited to the commercial needs of both traders and customers. The commercial centre served the local residents as well as those travelling en route from the city to the suburbs beyond Carlton.

It was in the 1930's that social changes altered the face of South Carlton. Suburban sprawl in the 1920's attracted many residents from the inner suburbs and the Depression also caused an exodus of many workers to rural areas. The building stock became somewhat dilapidated, cheap rents followed, and a 'Bohemian element' was attracted to the area. This trend continued throughout the early 1940's until the first post-World War Two influx of migrants. Large numbers of Italians, Greeks, Spaniards and Lebanese sought cheap rents and given the then buoyant economic climate, migrants were able to purchase cheap, run-down property as a first home.

Further outer-suburban sprawl in the 1950's had the effect of keeping inner-suburban land prices relatively low. Cheaper rents also attracted students from the university and other institutions nearby. This trend grew in the 1960's when an increasing awareness of inner-city living and 'community atmosphere' took hold.

By the late 1960's Carlton had become a fashionable suburb for academics, professionals, artists and others attracted to the historic setting and cosmopolitan atmosphere. Lygon Street in particular had turned the full circle from the 1880's by returning to its status as a vibrant shopping centre accompanied by the added distinction of being the most noted restaurant precinct within Melbourne's inner areas.

Building Styles Analysis

(Extract from consultants' report)

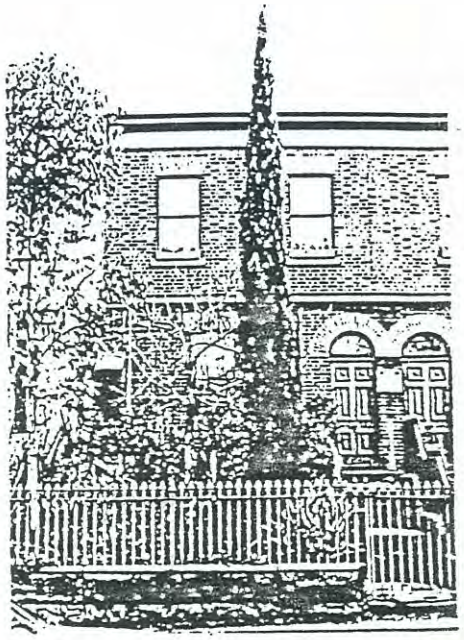
Early Victorian 1850s-1870s

Residential

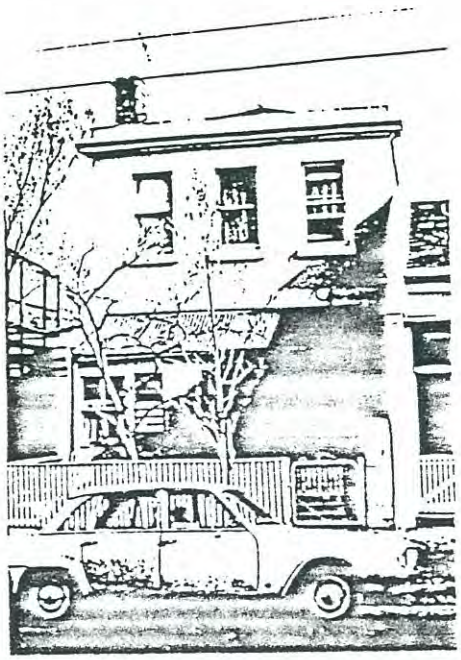


Characteristic of early Victorian residences in Carlton are this group in Cardigan Street. Face brickwork (in many cases now unfortunately painted) with simple fenestration, often emphasised by structural arches and lintels in contrasting colours (as in the view of 37-39 Drummond Street below) was a common feature. Hipped slate or corrugated iron roofs were common either with a slight eaves overhang or contained behind a simple parapet. Typically, the verandahs in this example are concave.

Variation is provided by this arrangement which has a rendered facade with single storey wing walls and a concave corrugated iron verandah. The simple timber brackets on the posts were very common in the 1860s. Filled in verandahs such as this example can in many cases be simply restored.



This austere brick residence at 37 Drummond Street (one of a pair) shows several typical early Victorian architectural features; simple cornice, double hung sash windows, unpainted brickwork, semi circular fanlight and 6 panel bolection moulded door and iron palisade fence on bluestone plinth.



Combining many features of the early Victorian period, this residence has subtle decoration in the form of brackets under the eaves and characteristic mouldings around windows. The splayed corner entry, which is reflected in the hipped roof is also a common feature of this period.



Victorian 1870s-1890s

Residential



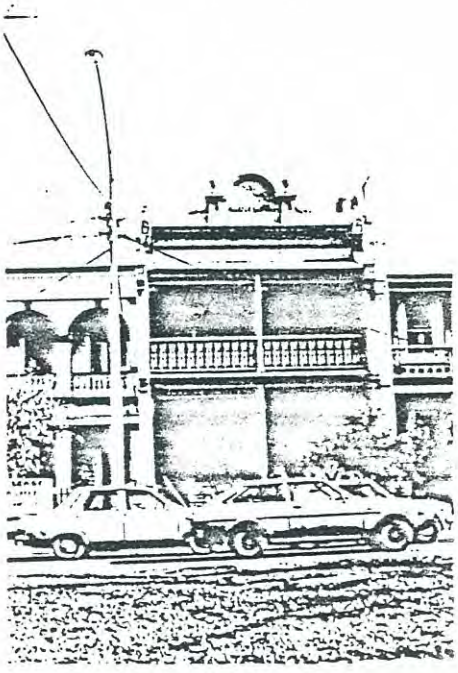


Two large rows of attached terrace houses. Melbournia Terrace in Drummond Street has flamboyant decoration on the parapet with use of cast iron balconies while the larger three storey example further up Drummond Street dispenses with cast iron and uses masonry arcading as the predominant decorative treatment.

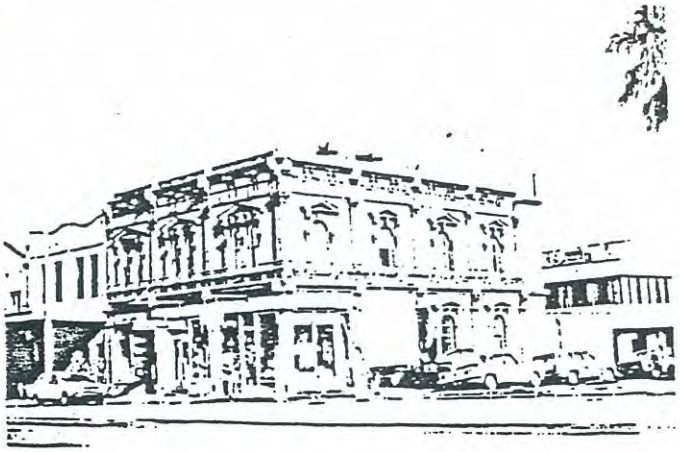
A large attached terrace house embodying common architectural elements of this period, including cast iron columns, balustrading, frieze and brackets, masonry wing walls, concave verandah roof, and decorative parapet with urns and a pediment containing the date of erection.

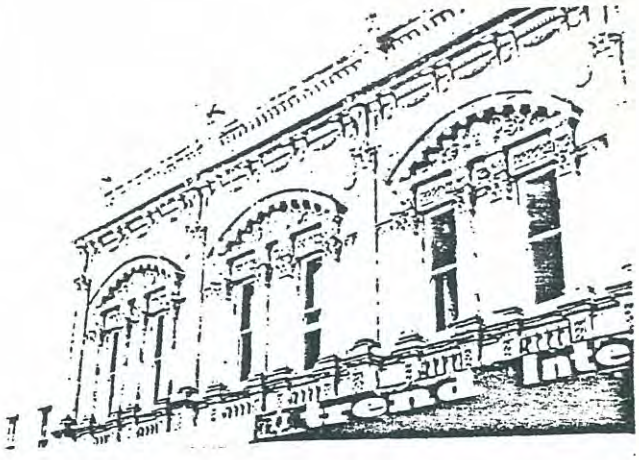
A large freestanding residence in Drummond Street. The hipped slate roof, seen in the earlier period, is still used although the decorative wall elements are more numerous and complex. The cast iron balcony was almost universal in Carlton in this period although this configuration with a projecting bay window was more common in other areas.



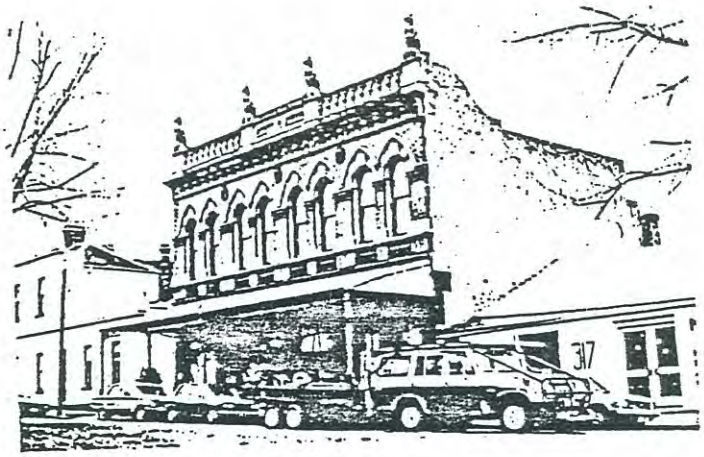


Victorian 1870s-1890s





Two late Victorian shops showing the flamboyance of this period. Intricate cement mouldings are used for a variety of architectural devises such as pilasters, capitals, pediments, urns, console brackets and balusters.

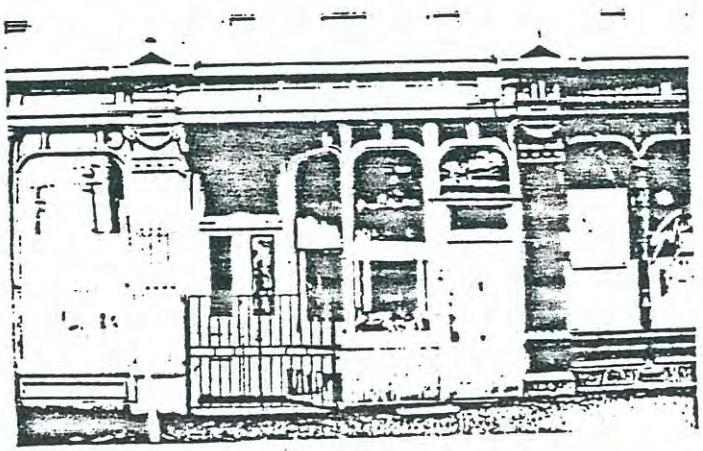


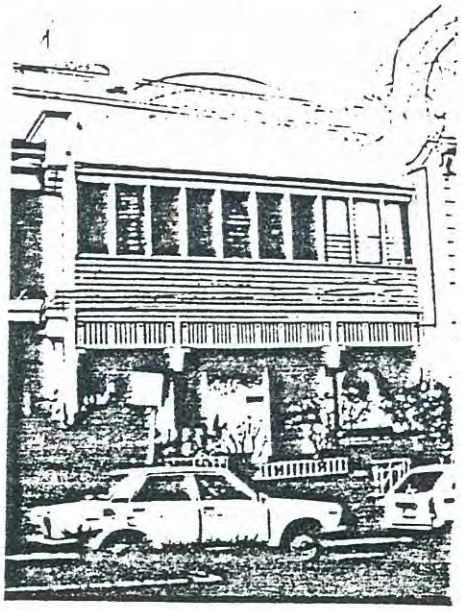
The important aspect of this building is the unique decoration which gives the simply composed facade a grotesque gothic appearance. The parapet is unusual and the windows are of a type more commonly seen on institutional buildings. The verandah has been grecently reconstructed and is of a standard design applied to buildings of this period.

A typical Victorian timber shopfront with lamb's tongue 'ogee' profile mullions, splayed side entry and heavily moulded stallboards.



An elaborate Victorian timber shopfront on the Lygon Buildings at the corner of Lygon and Queensberry Streets. The doors and stallboards have bolection mouldings while the highly distinctive configuration of the window mullions is very unusual. Each shopfront is seperated by a debased pilaster.



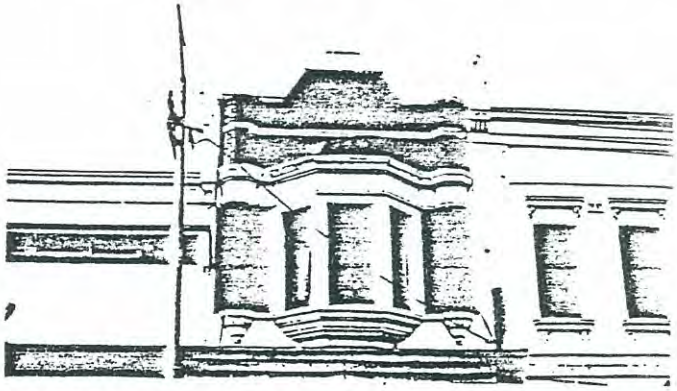


Development in Carlton in the Edwardian period was limited and this example shows a typical Victorian form still in use albeit with later art nouveau decoration. Other Edwardian features include the timber frieze and assymetrical disposition of ground floor fenestration.

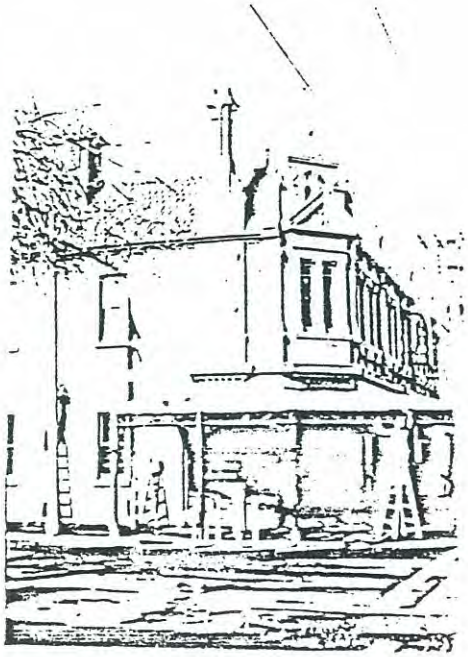


Red brickwork and contrasting cement render are the principle materials in this residence. The cast iron so favoured by the Victorians, was replaced in this period by wrought iron and terracotta Marseilles pattern tiles increasingly replaced use of slate for roofs.

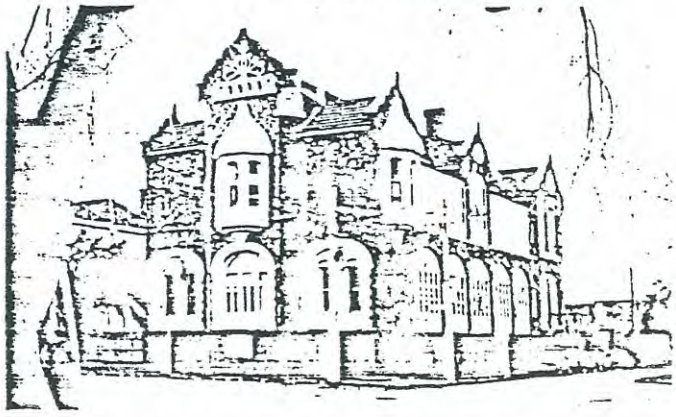
Almost no commercial premises were erected during the Edwardian period in Lygon Street. This building at the corner of Pelham Street was erected in the late 1890s. During the period at the turn of the century, a fusion of classical elements (often used in unusual and debased forms) and Edwardian materials such as terracotta roof tiles and red brickwork produced very distinctive buildings. Post supported verandahs were still common in this period.



One of Lygon streets few Edwardian shops, this facade has a typical bay window, octagonal piers and simple geometric cement mouldings. The red brickwork is particularly characteristic of this period.



The Princess May Pavilion at the former Children's Hospital shows many Edwardian characteristics including the influence of the art nouveau movement in the sinuous decoration around the iron bracket on the gable end.



2.3 BUILT FORM POTENTIAL

The potential for development which takes up a volume that is larger than that which currently exists depends upon the significance of an area or precinct, and its physical characteristics.

The character of most of the study area is predominantly one or two storey or a combination of the two. Only in some commercial areas, notably south west Carlton, or Ministry of Housing or other modern housing estates, or the university, is there a divergence from this general characteristic.

Generally heights should be contained within the Victorian scale of the area - with a maximum of 9-10 metres except for some commercial areas. However facade heights may be restricted to less than this in many cases because of the streetscape characteristics. (The previous section 2.2 indicates the different scale of building stock in the study area). However, there is provision for higher development behind.

3 CONTROLS AND GUIDELINES

3.1 INTRODUCTION

3.1.1 The need for conservation

The rationale for conservation of our cultural heritage derives from a number of specific factors:

CULTURAL IDENTITY

The legacy of historic buildings and areas provides us with a sense of understanding of the lifestyles and endeavours of the preceding generations of people who lived and worked in the area. The combination of the different groups who have left their mark on this area have created an urban character that is clearly different from elsewhere in Melbourne. This cultural identity now provides the main reason that this area has become so desirable, for commercial and residential purposes. It is important therefore to maintain and enhance this cultural heritage of the area.

THREATS TO CULTURAL HERITAGE

The continuing pressure of development can pose a major threat to this area unless planning measures are initiated to direct this development in an appropriate manner. The large scale destruction of historic buildings in cities like Melbourne over the last 20-30 years has created a growing community awareness of the need to conserve surviving components of our cultural heritage. This attitude is perhaps best symbolised in Melbourne by Carlton.

AWARENESS OF CULTURAL SIGNIFICANCE AND ITS BENEFITS

A strong conviction now exists that we have a responsibility to future generations not to remove any existing options for the preservation of historic buildings and areas. There is also a totally different attitude prevailing about the desirability and suitability for re-use of the existing building stock, and this provides a new context into which controls for the conservation of historic buildings and areas can be realistically introduced. Changing economic viabilities now make recycling of existing buildings more attractive than in the past.

THE NEED FOR CONTROLS

It is only through the introduction of an effective conservation programme which provides for positive protection of items of cultural significance that our cultural heritage can be maintained.

3.1.2 Introduction to conservation controls and guidelines

In order to achieve conservation objectives, strategies other than simple planning controls are required. In order to achieve restoration of building facades or sympathetic design for additions and new buildings, guidelines are required to provide detailed information and assistance to the property owner as well as to provide a context for the administration of controls by Council officers. Suggested controls and guidelines are contained in this part of the study.

These guidelines are intended to promote conservation and encourage appropriate responses to restoration works and the design of new buildings and alterations. The philosophy behind many of the policies is also provided, which may include an expansion of the policies that cannot be expressed in the legalistic terms required for a planning document. The guidelines are intended to provide a basis and justification for the statutory policies.

3.1.3 How to use the Guidelines

This is the procedure for determining the controls and guidelines that apply to a particular property (see diagram opposite):

- Find the **Building Grade** (A to F) and the **Streetscape Level** (1 to 3) from Appendix 2.

- From the type of works that are to be carried out, determine the control category (or categories) that will apply. The three categories are **Demolition, Design** and **Envelope.** These are summarised in the **Process** diagram and explained below.

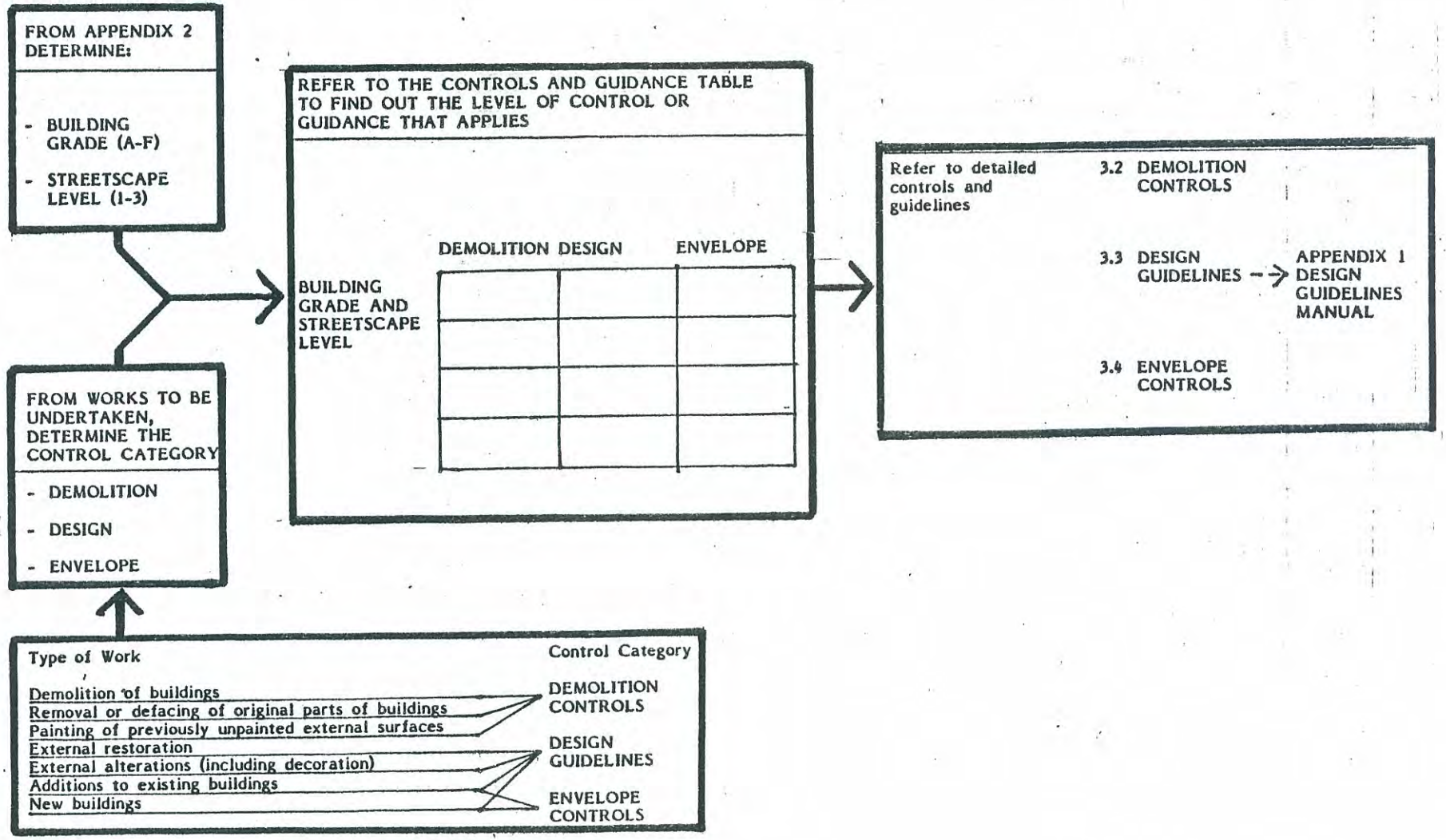
- Refer to the **Controls and Guidance Table.** For a given control category (eg. **Design)** and a given combination of building grade and streetscape level (eg. 'A' buildings anywhere, or 'D' buildings in Level 2 streetscapes), this table shows the level of control or guidance that applies. These are then explained in sections 3.2, 3.3 and 3.4.

THE CONTROLS AND GUIDANCE TABLE

This table summarises the built form controls and guidelines, and is the key to their implementation. For each of five combinations of building grade and streetscape level, the appropriate level of control of guidance can be determined in relation to the works that are proposed. The controls and guidelines are discussed in the following sections.

THE PROCESS

PROCEDURE FOR DETERMINING THE CONTROLS AND GUIDELINES THAT APPLY TO A PROPERTY



CONTROLS AND GUIDANCE TABLE

SITUATION	DEMOLITION Refer to 3.2 COVERS, DEMOLITION, REMOVAL AND DEFACING OF: Complete buildings Original parts of buildings Also painting of previously unpainted external surfaces and sandblasting	DESIGN Refer to 3.3 COVERS THE EXTERNAL APPEARANCE OF: Restoration Alterations (including decoration) Additions to existing buildings New buildings	ENVELOPE Refer to 3.4 and Streetscapes and Envelopes Map COVERS THE MINIMUM AND MAXIMUM HEIGHTS AND SETBACK OF: Additions to existing buildings New Buildings		
			FRONT FACADES Only applies to new buildings		REAR DEVELOPMENT Applies to new buildings and additions
A and B Buildings anywhere	PROHIBITED	RESTORATION for existing structures RESPECTFUL for additions	NOT APPLICABLE	SEE SPECIFIED DIMENSIONS IN TEXT AND ON MAP	To be CONCEALED
C Buildings anywhere D Buildings in Level 1 and 2 Streetscapes	PROHIBITED where visible DISCRETIONARY where concealed	RESTORATION for existing structures RESPECTFUL for visible parts of additions*			As for relevant streetscape Level (see below)
ALL OTHER BUILDINGS/WORKS In Level 1 Streetscape	DISCRETIONARY	RESPECTFUL if visible	SEE SPECIFIED DIMENSIONS IN TEXT AND ON MAP	AND relate to nearest A, B, C or D building	To be CONCEALED
In Level 2 Streetscape		INTERPRETATIVE if visible		AND relate to adjacent A, B, C or D building	TO BE CONCEALED WHERE POSSIBLE but may be partially visible
In Level 3 Streetscape		BASIC if visible			No concealment necessary

Important Note
VISIBLE AND CONCEALED - These terms relate to what can be seen from any main street frontage That includes:

+ Side elevations that are readily visible from the main street
+ What can be seen from a side or rear laneway if the laneway itself is a Level 1 or Level 2 streetscape

Otherwise the hidden rear parts of properties are not subject to any Design controls.

Footnote
* Except that outside Level 1 streetscapes, Surface Finishes and Colours, and Advertising, are INTERPRETATIVE

"DEMOLITION"

These controls are intended to provide protection of significant buildings and parts of buildings, and cover:

- demolition of buildings, in whole or in part;
- removal or defacing of original parts of buildings (including windows, verandahs, fences, etc); and
- painting of previously unpainted surfaces.

A permit is required for demolition of all buildings and structures in the area. This includes removal or defacing of parts of buildings and original wall surface treatments.

"DESIGN"

These guidelines relate to the external appearance of all buildings, and cover:

- changes to the external appearance (including decoration) of an existing building, including restoration, alteration and additions; and
- the external appearance of all new buildings.

Permits are required for the external alteration to and decoration of existing buildings, and for the construction of all new buildings and works. All advertising signs also need a permit. (Internal alterations are not affected by planning controls unless the interior is noted as being significant in the Historic Buildings Register).

"ENVELOPE"

These controls specify maximum and minimum heights and setbacks for:

- additions to existing buildings; and
- new buildings.

Permits are required for all additions and new buildings.

3.2 DEMOLITION CONTROLS

3.2.1 What should be preserved

These notes are intended to explain what is covered by the expression "preservation" and to establish a basis for the associated demolition controls.

The most fundamental principle of urban conservation is the preservation of architecturally and historically important buildings.

Furthermore there is a common misconception about conservation areas that needs to be rectified. That is that it is acceptable to demolish a building or an original component of a building that contributes to the architectural streetscape significance of an area and to replace it with a building or building element which is aimed at improving the architectural character of the building or streetscape. Such an approach as has been recently undertaken by the Commonwealth Bank redevelopment 311-313 Lygon Street which will put back an 'improved' streetscape. This infill demonstrates an ignorance as to the historical significance of the area and the importance of the original building fabric. This is despite the fact that as an exercise in urban design it is quite successful if unimaginative.

Obviously most historic areas have potential for such 'improvements' where there are buildings that do not maintain the same forms and standards of design as the majority of other buildings. However it is these inconsistencies that often provide the particular character to an area. Therefore, if we adopt the view that we can improve on a sequence of developments from a completely different era, then there is no point conserving anything because we could always 'do better'. Apart from the other fallacies of this approach it also assumes that the necessary workmanship and materials are available and this is not normally the case.

COMPONENT ELEMENTS

An explanation of what aspects of a building are included in conservation objectives is necessary. There are a number of works that can be done to a building that can have the same effect as total demolition as far as the cultural significance of the buildings is concerned.

Alterations and changes to the principal facades will normally reduce or remove the significance of the building. Even some well intentioned 'restoration works' can be equally destructive if they ignore the significance of the existing building facade and thus remove future options for preservation and proper restoration. "Over-restoration" has become a major problem in many conservation areas.

Therefore, the quality of a building is the sum total of its components. The following elements may contribute:

Chimneys - often very strong or ornate designs that may repeat for a whole row of terraces.

Parapets, roof forms and materials - often the strongest expression of a building, they are also the most critical, particularly in the context of an area.

Walls, finishes, ornamentation - this can be the most visually exciting and rich part of a building. Unpainted face brickwork, natural cement render and combinations of the two, tiles, old ochre washes are some of the important features that may be present. Any ornamentation such as is normally associated with original cement render is also critical to the character of the building.

Doors, windows and original glazing - As these are normally the most abused feature of a building the retention of any original or early compatible replacements becomes a matter of some importance.

Verandahs and ornamentation - Important components of the building's form and character, they can be vital in a streetscape situation to provide a continuity of forms.

Original landscaping and fencing - Often not recognised as being 'part' of an historic building - they can provide the strongest sense of character in some situations. Fence design is often integral with the building, especially in the case of terrace houses.

Non-original components - These are generally not sympathetic to the character of a building. However there are some exceptions particularly where the alternative is of some individual architectural/historic merit. Accordingly planning permits are required for any changes.

Thus there is a need to control not only the demolition of buildings but also any changes such as the removal or defacing of their main facades. In addition there are some buildings which have been identified as being of regional or state significance and have been recommended to either the Historic Buildings, Government Buildings or National Estate Registers (category A and B buildings). The whole of the external structure and site of these buildings may be of significance and accordingly permission is required for any changes.

It should be noted that the only situation where an interior of a building is controlled is where it is on the Historic Buildings Register and then only where there is some significance attached to this interior.

3.2.2 Recommended controls

A plan for redevelopment of the site must be obtained before consent for demolition can be considered.

Referring to the **Controls and Guidance Table,** the following definitions and qualifications apply:

"PROHIBITED"

The Council will only consider granting permission to demolish where:

- it is satisfied that demolition will not lessen the cultural integrity of the entire exterior of the building or any work on that site; or

- the building, facade or element has been demonstrated to be structurally unsound to the satisfaction of the Council's Building Surveyor, after taking into account all evidence which is presented by the building owner or outside parties; or

- such demolition would preserve, restore or enhance the architectural or historical quality of the building, facade or element.

"PROHIBITED WHERE VISIBLE"

Council would only be able to permit demolition which left out the main facades and enough of the building behind the facade to ensure the structural integrity of the facade and that the section to be demolished is not visible from the street or a side street.

In many houses, villas and shops the front section of the house to a depth of two rooms is contained in a simple rectangle usually having a separate roof structure. This section of the building forms the most important streetscape element and partial demolition of this section would also result in the loss of visual and structural integrity of the building.

The Council may consent to demolition in such areas and of such buildings provided that:

- all parts of such buildings, the building facade or elements (including walls, chimneys, roof, parapet, shopfronts, verandahs and balconies) of such buildings are retained to a depth from the facade which will enable the facade to be maintained as an independent structural entity to the satisfaction of the Council; and

- all other facades, roof forms and chimneys, towers and arcades which the Council considers to be important to the architectural or historical significance of the building are to be retained; and

- a permit for use or development of the property subsequent to the demolition has been or is concurrently granted by Council.

Original Fences - Council's permission is required for the demolition or alteration of any fence which is original, or is shown on the Data Form or in the Design Guidelines Manual as being sympathetic in character to the period of the building, between the site frontage and a significant facade.

Permission to demolish or alter such fences may be granted where:

- the fence has been demonstrated to be structurally unsound to the satisfaction of the Council; or

- the demolition is necessary to allow the construction of buildings or works which have been permitted by Council within the overall constraints of these policies; and

- Council concurrently grants a permit for replacement fencing.

"DISCRETIONARY"

No control on alterations to external elements and finishes applies apart from the prohibition on sandblasting and painting of original unpainted finishes. Demolition and alteration of fences is subject to the submission of a plan of appropriate replacement fencing.

The Council may permit demolition, removal or defacement if it is satisfied that a permit has been issued for alterations or redevelopment of the site which respects the scale and character of remaining or adjacent A, B, C or D Building, and complies with **Design** and **Envelope** Controls. Permission for demolition would only be given where an appropriate replacement development was approved at the same time.

Fences - No frontage fence shall be demolished or altered unless a plan of replacement fencing has been endorsed by the Council. Any such plan shall comply with controls for fence height and design set out in the Design Guidelines Manual.

REMOVAL OF TREES IN LEVEL 1 AND 2 STREETSCAPES

No established tree of a height exceeding 20 metres or a trunk diameter of 450 mm or more within a level 1 or 2 Streetscape shall be removed without the consent of the Council.

3.3 DESIGN GUIDELINES

3.3.1 Approach

The study's **Design** guidelines are contained in Appendix 1: **Design Guidelines Manual,** to which reference should be made for further details. Only introductory notes are provided here.

The **Design** guidelines are related to the external appearance of historic buildings in urban conservation areas where restoration, alterations, additions or new buildings works are undertaken.

However, they do not relate to the scale and siting for additions and new buildings which is covered under 3.4 **Envelope** controls.

3.3.2 Design guidelines categories

The varying importance and categories of buildings and areas creates a need for a particular design response for each situation. Accordingly the following categories have been devised where decisions concerning the appearance of existing and new buildings need to be made. The **Design** categories are referred to in the **Controls and Guidance Table.** The provisions of each category are summarised in the **Design Guidelines Summary/Index Table,** which also acts an an index to the **Design Guidelines Manual.**

"RESTORATION"

This is not a design category in the strictest sense as it does not provide scope for creativity - it relates to an existing or previous design for a particular extant building. In the context of these guidelines it refers to an approach which may not result in complete restoration or reconstruction but forms part of an accurate restoration or reconstruction process. It does not include any work which precludes future options to complete a full restoration process. The restoration guidelines are intended to provide assistance and encouragement for people undertaking restoration or reconstruction projects.

"RESPECTFUL"

This design category in general indicates a respectful, sensitive approach to the reference building or area but avoids reproduction of most decorative work. Instead it develops new design approaches that may include decorative features developed from existing precedents, but does so in a creative manner that avoids mimicry. A respectful approach also implies a fairly 'low-key' response that avoids drawing attention from the contributory buildings. Building form is closely related to the original or is from a similar building in the precinct. Materials follow the original or are contemporary to these. Facade, door and window proportion are as original or relate to those of similar buildings in the precinct. Verandahs, fences and ornamentation should be simplified or a contemporary interpretation.

Colours for walls should be restricted to those originally found in the precinct. Gardens should repeat the original traditions of the area. Shopfronts should use the proportions and materials of those originally used or those of similar intact buildings in the precinct. Advertising should follow historical precedents for the area. In summary, this approach uses pre-1914 materials, colours, building forms and proportions.

"INTERPRETATIVE"

The Interpretative design category generally allows a loose reference to the architectural traditions of the area. The form should be based on precedents from the reference building or from original similar buildings in the area. Materials should be matching or complementary to those commonly used in the neighbouring category A - C buildings. The proportions of facades, doors and windows should also relate to the area's general character. Verandahs and fences should be a contemporary interpretation of original designs. Vibrant colours should be avoided. Gardens should respect the original traditions of the precinct. Shopfronts need only make broad reference to original examples. Advertising should not conceal or distort architectural features. Ornamentation should not be repeated except for simple details or to achieve a sympathetic building form.

"BASIC"

In general indicates a minimal response to any relevant precedents other than the use of materials commonly used in the precinct for category A - C buildings, although heights and setbacks would still be covered under **Envelope** controls.

Note: the material used in the Design Guidelines Manual is largely adapted from the Guidelines and Controls prepared for the Lygon Street Action Plan Development Guidelines by Nigel Lewis and Associates and Daryl Jackson Pty Ltd. It has, however, been completely restructured to relate to the format established by the Design Guidelines Summary/Index Table.

3.3.3 Using the Design Guidelines

Generally speaking, application of the **Design** guidelines is self-evident. For example: to restore correctly a fence to your property, refer to the **Fences - Restoration** guideline in the Manual after reading **How to approach Restoration.** However, the following principles should be born in mind:

- It will often be difficult to appreciate the design brief for a given situation properly without relating what is said under one particular design category to the context set by the other categories.

This table summarises the contents of the **Design Guidelines Manual** in Appendix 1, to which reference should be made for further details. The numbers in the table are the section numbers used in the Manual, to enable easy cross-reference.

DESIGN GUIDELINES SUMMARY/INDEX

N.B. These categories do not apply to the hidden rear parts of properties EXCEPT: where a laneway is specifically identified as a Level 1 or 2 streetscape; or where the property is graded A or B.

	RESTORATION	RESPECTFUL	INTERPRETATIVE	BASIC
1. MATERIALS	1.1. As original	1.2 As original or from specified complementary range	1.2 As original or from specified complementary range	1.2 As original or from specified complementary range
2. SURFACE FINISHES AND COLOURS	2.1 As original or NT Bulletin	2.2 As original or NT Bulletin	2.3 Restrictions on extreme colours only	Not applicable
3. BUILDING FORM AND FACADE PATTERN	3.1 As original	3.2 Closely related to original or nearby significant buildings	3.2 Interpretative of original or nearby significant buildings	Not applicable
4. OPENINGS, DOORS, WINDOWS AND OTHER JOINERY	4.1 As original	4.2 Proportions as original or closely related to nearby significant buildings	4.3 Relate to locally appropriate original designs	Not applicable
5. ORNAMENT	5.1 As original	5.2 Simplified or contemporary interpretation of locally appropriate original designs	5.2 Simplified or contemporary interpretation of locally appropriate original designs	Not applicable
6. VERANDAHS	6.1 As original	6.2 Simplified or contemporary interpretation of locally appropriate original designs	6.2 Simplified or contemporary interpretation of locally appropriate original designs	Not applicable
7. FENCES	7.1 As original	7.2 Simplified or contemporary interpretation of locally appropriate original designs	7.3 Height and materials limits only	Not applicable
8. SHOP FRONTS	8.1 As original	8.2 Proportions and materials to relate to locally appropriate original designs	8.2 Proportions and materials to relate to locally appropriate original designs	Not applicable
9. GARDENS	9.1 Optional guidance	9.2 Optional guidance	9.3 Optional guidance	Not applicable
10. ADVERTISING	10.1 Restrictions on location, layout, lettering and colours except inside windows	10.2 Restrictions on location, layout, size, colour and lettering except inside windows	10.3 Position, size and illumination controls only	10.4 Not applicable. Refer to Planning Scheme
LANEWAY BOUNDARY TREATMENT	In all laneways, fences should be pressed red brick, corrugated iron or timber paling. Other walls (e.g. of buildings) that immediately abut the laneway should be pressed red bricks, cement render or corrugated iron. Materials for doors are not restricted.			

- When the **Controls and Guidance Table** prescribes **Restoration,** it does not mean that an owner must fully restore a property when he next applies for a planning permit. What it does mean is that:

  + Restoration is encouraged (as Council policy)

  + The applicant will normally be granted a permit for any alterations he/she proposes which move some way towards full restoration, and which do not preclude the possibility of a more complete restoration in the future.

- A "move towards" full restoration may well involve observing the **Respectful** design guidelines instead of **Restoration.** An example would be the restoration of window openings, where the owner of an inappropriately altered significant building could first remodel the windows to give vertical proportioning, as recommended under **Respectful.** This would allow a later full restoration exercise to add the correct moulding surrounds and timber glazing bars, as advocated under the **Restoration** notes.

- There is an important distinction between "restoration" and "reinstatement". Restoration means returning the existing fabric to a known earlier state. Reinstating something (eg. a completely missing verandah) is not restoration, it is "reconstruction". **It is not always desireable to equate reconstruction with "reproduction" of an earlier state.** Reproduction architecture has some parallels with the concept of art forgery - it can devalue the genuine article and mislead future generations.

- When reconstructing, you should normally **only consider reproducing** an earlier state when:

  + the reinstatement relates to **a subsidiary part of an otherwise well-preserved whole;** and

  + **the earlier state is known** or can be presumed with some degree of certainty

- **Reproduction is not advisable** when:

  + designing a **complete new building;** or

  + **reconstructing a drastically altered building;** or

  + introducing historic details that **could not have belonged to the building** in question.

Therefore it is recommended that major reinstatement or reconstruction work should generally follow the Respectful rather than the Restoration guidelines.

3.4 ENVELOPE CONTROLS

3.4.1 Approach

The difference in scale between modern buildings and traditional Victorian era buildings is often the most difficult aspect to cope with in achieving a compatible infill design.

A concern for the existing scale of the area, the scale of new buildings, and the need to control the massing of additions to the rear of existing buildings, has led to the establishment of a range of building envelopes to control the scale and siting of new development.

To date, the most common technique for profile control has been the sightline. A range of technical problems, including the tendency for the sightline to produce buildings with party sloping facades, has caused the shift to the use of a range of simple vertical and horizontal dimensions to define a zone within which new development may occur. It was felt that the building envelope could be relatively simply described, thus allowing both applicants and administrators alike to avoid the problems often associated with more complex methods of controlling the profiles of developments.

The result is a set of cross-section diagrams showing maximum and minimum dimensions for new buildings and additions in given circumstances. The **Streetscapes and Envelopes Map** contains the information from which the appropriate envelope cross section can be referred to. It also defines certain locations where special envelope dimensions (shown on the Map) apply. All these controls were arrived at following inspections of each streetscape, in which development potential was balanced against conservation criteria.

3.4.2 Principles

In an innovative approach devised in conjunction with David Morrison of Daryl Jackson Pty Ltd, the following principles were established:

- Simple rectilinear/cuboid envelopes should be prescribed specifying maximum and minimum dimensions for:

  Height
  + Facade (elevation to main street frontage)
  + Rear elevation
  + The maximum height of a central section of the building set back from the front and rear elevations

  Set backs
  + Ground level (front and rear elevations)
  + Upper level (to define the extent of the maximum height central section of the building)

- The prescribed heights and setbacks should be defined with full regard to realistic development strategies, including allowance for contemporary ceiling heights and room layout. The height allowances for each floor of development were 5 metres for ground floor, and 3.5 metres for each upper floor.

- Envelopes for new buildings and for additions to existing buildings should be made as similar as possible in the same given situation. As well as producing a consistent built form for urban conservation environments, this also helps to make rehabilitation and restoration more attractive to developers. This is because redevelopment will not necessarily provide the opportunity to design a larger (and therefore more profitable) building.

- In Level 1 streetscapes, new buildings should occupy an envelope that is subordinate to the **nearest** buildings of architectural or historic significance. In Level 2 streetscapes, new buildings should occupy an envelope that is subordinate to an **adjacent** significant building, should there be one. "Significant building" was determined as any A, B, C or D building.

- In Level 1 and Level 2 streetscapes, new buildings should compliment the existing general heights and setbacks. Many streets in Carlton are predominantly single storey, with just a small number of "landmark" two storey buildings. It was not considered appropriate to allow new two storey buildings in significant single storey streetscapes. Elsewhere, two storey streetscapes were identified where all new development could be two storey. From this it followed that Level 1 and 2 streetscapes should be divided into **Single Storey streetscapes, Two Storey streetscapes,** and the remainder. For the "remainder" streetscapes (Level 1 and Level 2 streetscapes **not** identified as Single or Two Storey streetscapes), all new buildings could be two storey **unless** immediately adjacent to a **single** storey A, B, C or D building.

- Additions to existing buildings should be concealed as far as possible in Level 1 Streetscapes and behind A and B buildings.

- In Level 3 streetscapes, a simple and more liberal overall height control alone would suffice for both complete new buildings and additions.

- Special requirements for locally more restrictive, or more liberal, envelopes could be described on the **Streetscapes and Envelopes Map.** In the case of this study, this device has been used to show a more liberal envelope in the commercial areas of South West Carlton.

3.4.3 Recommended controls

These controls should be read in conjunction with the **Streetscapes and Envelopes Map. The Map may, in defined locations, specify either more restrictive or more liberal envelope dimensions than those shown here. Where this is the case, the Map takes precedence.** The dimensions shown are all **metres.**

Note that the envelopes described here have been defined using conservation criteria. **Other planning and building regulation requirements may further restrict the envelope that can be occupied by a new building or addition. Applicants should check these with Council officers before preparing plans.**

ENVELOPES FOR ADDITIONS

LEVEL 1 AND 2 STREETSCAPES; AND ALL A AND B BUILDINGS

Applies to additions to all existing buildings which:

+ **stand in a Level 1 or Level 2 streetscape; or which**
+ **are graded A or B**

Rear elevation height - **No higher than 5.5 metres** to the top of the wall. However additional height can be gained with a hipped roof to form an "attic" ceiling. The pitch of the hipped roof should match the pitch of the roof on the existing building.

For additions to single storey buildings, the 5.5 metre height can extend no closer than 8 metres to the existing building's facade in Level 1 streetscapes and on all A and B buildings, or no closer than 6 metres in Level 2 streetscapes.

For additions to two storey buildings, if the rear addition extends 3 metres or less from the rear of the main structure, it can continue at the same height as the existing structure.

LEVEL 3 STREETSCAPES

Applies to additions to **all existing buildings** that stand **in a Level 3 streetscape, except A and B buildings.** The maximum height of the addition is 9-10 metres, but this must extend no closer than 6 metres to the existing building's facade. The rear elevation should not exceed 8 metres in height within 3 metres of a rear laneway boundary.

For D and E buildings the Council may in some circumstances consider allowing vertical additions to the facade, in the same plane as the facade. Otherwise these are not permitted.

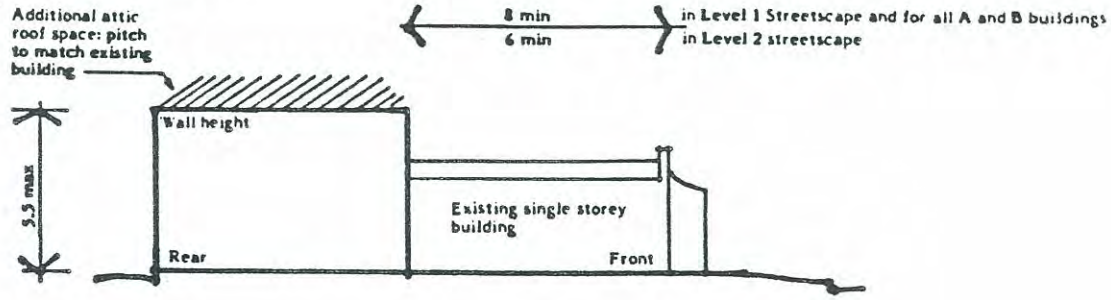


Note that the envelopes described here have been defined using conservation criteria. **Other planning and building regulation requirements may further restrict the envelope that can be occupied by a new building or addition. Applicants should check these with Council officers before preparing plans.**

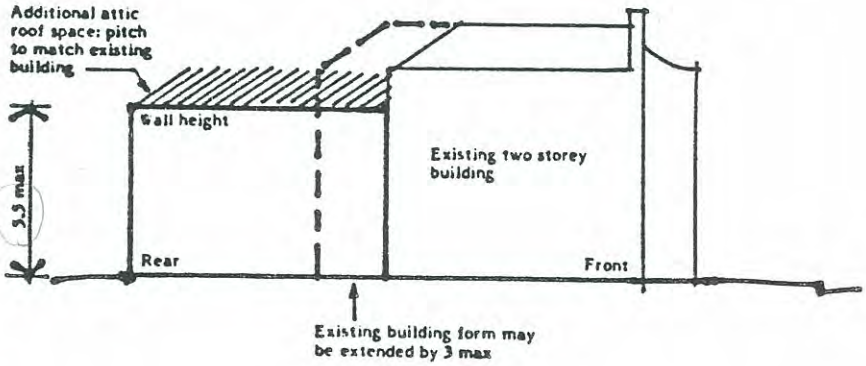


LEVEL 1 AND 2 STREETSCAPES; AND ALL A AND B BUILDINGS

- **Additions to single storey buildings**

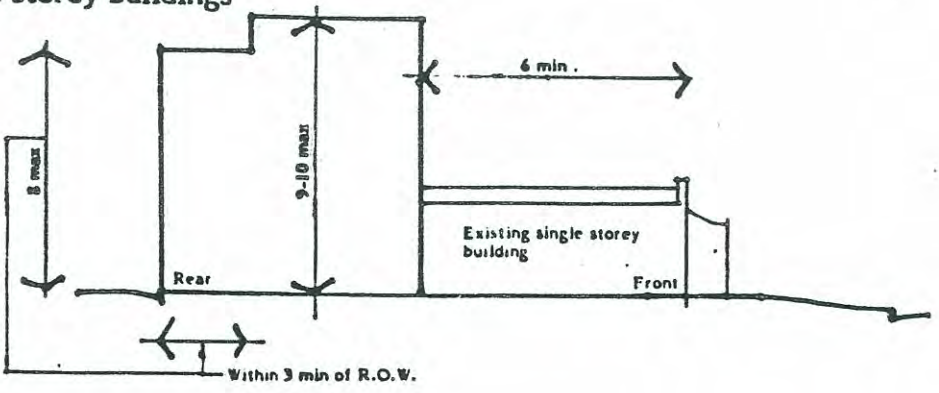


- **Additions to two storey buildings**

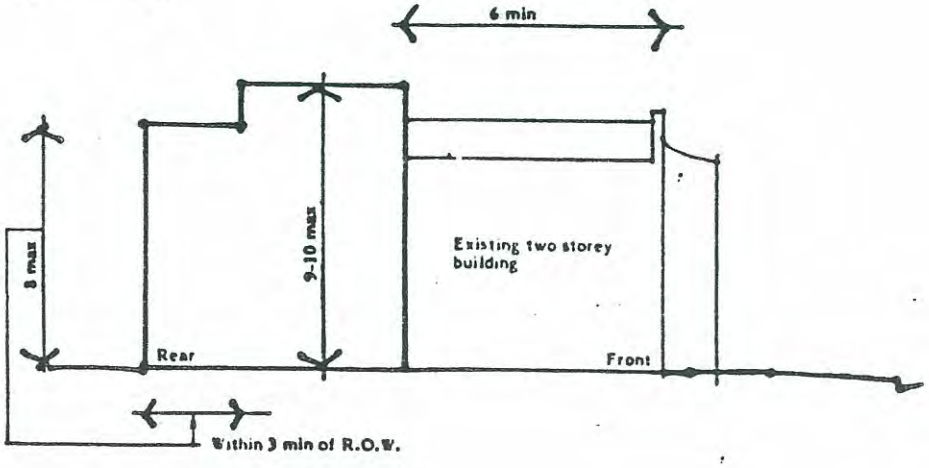


LEVEL 3 STREETSCAPES

- **Additions to single storey buildings**



- **Additions to two storey buildings**



ENVELOPES FOR NEW BUILDINGS

LEVEL 1 AND 2 STREETSCAPES

Single Storey envelope applies to:

+ **All sites in Single Storey streetscapes** (see Streetscapes and Envelopes) Map in Appendix 2)

+ **All sites immediately adjacent to a normal single storey A, B, C or D building, except, in a Single or Two Storey streetscape** - see footnote 1.

Two Storey envelope applies to:

+ **All sites in Two Storey streetscapes**

+ **All sites that do not stand immediately adjacent to a normal single storey A, B, C or D building, except in a Single or Two Storey streetscape** - see footnote 1.

Facade height

- No higher than the **maximum facade height** shown in the diagram.

- No higher than, and no more than 1 metre lower than, the parapet of the **nearest** (or **adjacent** in a Level 2 streetscape) single storey or two storey (as appropriate) A, B, C or D building. (The 1 metre maximum is overruled if it would result in a facade higher than the specified maximum facade height). See footnotes 2 and 3.

- **For the Two Storey envelope,** the resulting facade height can extend back to a maximum of 8 metres from the facade.

Facade setback

- For commercial buildings: **no setback**

- For residential buildings : at least 0.5 metre, but not exceeding 1.5 metres, behind the facade of the **nearest** (or **adjacent** in a Level 2 streetscape) A, B, C or D building. See footnotes 3 and 4.

Rear elevation height

- No higher than 5.5 metres to the top of the wall. However additional height can be gained with a hipped roof of 25° to 40° pitch to form an "attic" ceiling.

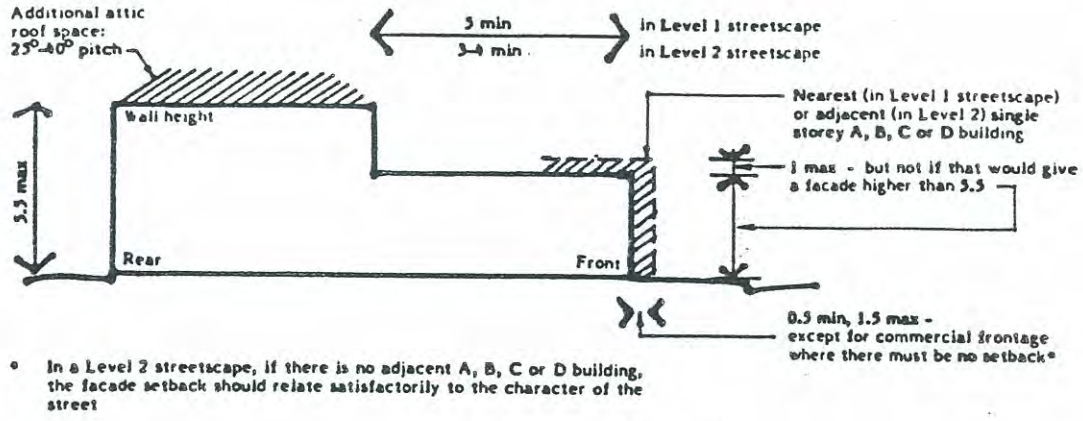
  For the Single Storey envelope the 5.5 metre height must reduce to the specified facade height at least 5 metres (3-4 metres in a Level 2 streetscape) behind the parapet.

LEVEL 3 STREETSCAPES

Applies to **all sites in a Level 3 streetscape.** The maximum building height is 9-10 metres, with an 8 metre maximum rear elevation height within 3 metres of a rear laneway boundary. The facade setback should relate satisfactorily to the character of the street.

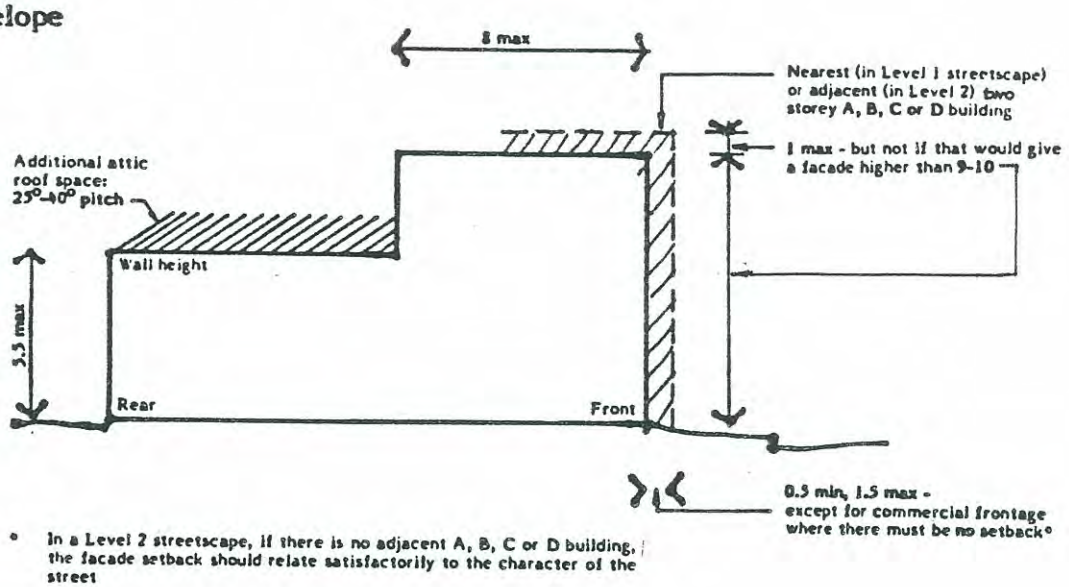
LEVEL 1 AND 2 STREETSCAPES - NEW BUILDINGS

- **Single Storey envelope**



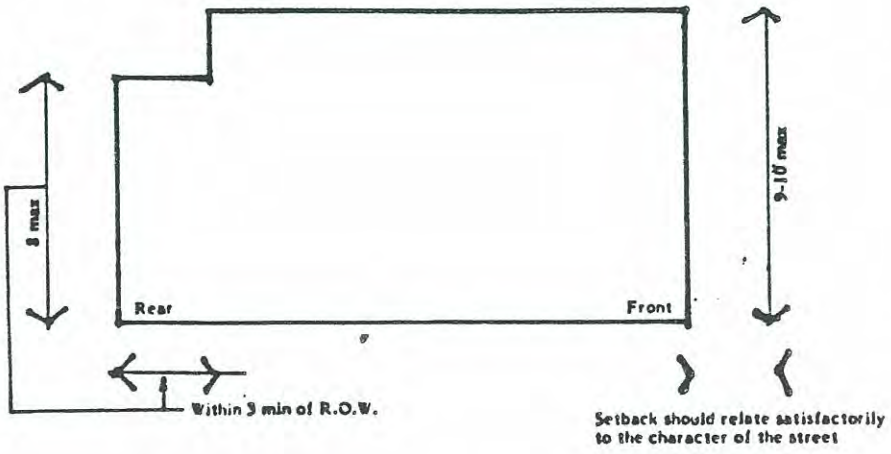
* In a Level 2 streetscape, if there is no adjacent A, B, C or D building, the facade setback should relate satisfactorily to the character of the street

- **Two storey envelope**



* In a Level 2 streetscape, if there is no adjacent A, B, C or D building, the facade setback should relate satisfactorily to the character of the street

LEVEL 3 STREETSCAPES - NEW BUILDINGS



Footnotes to Envelopes for New Buildings

1. If a road or laneway separates the site from an adjacent A, B, C or D building, it is **not** considered to be "immediately adjacent".

2. If there **is no adjacent A, B, C or D building** in a **Level 2 streetscape,** only the **specified maximum facade height** applies.

3. If there are **two A, B, C or D buildings equally close** then the dimensions of the **smaller** of the two define the new building's. **Facade Height** and **Facade Setback.**

4. If there is **no adjacent A, B, C or D building** in a **Level 2 streetscape,** the setback should relate satisfactorily to the character of the street.



Note that the envelopes described here have been defined using conservation criteria. **Other planning and building regulation requirements may further restrict the envelope that can be occupied by a new building or addition. Applicants should check these with Council officers before preparing plans.**

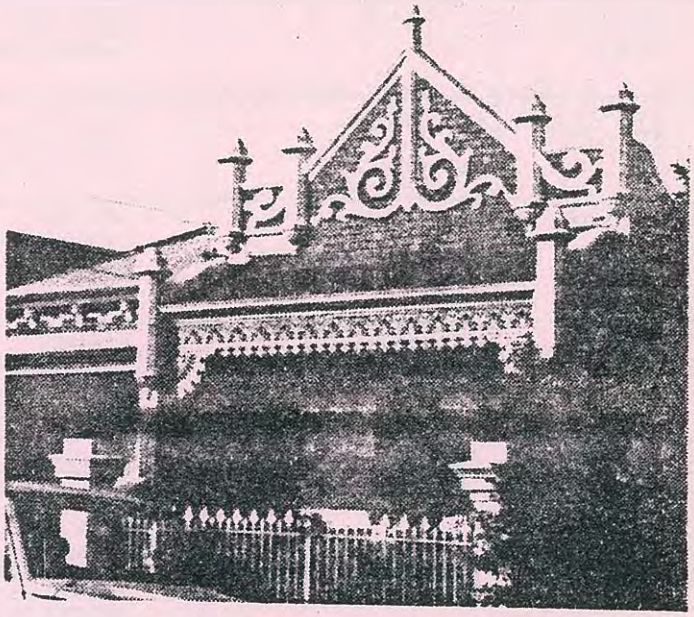


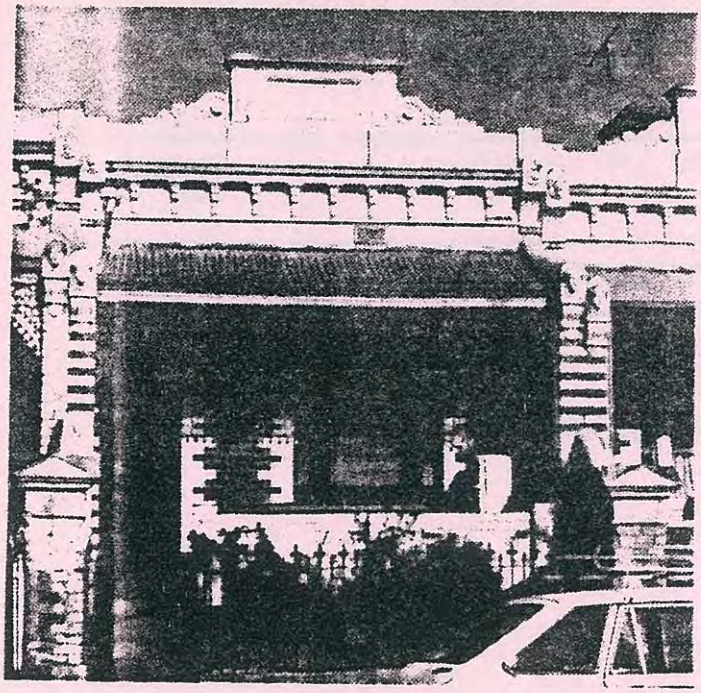
CARLTON CONSERVATION STUDY

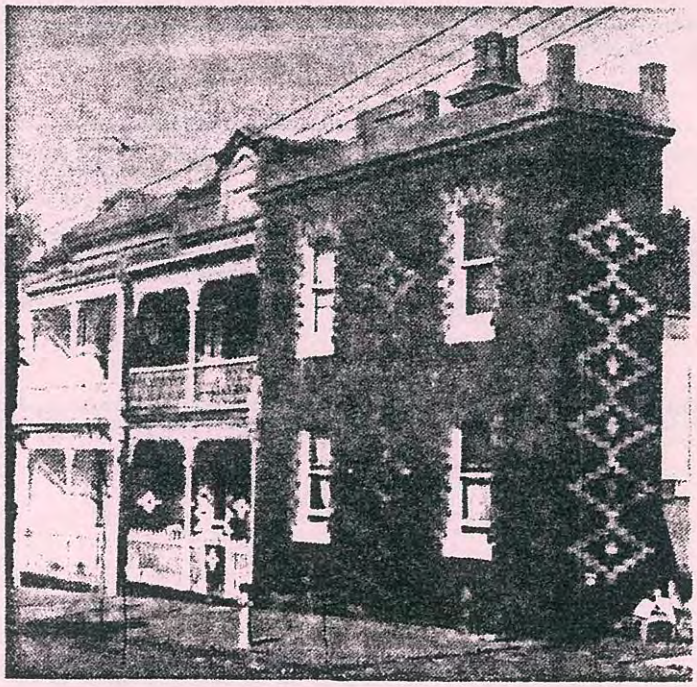
APPENDIX 1

DESIGN GUIDELINES MANUAL









MELBOURNE CITY COUNCIL

DESIGN GUIDELINES SUMMARY/INDEX

N.B. These categories do not apply to the hidden rear parts of properties EXCEPT: where a laneway is specifically identified as a Level 1 or 2 streetscape; or where the property is graded A or B.

	RESTORATION	RESPECTFUL	INTERPRETATIVE	BASIC
1. MATERIALS	1.1. As original	1.2 As original or from specified complementary range	1.2 As original or from specified complementary range	1.2 As original or from specified complementary range
2. SURFACE FINISHES AND COLOURS	2.1 As original or NT Bulletin	2.2 As original or NT Bulletin	2.3 Restrictions on extreme colours only	Not applicable
3. BUILDING FORM AND FACADE PATTERN	3.1 As original	3.2 Closely related to original or nearby significant buildings	3.2 Interpretative of original or nearby significant buildings	Not applicable
4. OPENINGS, DOORS, WINDOWS AND OTHER JOINERY	4.1 As original	4.2 Proportions as original or closely related to nearby significant buildings	4.3 Relate to locally appropriate original designs	Not applicable
5. ORNAMENT	5.1 As original	5.2 Simplified or contemporary interpretation of locally appropriate original designs	5.2 Simplified or contemporary interpretation of locally appropriate original designs	Not applicable
6. VERANDAHS	6.1 As original	6.2 Simplified or contemporary interpretation of locally appropriate original designs	6.2 Simplified or contemporary interpretation of locally appropriate original designs	Not applicable
7. FENCES	7.1 As original	7.2 Simplified or contemporary interpretation of locally appropriate original designs	7.3 Height and materials limits only	Not applicable
8. SHOP FRONTS	8.1 As original	8.2 Proportions and materials to relate to locally appropriate original designs	8.2 Proportions and materials to relate to locally appropriate original designs	Not applicable
9. GARDENS	9.1 Optional guidance	9.2 Optional guidance	9.3 Optional guidance	Not applicable
10. ADVERTISING	10.1 Restrictions on location, layout, lettering and colours except inside windows	10.2 Restrictions on location, layout, size, colour and lettering except inside windows	10.3 Position, size and illumination controls only	10.4 Not applicable. Refer to Planning Scheme
LANEWAY BOUNDARY TREATMENT	In all laneways, fences should be pressed red brick, corrugated iron or timber paling. Other walls (e.g. of buildings) that immediately abut the laneway should be pressed red bricks, cement render or corrugated iron. Materials for doors are not restricted.			

Reference should be made to the Controls and Guidelines section of the main report of the study for information about Demolition and Envelope Controls, and an explanation of the design categories "Restoration", "Respectful", "Interpretative" and "Basic" used throughout this Manual.

CARLTON CONSERVATION STUDY
DESIGN GUIDELINES MANUAL
JULY 1984

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INTRODUCTION

HOW TO USE THIS MANUAL

This manual contains the detail **Design** guidelines summarised in the Controls and Guidelines section of the main study report. Full details of the **Demolition** and **Envelope** controls are in the main report, and so is the explanation of how these three control categories relate to each other. **It is essential to read this manual in conjunction with section 3 of the main report.** No information on **Demolition** or **Envelope** controls is contained in this manual.

The **Controls and Guidance Table** in section 3.1 of the main report shows where the four different design categories used in this manual - RESTORATION, RESPECTFUL, INTERPRETATIVE and BASIC - should be used. A brief summary of their meanings is -

RESTORATION refers to an existing or previous design for a building. While in many cases it may be unreasonable to press for immediate full restoration, all alterations should be in the direction of restoration, and works that preclude future restoration should be prohibited. This still leaves considerable room for negotiation and should not be seen as an unreasonable 'order to restore'.

RESPECTFUL means adopting a 'low-key' design approach in which historic building forms, proportions and materials should be adopted, but reproduction of traditional decorative work and detailing should be avoided. The design should honestly admit its modernity, while paying due respect to its environs.

INTERPRETATIVE means a looser reference to the architectural traditions of the area, with use of appropriate materials as the prime constraint. Forms and proportions should relate to, but need not exactly follow, those found in the area's historic buildings. Good modern architecture is welcomed.

BASIC design refers to control over materials only (although, as with the other design categories, heights and setbacks are still covered under the **Envelope** controls).

Guidelines that appear enclosed in a box are recommended to be mandatory.

Using the Design Guidelines

Generally speaking, application of the **Design** guidelines is self-evident. For example: to restore correctly a fence to your property, refer to the **Fences - Restoration** guideline in the Manual after reading **How to approach Restoration.** However, the following principles should be born in mind:

- It will often be difficult to appreciate the design brief for a given situation properly without relating what is said under one particular design category to the context set by the other categories.

- When the **Controls and Guidance Table** prescribes **Restoration,** it does not mean that an owner must fully restore a property when he next applies for a planning permit. What it does mean is that:

  + Restoration is encouraged (as Council policy)

  + The applicant will normally be granted a permit for any alterations he/she proposes which move some way towards full restoration, and which do not preclude the possibility of a more complete restoration in the future.

- A "move towards" full restoration may well involve observing the **Respectful** design guidelines instead of **Restoration.** An example would be the restoration of window openings, where the owner of an inappropriately altered significant building could first remodel the windows to give vertical proportioning, as recommended under **Respectful.** This would allow a later full restoration exercise to add the correct moulding surrounds and timber glazing bars, as advocated under the **Restoration** notes.

- There is an important distinction between "restoration" and "reinstatement". Restoration means returning the existing fabric to a known earlier state. Reinstating something (eg. a completely missing verandah) is not restoration, it is "reconstruction". **It is not always desireable to equate reconstruction with "reproduction" of an earlier state.** Reproduction architecture has some parallels with the concept of art forgery - it can devalue the genuine article and mislead future generations.

- When reconstructing, you should normally **only consider reproducing** an earlier state when:

  + the reinstatement relates to **a subsidiary part of an otherwise well-preserved whole;** and

  + **the earlier state is known** or can be presumed with some degree of certainty

- **Reproduction is not advisable** when:

  + designing a **complete new building;** or

  + **reconstructing a drastically altered building;** or

  + introducing historic details that **could not have belonged to the building** in question.

Therefore it is recommended that major reinstatement or reconstruction work should generally follow the Respectful rather than the Restoration guidelines.

HOW TO APPROACH RESTORATION

Approach

The overall importance of an urban conservation area is due to the combined significance of a large number of individual buildings, both residential and commercial. This collective importance is both enhanced by intact (and restored) buildings, and downgraded by varying degrees by those with unsympathetic alterations and additions. Therefore, restoration guidelines are aimed at encouraging restoration wherever possible in the study area. In particular, these guidelines are for the appropriate restoration of the important elements in the streetscape: roofs, verandahs, fenestration, original finishes, gardens and fences. Appropriate restoration avoids the trap of following particular fashions or trends which are inevitably of a short duration and then may have a subsequent adverse effect on property values when they become unfashionable.

Treatment of building groups

When an individual building forms part of a group or row it is important that changes to the facade are resisted, and instead, any renovations are directed towards the reinstatement of an appropriate facade or shopfront, or the possible reinstatement of the original verandah in the case of important buildings.

Changes of use

Also for these buildings that have been given an added dimension of interest through their successive uses, their character should be retained where possible and be allowed to continue provided that the original building fabric is not destroyed or excessively obscured.

Past alterations - sympathetic and unsympathetic

When restoring buildings, and especially houses, it is essential to understand the architectural style or styles which are visible in the building fabric and to consider all of its construction phases. Later changes to the original house need not be a reason to demolish them. For instance, an Edwardian bay window added to a Victorian villa may constitute an important part of a building's history, as may a well executed art deco renovation of a terrace house. However, a 1950s concrete block addition to the facade of a Victorian house is generally not sympathetic and could be easily removed to restore the former character of the house.

Intact original finishes

It is also important, when restoring the exterior of a house, to respect intact original finishes. If a building was constructed of face brick, it should not be painted externally. Similarly, original colour schemes, tiling, original glasswork and other finishes should all be retained as part of the restoration. As well as retaining original finishes, inappropriate new finishes and processes should be avoided. Sandblasting of brickwork and timber should never be attempted and new 'patent' processes for damp-proofing, fixing gutters and even patching walls should be investigated thoroughly when contemplating their use.

Design Procedures for Restoration

The majority of facades can be restored or major elements reinstated by observing the following straightforward procedures:

- **Look elsewhere on the building** for any similar items that may have not been altered that may have been employed in the defaced section.

- If the building has an element such as a verandah that is totally missing **look to a similar design and styles of buildings in the area or even further away.** With patience and careful observation it is possible for most people to find suitable examples. Carry a tape measure to check dimensions.

  A totally remodelled facade in a sequence of buildings could be remodelled to match its neighbours where the existing facade is completely out of character or of no merit. (Note under the final point below the reference to maintenance of size of major elements, but the avoidance of repetition of elaborate detail it is impossible or too expensive to reproduce accurately.)

- **Early photographs** are often the most useful source of information but it is usually hard to locate a photograph showing the building in question. Even harder to locate are **early plans** with the exception of old MMBW drainage plans. The latter are most useful for building locations and landscaping features but do not provide much details of buildings. The MMBW provides detail plans from relevant departments where drainage plans are held, but the 1890s 1" = 160' and 1" = 40' foot street plans held at MMBW head office show some details which could be of value where early individual drainage plans have been discarded.

- **Documentation** of restoration details for town planning purposes or building contract purposes are usually best provided with a photograph of a similar feature as described above. Annotations on a blown up photograph of the facade thus avoid having to have an accurate existing conditions drawing prepared.

- **Execution of restoration details:** to achieve accurate details it is usually best to get the tradesmen to look at the prototype rather than attempting to draw it up. Although the Victorian and Federation details often appear complex, particularly joinery details, they are usually quite logically devised. While some details may be simplified without changing the overall effect care should be taken to try to match dimensions of all components and spacings. Small variations in component sizes can make the attempted reinstatement appear quite bogus. Often such expediencies are so bad that the whole exercise would have been best left undone and so represent a regrettable waste of money and effort, apart from the adverse effect on the rest of the building.

HOW TO APPROACH NEW DESIGN

Approach

The whole question of whether new design should reflect the context in which it is situated is the source of considerable debate within the architectural profession and one aim of this section is to discuss differing categories of design response to different needs in different rankings of conservation areas.

Changing values

There appear to be several divergent approaches currently among both developers and the architectural profession. After many years of insensitive flat developments in inner suburban areas, a growing awareness has been created of the visual problems caused by the ubiquitous box shaped 'walk-up' design of flats. The scale of new development today is generally more sensitive, except in areas subject to major development pressures. Coincidentally, a changed attitude has been brought about by the realisation that many Victorian and Edwardian buildings had sufficient architectural and functional merit to warrant their renovation rather than redevelopment. This in turn brought about an awareness of the importance of the setting of these houses, now resurrected in social status.

Inappropriate design approaches

Today public awareness has come such a long way that it is creating its own backlash. The less aware developer with the best intentions, will often produce some remarkably bad attempts to capture the feeling of the Victorian era with period decoration and sometimes Victorian forms; these unfortunately provide a mockery of the original style. Similarly, but perhaps with more restraint, many conservation conscious people are copying Victorian styles and features in a very unimaginative manner. This has forced some architects to take an uncompromising attitude towards conservation areas. Rather than become identified with such attitudes much of their work today provides what is described as a strong 'anti-contextual' statement. It is interesting how similar this anti-contextual philosophy is to the approach that brings an outer suburban style building into an inner suburb. It is important therefore, to consider the context for design whether alterations and additions, or a new building.

Pressures for redevelopment

With the greater demand for inner suburban living there is a greater demand for properties which has created a high rate of redevelopment in the inner suburbs regardless of existing character. Unfortunately many of these areas and Carlton in particular have become sought after because of the character of the existing building stock. This demand for new development is creating a whole range of design response, in both residential and commercial situations, many of which are rapidly eroding the established built character of Carlton.

Site maximisation

The problems created are due as much to the style of a building as to its scale and siting. Site maximisation has become the predominant development objective and is creating dramatic visual disruption among buildings of a lower scale.

Alterations

The design of alterations to existing buildings should be compatible with the character of the buildings; only sections of significant buildings that are **not** original or do not contribute to the buildings significance can be altered.

Additions

It is obviously desirable to conceal all additions but this is not always possible. Accordingly these guidelines attempt to address some of the problems that may be encountered. Furthermore many people now believe that the design of rear alterations should also harmonise with the overall character of the house and not represent a 1980s transplant on to a totally different style.

All extensions and alterations visible from the street should be designed to complement the character of the building. Identical or contemporary materials should be used, and existing windows and door proportions respected. However exact repetition of historic detailing may not be appropriate in many situations.

It is also desirable that rear additions visible from the street be in identical or compatible materials which complement the character of the building. Roof pitch and window openings to extensions not visible from the street are less important and are at the discretion of the property owner.

Extensions to buildings on street corners should incorporate compatible design elements and should continue the materials and elements of the front section of the building onto the visible side facade.

New buildings

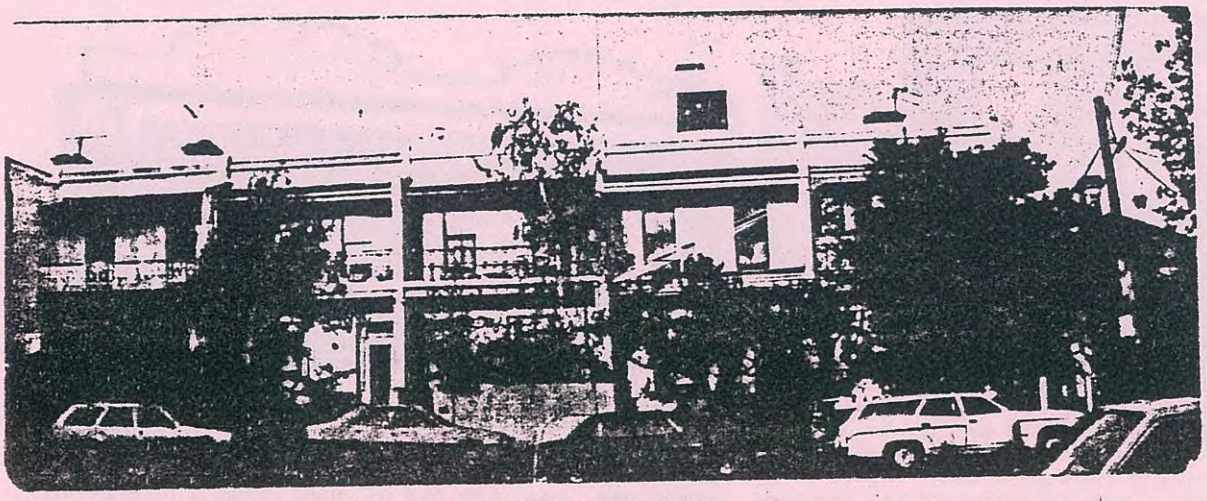
The design of new infill buildings within areas of conservation merit is perhaps one of the most exciting and challenging areas of building design today. **Rather than restricting design options, the context of a conservation area acts to create various challengers and responses that are usually unique to each situation.** The greater freedom of architectural expression that has followed the decline of the functional international style provides greater opportunities for developing an empathy with essential building forms and materials, without imitation or mock historicism.

Decoration can be designed into buildings in ways which serve to complement rather than imitate. This provides for a much more interesting approach than the bland 'non-building' approach in such areas which arose from the international style.

A successful design is one that integrates the broad context of the area, including items such as proportion of window openings, the articulation of the facade, materials and finishes. However, whether all of these criteria are adequately met or not, the signle most important factor is the scale and siting of new developments. These policies and guidelines are particularly aimed at controlling the scale of new development so that they respect the scale coherance and architectural significance of an area.

Vertical additions

Vertical additions must be handled with care in order to respect the integrity of the building and area. Building envelope controls and guidelines cover setbacks and heights. However design is also important as these are usually the most visible extension to a building.

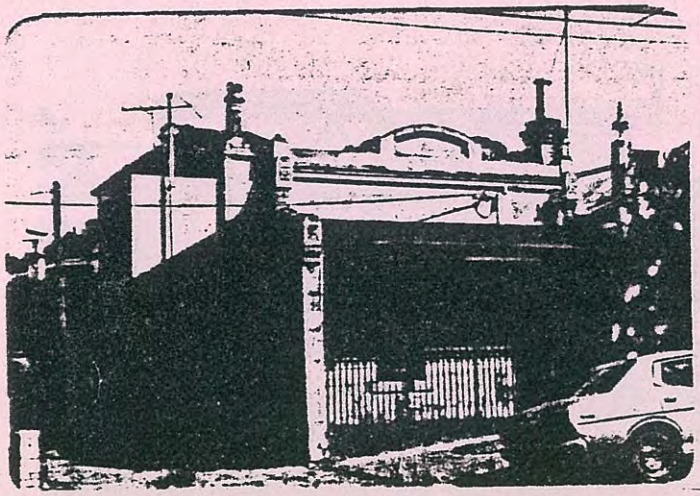


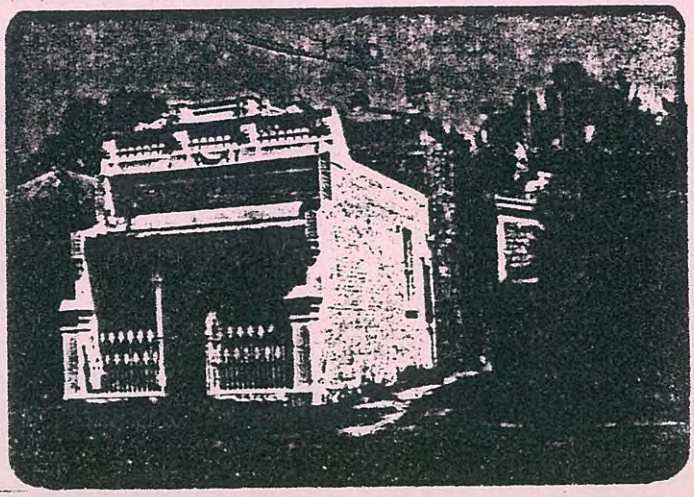
This example serves to indicate the need for extensions to be set back a suitable distance behind the facade, as well as the need for a sympathetic building form.



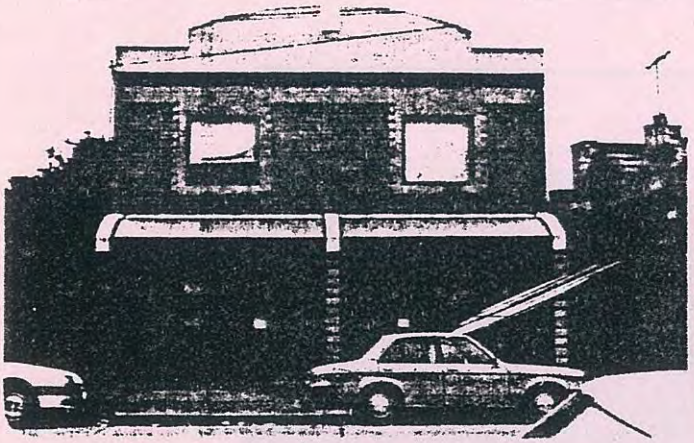
Even with setbacks behind the facade these additions will still be visible. The design must relate to the building and be sympathetic to it.

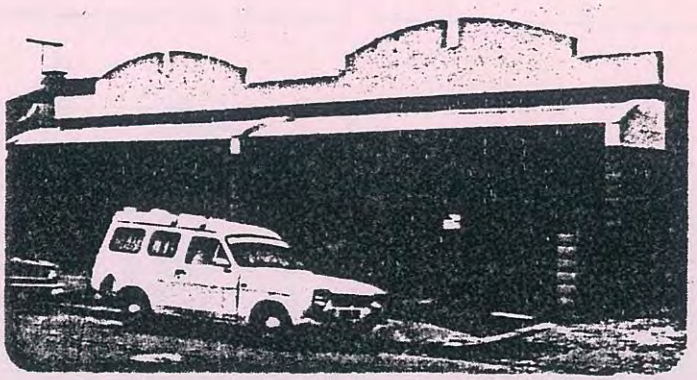
Victorian buildings can provide precedents for vertical additions. This hipped roof example on the left is well set back and discrete - this is a modern adaption on the right.



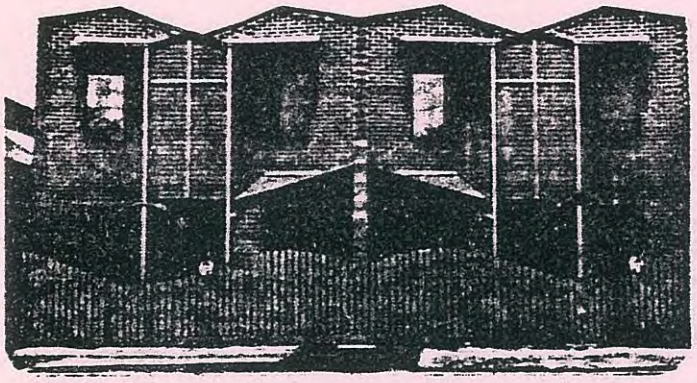


Residential infill





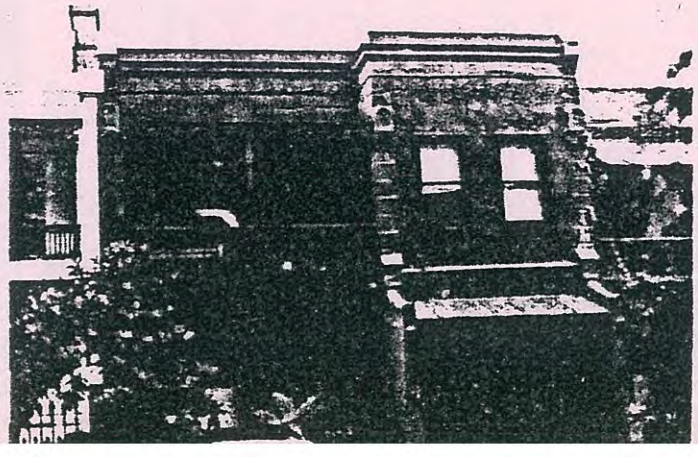
Two examples of infill design suitable for Level 1, 2 or 3 streetscapes, being of a Respectful design as defines by these guidelines. The facade heights and proportions provide a good relation to Victorian buildings, articulation of the facades is achieved with broken parapet lines, wing walls and decorative brickwork. The parpet design, brick detailing, wing walls, verandah roof and fencing draw on Victorian designs without attempting to imitate historic details. This illustrates the fine but important distinction between such references and the use of more exact Victorian details on a new building, which often results in an awkward sham.





A design suitable for a Level 2 streetscape, a particularly creative design that conforms to the criteria for Interpretative design in these guidelines: articulation is achieved by the building and parapet forms as well as the screening which relieves an otherwise bland facade. The pressed red bricks relate to the machine made bricks which were introduced in the 1880s.

Another respectful design. Note the relationship of the parapet height to the adjacent facade, the simple articulation of the parapet with a string course and decorative brickwork and window and door openings reflecting Victorian proportions. The wing wall is a simple modern articulations between properties. The walls reflect the character of early bricks - careful selection is critical to achieve this - many 'antique' bricks are inappropriate. also mortar colour and detail is important.



New developments can draw upon Victorian precedents to establish an approach to building form articulation. Many modern developments borrowing terrace forms could use such devices as this example - particularly where there is a need to relate th adjacent contributory buildings with

Some important conservation areas require greater care with regard to infill design rather than others. A **Respectful** infill building is one which embodies a sensitive approach. Where materials are closely echoed and building forms provide a relatively direct relationship to the surrounding area. However, for most of the conservation areas an **Interpretative** approach could be adopted. This would maintain some relationships with overall form but provide for a greater range of materials and design elements.

It should be remembered that there is no universally agreed set of design rules that, if applied to any given situation, will generate a successful or appropriate infill.

While not necessarily prescriptive about the detailed design of new development, there are some principal matters of understanding which, if reflected in the design approach, would assist in maintaining the general character of the area and provide a sense of continuity of built form. Having determined the building envelope requirements of relevant heights and setbacks, and the level of streetscape significance for the proposed development site the nature of the built surroundings should be analysed.

Any design for new development should take account of neighbouring buildings if it is to be successful. A thorough understanding of the way existing buildings have been put together should lead to a more harmonious infill design. Existing neighbouring buildings can be assessed principally in terms of Use, Building Form and Facade Ordering, Openings, Ornament, Verandahs, Materials and Colours.

1 MATERIALS

Materials are one of the most important design considerations. As a consequence materials are the only design element covered in less sensitive Level 3 Streetscapes.

1.1 RESTORATION

Council may permit the use of a new material where, in its opinion, existing materials have been damaged to the extent that they cannot be restored.

1.1.2 Roofing

SLATE

This was used extensively in this area on both terrace houses, commercial buildings and institutional buildings in particular. In Victorian buildings, ridges were commonly covered with galvanised iron or rolled lead although terracotta ridge tiles were sometimes used after the introduction of terracotta roof tiles around the turn of the century. Slate roofing often displayed patterned slates of different hues and shapes.

There are a number of **skilled slate roof contractors** whose costings on repairs of slate roofs are very competitive with the cost of changing to a new roofing material, particularly when future maintenance is taken into account. Accordingly for economic and aesthetic reasons retention of slate roofs is highly desirable.

IRON

Corrugated galvanised iron was introduced to Australia in the 1850s and was an important roofing material in the area particularly for verandahs, for larger commercial buildings or where concealed by a parapet. It was usually left unpainted for several years before painting.

Before a building owner is tempted to consider replacing iron with any other material, its appropriateness to the design and character of the bulding, and practical and economic grounds should be carefully considered. In common with slate it can achieve the simple clean roof lines that are of particular importance to Victorian buildings.

Modern alternatives

Suitable modern alternatives are **'Zincalum'** which is claimed to have superior corrosion resistance, but cannot be used where any soldering is required for any complex roof shapes. This characteristic also precludes the combined use of 'Zincalum' and existing galvinised iron sheets. The colour is rather silvery but it can be painted. **'Colourbond'** finished corrugated iron is appropriate in either slate grey or light beige. Painting of either galvanised iron or 'Zincalum' provides an infinitely greater range of colours than 'Colourbond', which is also considerably more expensive than the other two finishes. 24g (0.6mm) should be used where a longer life is required, an important consideration in roofs with difficult access, or for rolled roofing, for concave or bullnose verandahs.

TILES

Terracotta tiles of the Marseilles pattern were first imported to Sydney in the 1890s and their use in Melbourne followed soon after. Their use was common by the turn of the century and popularity continued until the 1920s with more isolated usage extending until the present day. Marseilles pattern terracotta tiles are still manufactured by Wunderlich and **should be used in preference to modern concrete tiles.**

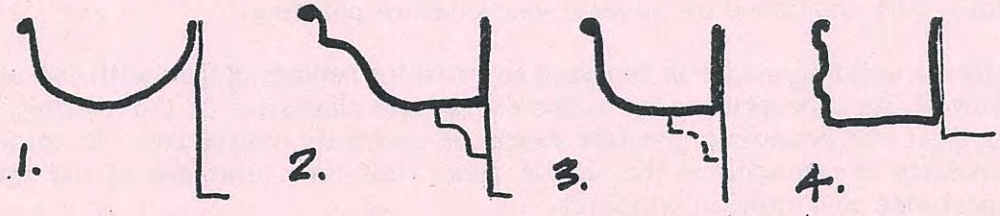
Second hand Marseilles pattern tiles can also be obtained. It is important to keep new tiles to defined sections of altered or new roof forms and not mix them with existing tiles.

Second hand unglazed concrete tiles were widely used in the 1920-30s period and new replacement tiles can be obtained in most cases.

Terracotta shingles were particularly fashionable in the 1910-40s period, many manufactured by Eureka Industries in Ballarat. Unfortunately they cannot be replaced with new materials so that particular care in the maintenance of these roofs must be taken. Additions to such roofs should be only undertaken where a complete break in form involved or a concealed section is involved which may supply additional tiles.

ROOF GUTTERS

Although early gutters were of a **half round** profile, guttering was normally **'ogee'** profile until the 1920s and supported on a scotia mould (refer shop verandah details). These items are still readily available. **Quadrant** type gutters are more appropriate for later buildings. **Cast iron** guttering was used for prominent locations and for substantial buildings. **Where possible existing sections should be preserved.** Where guttering is missing or damaged it may be appropriate to match cast iron guttering with a **galvanised iron substitute** of the same profile. Lions heads were used to conceal joints and these could be used for this replacement work if there is evidance of their original use.



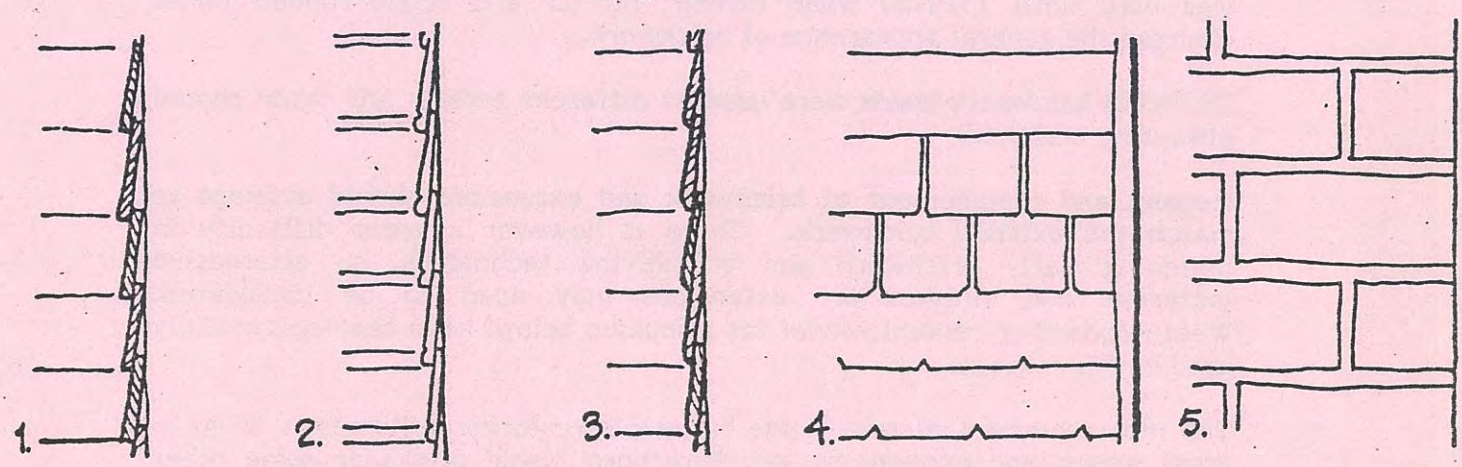
Gutter profiles - not to scale

1 **Half round** 1840s-70s
2 **Ogee** 1860s-1910s; always used with scotia
3 **Quadrant** 1910s; should have a well-rounded quadrant, not a narrow fold. Used with scotia until 1930s
4 **Modern square profile;** to be **avoided** in all restoration work (they have a coarse appearance for extensions or infill).

1.1.2 Walls

WEATHERBOARDS

Victorian buildings utilized **square edge** weatherboards and in some early instances, **beaded edge** weatherboards. **Bullnose** boards did not come into use until the 1930s and are generally not suitable unless used for matching existing work. Corners were always defined with weatherboard stops. The fronts of many Victorian weatherboard buildings used **false ashlar** planks to resemble masonry. In later Edwardian buildings a **notched weatherboard** was often used to resemble shingles.



1 **Square edge,** 1840s-
2 **Beaded edge,** 1850s-1870s
3 **Bull nose,** 1920s-1950s
4 **Shingles** and **notched patterns,** 1900s-1920s; elected areas only
5 **False ashlar,** 1870s-1890s; usually a larger size than weatherboards.

Suitable modern alternatives include **new square edged Baltic pine** weatherboards and **western red cedar** boards. These should be lapped no more than 175mm and stained a suitable colour with an opaque wood stain. **Imitation weatherboards in almost all cases are not suitable.** Notched weatherboards are more easily reproduced, and these may be stained a creosote colour for areas where proper timber shingles might have been used.

An existing by-law prohibits weatherboard construction except for a restricted area on each floor which may create difficulties in some situations, particularly for new infill design in existing weatherboards areas.

BRICKWORK

The characteristics of brick changed considerably from the 1850s through to the 1930s. The **earliest bricks** were usually very soft and a warm orange red colour (1850s and 60s). As processes improved, bricks became harder and range of colours developed which were utilized for patterned brickwork (1860s-90s). These colours ranged from a deep purple-red through various reds to a light cream.

The so called **machine-made red bricks** first appeared in the 1880s and were widely used for the next forty to fifty years. These bricks were little different from the currently available pressed red brick. However they were also produced in a variety of decorative designs utilized in Edwardian buildings. These included bullnosed bricks, various mouldings for projecting string couses and other architectura devices.

The style of **mortar joints** and their composition has varied over the years. Flushstruck joints were used for a very large period; the actual character varying with each bricklayer. Often front or major elevations were also tuck pointed in black, white or even red contrasting joints. Lime mortar was used until 1910-20 when cement mortar and round rubbed joints changed the general appearance of brickwork.

Different brickwork **bonds** were used at different periods and these should always be matched.

Repairs and replacement of brickwork and extensions should attempt to match the existing brickwork. There is however a great difficulty in matching early brickwork and bricklaying techniques, so alternative materials and finishes for extensions may need to be considered. Weatherboard or cement render (as discussed below) have been successfully used in this respect.

The most common mistake made by people restoring buildings is to go to great length and expense to get 'Hawthorn black' bricks or some other similar brick and lay them with deeply raked and coloured joints. **Matching of mortar joints, composition and colour is equally as important as brick colours.** In addition, cement mortar cracks most old bricks where there are settlement problems. Apart from this problem, cement mortar is extremely unsightly when it is used for repointing old brickwork possessing lime mortar joints. Even where cement mortar has been used there is a modern tendency to mix mortars that are too strong. Recommended mixes for mortar are -

Lime mortar - 1:2 or 1:3, lime, sand.
(Recommended for soft bricks or repointing)
Cement mortar - 1:1:4, cement, lime, sand.

Cleaning Brickwork - Sandblasting or even high pressure water systems should not be used for removing paint from brickwork. The only known safe technique is one that uses chemical stripper (or the methyl chloride type) removed with high temperature steam. This will leave tuck pointing and mortar joints intact unless already soft through weathering.

Treatment of damaged or defaced brickwork - Where buildings have been sandblasted, or where structural or appearance problems are encountered, **a cement rendered finish should be applied.** Finishes suitable for the period of the building should be used. These include drafted courses, architraves and other mouldings for Victorian buildings and suitable finishes for other periods. This approach can also be used where a brick building has had an insensitive modern cement render applied, and the strong cement mix cannot be removed from the face of the brickwork without causing mechanical drainage.

CEMENT RENDER

Most rendered buildings have now unfortunately, been painted, thus creating a continuing expense to the owner and a generally reduced character for the building. **Those that have not been painted should remain unpainted.** Paint does not protect buildings from moisture penetration and even when waterproofing agents are applied this is subject to blistering along hairline cracks. The best treatment for painted cement render on significant buildings is to remove the paint with the safe system outlined for brickwork and either refinish, if necessary, with a sponge and a fine cement render mix, or repaint sparingly with a flat acrylic paint to provide a surface that 'breathes'.

Colours should attempt to emulate the original finish or other early applied finishes such as lime or coloured cement washes.

Roughcast is a textured form of cement render fashionable from Edwardian styles through to the 1930s. This surface should remain unpainted for the same reason as smooth render. Roughcast provides a useful medium for upper floor additions or Edwardian buildings as it can be executed on a mesh wall that is based on stud framing and does not require the support required by brickwork.

Repairs - Texture finishes should never be applied to cement render buildings as these destroy the fine detailing on which most a building's character depends. The tendency for contractors to put a cement wash on unpainted cement buildings is a particularly disastrous practice although the appearance may be good from 50 metres away. **The sponged finish with sieved sand mentioned above is the only acceptable method.**

No waterproofing additives should be applied to any refacing work except those on the horizontal weathered surfaces of parapets and projecting cornices. The traditional compositions are still the best: a 'float coat' of four parts sand and one part Portland cement.

There is still a tendency for people to remove original cement render to expose face brickwork. This is most ill-advised as the brickwork was normally not well laid when it was intended to be rendered and some random designs of various coloured bricks may also be exposed. In addition the bricks may be soft and underfired and not suitable for exposed conditions.

STONEWORK

The whole subject of stone repair and construction is too complex to be dealt with here. Owners of stone buildings will require expert advice and should also consult:

Dwelling repair and Renovation. Part B: Stonework Building and Preservation by Peter H. Lovell. Research Paper No.33, University of Melbourne Faculty of Architecture, Building and Town and Regional Planning, November 1978.

Alan Spry, **Principles of Cleaning Masonry Buildings,** National Trust Technical Bulletin 3.1, 1982.

The use of stone for new structures or extensions should not be undertaken unless an exact match of materials and laying techniques can be achieved. Given the lost skills in this field this is usually a costly and difficult exercise.

1.2 RESPECTFUL, INTERPRETATIVE AND BASIC

These guidelines for materials apply to each of these design categories, even for a **Basic** approach, as a uniformity of materials is the best way of achieving consistent character to the area. Complementary materials may be appropriate and even more desirable than a repetition of the material of the main building; when it is not possible to replicate materials and workmanship then a complementary material is essential to maintain the integrity of the original structure.

ORIGINAL MATERIAL	SUITABLE MATERIALS - COMPLEMENTARY OR MATCHING
Roof	
Slate	Slate or corrugated iron
Tiles	Matching tiles or corrugated iron
Corrugated Iron	Corrugated iron
Walls	
Stone	Cement render, face brick (with care). Refer to text regarding difficulties with respect to matching stonework for additions.
Face Brick:	
- Polychrome, unusual colours etc.	Cement render, weatherboard
- Machine made pressed red	Pressed red brick (if mortar and joints match), cement render, weatherboard, corrugated iron (with care)
Weatherboard	Square edge weatherboard painted finish

The use of complementary materials means that brick buildings in certain areas may be extended in weatherboard or some cement render buildings may also have weatherboard or even brick additions depending on the period and style of the building as well as building regulations.

1.2.1 Roofs

These should be concealed in most circumstances. However where they are visible the following materials are acceptable:

Corrugated galvanized iron remains as the most appropriate roofing material for most infill development for predominantly Victorian areas. It can also blend with Edwardian buildings if the roof is of an appropriate form. It has the advantage of being economical and requiring smaller timbers for roof framing. Plain galvanized iron is the best; however pre-finished iron in either beige or grey may be suitable.

Slate is an appropriate roofing material, although its expense may preclude its use in many cases.

Tiles - On buildings in certain locations tiles may be the most appropriate material; however care needs to be exercised in their selection. For example, unglazed, terracotta Marseilles pattern tiles are the most appropriate in an Edwardian context; in certain 1920s to 30s precincts unglazed cement tiles would be appropriate. Many glazed terracotta and concrete tiles have bulky profiles and colours that are inappropriate for Victorian or Edwardian precincts, however may be quite suitable if related to the context of the area.

Other than tiles as discussed above, other **materials to avoid** in exposed situations in most conservation precincts are modern profile steel deck and western red cedar shingles.

1.2.2 Walls

The only available form of face bricks that match the existing face brick are **pressed reds.** However **polychrome brickwork,** red combined with some limited use of cream brick, can relieve plain wall surfaces. **Second-hand bricks** may be appropriate in some circumstances, although the use of early bricks in short supply should be restricted to alterations to existing historic buildings. **Mortar** should be naturally coloured and struck flush with the brickwork, not deeply raked. Projecting string courses and other corbelled or projecting work can also help to relieve a facade by providing a third dimension and shadow lines.

Cement render with a smooth true finish may be used in many situations. It is often the best means of integrating a new building into an area where pressed red bricks would be out of character. Simple cornices, architraves or even grafted courses can be used to provide some surface articulation. Colour should match unpainted cement render used elsewhere or approved colours.

Other similar applied finishes - **smooth off form concrete** may be used as an alternative to cement render, providing it provides similar surface finish and colour. Similarly **painted masonry** would be acceptable if flush jointed with a smooth rubbed finish (not coarsely bagged with an obvious texture or pattern).

OTHER MATERIALS

Iron work - reproducton nineteenth century iron or metal work is not appropriate. However a modern interpretative approach (see Ornament) may be acceptable. Metal is acceptable for windows or other purposes, providing it is paint finished in a neutral anodised colour and that it conforms to the colour guidelines (not gold or bright finished).

Metal cladding other than corrugated iron in specific circumstances is not an appropriate material - see roofing materials.

Timber - the same comments apply as for metal work. Finish to be paint or solid stain to conform to the colour guidelines.

2 SURFACE FINISHES AND COLOURS

There are two main objectives for encouraging specific colour schemes. The first is to protect the overall environment by avoiding excessively bright or strident colour schemes; the second is for appropriate colours with respect to the restoration or enhancement of significant buildings.

The first category simply involves restraint with respect to any building, avoiding the obvious bright pinks, yellows, orange, purpose and so on, as well as 'day-glo' paints. This also applies to accessories like canvas awnings. The requirements of the second are far more detailed and specific and are set out for restoriation in the following section. The following restoration guidelines are appropriate for important buildings (i.e. those recommended for the Historic Buildings or National Estate Registers) or where an owner is keen to undertake authentic restoration work.

RECOMMENDED CONTROLS

EXPRESS PERMISSION NEEDED FOR:

Change of colour for
- **A and B buildings anywhere;**
- **All buildings and works in a Level 1 streetscape.**

The Council may permit redecoration which does not conform to the colour scheme, where the applicant has demonstrated that such redecoration would not detract from the character of the building or streetscape, or that evidence of other original colours has been produced by professional paint sampling and analysis.

Stripping of original cement rendered surfaces and painting of unpainted face brickwork or unpainted stone surface, for:

- **A and B buildings anywhere;**

Where visible only:
- **C buildings anywhere;**
- **D buildings in a Level 1 or 2 steetscape.**

DEEMED PERMISSION MAY BE ASSUMED FOR:

Change of colour to a scheme conforming with the National Trust Technical Bulletin - Exterior Paint Colours, for:

- **All buildings and works in a Level 2 streetscape**

PROHIBITED

Sandblasting of all intact masonry surfaces (brick, cement render and stone):

- **A and B buildings everywhere**

Where visible only:
- **C buildngs anywhere;**
- **D buildings in a Level 1 or 2 streetscape.**

2.1 RESTORATION

Accurate restoration of significant buildings can be greatly aided by establishing **the original colour scheme of the building.** Simple **paint scraping** of the various building elements can be undertaken using a curved blade and two grades of emery paper. **Colour layers can be assessed by eye,** thus providing evidence of original colours. Care should be taken with either method not to mistake undercoats for topcoats of paint and account should also be taken of the effect of weathering which fades original colour. Scrapings are best taken from areas that have been protected from the sun and rain (e.g. underneath verandahs and eaves, behind columns and posts, under sills, windows, door furniture and door reveals). In Victoria, limited use has been made of sophisticated paint layering techniques to determine original colours, although Flinders Street Station in Melbourne is a notable example where this method has been employed.

Where such evidence is not available, particularly in the case of reconstructed elements, the following generalised guidelines should be used. These can also be applied to other buildings as owners of less important buildings in other conservation areas have often been keen to ascertain the original colours, particularly as it saves the often difficult decision making process required for any colour scheme. A number of paint companies and several large paint shops are capable of mixing most colours found in Victorian and Edwardian buildings.

2.1.1 Victorian Buildings

WALL SURFACES

All stonework, brickwork or unpainted cement render should remain unpainted. (The importance of this cannot be over emphasised). Paint to previously painted wall surfaces should be in shades of cream or tan or occasionally darker ochre colours. Where brick or cement has been painted and removal appears impractical, paintwork colours should attempt to match the colour of brickwork or the original cement render finish. (Conventional sandblasting of brick or cement render will destroy the surface detail of the material and can do extensive damage to the fabric of the building. See Section on Paint Removal.)

JOINERY (windows, doors, verandah posts, eaves brackets etc.)

Paint Finishes - one of a combination of colours that include cream, off white, light stone, light brown, mid brown, rich brown, (not to be confused with mission brown), reddish dark brown, Indian red and Brunswick green (Prussian blue and dark tints should be used in restricted situations).

For commercial buildings a combination of two colours was common, for example a reddish dark brown and stone colours were sometimes used for shopfronts and verandahs providing a rich effect. Deep Brunswick green was also used in combination with varnished timbers. Many houses had similar schemes; Indian red, reddish brown or rich brown being common for doors and windows, with a lighter colour for eaves treatment. Decorative timberwork was often picked out in combinations of up to three colours (.e.g. stone, Indian red and deep Brunswick green) which contradicts the belief that Victorian buildings are sombre and dull unless modernised.

Other Finishes - **Graining** (imitation wood grain was a common finish for exterior door and window joinery at ground level where protection by a verandah was given. A number of species were copied to provide a superior effect to the rather knotty appearance of oregon, the commonest joinery material. Accordingly stripped paintwork is not suitable unless the timber was originally intended to be clear finished. Graining is a highly skilled and an expensive trade but second rate equivalents should be avoided. There are a number of small and large painting contractors that have these skills.

Staining by various varnishes became fashionable in the late Victorian and Edwardian periods with dark glossy red and brown finishes. Shellac is still the most appropriate material for this purpose and the colour can be intensified by repeated coats. Polyurethane on the other hand creates yellow colouring and some products are subject to breakdown in sunlight. Undressed timber used for any finished work should be avoided.

ROOF

Iron Roofs - Galvanised iron was often left unpainted, and roofing paint can match this colour. Other colours was slate grey, light stone, ferric red and occasionally green (a more Edwardian colour). Guttering was often painted the same colour as the roof.

Verandah Roofs - These should be painted the same as the main roof unless evidence exists for stripes. For Victorian buildings the stripes were always the width of the iron sheets; common colour combinations being ferric red and white or off white, with cream, browns and greens also being used.

Cast Iron - Deep 'iron' colours as Indian red, Brunswick green and rich brown or lighter shades of stones or brown. Several colours were sometimes used in the iron decorative work to pick flowers or other decorative motifs, in a similar manner to decorative timber work discussed above.

OTHER GUIDES TO VICTORIAN COLOURS

The National Trust of Australia (Victoria) **Technical Bulletin No.1, 'Exterior Paint Colours'**, provides a good but conservative summary of appropriate colours for Victorian buildings. For example the Brunswick green (mid and deep) colours are not represented in the original bulletin. In addition many of the specific colours cited have now become obsolete or changed names. Proprietary colour cards change frequently but it should be remembered that paint companies can mix many other colours not shown on their current retail colour card.

2.1.2 Edwardian Buildings

Most colours were the same as used for Victorian buildings with several exceptions.

WALL SURFACES

As for Victorian buildings

JOINERY AND PAINT FINISHES

Similar colours to Victorian buildings but slightly different combinations. For example, casement windows are often painted in two tones with off white or cream sashes and either dark brown, ferric red or mid Brunswick green frames. Similarly fretwork was painted with a dark colour for the framing and cream rods or fretwork infills. Graining was not used much but staining as described above became extremely popular. Timber shingles and some weatherboards were oiled rather than painted.

ROOFS

Iron roofs were either left natural or painted ferric red or green. (Green pigments had become more stable and less expensive by this period). Verandahs were not normally striped.

2.1.3 Paint Removal

Currently there is great interest in paint removal. The practice of painting face brickwork, especially popular during house renovations during the 1960s and 70s is not acceptable for a number of reasons. Paint can trap moisture between the paint film and the brickwork causing damp problems when the bricks are unable to 'breathe'. Also, painted brickwork is not a traditional technique on brick buildngs and the practice of painting face brickwork therefore lowers the significance of the overall historic environment.

Sandblasting was long seen as the only means to remove paint from brickwork and timber. This technique is NOT appropriate and should not be used. Sandblasting damages the bricks and can erode delicate detail. Worse still, sandblasting can even endanger the structure of a building by removing the hard external surface and exposing a porous understructure, giving rise to dampness problems. The effect of sandblasting on timber (especially dressed joinery) is disastrous. Rough pitted surfaces are created and all delicacy in the timber surface is lost.

A more recent development is the use of **paint strippers combined with steam cleaning.** Using this method it is possible to remove most paints without affecting the surface finish. It is also possible to clean brickwork and cement render using this method. This technique costs about one third to half as much again as repainting but benefits are quickly gained from lower maintenance. A recent example of the use of this technique has been the Rialto complex.

2.2 RESPECTFUL

The objective for this category is to use colours and finishes that were employed in the nineteenth century. This is best outlined by the **National Trust Technical Bulletin No.1 Exterior Paint Colours.** They are summarised as follows:

Surface Finishes - Cement render may be left natural, cement washed or painted with colours indicated below. See also Materials - Cement Render or similar applied finishes.

Paint colours for new houses should be bright but should be relatively low key so as not to overpower adjacent houses in historic areas. A select list of approriate colours for specific locations as buildings is as follows -

Roofs (iron) - natural, light to slate grey, light stone, ferric red or mid-green. Prefinished iron is available in grey and beige.

Walls - Light to medium shades of cream, stone, tan or ochre. Brickwork or cement render should normally be left unpainted. (Refer Materials).

Trim - Light brown, rich brown, Indian red, Brunswick green, olive green, Prussian blue. Trim colours should not create an excessive contrast with walls, i.e. white walls with dark brown trim. If dark trims are used, the wall colour should be quite heavy. It is also important to avoid overall dark wall surfaces, or all over white or light colours. The use of trim colour creates interest while single colour schemes can often be bland.

2.3 INTERPRETATIVE

The same approach outlined for **Respectful** is to be encouraged, but **exceesively bright colours are to be avoided,** especially for the body of the building. These include such colours as lime green, bright orange, 'day-glo' colours or other 'special' effects and stripes or graphic devices that distort the design of the building; this is also covered under design guidelines for advertising.

3 BUILDING FORM AND FACADE PATTERN

It is extremely important that building forms respect the character of adjacent scheduled buildings, especially for Level 1 and Level 2 Streetscapes. **Envelope** controls also have a strong bearing on building form.

Alterations to the facades would be permitted where the facade has already been altered so as to be out of character with the original design, and are of appropriate design and materials.

Redesign instead of restoration of important facades of C Buildings anywhere and D Buildings in Level 1 and 2 Streetscapes would be permitted by Council where modifications that are out of character with original facades have occurred.

There should be provision for Council to require restoration or reconstruction when a substantial structural change or change of use is being permitted. This is seen as a valuable tool to achieve restoration of heritage assets but requires some form of safeguard to prevent too many corners being cut.

3.1 RESTORATION

3.1.1 Parapets

For commercial buildings and many Victorian residential buildings parapets were used to conceal roof forms. They have often been defaced or stripped of their ornamentation. Care should be taken to maintain existing parapets and to have any structural problems checked by a structural engineer who is experienced with older buildings. Cement render work needs to be checked for any loose corbelled sections and any weathered (angled) surfaces should be waterproofed.

Reinstatement should follow the general procedures outlined earlier and reference should be made to appropriate building styles. However, where reinstatement of decorative detailing may not always be practical - simplified designs may be approved.

3.1.2 Roof Forms

The restoration of the original roof form of a building may be required in some rare cases. Where any out of character alterations have taken place these should be rectified. Usually an adjacent section of roof on a similar building provides an appropriate model. Matching of roofing is required for sections visible from outside of the site at street level, although galvanized corrugated iron may be substituted at the discretion of Council.

3.1.3 Chimneys

Often a feature of Victorian and Edwardian buildings and 1920s and 30s homes. The comments for parapets apply to chimneys.

3.1.4 Facade Pattern

When restoring facades it is essential that the correct position and proportions are established, especially for door and window openings. Similarly the reinstatement of other details should also be treated with great care, with reference to early photographs or matching reference work.

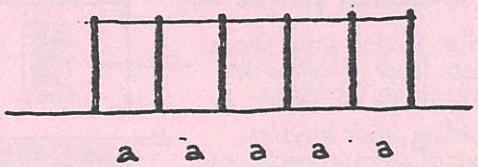
3.2 RESPECTFUL AND INTERPRETATIVE

Additions, alterations and infill should be complementary to or matching existing buildings in their facade ordering, surface articulation and roof form. **The principles set out here should be closely "respected" or more loosely "interpreted" according to the control situation.**

3.2.1. Facade Ordering

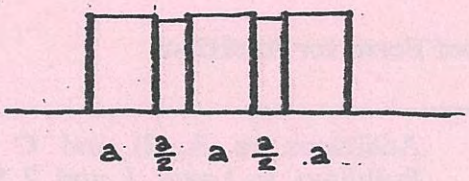
There are various possible approaches to establishing the underlying order, or rhythm of an infill facade:

Either - Literal adoption of the structural ordering of Victoria era buildings, i.e. through the expression of elements such as party walls, pilasters, at a regular spacing leads to a repetitive facade rhythm of a, a, a, a, a, (where 'a' is related to the original subdivision pattern i.e. approx. 6 - 8 metres).

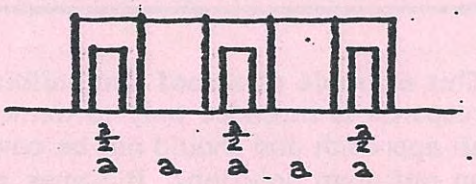


Or - Alternatively, there is a wide range of rhythms and sub-rhythms that can be generated, using the above literal interpretation as a point of departure.

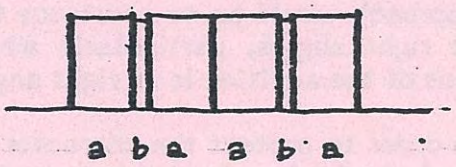
Various rhythms may be (say):



or- a sub-rhythm
within alternate bays



or



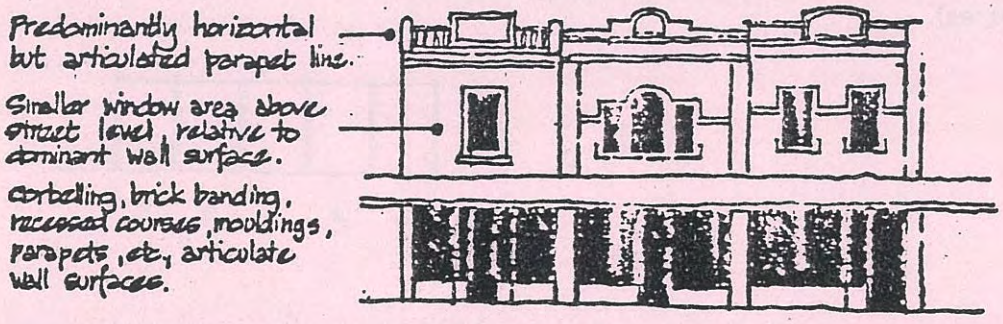
and there are many others, which serve to introduce a degree of diversity into the streetscape while retaining and reinforcing links to the characteristic Victorian era structural ordering of facades.

3.2.2 Surface Articulation

Wall surfaces and parapet profiles in Victorian era buildings were well articulated by the use of a range of mouldings and other decorative elements.

Long horizontal, uninterrupted parapet lines should be avoided by articulating the dominant horizontal profile at no less than 6 metre horizontal intervals.

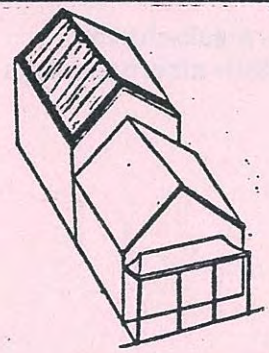
The total area of windows above ground floor is to be restricted such that the facade appears as a predominantly solid wall surface with a lesser proportion of vertical 'punched' window openings.



3.2.3 Roof Form for Additions

Additions to A, B and C Buildings anywhere, and D Buildings in Level 1 and 2 Streetscape cannot be added vertically to single storey facade in the same plane - refer to Demolition and Envelope controls.

This example of a roof and building form response is intended only to demonstrate an approach and should not be considered an optimum solution. It shows a useful form for a simple Victorian (or other style) gabled roof. A variation of this approach would be to construct the roof at right angles, particularly where the axis of the addition is at right angles.



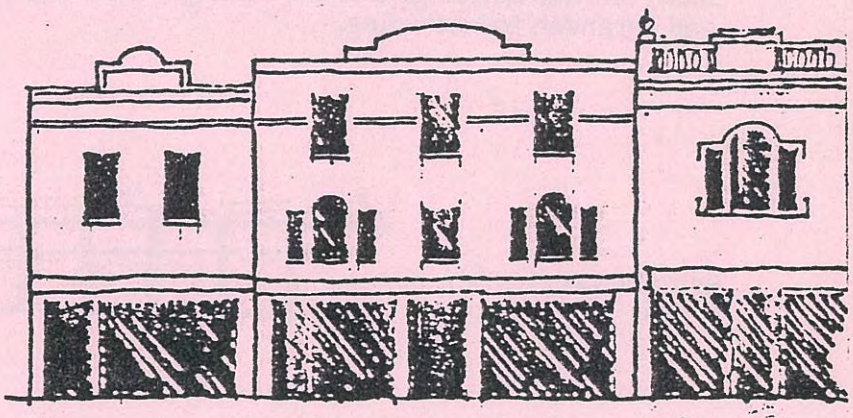
In order to protect the character of existing significant buildings where the roof of additions is visible from the street, the design of roof forms should be compatible with the design of the building.

3.2.4 Infill on typical sites

Central to the approach to infill design on the majority of typical infill development sites is the consideration of the following general principles.

- Where possible, relate to and reinforce the strong horizontal parapet lines of the adjacent buildings.
- Maintain a vertical proportioning of elements of structure and principal openings.
- Symmetry of facade design. While not a basic design principle, can be used effectively to reinforce built form and facade relationships as illusted in the diagram below.

Commercial infill on two adjacent sites



As the diagram above illustrates, a typical commercial development can be assumed to be two levels of offices over ground level retail use to conform to the minimum facade height requirement in retail areas. In such a case, a centrally placed entry to the upper levels is one means of reinforcing the verticality of the design, clearly designates two potential tenancies at ground level, and provides a focus and rationale for some central articulation of the parapet line.

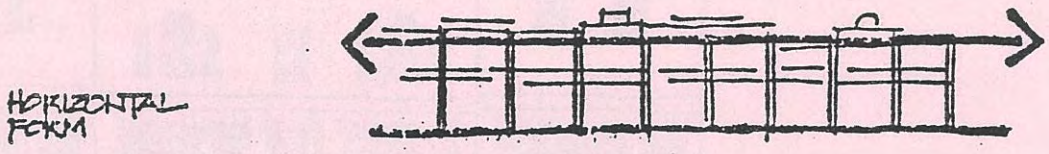
A typical residential infill development may be either a one or two storey house in a single width site. The above principles would also apply in these cases with the exception that symmetry of facade design would be unlikely on a single width site.

3.2.5 Development on major sites

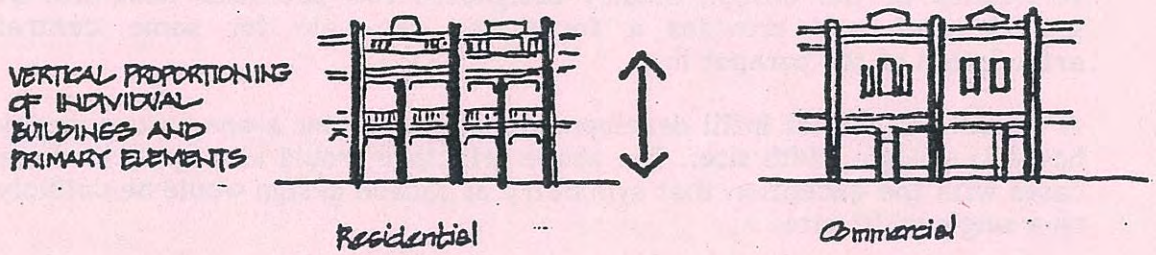
A major development site is considered to be one with a street frontage greater than 15 metres. The rationale for this assumes that a typical property frontage in the study area is in the order of 5 - 7 metres wide. We believe that any more than three adjacent properties would constitute a significant proportion or streetscape frontage, and should therefore be regarded as a major site.

Large bulky forms should be avoided. Instead, there should be an emphasis on the use of solids and voids by use of projections, verandahs, bays and recessed balconies to articulate the building. Bland repetitious wall treatments, common in two and three storey walk up flats of the 1960s and 70s should be avoided and smaller, more intricate detailing adopted.

Victorian era commercial and residential streetscapes are, in general, characterised by a strong horizontal form through the composite effect of many similar buildings and the strong horizontal lines of parapet mouldings and verandah balustrading.



This essentially horizontal form is broken down into easily identifiable vertical sub-elements (houses/shops) by the grouping of windows, chimneys, party walls, pilasters, verandah posts, and entry doors.



The lack of this kind of patterning is one of the principal causes of inappropriate infill design.

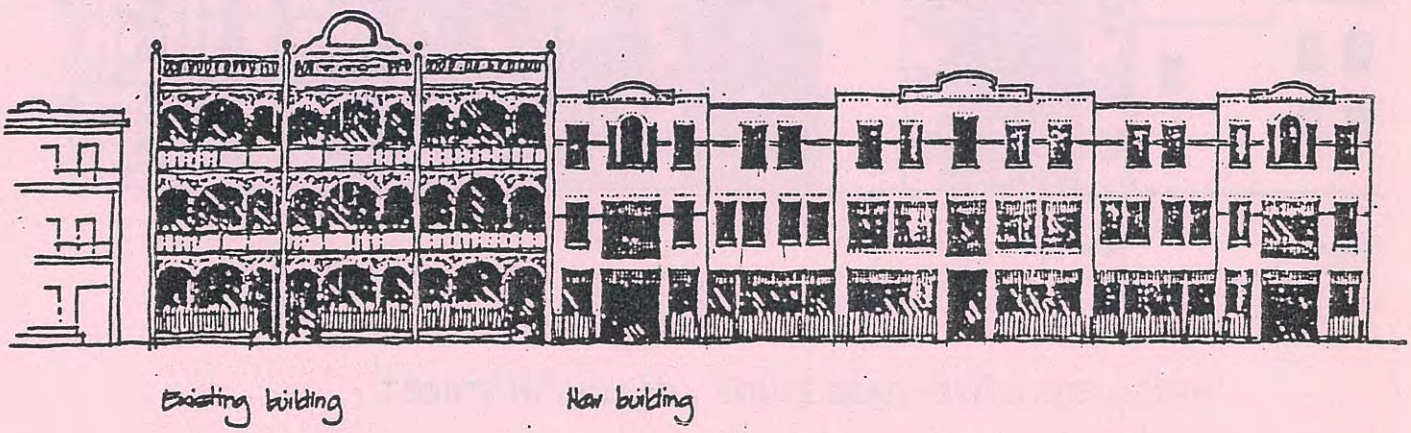
"RESPECTFUL" CASE STUDY - DRUMMOND STREET

Facade Ordering - Vertical emphasis of major and minor rhythms.

Surface Articulation - Mouldings, recessed brick coursing, slightly recessed wall planes. Use of sunscreen/trellising to relate to adjacent building.

Windows and Openings - proportioned in character.

Parapet Line - articulated to relate to adjacent buildings.



"RESPECTFUL" CASE STUDY - LYGON STREET

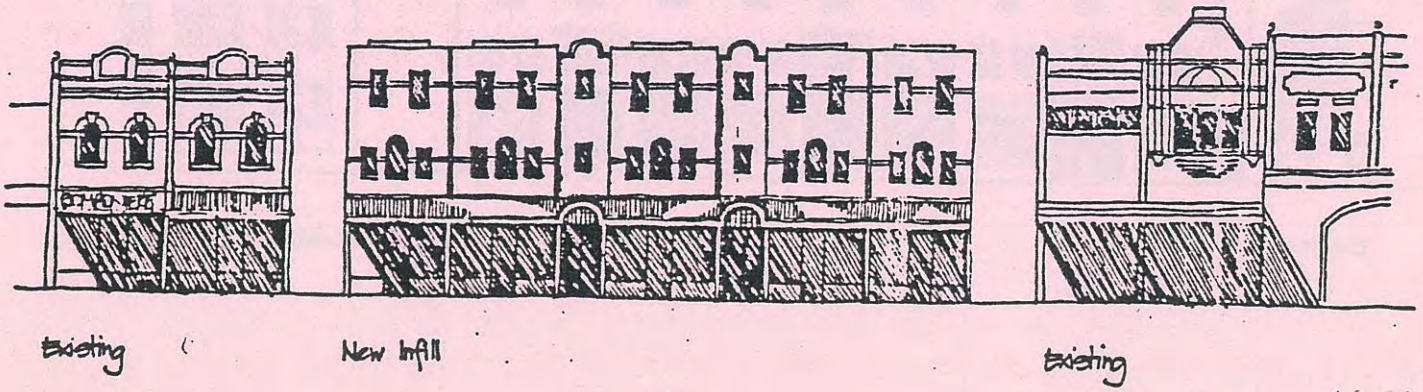
The design controls for this situation require an **Interpretative** response as a minimum requirement. This case study however illustrates that a higher order of design response is not precluded.

Facade Ordering - reinforce the streetscape pattern and designate possible ground floor retail tenancies and 'front' door access to upper levels.

Surface Articulation - use of mouldings/recessed brick coursing to upper levels.

Window Proportions - in character with neighbouring buildings.

Articulated parapet line relates to facade elements.

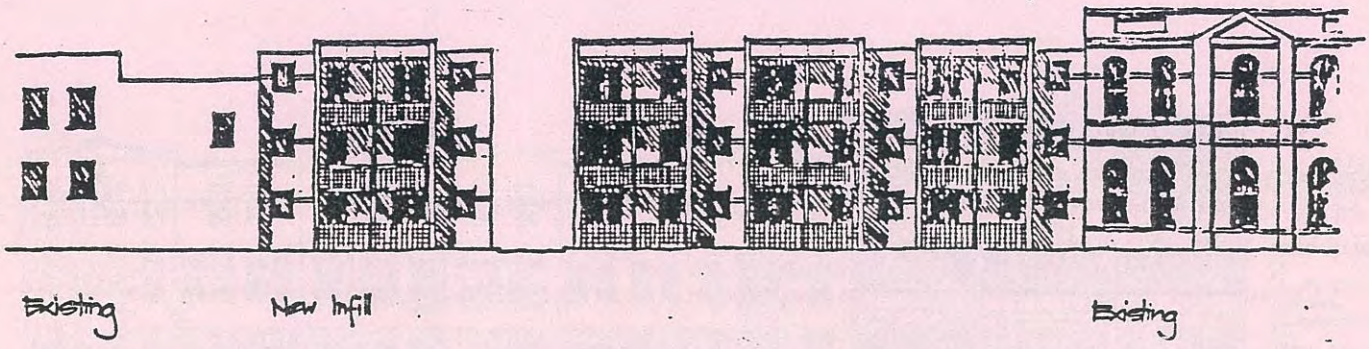


"INTERPRETATIVE" CASE STUDY - ELGIN STREET

Facade ordering reflects the general character of residential terrace house forms of the area.

Surface articulation achieved by use of verandahs/sunscreen/trellises.

Window proportions are mixed, not necessarily all vertically proportioned but still in keeping with the general character.



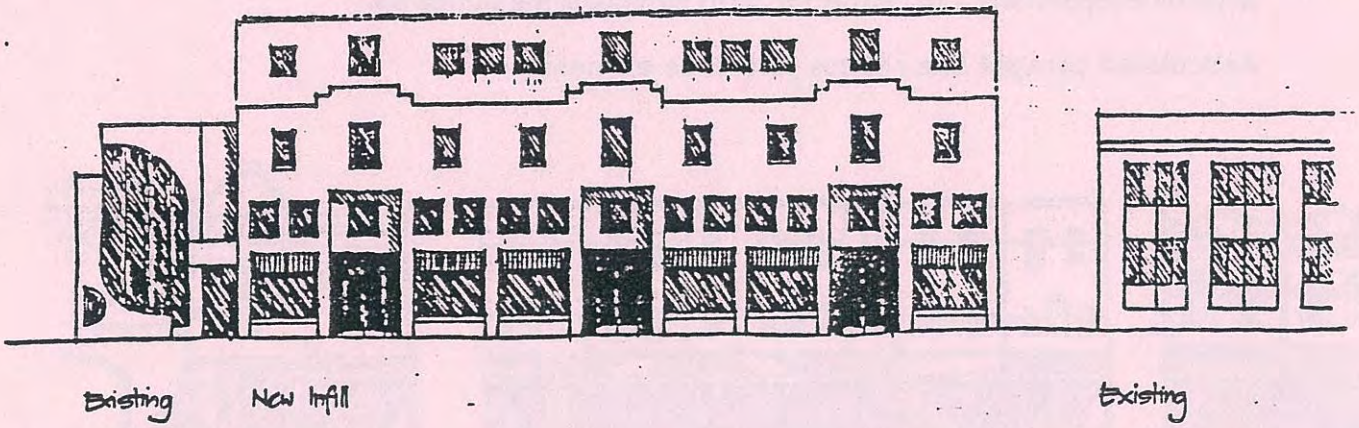
"INTERPRETATIVE" CASE STUDY - CARDIGAN STREET

Facade Ordering - Reflects the general character of the area, and designates entry points to upper levels.

Surface articulation in this case could take the form of sunscreens/sunhoods to major openings.

Window Proportions - mixed but when taken as a whole reflect the general character of the area.

Parapet articulation, while not mandatory, could be used to advantage on long facades to relate to elements such as entry locations.



4 OPENINGS, DOORS, WINDOWS, AND OTHER JOINERY

4.1 RESTORATION

4.1.1 Joinery

Repair, reinstatement and matching of joinery is one of the most critical aspects of work on any building possessing distinctive characteristics from a specific period. All too often, well-intentioned people have used joinery, particularly windows and doors, of a different period to the original building in the process of renovation. This is often due to the difficulty of finding appropriate second hand materials, but also because of fashion for certain periods.

Reinstatement or restoration of doors and windows (whether permitted or required) shall be constructed to match joinery details elsewhere, and coloured and pattern glazing shall match elsewhere or be clear etched, unless Council permits otherwise.

PROCEDURES

It is most important to follow the steps outlined in the Introduction of the Manual with respect to all joinery items.

MATCHING PROFILES

Matching joinery can be made and cutters produced to get exact profiles; off the shelf profiles should not be accepted unless they are in exact match. The cost of preparing cutters is often exaggerated by unwilling joiners and is small compared with the total value of a project which could well be compromised by incorrect detailing.

CHOICE OF TIMBER

Since most joinery was originally painted, the choice of timber is not critical as far as appearance is concerned but rather the determining factor may be its ability to be run for fine sections (such as glazing bars). Phillipines Kauri appears to be the most suitable and economic timber for this purpose at present. Western red cedar can create problems with painting and should in general be confined to modern joinery unless treated properly before paint is applied.

UNPAINTED FINISHES

The only period when varnish was used for external joinery was in the 1900-1920 era and then only in protected areas under verandahs. Red pine was the usual timber for this varnished finish. A traditional varnish must be used as modern polyurethane finishes are not appropriate in appearance and are subject to ultra violet breakdown. Stripping and varnishing of Victorian doors is completely inappropriate as joinery of this period was usually painted. Applied woodgraining was often used and this created a character of timber of a far better appearance than the knotty oregon and pine to which it was applied. Its use should be confined to protected locations.

DAMAGE FROM SANDBLASTING

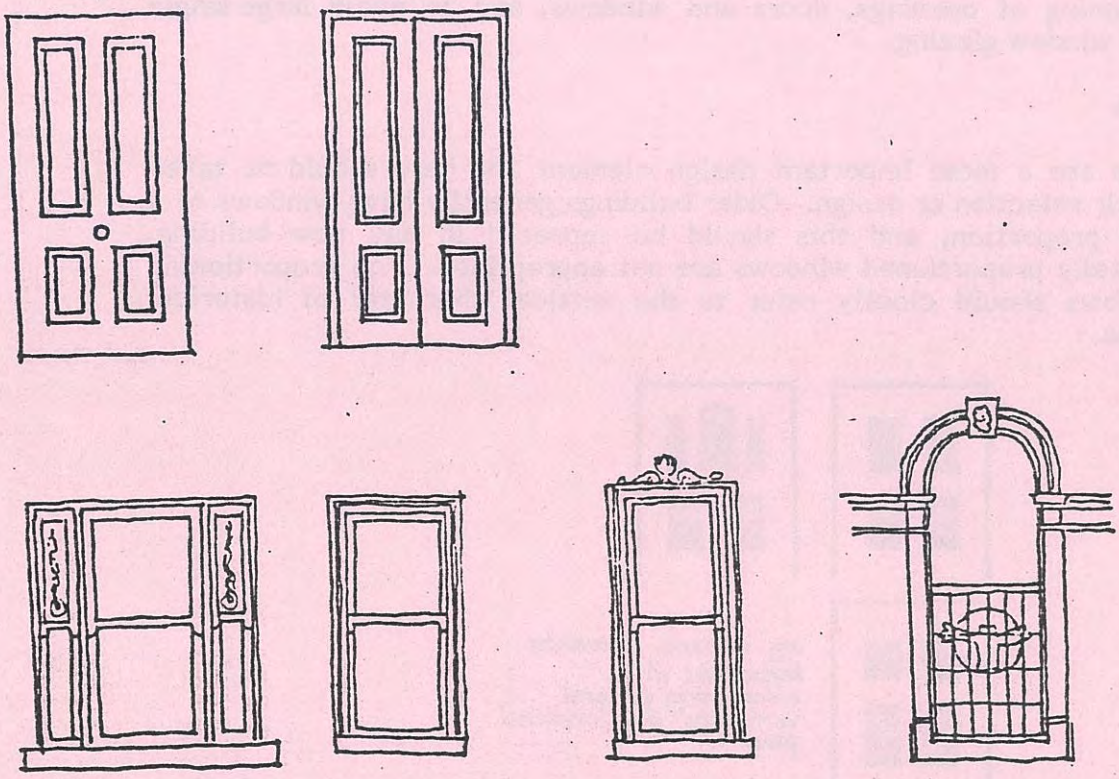
One of the worst forms of abuse for any joinery (as it is for masonry) is to subject it to sandblasting. It is virtually impossible to rectify such damage to finely detailed work.

4.1.2 Glazing

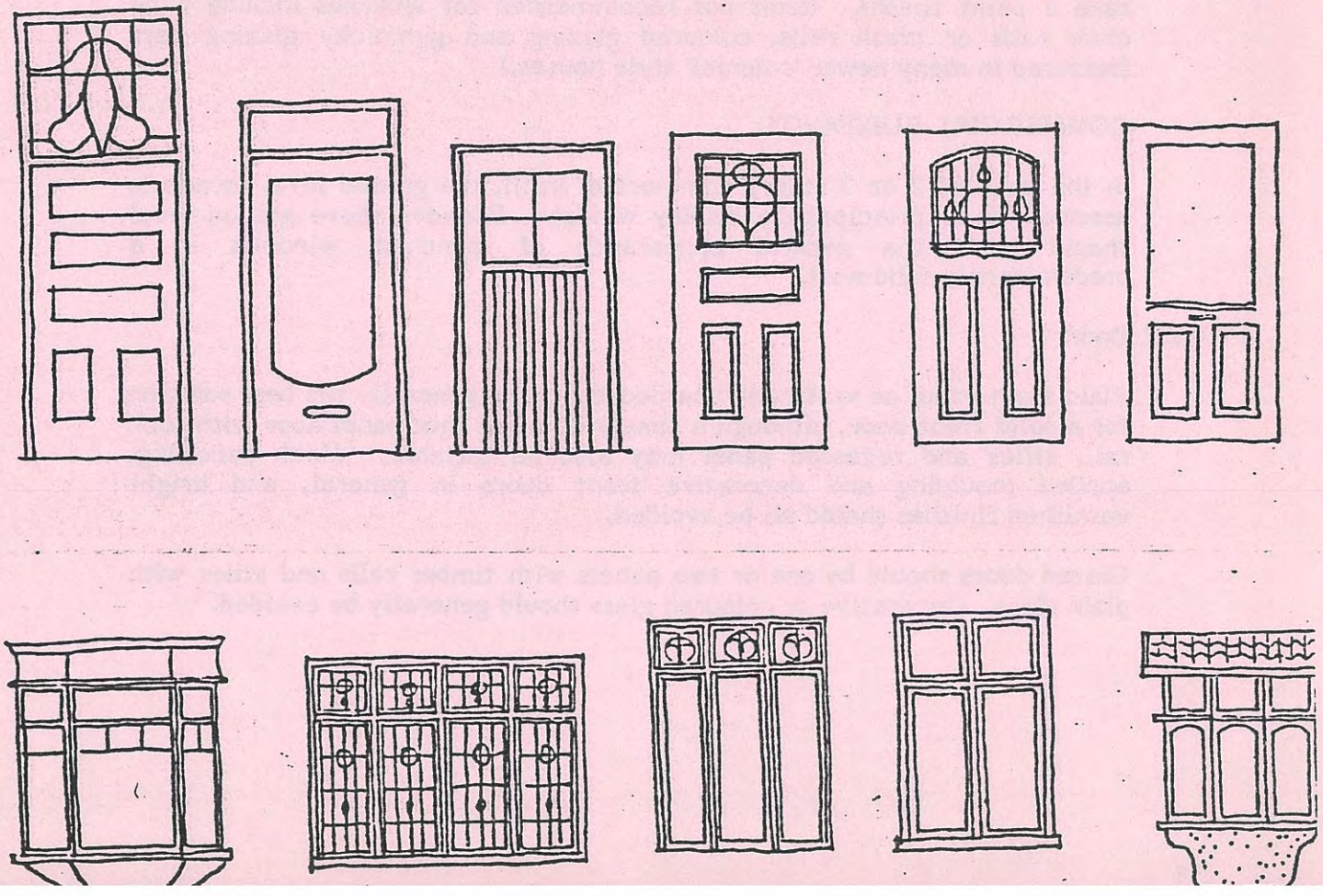
As with the joinery, it is of the utmost importance not to mix decorative glazing of different styles and periods. The early Victorian etched and coloured flashed glass should never be interchanged with leaded glass of the late Victorian and Edwardian period. Other glazing should always be kept plain and modern designs of coloured glass should be totally excluded from any restoration work.

Doors and Windows

a. Victorian



b. Edwardian

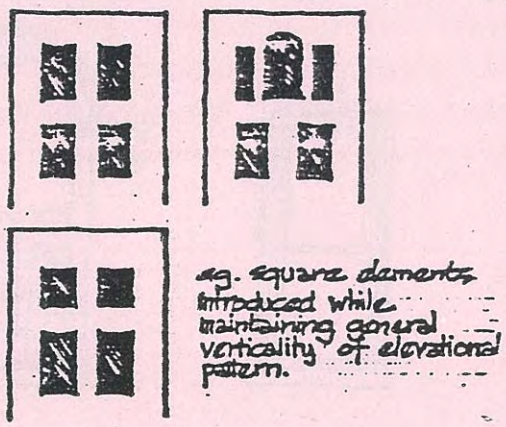


4.2 RESPECTFUL

Generally the principal concerns are to ensure the basic **vertical proportioning** of openings, doors and windows, and to **avoid large single areas of window glazing.**

4.2.1 Windows

Windows are a most important design element and care should be taken over their selection or design. Older buildings generally have windows of a vertical proportion, and this should be repeated in any new building. Horizontally proportioned windows are not appropriate. The proportioning of windows should closely refer to the vertical character of historical examples.



Types of windows most suitable are double hung, casement (single or a pair), awning or fixed. Suitable materials are timber (either natural or to take a paint finish). Items not recommended for windows include wide chair rails or crash rails, coloured glazing and gimmicky glazing bars (featured in many newer 'colonial' style houses.)

COMMERCIAL BUILDINGS

In the case of 2 or 3 storey commercial infill, the ground level facade is assumed to be principally a display window. Facades above ground level should have the general appearance of 'punched' windows in a predominantly solid wall.

4.2.2 Doors

Plain flush panel or vertically boarded doors are generally the best solution for a solid front door, although a simply detailed four panel door with lock rail, stiles and recessed panel may also be suitable. Mock panelling, applied moulding and decorative front doors in general, and bright varnished finishes should all be avoided.

Glazed doors should be one or two panels with timber rails and stiles with plain glass. Decorative or coloured glass should generally be avoided.

4.3 INTERPRETATIVE

The principle of maintaining vertical proportioning of openings, doors and windows, and of avoiding large unrelieved areas of glazing, apply here. However, some latitude is possible in the shape of individual windows.

5 ORNAMENTATION

5.1. RESTORATION

The restoration of ornamentation on a building can often 'make or break' the effect of an entire restoration project. The design of replacement ornamentation needs to be carefully researched through clear photographs. Alternatively it may be possible to replicate identical surviving pieces of building fabric that were obviously used in an identical situation on another building.

The execution of replacement ornamentation should also employ, where possible, the same materials and technology as the original. **However, where there is any uncertainty about ornamentation, it should be excluded rather than be based on conjecture.** In this instance only suitable details normally associated with the period of the building should be used - i.e. arrised, stop chamfered or beaded edges or other common devices.

Perhaps the worst (and most expensive) mistakes occur with the use of **decorative cast iron** or cast aluminium. Because castings are not of the right thickness, much aluminium work appears to be two dimensional. Methods of fixing and selection of appropriate designs require considerable restraint. Casting of a matching panel from a similar design building is the safest approach.

5.2 RESPECTFUL AND INTERPRETATIVE

A **simplified or contemporary interpretation** should be used, with the minor distinction that in the **Respectful** design category the inspiration should relate to examples in the same precinct.

In both design categories a degree of **surface articulation** is required and may take the form of mouldings or recessed/relief brick coursing to emphasise the grouping of windows and openings, or to assist in relating the facade design to principal features of adjacent buildings (parapets, floor lines, verandah lines, etc.).

There is often a tendency for people to repeat a decorative feature on an addition. In almost all cases this is an unsuitable method of achieving a harmonious relationship with the original building and can often destroy the character of the original building.

6 VERANDAHS

6.1 RESTORATION

6.1.1 Approach

Original verandahs are a major element on Victorian and Edwardian shops and residences. Frequently removed, they leave many buildings looking bare and unbalanced. Their replacement with modern cantilevers in the case of shops reduces the overall character of the building even further.

WHEN TO REINSTATE

While it is obviously desirable to reinstate verandahs on such buildings great caution must be exercised. An accurate reinstatement based on photographic evidence or evidence of adjacent matching or similar buildings on which intact verandahs have survived should form the basis of most reinstatements. The principle of not undertaking a restoration project unless there is accuracy in details and comparative sizes as discussed in the Introduction to this Manual is possibly most relevant to verandah reinstatement.

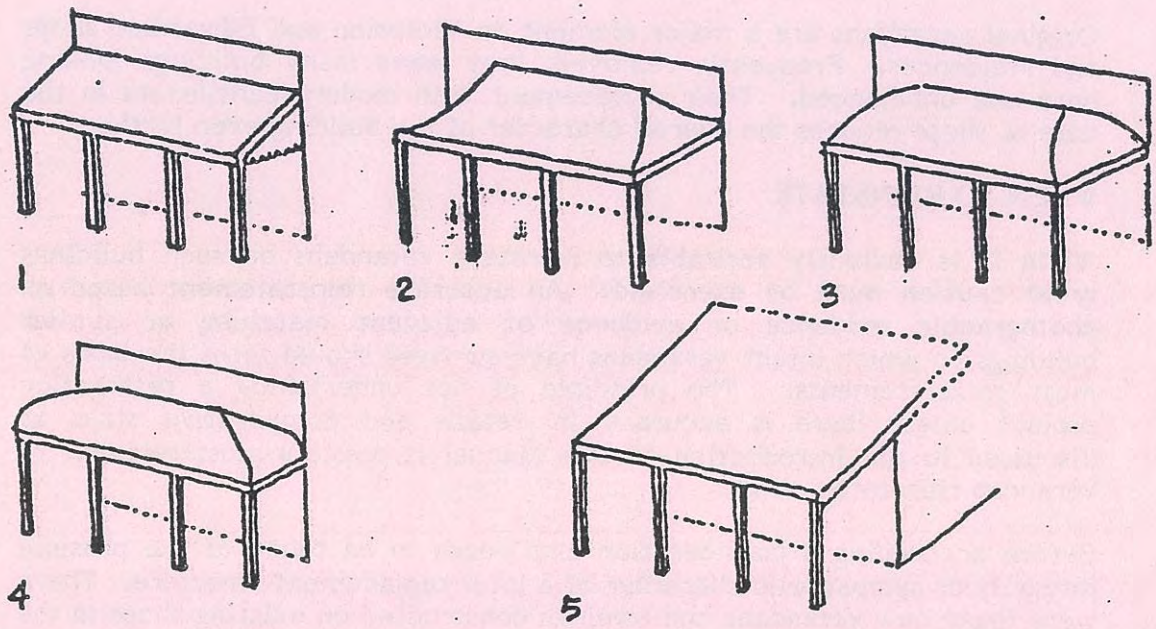
Before proceeding a consideration also needs to be taken of the possible integrity or sympathetic character of a later replacement structure. There were many new verandahs and awnings constructed on existing shops in the 1910-30s period that have considerable merit that warrants their retention. Similarly the alteration of Victorian verandahs on Victorian houses also often had considerable merit and may have helped tie in other Edwardian alterations or additions. In these situations a reinstatement of an earlier design should not normally be contemplated. However this principle does not apply to later work or that which was undertaken in a shoddy or completely unsympathetic manner.

IMPORTANCE OF DETAILING

A lack of understanding regarding correct detailing of decorative metalwork components can be disastrous. The comparison between the magnificent verandah reconstructions on the westside of Park Street, South Melbourne and an ersatz reproduction opposite highlights this point.

6.1.2 Residential

Verandahs followed the following main stylistic patterns. These could sometimes return on one or even two corners, or be terminated on one end with a projecting wing of a building in some cases.



1 **Skillion,** 1840s onwards: Used for simple cottages or for back verandah. The safest design for any rear verandah on any age of building.
2 **Concave,** 1850s-1880s (early Victorian): profile based on an arc of a circle.
3 **Convex,** 1850s-1880s (early Victorian): same profile as concave.
4 **Bullnose,** 1880s-1910s (Victorian and Edwardian).
5 **Integral,** mainly confined to 1900s-1920s (Edwardian).

6.1.3 Commercial Buildings

POST SUPPORTED VERANDAHS

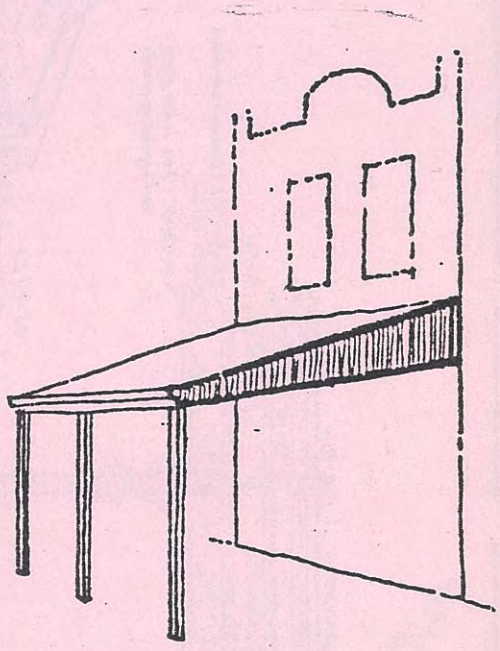
Evidance given by early photographs has been useful in re-erection of verandahs. There have already been a number of successful reinstatements of post supported verandahs in Carlton.

This has been the result of the activities of the Carlton Association who have produced the useful pamphlet **Post type Verandahs.** The City Council has also been in the forefront of councils in terms of revoking by-laws prohibiting post supported verandahs, and facilitating a large number of repair and reinstatement projects.

This widespread trend has been accelerated by the relatively cheap cost of a accurately detailed cast iron verandah compared to a cantilevered structure which requires extensive structural interference with the building.

Reconstruction of verandahs should observe the following points although preference should always be given to photographic evidence or any on-site evidence.

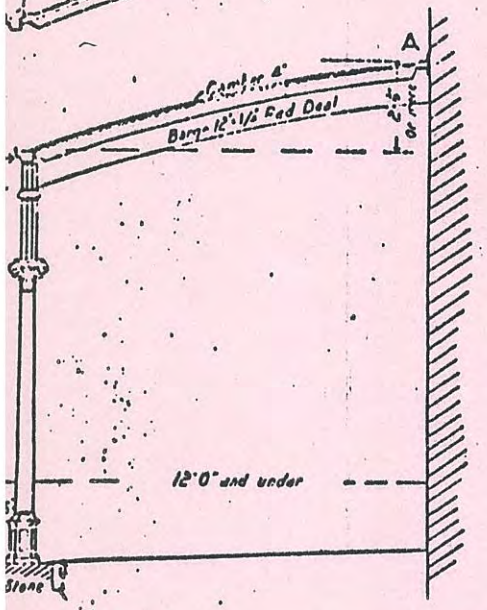
- **roof pitch 8° - 15°** in corrugated galvanised iron.
- where appropriate, new verandahs should be the **same height as adjoining verandahs,** or at least the same roof pitch.
- designed so that **any post can be removed** without the complete collapse of the verandah occurring.
- **where necessary, set back 450mm** from kerb to avoid bumper and truck contact.
- **construction in timber,** unless positive evidence of cast iron established. The early drawings of timber and cast iron verandahs are designs of the City of Ballaarat and are similar to many Melbourne metropolitan municipal designs.
- **decoration** should be based on early photographs and if there is any doubt detailing should be simple as shown in the diagram of the simple timber verandah.



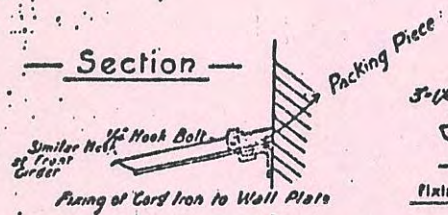
The sketch here shows the form of a simple timber verandah with stop chamfered posts with a simple capital and chamfered beam suitable for situations where no evidence survives of a previous structure.

Illustrations on two following pages are of details prepared by the City of Ballaarat, c.1900. The first shows timber construction and the second, cast iron.

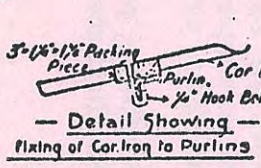
Scales :- { Generally - ¼" to 1 Foot / Details - 1½" to 1 Foot (except where otherwise marked)



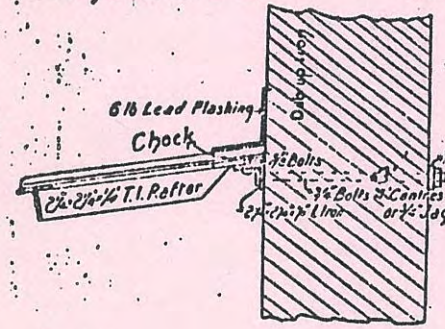
— Section —



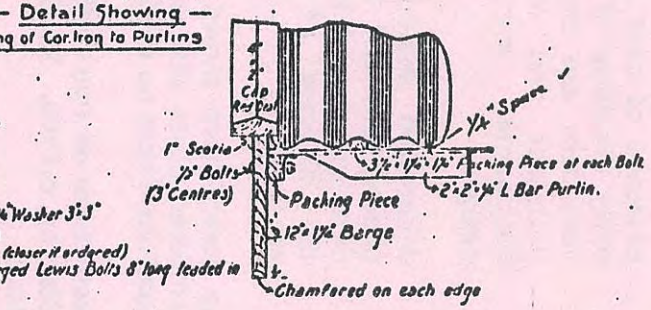
Fixing of Cast Iron to Wall Plate



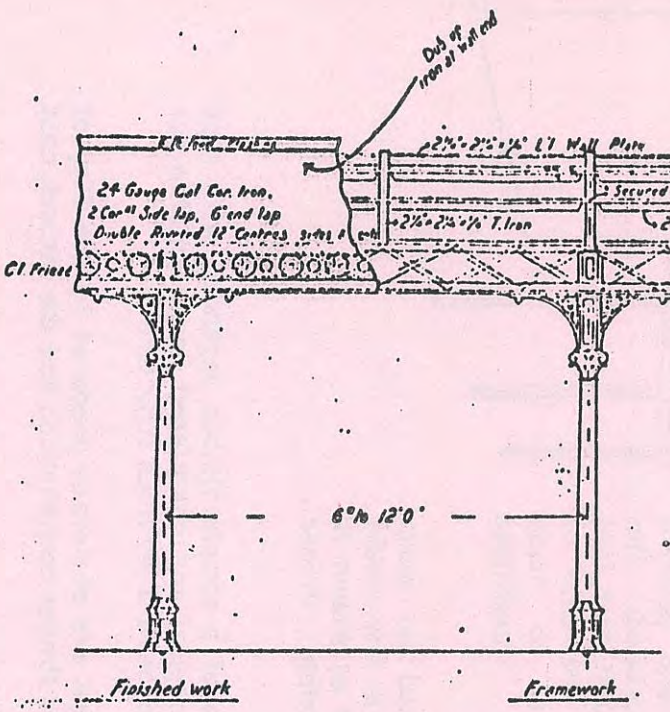
— Detail Showing —
Fixing of Cor.Iron to Purlins

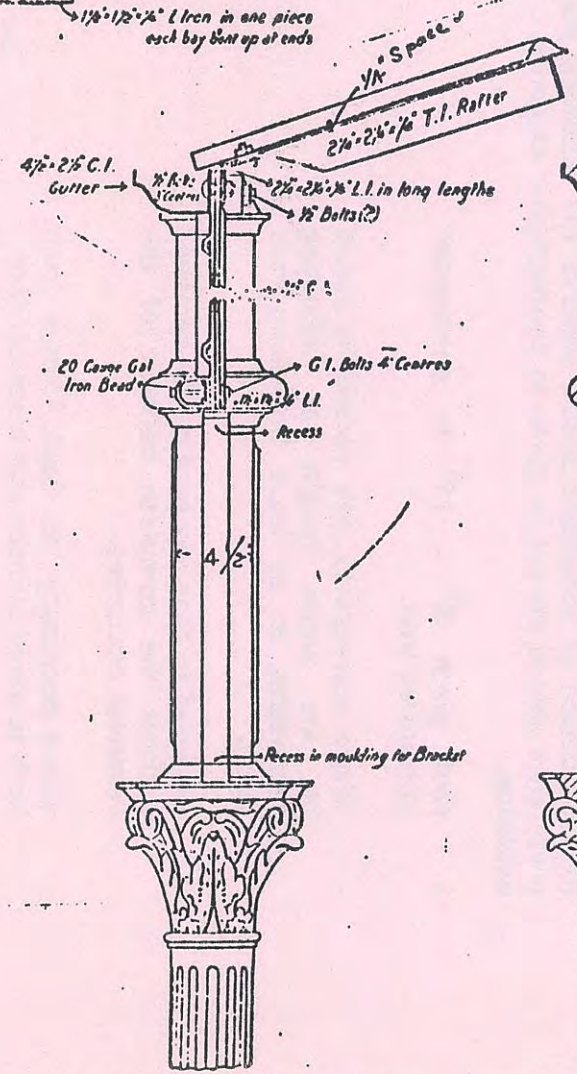


— Detail at A —
Scale 1"=1 Foot

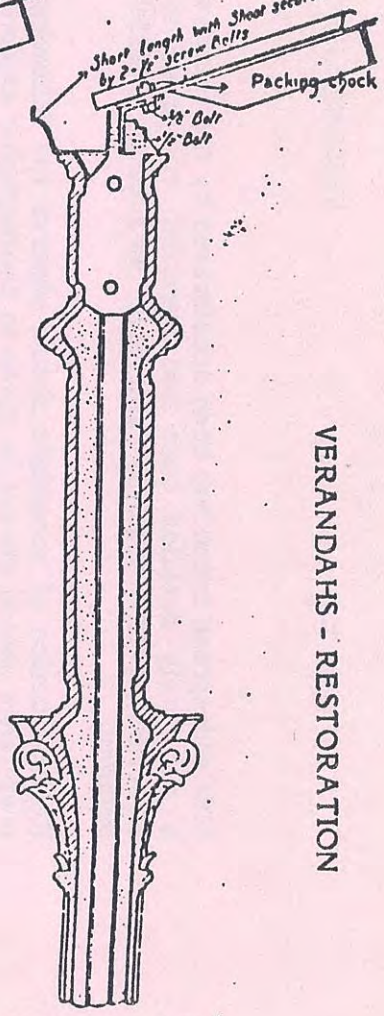


— Section of Barge & Cap —
Scale 1"=1 Foot





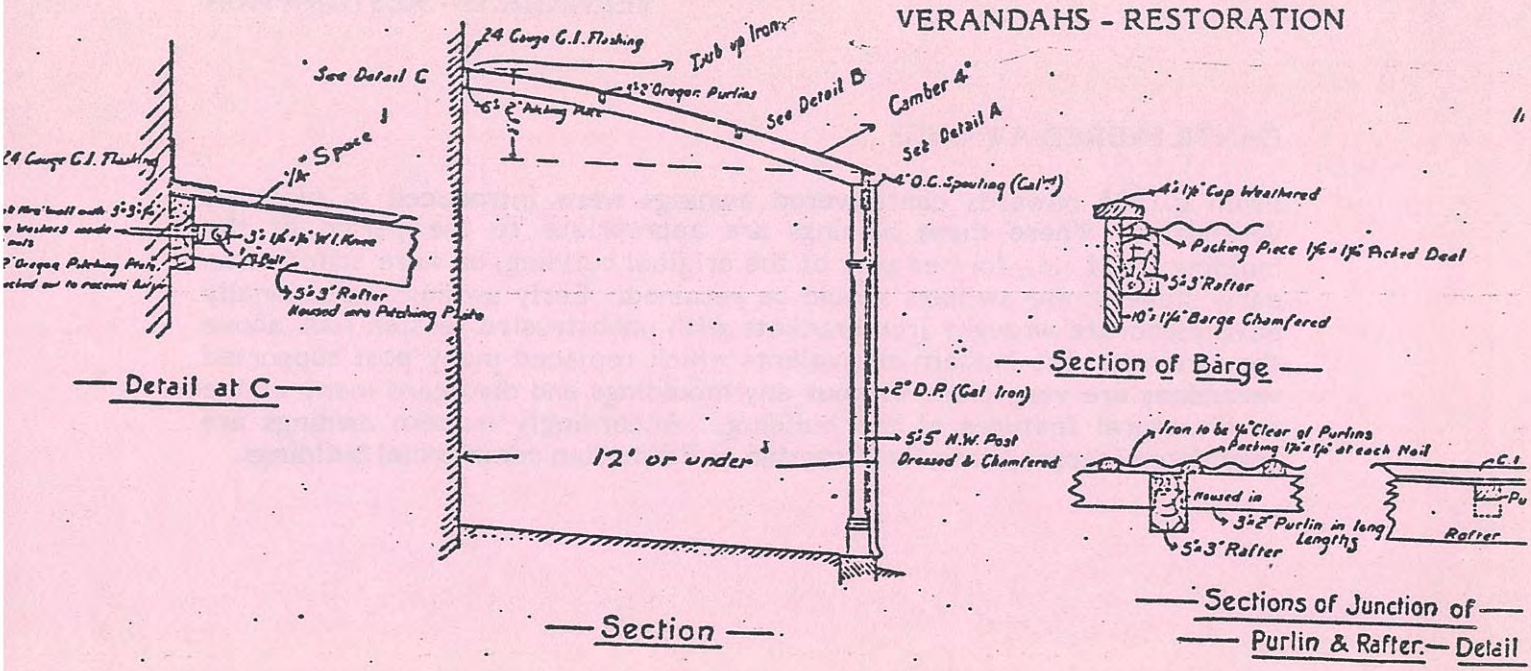
— Section thro' Girder &c —

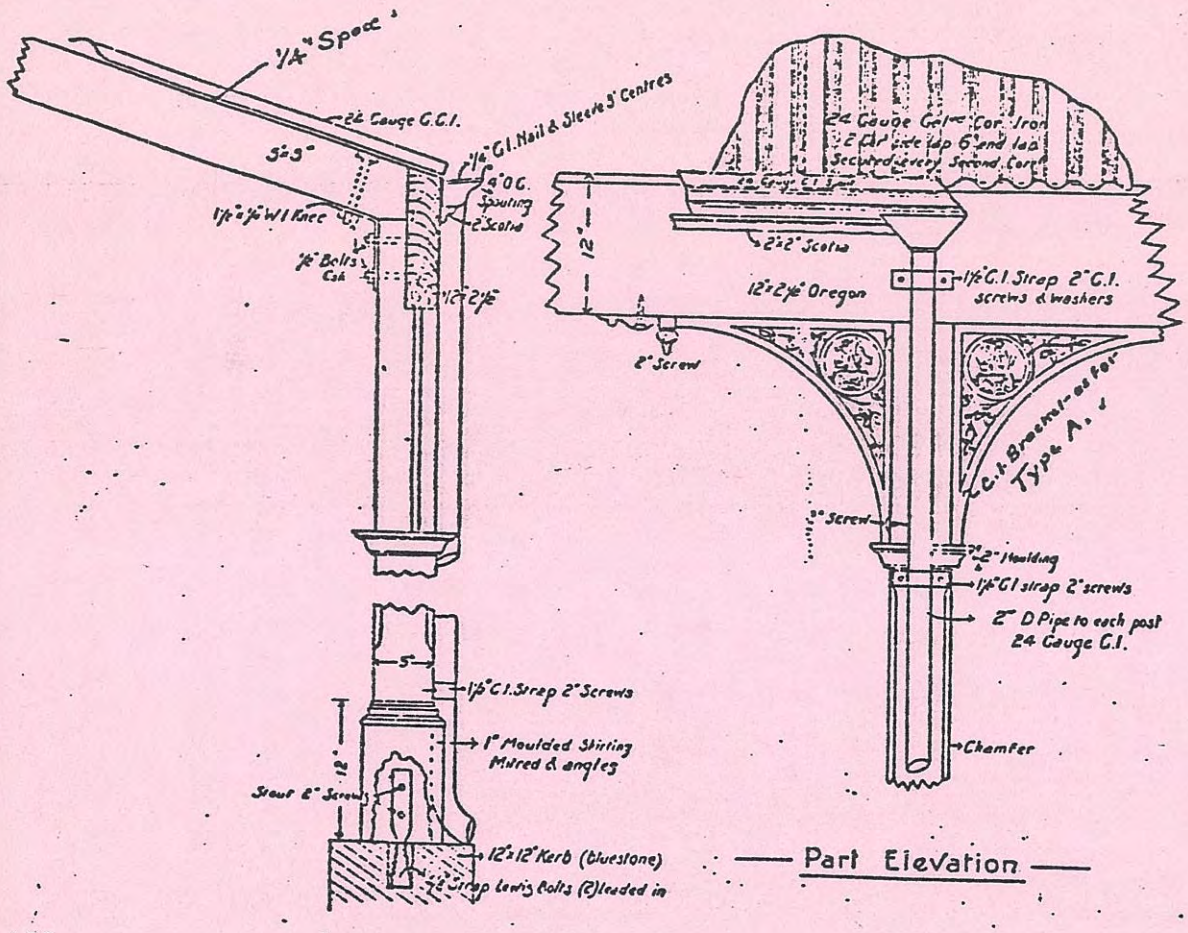


— Section thro' Pillar —

VERANDAHS - RESTORATION

VERANDAHS - RESTORATION





C. 1900: TIMBER VERANDAH

CANTILEVERED AWNINGS

From c.1905 onwards cantilevered awnings were introduced in place of verandahs. Where these awnings are appropriate to the period of the building itself i.e., formed part of the original building, or were added at an early stage, these awnings should be retained. Early awnings occasionally have elaborate wrought iron brackets with unobstrusive tension rods above the awnings. The modern equivalents which replaced many post supported verandahs are very plain without any mouldings and disregard many of the architectural features of the building. Accordingly **modern awnings are considered inappropriate for Victorian or Edwardian commercial buildings.**

6.2 RESPECTFUL AND INTERPRETATIVE

A **simplified or contemporary interpretation** should be used, with the minor distinction that in the **Respectful** design category the inspiration should relate to examples in the same precinct.

The reinstatement of an original verandah should be undertaken where there is any evidence at all of the original verandah. For Victorian and Edwardian buildings a simple **post supported verandah** may be appropriate, but most Edwardian and later buildings feature various forms of **cantilevered verandahs.** When used, metal columns should have a slight taper (called entasis). Extruded products are never appropriate and a properly detailed square detailed timber substitute would be far preferable. **Some of these forms are also relevant to new buildings.** Some modern forms of post supported verandahs are suitable for later buildings in predominantly Victorian areas. However, heavy verandah beams should be avoided as well as a lack of some form of surface relief, mouldings or chamfered edges.

ADVANTAGES OF VERANDAHS

Verandahs serve a variety of practical and aesthetic purposes including sun protection on the north, weather protection, extra living space in good weather and a transition zone between public and private space in the case of houses close to the street. They can reduce the impact of inappropriate windows on elevations, and a simply detailed verandah may provide a sense of continuity between existing buildings with verandahs.

A **slatted pergola** may be substituted where it is desired to let more light into certain windows, and if a verandah is wide then a combination of pergola and verandah may be used. Pergolas in general may be a useful way of softening some modern buildings and providing summer sun protection with deciduous climbers.

In order to protect individual windows from excessive sun, **fixed timber battens, lattice** or **weatherproof hoods** may be used, the latter protecting windows from rain.

7 FENCES

7.1 RESTORATION

When erecting a new fence to either a significant residential, public or commercial building reference to early photographs should be made for an indication of the original fence design. Where no early photographs or other evidence survives, the easiest way of designing an appropriate fence is to locate a similar building of a similar period which has an intact fence and use this as a model.

ADVANTAGES OF SIMPLICITY

Fencing is another area where there are many well meaning attempts to create an authentic Edwardian design yet achieve the opposite effect. Again it is **better to adapt a simple style than attempt to copy an elaborate design** without accurately reproducting all details and having approximate spacings and heights. Use of unpainted pickets should be confined to a simple spear design.

The following description of fences should give a general guide to appropriate fences within the different periods although it should not be taken as a definitive guide. **For any design of fence that is not derived from a historical precedent, especially for new infill buildings, refer to the Respectful and Interpretative notes.**

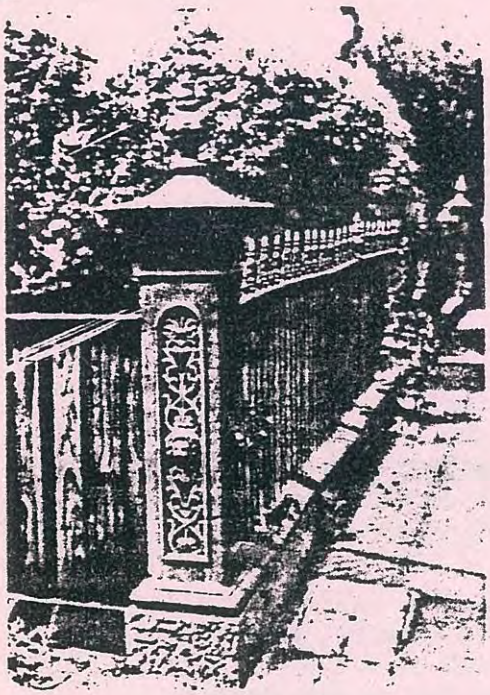
7.1.1 Iron Palisade Fences (1850s - 1915)

These were commonly used in Melbourne in the period c. 1880-1900 although their introduction was probably earlier. Simple designs were produced using single palisades while more complexity was given by the use of double palisades of varying heights. Cast iron heads ranging from simple round shapes to quite complex fleur-de-lis patterns finished the top of the fence. At the bottom, palisades were set into a bluestone plinth by use of lead. Posts varied in design from simple round or square sections to intricate open case iron posts. Generally the degree of complexity of the fence matched the grandeur of the house it protected and this fact should be borne in mind when attempting to erect a reproduction iron palisade fence. **Any standard reproduction metal palisade fence that does not have components of the same size as the design on which it is supposed to be based should be totally avoided.**

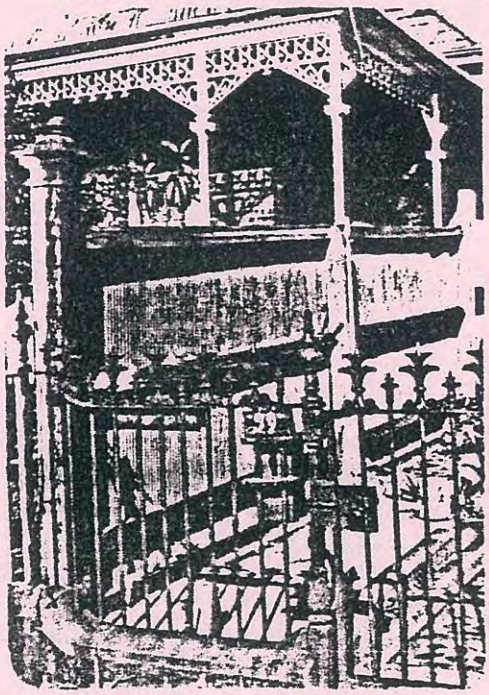
7.1.2 Corrugated Galvanized Iron Fences (1850s onwards)

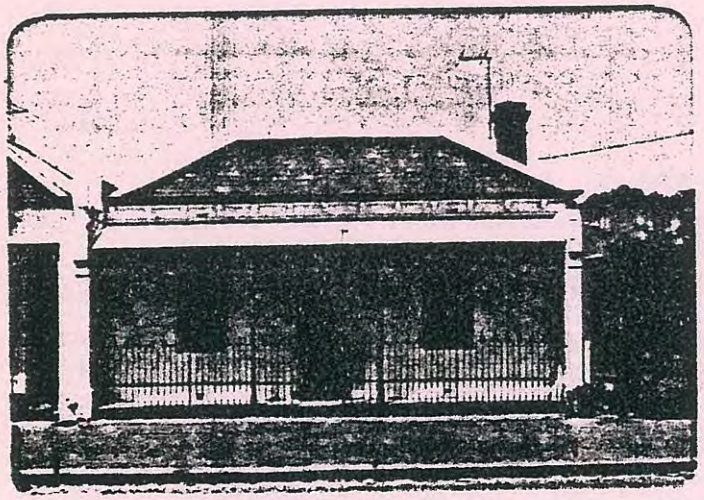
Corrugated iron of both 75mm and 25mm profile is an acceptable fencing material when used with the corrugations placed vertically. **A timber capping and plinth should also be used.** Corrugated iron fences are **most appropriate for fences on laneways.**

Metal fences



Cast iron palisade fences were a common fencing type in the Victorian period. Common features to all such designs were cast iron palisades (arranged in a single or double storey configuration) set into a bluestone plinth with lead and supported at the top by a narrow flat rail. Degrees of elaboration were provided by design of palisade heads, posts and tooling of the stone plinth. The ripple iron fence in the right hand photograph is an interesting original fence which could be easily replicated. Note the early use of triangular rails instead of the more usual rectangular section commonly used today.

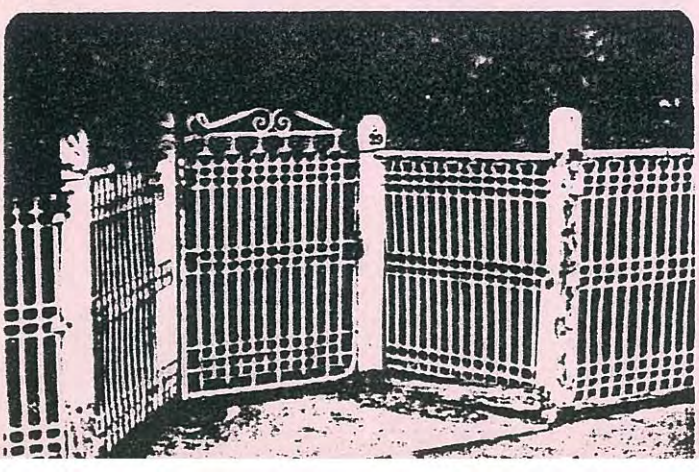


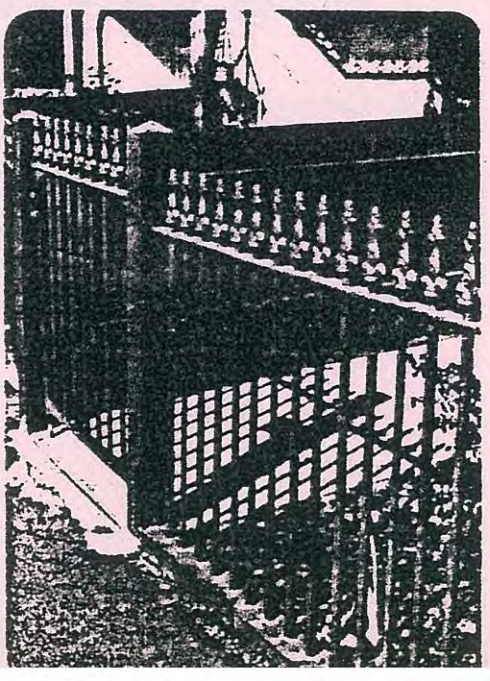


Cast iron palisade fences were also common on terrace houses built to the street alignment. They form an integral part of the design of the house and should be retained.

This fence demonstrates a sympathetic modern alternative to the traditional cast iron palisade fence. The palisades are set into a simple concrete plinth and timber posts are used. The configuration of palisades is kept as simple as possible. If a full iron palisade fence is being contemplated, however, detailing should be exact. Many modern versions of cast iron fences are extremely out of character because of detailing and sizes of components that differ from original fences.

During the period 1900-40, crimped wire and expanded metal or mesh were popular fencing materials. This example shows an expanded metal fence with a suitably decorated gate. Crimped wire fences were often accompanied by extremely ornamental gates. Timber posts were generally used.





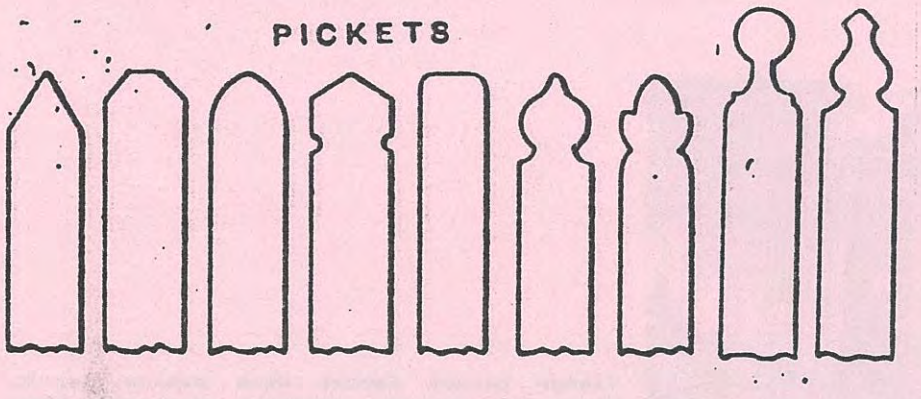
7.1.3 Timber Picket Fences (1850s onwards)

The **most common style of fencing** for Victorian and Edwardian houses was the timber picket fence. The pickets were normally about **1-1.2m high** although on some larger houses they may have been slightly taller. Occasionally, the fences were backed by a hedge of greater height than the fence itself.

The two design features which were variable were the picket heads and the configuration of the pickets.

Early fences were very simple with an arrow head of about 60^{o} or curved head. Designs increased in complexity towards the turn of the century although by the late Edwardian period simple designs were again in fashion.

The picket heads were commonly arranged in a straight line often with a slight upturn at the date and intermediate posts. Some fences had an overall curved configuration, either concave or convex.



Picket heads from an Edwardian catalogue

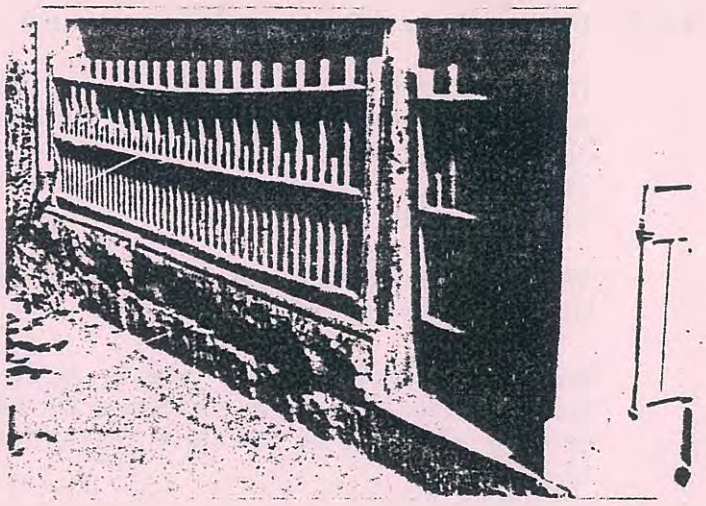
A problem with older timber fences is that they tend to deteriorate and become unstable because of posts rotting. Often a fence that is generally sound, other than the condition of the posts in the ground, can be repaired with a simple strengthening of the posts, or replacing the lower part of the post may suffice.

Another problem that occurs with picket fences is **loose pickets** which become a target for vandals. A simple means of extending the life of such fences is either **screw fixing** or, if the timber is not sound enough, **galvanized hoop iron** can provide an effective means of preventing pickets being removed. This should be a plain sort, not the punched variety used in building construction.

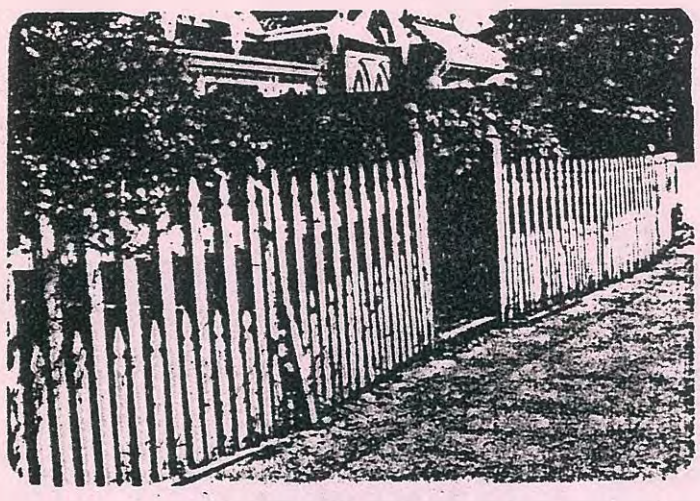
Sometimes total rebuilding of a picket fence is indicated because of the deterioration of a number of elements, although even in this situation a number of items could be retained. Pickets that have a rotten base could be shortened slightly and the overall height maintained with a higher plinth. Replacement pickets and posts can be provided by most joinery shops.

Timber fences

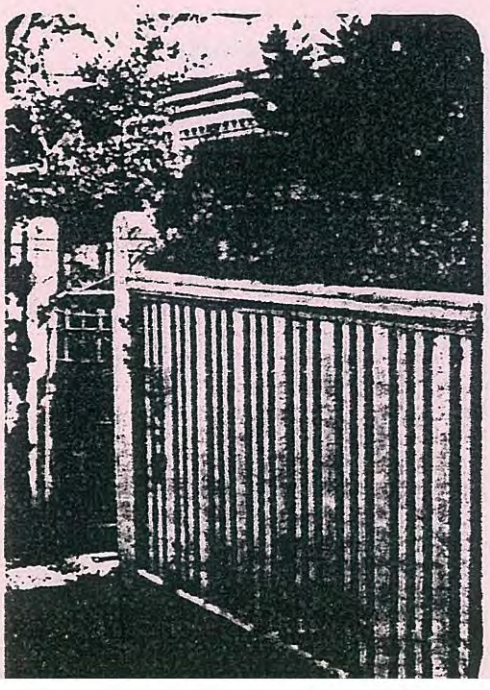




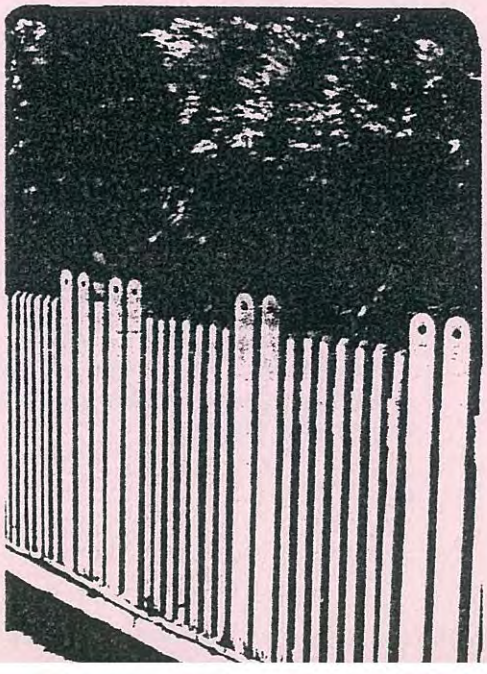
These two single storey terrace houses show a once common type of timber fence, extensively used on terrace houses built to the street alignment. The timber palisades (generally circular in section) are arranged in a single or double configuration with moulded timber top and bottom rails. They are very easy to match or replicate, although care must be taken to ensure they are not inappropriately detailed or erected on a house which is too grand for such a simple fence.



Timber picket fences were common during the Victorian period, although generally they were simple designs. This more elaborate double height picket fence in Princes Hill demonstrates not only original detailing, but the sense of 'appropriateness' of such elaboration to a large front garden – obviously out of place in a small single storey terrace with a narrow frontage.



Picket fences were also used during the Edwardian period, although in a slightly modified form. Pickets were often used with a combination of different widths with several narrow pickets being interspersed by one or two much wider ones. Shaped posts were used and a simple capping with a scotia mould over the picket heads was a common



7.1.4 Woven and Crimped Wire Fences (1900s onwards)

Both crimped and woven wire fences were common in the period after the First World War although their introduction may have been slightly earlier. Decorated wrought iron gates were used in conjunction with both types of fencing although simple gates were also available. This type of fencing was manufactured in Melbourne by the Atlas Wire Fence and Gate Company.

7.1.5 Masonry Fences

Masonry fences, either brick or stone **should be used with great caution.** Where original evidence exists, this should be used as the basis for the design. In the absence of such evidence, styling, detailing and materials similar to the residence could be utilized.

Where high fences are used (these are NOT generally recommended) some form of capping or widening should be included along the top.

Low brick fences with wrought iron panels may be acceptable for some later buildings, particularly 1930s buildings incorporating Art Deco motifs.

7.1.6 Timber Paling Fences

Timber paling fences were commonly used along side boundaries and varied considerably in height. If a high fence is required, 75 x 25 mm hardwood timber pailings 1.5 - 1.8m high with a 60^{o} pointed head could be used. These should be spaced 25 mm with plain hoop iron strapping top and bottom. They were used with heavy palings and a creosote stain finish for 1920s and 30s fences, with a simple pattern of square openings beneath a top plate.

7.1.7 Hedges

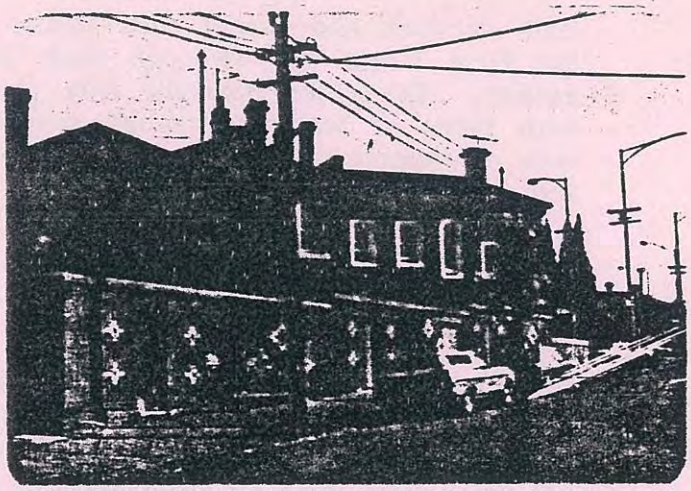
Hedges were commonly used within gardens in the nineteenth and early twentieth century, as well as for street frontages. Along the street they were used either alone or combination with a fence, usually of timber pickets.

Suitable species for hedges include Cypress (Cupresses). Box (Buxus sempervirens) green leafed privit, English Hawthorn (crateagus monogyna), Pittosporum undulata, Yew (Taxus), Vibernum Tinus, Coprosma, Plumpago, or shrub roses (old varieties).

Masonry fences

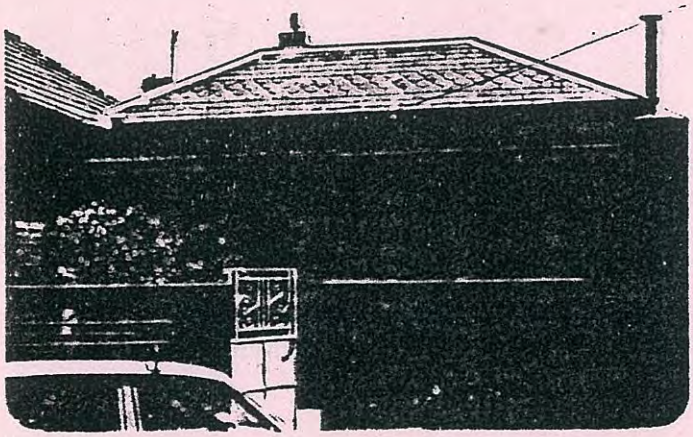


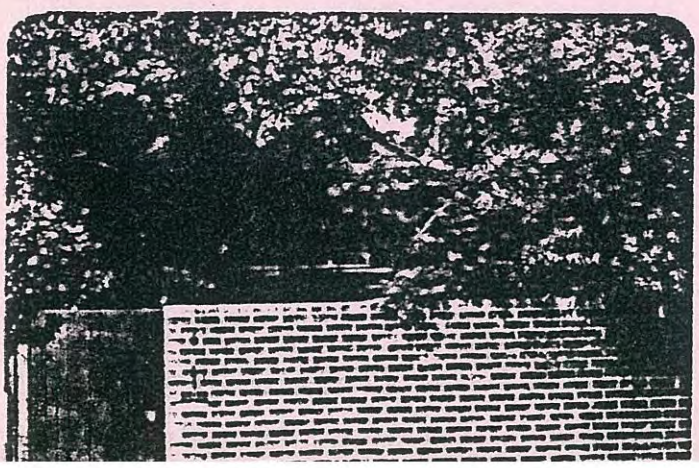
Masonry walls were commonly used for dividing fences between terrace houses. This example, although far more flamboyant than most, demonstrates the need to retain surviving examples to provide an appropriate setting for individual houses.

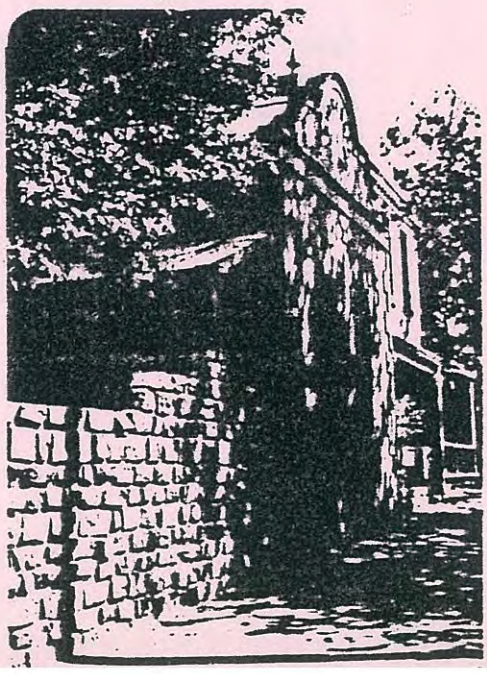


Masonry walls were rarely used on street frontages in Carlton. However, the polychrome brickwork of this example is a fine specimen of this form of decoration. This example also demonstrates several useful features, should the need for a new high masonry wall arise. A solid capping is used, the wall surface is articulated by piers and a stepped plinth is provided.

Sadly, most new high masonry walls are badly designed and often poorly executed. Apart from their detraction from the visual qualities of the houses, they detract from the overall streetscape. These three examples demonstrate particular problems; bluestone pitchers used in a manner entirely foreign to their original use; hollow besser blocks creating a completely inappropriate texture, and materials which clash with the body of the building; and bland brickwork with no articulation and insufficient capping.







7.2 RESPECTFUL

STYLE

Fences should be a **contemporary interpretation** of intact fences within the precinct. The most important objectives for fence design in areas of terrace housing is to produce a **semi-open effect** created by vertical elements. For an existing Victorian or Edwardian building the design of fences should reflect the character of that period.

However the design should in general aim to **avoid the more elaborate styles** of fencing unless being undertaken as a full reinstatement. For full details of designs based on original fences refer to **Restoration** design guidelines.

MATERIALS

Recommended materials for new fences include **vertical timber picket fences** (painted or stained), **simple iron railing, metal dowel palisade, cyclone wire, vertical corrugated iron with capping** and **plinth and looped galvanized** or **aluminium pipe.**

It is important that new fencing relates to adjoining original or sympathetic fences, particularly for new houses.

HEIGHT

Heights should reflect those of adjacent original sections normally in the **1-1.5 metre range.**

High fences should be avoided, particularly heavy masonry bluestone and brick fencing.

THE IMPORTANCE OF FENCES

In general, principal fences should still reflect the original character of the existing building if it is not a reinstatement of an original fence. it is important that new fencing relates to adjoining original or sympathetic fences, particularly for new houses. As **a front fence is the most prominent building element** it is important that it be treated with more care and consideration than an extension that is concealed from the street. The proliferation of high front fences combined with overplanting with trees has created an equally destructive change to the character of many of our inner suburban streets as has total redevelopment. The continuation of facade pattern and rhythm is broken and for single storey terrace houses a combination of high trees and fences can completely hide the building.

DISADVANTAGES OF HIGH FENCES

In the inner suburbs with small allotment frontages and setbacks, solid high fences destroy the important physical and social relationship between the house and roadway. They also usually fail to provide meaningful privacy or security, which is supposed to be the main justification, apart from providing a rather unsubtle way of announcing that a house has been renovated. This may be one of the reasons that there is a strong relationship between renovated houses with high fences on the inner suburbs and house breakings: concealment is also provided where none existed previously.

High fences do not necessarily reduce traffic noise and may make the problem worse in some situations by increasing reverberation from hard surfaces. Hedges by contrast can provide much better acoustic barriers, even if limited to 1.2 - 1.5 metres in height.

7.3 INTERPRETATIVE

Limits are only placed on the height and construction materials.

The design of alterations or replacements to fencing shall conform to the following:

- **Fence heights shall conform to existing council policies.**
- **Fence design for A, B and C buildings and D buildings in Level 1 and Level 2 streetscapes : Design shall be passed on original designs or intact sections of fence attached to matching row houses.**

However, Council may permit the construction of a fence of different height or design where it is satisfied that:

- **Fencing of greater height or more solid design is necessary to mitigate major traffic noise on main roads or secondary roads as specified by the Council.**
- **Absence of fencing on part of the frontage is necessary to allow vehicular access which has been required by Council under some other part of its planning controls.**

8. SHOPFRONTS

8.1 RESTORATION

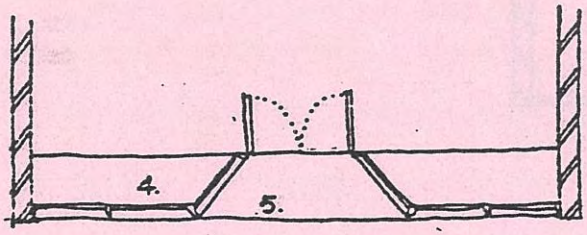
The retention of original shopfronts or those with some historic importance and architectural character is encouraged as these impart considerable character at a pedestrian level to a shopping centre. Restoration of early shopfronts is usually much cheaper than replacement with modern shopfronts. Joiners and shopfitters can deal with both timber and early metal fronts. **Where there is an existing shopfront that is out of character and the building does not warrant a reinstatement of an original shopfront or where there is insufficient evidence the Respectful and Interpretative guidelines should be referred to.**

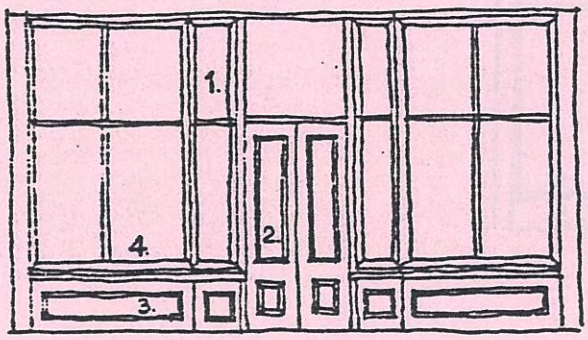
8.1.1 Timber shopfronts

Victorian shopfronts were timber and there are several good examples still remaining in the study area which are characterised by the following elements.

Victorian shopfront components:

1 **Timber Shopfitting** - 'lamb's tongue, ogee mouldings for mullions, semi-circular bead for transoms
2 **Panelled Door** with potection mouldings
3 **Timber or masonry stallboard** often with potection mouldings
4 **Display Shelf**
5 **Tiling of Floor Boards** to entry (also asphalt)





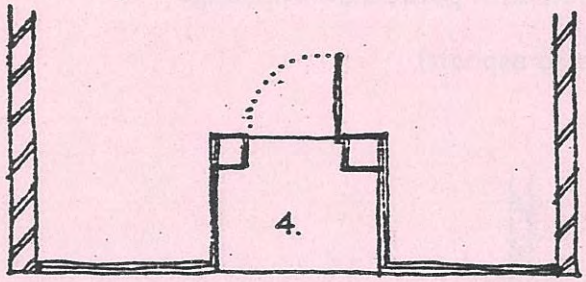
Early Edwardian shopfronts continued to use timber in the same basic design but with heavier joinery (often circular mullions). There was a frequent use of leaded glass above the principal windows. The stallboards were often tiled or avoided the use of heavy mouldings.

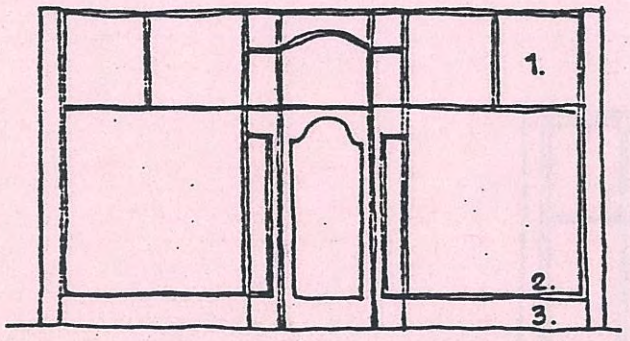
8.1.2 Metal framed shopfronts

Metal framed shopfronts were installed from the 1890s onwards. Initially these were in bronze with leaded glass highlights. Later shopfronts from the 1930s became more simple, frequently embodying art deco elements, and were constructed in nickel plated bronze and chrome plated brass. Replacement sections are still available and many tiled stallboards, shopfittings and coloured galss panels which have been painted over should have this paintwork removed.

1910-1930s shopfront components:

1 **Transom glazing** above shop windows often in textured glass ('artic' pattern is an appropriate modern equivalent).
2 **Thin metal shopfittings** (bronze)
3 **Tiled stallboard and piers,** plain or decorative
4 **Solayed recessed entry** with tiling to entry floor





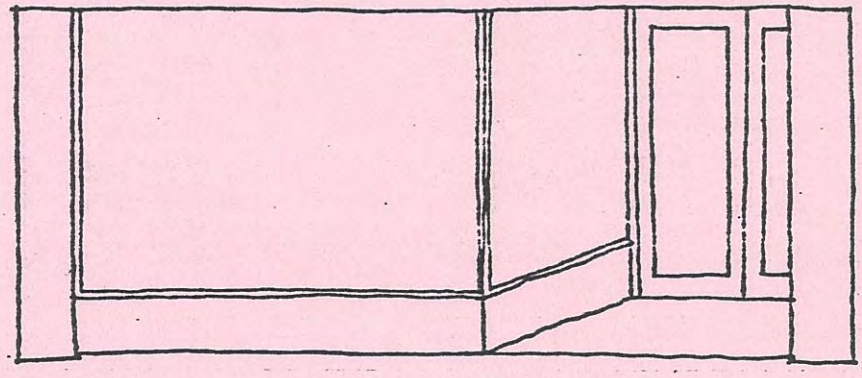
8.2 RESPECTFUL & INTERPRETATIVE

Owners are encouraged to reinstate original shop fronts wherever possible but this would not be mandatory for any building except A or B buildings.

This section of the guidelines is directed at creating a better approach to shopfront design to historically or architecturally significant buildings than is there at present where accurate reinstatements are not proposed.

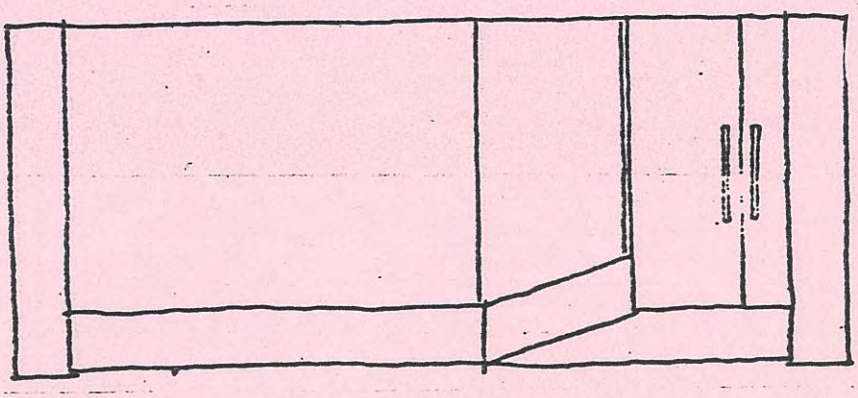
New shopfronts, where possible, should aim at incorporating a recessed entry, particularly on larger frontages. A square or splayed entry is appropriate and helps articulate the lower facade of the building.

In general, shopfront detailing should be simple. The most appropriate details are **simple timber frames** without elaborate mouldings, divided in the general manner outlined in **Restoration** for timber fronts: **crash bars should be below 900mm. Metal frames** should be kept to minimum sizes and avoid wide flat sections or ribbed profiles. Anodised colours should either be **natural, black or dark bronze.** Other colours such as gold should be avoided.



For metal frames, **doors should be glazed in one sheet,** and if **crash rails** are required they should be in the form of a horizontal rail **located below 900mm** and **restricted in width to 70mm** and not picked out in a different colour material.

A **frameless glazing is also acceptable,** provided that recessed entries are provided. A **low stallboard** is also important with a **minimum height of 400mm.** Segmented curves should not be used however.





9 GARDENS

Landscape design is one of the most important aspects of the restoration and enhancement of the built environment for historic inner urban areas such as Carlton. Many original garden layouts and much original plant material survived until the 1960s and 70s when the **fashion for bush gardens threatened to destroy the character of the area,** as well as its building stock. Much of this planting was ill-advised because of the size of the plant material in small gardens, but particularly because of the tendency of many Australian native plants to dry out the sub-soil in times of drought. In areas such as Carlton with its very reactive basaltic soil this caused major structural cracking in buildings. A paper which deals with this problem has been prepared by engineer Trevor Huggard entitled **Structural Damage to Buildings - Tree Notes - Suitable Species near Structures.** This is avilable from the Planning Department, library and Carlton Association. This paper points out that native plants can be used if certain species are chosen.

The objective for all landscaping in the Carlton area should be that it respects the scale and traditions of the original garden practices. **Tall and/or heavy screen planting particularly in front gardens should always be avoided.** This can be as distructive to the continuity of streetscape scale and character as a block of 2 or 3 storey flats with a minimum setback: the house behind may as well be demolished if it is concealed from the street.

Planting schemes for front gardens should be designed to not conceal the house behind - or conflict with its character. Small scale planting is most desirable but larger trees and shrubs may be acceptable if of a complementary species and growth habit. Exotic or native plant material should be capable of providing the formality required by such small gardens.

Hedges should be used where possible - many exotic and Australian species are suitable. Many gardens still have their original layout, including paths and edging, and this should be retained and used as the basis for a garden layout. Excessively straggly or fast growing planting should be avoided.

9.1 RESTORATION

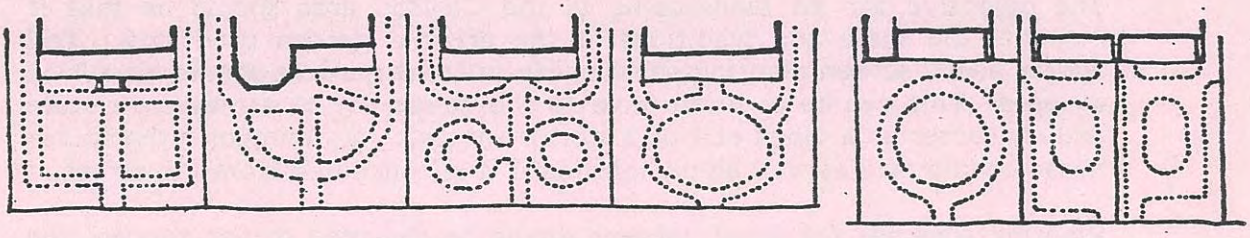
The maintenance of relatively intact gardens as significant components including mature planting is to be encouraged as buildings are best presented in conjunction with a landscape design and plant species of a similar period or style. Attention is also drawn to the National Trust's recently published **Planting bulletin for Victorian and Edwardian gardens.** Attention to plant material that relates to the period of the building is of prime importance.

In his study of historic gardens in Victoria, Peter Watts has identified a number of types of gardens once common in Melbourne. Those of relevance to Carlton are the Terrace House garden and Villa garden. Information in this section is based on Peter Watts' book **Historic Gardens of Victoria,** O.U.P., 1983.

TERRACE HOUSE GARDENS

The first terrace house gardens in Melbourne dated from the 1850s and were of a simple form. Generally a path led from the front cast iron palisade or timber picket fence to the front door, with a circular or geometric path forming a front planting bed. If the path was centrally placed, the two halves of the garden usually mirrored each other. An urn or pedestal may have been used as a focal point of the garden, especially if the garden contained a circular bed. Often identical plans were adopted for the gardens of a row of terrace houses, although individual tastes in planting would have lessened this effect. Decorative edging tiles were used extensively and paths were constructed of tesselated and encaustic tiles, unglazed terracotta tiles, asphalt, gravel or compacted earth.

This sketch plan shows typical terrace house or small villa gardens, c. 1890s.



VILLA GARDENS

These gardens were associated with typical Victorian villas and generally fell into two groups - symmetrical and asymmetrical. Apart from this, a number of common distinguishing features were displayed in these gardens. These features were:

- **Picket fences** of varying design were common, being more elaborate according to the degree of decoration on the house itself.

- **Lawn** was usually kept to a minimum and often not used at all. The garden beds were often **lined with edging tiles** and/or clipped box hedges.

- A **hedge** of about 2 - 2.5m along the front fence was common. This was often Pittosoporum eugonides or P. undulatum or Cypresses.

- **Wire arbours** to support climbing plants were often placed over the paths.

- Those gardens of a symmetrical design often focussed on a **special feature** such as an urn, a fountain or a special plant such as Camellia, Norfolk Island Pine or Cordyline.

- **Paths** were generally gravel or asphalt.

- **Larger trees and shrubs** were usually located towards the side boundaries with lower planting in the middle.

- **Climbing plants,** often on trellis work, were frequently grown over the front and sides of the verandah.

- **Pot plants** and twisted wire pot plant stands were often a feature of the front verandah.

- Planting was mixed but generally with an emphasis on **flowers and plants with strong architectural forms,** such as Cordylines.

9.2 RESPECTFUL

This involves the same procedures, although **without the use of period decorative garden works.** Urns, fountains, statues, decorative edging tiles other than simple arbours, should be avoided where possible.

9.3 INTERPRETATIVE

A loose interpretation of the above approach - a broadened range of plant material would be suitable although the formality of structure in layout and planting is still important in order not to disrupt the streetscape character.

10 ADVERTISING

10.1 RESTORATION

Controls are intended to ensure that advertising permitted on significant buildings and in significant areas is in character with the buildings.

For this purpose controls regulate the number, size, location and types of signs (e.g. painted, illuminated) permitted.

A number of existing advertising features that have some form of architectural, historical or social significance have surivived. The most important of these are raised lettering on buildings - these are protected as part of the facade design.

The removal of such signs should not be required when new signs are being installed if it can be established that they are of aesthetic and social significance and do not strongly conflict with the other guidelines.

The conservation of such signs is to be strongly encouraged as they provide many important associations and landmarks.

LETTERING STYLES

A simple lettering style is recommended in preference for ornamental period signs in most cases. Following are some examples of recommended and not recommended styles.

Recommended

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZab

ABCDEFGH
IJKLMNOP
QRSTUVW

ABCDEFGHIJK
LMNOPQRST
UVWXYZabc

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZa

Not Recommended







10.2 RESPECTFUL

This implies a relatively restrictive approach. It covers location, size of sign, style and size of lettering, and colour. It adopts the requirements of the National Trust **Technical Bulletin 2.1 Lettering and Signs on Buildings 1850 - 1900.**

Diagram showing location of signs and critical dimensions referred to in the recommended controls

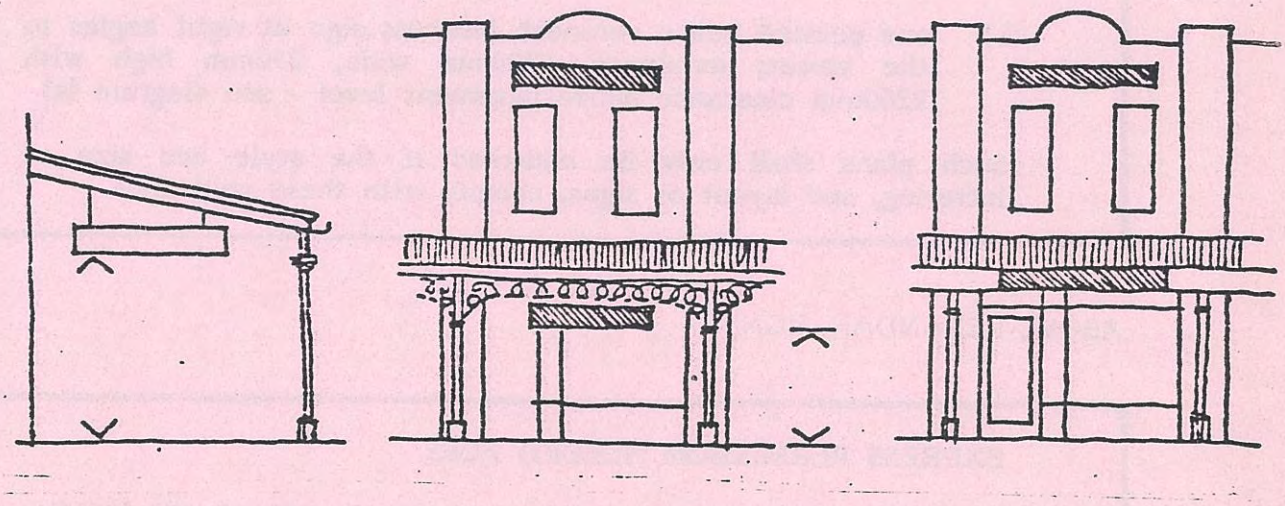


Diagram (a) Diagram (b) Diagram (c)

Notes

- No **internally illuminated signs** except inside shop windows.
- No **spotlights** on projecting pendants.
- **Painted signs:** colours to conform to the National Trust bulletin, i.e. white, black, ochre, yellow ochre, light stone, light brown, rich brown, Indian red, Brunswick green, dark blue.
- **Lettering styles** as recommended for **Restoration.**
- **Sign sizes** and positions as shown. Only one sign in each of the possible locations shown.

For Level 1 Streetscapes considerable restraint is required so that the sensitive architectural character is not jeopardised.

10.2.1 Recommended controls

VERANDAH AND BELOW VERANDAH ADVERTISING SIGNS

EXPRESS PERMISSION NEEDED FOR ALL SIGNS

ALL EXTERNAL SIGNS EXCEPT THE FOLLOWING ARE PROHIBITED:

- **one painted plain business sign on the front of the verandah, providing it does not obscure any decorative elements and providing that there is adequate space for fixing a sign. Maximum height 150mm. - see diagram (c).**

- **one painted below verandah business sign at right angles to the street; maximum 1200mm wide, 250mm high with 2200mm clearance above pavement level - see diagram (a)**

Such plans shall only be endorsed if the style and size of lettering, and layout of signs, comply with these guidelines.

ABOVE-VERANDAH SIGNS

EXPRESS PERMISSION NEEDED FOR:

- **Any business sign painted on the facade of any building above the verandah or at a height of 3.6 metres or more above the ground.**

- **Such plans will only be endorsed if the style and size of lettering and layout comply with these guidelines, and any existing signs that do not conform are removed.**

ALL EXTERNAL SIGNS EXCEPT THE FOLLOWING ARE PROHIBITED:

- **one painted plain business sign, provided that there is some recess or device designed for the purpose - see diagram (c).**

COLOURS

Colours used on any advertising sign must accord with those specified in Surface Finishes and Colours: Respectful.

HOME OCCUPATION SIGNS

PROHIBITED, EXCEPT FOR:

- **Signs not exceeding 0.3 metres in area;**
- **Colours used according with those specified in Surface Finishes and Colours: Respectful.**

10.3 INTERPRETATIVE

Less architectural harmony is expected, and there may be a strong ethnic expression overlaid on the nineteenth century streetscape. this factor combined with the busy extrovert character of Level 2 Streetscapes, calls for more flexible advertising guidelines and controls, except in the case of an individually important building (category A and B).

10.3.1 Recommended Controls

GENERALLY PROHIBITED

- **sky signs**
- **solid signs that obscure architectural features, unless designed to contain advertising**
- **Verandah signs greater in height than 200mm that "conceal" decorative friezes**
- **Below verandah signs larger than 1200 x 250mm.**

VERANDAH AND BELOW VERANDAH ADVERTISING SIGNS

ALL EXTERNAL SIGNS EXCEPT THE FOLLOWING ARE PROHIBITED:

- **one painted plain business sign on the front of the verandah, providing it does not obscure any decorative elements and providing that there is adequate space for fixing a sign; where no space exists, suspended painted plain business sign(s) hanging from the verandah parallel to the street will be permitted; each sign restricted to 1000mm x 200mm - see diagrams (b) and (c).**
- **one below verandah business sign, painted or internally illuminated, maximum 1200mm x 250mm with 2200mm clearance above pavement level - see diagram (a).**

ABOVE-VERANDAH SIGNS

ALL EXTERNAL SIGNS EXCEPT THE FOLLOWING ARE PROHIBITED:

- **two plain business or other signs where it can be shown that they do not project, conceal or strongly detract from the architectural elements of the building**
- **painted signs or illuminated tube signs**

the maximum total area, including graphics must not exceed 10 square metres per property

Such plans will only be endorsed if any existing signs which do not conform are removed.

PROHIBITED

- **internally illuminated signs**
- **flashing or revolving parts or moving messages.**

10.4 BASIC

There is no requirement for restraint on conservation grounds and in this situation usual advertising controls apply.

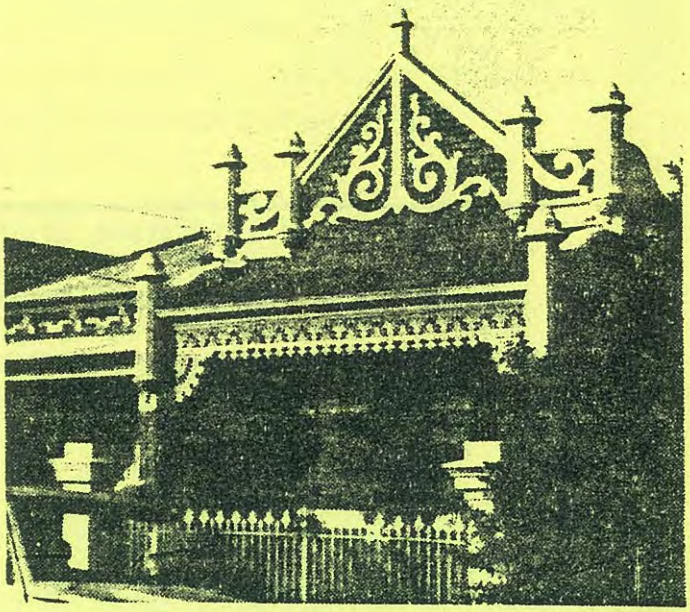
CARLTON CONSERVATION STUDY

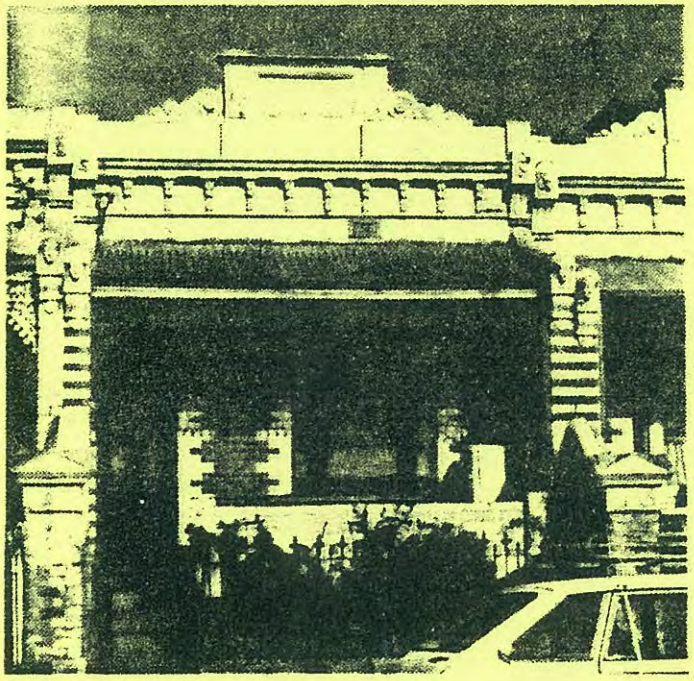
APPENDIX 2

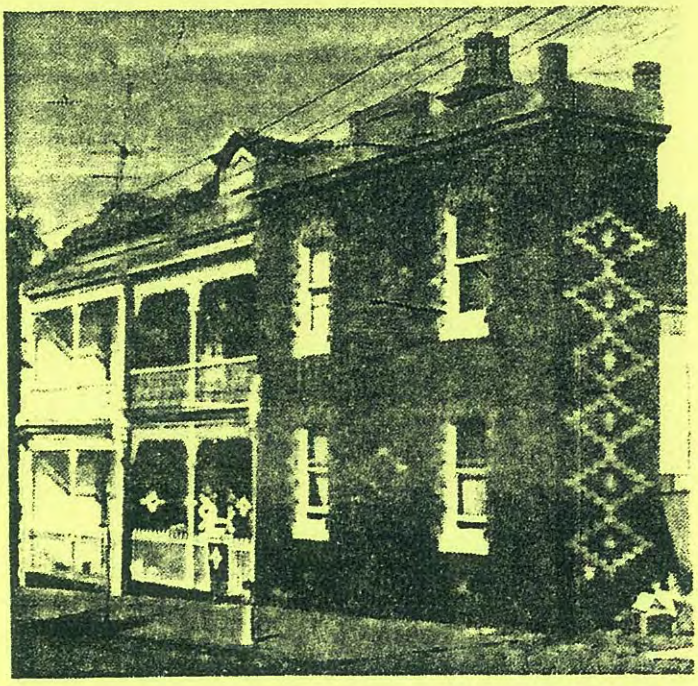
SCHEDULE OF A - F BUILDINGS

STREETSCAPES AND ENVELOPES MAP









MELBOURNE CITY COUNCIL

The architectural and historic significance of buildings has been assessed purely from the external fabric. No internal inspections were made. Information on individual Data Forms takes precedence over the Schedule where inconsistencies arise.

SCHEDULE OF A - F BUILDINGS

AMESS STREET (west side)

C	2	9
C	2	13
C	2	15
C	2	17
C	2	19
D	2	21
D	2	23
D	2	27
C	2	29
C	2	31
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C	2	301
C	2	303
C	2	305
C	2	307
C	2	311

AMESS STREET (east side)

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C	2	14
C	2	16
C	2	20
C	2	22
C	2	26
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C	2	30
C	2	32
D	2	34
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C	2	196
C	2	200
C	2	208
C	2	210
C	2	212
C	2	214
C	2	228
C	2	230
C	2	232
C	2	234
C	2	236
C	2	238
C	2	240
C	2	242
C	2	244
C	2	246
C	2	248
C	2	250
C	2	252
C	2	254
C	2	256
C	2	258
C	2	260
C	2	262
D	2	266
C	2	268
C	2	270
C	2	272
C	2	274
C	2	278
C	2	280
D	2	282
C	2	292
C	2	294
E	2	296
C	2	300
C	2	302
C	2	304
C	2	306
C	2	308

ARNOLD STREET (west side)

C	2	1
C	2	5
C	2	9
C	2	11
C	2	13
C	2	15
C	2	21
C	2	23

SCHEDULE OF A - F BUILDINGS

C	2	25
C	2	27
C	2	29
D	2	31
C	2	35
C	2	37
C	2	39
C	2	41
C	2	43
C	2	109
C	2	111
C	2	115
C	2	117
C	2	119
C	2	121
C	2	131
C	2	133
D	3	155
C	3	159
C	3	163
C	3	165
D	3	167

ARNOLD STREET (east side)

C	2	2
D	2	4
C	2	6
E	2	12
C	2	14
C	2	16
C	2	warehouse, rear 14-16 Arnold Street
C	2	20
C	2	22
C	2	24
C	2	26
C	2	28
C	2	30
D	2	34
C	2	36
C	2	38
D	2	40
C	2	42
C	2	44
C	2	46
C	2	48
C	2	60
C	2	72
C	2	74
C	2	76
C	2	78
C	2	80
C	2	82
C	2	84
C	2	86
C	2	108
C	2	110
C	2	112
C	2	114
D	2	116
C	2	118
D	2	120
C	2	122

BARKLY STREET (south side)

E	3	29
C	3	35
C	2	61
C	2	63
C	2	65
C	2	67 (corner Faraday Street)
C	2	85
C	2	87
C	2	89
C	2	91
C	2	93
C	2	95
E	2	97
C	2	101
C	2	103
C	2	105
C	2	117
C	2	119
C	2	121
C	2	123
C	2	125
C	2	127
C	2	131
C	2	133
C	2	135
C	2	137
C	2	139
C	2	141
C	2	143
C	2	145

BARKLY STREET (north side)

C	3	16
C	3	20
C	3	30
C	3	32
C	3	34
C	3	36
C	3	40
C	3	42
C	3	44
C	2	54
C	2	58
C	2	66
B	2	68
C	2	corner Canning Street
B	1	84 (corner Faraday Street)
C	1	86
C	1	88
C	1	90
C	1	92
C	1	96
C	1	98
C	1	100
C	1	102
C	1	104
C	1	106
B	1	108
B	1	110
B	1	112
B	1	114
C	1	118
C	1	122
C	1	124
C	1	126
C	1	130
B	1	134
B	1	136
C	1	138
C	1	140
C	1	144
C	1	148
D	1	150
C	1	152
C	1	154
C	1	160
C	1	164
C	1	166

BARRUP STREET (east side)

C	2	4
C	2	14
C	2	16

BARRY STREET (west side)

B	3	Myer warehouse extension
C	3	Electricity Sub-station
C	1	95
C	1	97
C	1	99
C	1	101
C	1	103
C	1	105
C	1	107
C	1	109
C	1	131
C	1	135
C	1	137
C	1	139
C	1	141
A	1	147
A	1	149
A	1	151
C	1	153
C	1	155
C	1	157
C	1	159
C	1	163

BARRY STREET (east side)

B	-	56
B	-	58
D	-	60

BERKELEY STREET (west side)

E	-	97
C	-	109-115
E	-	165

BERKELEY STREET (east side)

B	-	218

BIRDSALL PLACE

C	2	14
C	2	18
D	2	22

BOUVERIE STREET (west side)

D	3	25
D	3	27
E	-	145-147
C	-	MMTB sub station (north west corner Queensberry Street)
D	-	239

BOUVERIE STREET (east side)

A	1	Carlton brewery complex (See detailed building data form for individual buildings and streetscape levels)

BOWEN CRESCENT

SCHEDULE OF A - F BUILDINGS

C	2	2	
C	2	10	
C	2	12	
C	2	14	
C	2	16	
C	2	18	
C	2	20	
D	2	24	
C	2	26	
C	2	30	
C	2	32	
C	2	34	
C	2	36	
C	2	38	
C	2	42	
C	1	46	
B	1	54	
C	1	58	
C	1	64	
C	1	68	
C	1	Level crossing keeper's residence	
C	1	74	
C	1	76	
C	1	84	
C	1	86	
C	1	90	
E	1	96	
C	1	104	
C	1	106	
C	1	110	

CANNING STREET (west side)

D	2	3	
C	2	5	
C	2	7	
C	2	13	
C	2	15	
C	2	17	
D	2	19	
C	2	23	
C	2	25	
C	2	27	
C	2	29	
C	2	31	
C	2	33	
C	2	51	
C	3	93	
D	3	99	
C	2	103	
C	2	105	
D	2	113	
C	2	115	
C	2	117	
C	2	119	
C	2	121	
C	2	123	
C	2	143	
C	2	Hall, corner Kay Street	
C	2	153	
C	2	159	
C	2	161	
E	2	163	
E	2	165	
C	2	167	
C	2	169	
C	2	171	
C	2	173	
C	2	175	
C	2	177	
C	2	179	
C	2	181	
D	2	183	
E	2	185	
E	2	187	
C	2	191	
C	2	193	
C	2	195	
C	2	197	
C	2	199	
C	2	201	
C	1	203	
C	2	215	
C	2	217	
A	2	225 Dan O'Connell Hotel	
C	2	231 (corner Princes Street)	
D	2	233	
D	2	235	
D	2	237	
C	2	239	
C	2	241	
C	2	243	
C	2	251	
C	2	253	
C	2	255	
C	2	257	
C	2	259	
C	2	261	
C	2	263	
C	2	265	
C	2	269	
C	2	271	
C	2	307	
C	2	309	
C	2	311	
C	2	313	
B	2	315	
C	2	317	
C	2	319	
C	2	321	
C	2	323	
C	2	333	
E	2	337	
C	2	343	
C	2	345	
C	2	347	
C	2	349	
C	2	351	
C	2	353	
C	2	361	
C	2	363	
C	2	365	
C	2	367	
C	2	369	
C	2	371	
C	2	377	
C	2	379	
C	2	381	
C	2	385	
C	2	387	
C	2	389	
C	2	391	
C	2	393	
C	2	395	
C	2	397	
C	2	405	
C	2	407	
C	2	409	
C	2	411	
C	2	413	
C	2	415	
E	2	419	
D	2	431	
C	2	437	
C	2	439	
C	2	441	
C	2	443	
C	2	445	
C	2	447	
C	2	449	
C	2	451	
C	2	453	
C	2	455	
C	2	457	
C	2	459	
C	2	461	
C	2	463	
C	2	465	
C	2	467	
C	2	471	
C	2	473	
C	2	475	
C	2	477	
C	2	Kindergarten	
C	2	493	
C	2	495	
C	2	497	
C	2	499	
C	2	501	
C	2	503	
C	2	505	
C	2	507	
C	2	509	
C	2	511	
C	2	513	
C	2	515	
C	2	517	
C	2	521	
C	2	523	
C	2	525	
C	2	529	
C	2	531	
C	2	533	
C	2	535	
C	2	537	
C	2	541	
C	2	543	
C	2	545	
C	2	547	
C	2	549	
C	2	551	
C	2	553	
C	2	555	
C	2	557	
C	2	559	
C	2	561	
C	2	563	
C	2	565	
C	2	567	
E	2	569	
C	2	571	
E	2	573	
C	2	577	
C	2	579	
C	2	581	
C	2	583	
C	2	585	
C	2	587	
C	2	589	
C	2	591	
C	2	593	
C	2	595	
C	2	597	
C	2	599	
C	2	601	
C	2	603	
C	2	605	
C	2	607	
C	2	611	

SCHEDULE OF A - F BUILDINGS

C	2	613
D	2	617
C	2	623
C	2	625
C	2	637
C	2	639
C	2	643
C	2	645
C	2	647
C	2	649
C	2	651
C	2	653
C	2	655
C	2	657
C	2	659
C	2	661
C	2	663
C	2	665
C	2	667
C	2	669
C	2	671
C	2	673
C	2	675
C	2	679
C	2	681
C	2	683

CANNING STREET (east side)

E	2	4
C	1	16
C	1	18
C	1	20
A	1	22 (see 55-57 Faraday St)
A	1	24 (" ")
C	2	38
C	2	40
C	2	42
C	2	44
C	2	46
C	2	48
C	2	50
C	-	54A (warehouse rear 52)
C	2	106
C	2	108
C	2	110
C	3	116
D	3	118
D	3	120
C	3	122
C	3	124
E	3	126
E	3	128
E	3	130
E	3	132
C	3	148
C	3	150
C	3	152
C	3	154
C	3	160
C	3	162
C	3	164
C	3	166
C	3	168
C	3	172
C	3	174
C	3	176
C	3	180
C	3	182
C	3	190
C	3	192
C	3	194
C	3	196
C	3	202
C	3	204
C	3	206
C	3	208
C	3	210
C	2	226
C	2	228
C	2	230
C	2	232
C	2	234
C	2	236
C	2	238
C	2	240
C	2	242
C	2	244
C	2	246
C	2	248
C	2	250
C	2	252
C	2	254
C	2	274
C	2	276
C	2	278
C	2	280
C	2	282
C	2	292
C	2	294
C	2	296
C	2	298
C	2	300
C	2	302
C	2	304
C	2	306
C	2	308
C	2	310
C	2	312
C	2	314
C	2	316
C	2	318
C	2	320
C	2	352
C	2	356
C	2	358
C	2	360
C	2	362
C	2	366
C	2	368
C	2	370
C	2	372
C	2	374
C	2	376
C	2	378
C	2	380
C	2	382
C	2	384
C	2	386
C	2	388
C	2	390
C	2	392
C	2	394
C	2	396
C	2	406
C	2	408
C	2	410
C	2	412
D	2	414
D	2	416
C	2	418
C	2	420
C	2	422
C	2	424
C	2	426
C	2	428
C	2	430
C	2	432
C	2	434
C	2	436
C	2	438
C	2	442
C	2	444
C	2	Baptist Church
C	2	Shop corner Macpherson Street
C	2	456
C	2	458
C	2	460
C	2	462
C	2	464
E	2	466
C	2	468
C	2	470
C	2	474
C	2	476
C	2	478
C	2	480
C	2	482
C	2	484
C	2	488
C	2	492
C	2	494
C	2	496
C	2	498
C	2	500
C	2	502
C	2	504
C	2	506
D	2	512
D	2	514
C	2	516
D	2	518
D	2	520
C	2	522
C	2	524
C	2	526
C	2	528
C	2	530
C	2	534
C	2	536
C	2	540
C	2	542
D	2	544
C	2	546
C	2	548
C	2	550
C	2	552
C	2	554
C	2	556
C	2	558
C	2	560
C	2	562
C	2	564
C	2	566
C	2	568
C	2	570
C	2	572
C	2	574
C	2	576
C	2	578
C	2	580
C	2	582
C	2	584
C	2	586
C	2	588
C	2	590
C	2	594
C	2	596
C	2	598

SCHEDULE OF A - F BUILDINGS

C	2	600
C	2	602
C	2	604
C	2	606
C	2	608
C	2	618
C	2	620
C	2	622
C	2	624
C	2	626
C	2	628
C	2	630
C	2	634
C	2	636
C	2	638
C	2	646
C	2	650
C	2	652
C	2	654
C	2	656
C	2	658
C	2	660
C	2	662
C	2	666
C	2	670
C	2	672
C	2	674
C	2	676
C	2	678
C	2	682
C	2	684
C	2	686
C	2	688
C	2	690
C	2	692
C	2	696
C	2	698
C	2	700

CARDIGAN STREET (east side)

C	2	378
C	2	382
C	2	384
B	2	390
B	2	392
B	2	394
B	2	396
B	2	398
C	2	400
C	2	402

CARDIGAN STREET (west side)

C	2	345
C	2	347
C	2	349
C	2	351
C	2	353
E	2	Warehouse
C	2	375
E,F	2	Clyde Hotel (corner Elgin St)
A	1	Former Carlton Refuge (also listed under Kepdel Street)

CARLTON STREET (north side)

C	1	12-14
C	1	16
C	1	18
C	1	20
C	1	22
C	1	24
B	1	26
B	1	28
C	1	30
C	1	32
C	1	34
C	1	36
C	1	38
C	1	40
D	1	42
C	1	44
B	1	46
B	1	48
B	1	50
D	1	54
C	1	56
C	1	58
C	1	60
C	1	62
C	1	64
C	1	66
C	1	68
C	1	70
C	1	72
C	1	74
C	1	76
A	1	78
A	1	82
C	1	84
C	1	88
B	1	90
B	1	92
B	1	94
B	1	96
B	1	98
B	1	100
C	1	102
B	1	104
B	1	Curator's Lodge (Carlton Gardens)

CHARLES STREET (west side)

C	1	1
C	1	3
C	1	5
C	1	7
C	1	11
C	1	13
B	1	15
B	1	17

CHARLES STREET (east side)

C	1	2
C	1	4
C	1	6
C	1	8
C	1	10
C	1	12
C	1	14
C	1	18
C	1	22
C	1	24

COLLEGE CRESCENT

A	1	Melbourne General Cemetery (bounded by Cemetery Road, Lygon Street, MacPherson Street, Princes Park Drive)
C	2	University College
A	1	Queen's College, main wings
C	1	Queen's College laboratory
A	1	Ormond College

CORNELL PLACE (south side)

C	-	7-9

CURTAIN STREET (south side)

C	2	69
C	2	71
C	2	73
C	2	75
C	2	79
D	2	113
C	2	115
C	2	117
C	2	119
C	2	121
D	2	125
C	2	127
C	2	129

CURTAIN STREET (north side)

C	2	14
C	2	18
C	2	60
C	2	72
C	2	74
C	2	76
C	2	78
C	2	80
C	2	82
C	2	84
C	2	86
C	2	88
C	2	90
C	2	92
C	2	94
C	2	96
C	2	98
C	2	102
C	2	104
C	2	106
C	2	108
E	2	130
C	2	132
D	2	136
C	2	138
C	2	140
C	2	144
D	2	146
C	2	148
C	2	172
C	2	174
C	2	176
C	2	178
C	2	180
C	2	182
C	2	184
C	2	186
C	2	188
C	2	190

DAVID STREET (west side)

C	2	1
C	2	3
C	2	5
C	2	7
C	2	9
D	2	11-13

DAVIS STREET (south side)

SCHEDULE OF A - F BUILDINGS

C	1	7
C	1	9
C	1	11
C	1	13
C	1	15
C	1	17
C	1	19
C	1	21
C	1	23
C	1	25
C	1	27
C	1	29
C	1	31
C	1	33
C	1	35
C	1	37
C	1	39
C	1	41
C	1	43
C	1	45
C	1	47
C	1	49
C	1	51
C	1	53
C	1	55

DAVIS STREET (north side)

C	1	12
C	1	14
C	1	16
C	1	20
C	1	22
C	1	24
C	1	26
C	1	28
C	1	30
C	1	32
C	1	34
C	1	36
C	1	38
C	1	40
C	1	42
C	1	44
C	1	46
C	1	48
C	1	50
C	1	52
C	1	54
C	1	56

DRUMMOND STREET (west side)

C	2	549 (corner Princes Street)
A	1	557
A	1	559
A	1	561
A	1	563
A	1	565
A	1	567
C	1	571
C	1	573
C	1	575
C	1	577
C	1	579
C	1	581
C	1	583
C	1	585
C	1	587
B	1	589
B	1	591
B	1	593
B	1	595
C	2	659
C	2	661
C	2	663
C	2	665
C	2	667
C	2	669
C	2	673
E	2	675
C	2	677
C	2	679
C	2	681
C	2	683
C	2	685
C	2	687
D	2	693
C	2	695
C	2	699
D	2	701
D	2	703
D	2	705
C	2	709
C	2	711
C	2	713
C	2	715
D	2	719
C	2	721
C	2	723
C	2	725
C	2	731
C	2	733
C	2	735
C	2	743
C	2	745
C	2	747
C	2	751
C	2	753-755
C	2	757
C	2	759
C	2	761
C	2	763
C	2	777
C	2	779
C	2	781
D	2	783
D	2	785
C	2	787
C	2	789
C	2	791
C	2	793
C	2	795
C	2	797
C	2	801
C	2	803
C	2	805
C	2	807
C	2	809
C	2	811
C	2	813
C	2	817
D	2	819
C	2	821
C	2	823
C	2	825
C	2	827
D	2	835
E	2	839
C	2	841
C	2	843
C	2	845
C	2	847
C	2	849
C	2	883
C	2	885
C	2	887
C	2	889
C	2	Row of three terraces north of 889
C	2	909
C	2	911
D	2	913
C	2	915
C	2	917
C	2	921
C	2	925
C	2	927
C	2	929
C	2	931
C	2	933
C	2	935
C	2	937
C	2	945
C	2	947
D	2	949
C	2	951
C	2	953
C	2	957
C	2	963
C	2	967
D	2	973
C	2	975
C	2	977
C	2	979
C	2	981
C	2	985
C	2	989
C	2	1015
C	2	1017
C	2	1019
C	2	1023
C	2	1025
C	2	1027
C	2	1029
C	2	1031
C	2	1033
C	2	1037
C	2	1041
C	2	1045
C	2	1047
C	2	1049

DRUMMOND STREET (east side)

C	1	550
C	1	552
C	1	554
C	1	556
C	1	558
C	1	560
C	1	562
C	1	564
C	1	566
C	1	568
C	1	570
C	1	572
C	1	574
C	1	576
C	1	578
C	1	580
C	1	582
C	1	584
C	1	586
C	1	588
C	1	590
C	1	596
C	2	600
C	2	602

SCHEDULE OF A - F BUILDINGS

C	2	604
C	2	606
C	2	608
EF	2	616
EF	2	618
EF	2	620
C	2	622
C	2	624
C	2	626
C	2	628
C	2	630
C	2	632
C	2	634
C	2	636
D	2	640
C	2	642
C	2	644
C	2	646
C	2	648
C	2	650
C	2	652
C	2	658
C	2	660
C	2	662
C	2	664
C	2	666
C	2	668
C	2	670
C	2	672
C	2	674
C	2	676
C	2	678
C	2	682
C	2	684
C	2	686
C	2	688
C	2	692
C	2	694
C	2	696
C	2	698
C	2	700
C	2	702
C	2	704
C	2	706
C	2	708
C	2	710
C	2	714
C	2	716
C	2	718
C	2	720
C	2	722
C	2	724
C	2	726
C	2	730
C	2	732
C	2	734
C	1	742
C	1	744
C	1	746
C	1	748
C	1	750
C	1	752
C	1	754
C	1	756
B	1	758
B	1	760
C	1	762
C	1	764
C	1	766
C	1	770
C	1	772
C	1	774
C	2	782
C	2	784
C	2	786
C	2	790
C	2	800
C	2	802
C	2	804
C	2	806
C	2	814
C	2	816
C	2	818
C	2	820
C	2	822
C	2	824
D	2	826
C	2	834
D	2	836
C	2	850
C	2	856
D	2	858
C	2	864
C	2	866
C	2	876
C	2	880
C	2	884
C	2	888
C	2	892
C	2	898
C	2	900
E	2	902
C	2	904
C	2	906
C	2	908
C	2	910
C	2	920
C	2	922
C	2	924
C	2	926
C	2	928
C	2	930
C	2	962
C	2	964
C	2	966
D	2	968
D	2	970
D	2	972
C	2	974
C	2	980
C	2	986
C	2	990
E	2	1002
C	2	1008
C	2	1012
E	2	1018
C	2	1022
D	2	1032
C	2	1036
C	2	1038
C	2	1040
C	2	1042
D	2	1044

EARL STREET (south side)

E	3	11 Factory

EARL STREET (north side)

C	3	12
C	3	14
C	3	16
C	3	18

ELGIN STREET (south side)

D	3	21
D	3	25
D	3	27
D	3	29
D	3	31
C	3	33
C	3	35
C	3	37
C	3	39
C	3	41
C	3	43
C	3	45
C	2	51
B	2	55
B	2	57
B	2	59
B	2	61
C	2	67
C	2	69
C	2	71
C	2	73
C	2	75
C	2	79
C	2	83
C	2	87
C	2	89
C	2	91
D	2	93
C	2	95
D	2	105
C	2	107
C	2	109
C	2	111

ELGIN STREET (north side)

D	2	54-58
C	2	60
C	2	62
C	2	64
C	2	66
C	2	68
C	2	78-80
C	2	82
C	2	84
B	2	88
B	2	90
B	2	92
C	2	94
E	2	rear 94
C	2	96
C	2	118

ELIZABETH STREET (east side)

A	2	518
D	3	524-530
D	3	536
C	3	556
C	3	576
C	3	580
B	3	Royal Artillery Hotel
D	3	618
C	3	656
C	3	658-668
E	3	680-682
D	3	684-688
B	3	Bank, corner Pelham Street
C	3	792

FARADAY STREET (south side)

E	2	19-23

SCHEDULE OF A - F BUILDINGS

C	2	25
C	2	27
C	2	29
D	2	33
D	2	35
C	2	37
C	2	39
E	2	53
A	1	55-57
C	3	83
C	3	95
E	3	97
E	3	99
E	3	101
C	3	103
C	3	105
C	3	109
C	3	111
C	3	113
A	1	Former State School

FARADAY STREET (north side)

C	3	12
D	3	16
C	3	18
C	3	20
C	2	56
C	2	58
C	2	64
C	2	66
C	2	68
E	2	70 (also Macarthur Place South frontage)
C	2	78
C	2	80
C	2	82
C	2	84
C	2	88
C	2	92
C	2	96
C	2	98
C	2	100
C	2	102
C	2	104
C	2	106
C	2	108
C	2	110
C	2	112
C	2	114
C	2	116
C	2	118
C	2	122
C	2	124
C	2	126
C	2	128
C	2	130
C	2	250
C	2	252
C	2	254
C	2	256
C	2	258
C	2	260
C	2	262
C	2	272
C	2	274
C	2	276
C	2	278

FENWICK STREET (south side)

C	2	9
C	2	11
C	2	13
C	2	63
C	2	65
C	2	69
C	2	71
C	2	73
C	2	79
C	2	85
C	2	87
C	2	89
C	2	91
C	2	129
C	2	131
C	2	133
C	2	135
C	2	137
C	2	139
C	2	141
C	2	173
C	2	175
C	2	177
C	2	179
C	2	181
C	2	183

FENWICK STREET (north side)

C	2	14
C	2	20
C	2	28 part of 575 Station Street)
D	2	30
C	2	32
C	2	34
C	2	36
C	2	38
C	2	40
C	2	42
C	2	44
C	2	46
C	2	48
C	2	66
C	2	68
C	2	70
C	2	72
D	2	74-82 (corner Hmess Street)
D	2	84
C	2	94
C	2	96
C	2	98
C	2	100
C	2	102
C	2	104
C	2	130
C	2	132
C	2	134
C	2	136
C	2	140
C	2	142
C	2	166
C	2	168
C	2	170
C	2	172
C	2	174
C	2	176
C	2	178
C	2	180
C	2	182

GARTON STREET (west side)

D	2	25
C	3	67
C	3	69

GARTON STREET (east side)

C	2	4
C	2	6
C	2	8
C	1	28
C	1	30
C	1	32
C	1	34
C	1	36
C	1	38
B	1	40
C	1	50
C	1	52
C	1	54
C	1	56
C	1	58
C	1	60
C	1	62
C	1	64
C	1	66
C	1	68
C	1	70
C	1	72
C	1	76
C	1	78
C	1	80
C	1	82
C	2	98
E	2	100
C	2	102
C	2	104
C	2	108
C	2	110
C	2	114
C	2	116
C	2	118
C	2	122
C	2	124
C	3	140
D	3	142
E	3	144
D	3	146

GRATTAN STREET (south side)

C	2	163
C	2	165
C	2	167
C	2	169
C	2	171
C	2	173
C	2	175
C	2	177
C	2	Prince Alfred Hotel
C	2	205
C	2	207
C	2	209
C	2	211
D	2	213
C	3	243
D	3	249
E	3	251
E	3	Warehouse, corner Berkeley Street

GRATTAN STREET (north side)

-	1	University of Melbourne (see individual data forms and map in report)

SCHEDULE OF A - F BUILDINGS

A	1	State College 1888 Building
C	3	Frank Tate Building

HERBERT STREET (north side)

C	1	4

HERBERT STREET (south street)

C	1	5
C	1	7
C	1	9

HOLTOM STREET EAST (north side)

D	3	2-12 (see warehouse 663-665 Lyoon Street)
C	3	14-18
C	3	20
D	3	22
D	3	24
D	3	Warehouse corner McIlwraith Street

HOLTOM STREET EAST (south side)

C	3	17
C	3	29
C	3	35

HOLTOM STREET (south side)

D	3	71
D	3	73
D	3	75
C	2	81
D	2	83
C	2	85
C	2	87
C	2	89
C	2	91
C	2	93
C	2	95
C	2	101

HUGHES STREET (north side)

C	2	8
C	2	10
C	2	12
C	2	14
C	2	16
C	2	18
C	2	20
D	2	22
E	2	26 (warehouse)

KAY STREET (south side)

C	2	23
C	2	25
C	2	27
C	2	29
C	2	31
C	2	33
C	2	35
C	2	37
C	2	39
C	2	41
C	2	63
B	2	65-67
C	2	69
C	2	71
C	2	73
C	2	85
C	2	87
D	2	93
D	2	101
C	2	103
C	2	105
D	2	109
C	2	111
C	2	113
C	2	115
C	2	117

KAY STREET (north side)

C	2	32
C	2	34
C	2	36
C	2	62
C	2	64
C	2	66
C	1	70
C	1	72
C	1	74
C	1	76
C	2	80
C	2	82
C	2	84
C	2	86
E	2	88-90
C	2	94
C	2	96
C	2	98

KEPPEL STREET

A	1	Former Carlton Refuge

LANG STREET (south side)

E	3	11
E	3	17

LANG STREET (north side)

C	3	56
D	3	64
E	3	66
C	1	82
C	1	86

LEE STREET (south street)

C	2	19
C	2	21
C	2	23
C	2	25
C	2	27
C	2	29
C	2	31
C	2	33
C	2	35
C	2	37
C	2	39
C	2	41
C	2	61
D	2	63
C	2	65
C	2	67
C	2	69
C	2	71
C	2	73
E	2	75
C	2	77
C	2	79
C	2	81
C	2	83
C	2	85
C	2	87
C	2	89
C	2	91
C	2	103
C	2	105
C	2	109
C	2	111
C	2	161
C	2	163
C	2	165
C	2	167
C	2	169
C	2	171
C	2	173
C	2	175

LEE STREET (north side)

C	2	24
C	2	26
C	2	28
C	2	30
C	2	32
C	2	34
C	2	36
C	2	38
A	2	Lee Street Primary School
C	2	94
C	2	96
C	2	98
D	2	122
C	2	124
C	2	126
C	2	128
C	2	130
C	2	132
C	2	134
C	2	136
C	2	138

LEICESTER PLACE

B	-	1,2 (Demolished during study period)

LEICESTER STREET (west side)

C	-	121-125

LEICESTER STREET (east side)

D	-	54
C	-	62
E	-	120
E	-	132-138
C	2	148
C	2	150
C	2	152
C	2	Carlton Inn (see Pelham St)
C	2	210
C	2	212
C	2	214
E	2	216
C	2	222
C	2	224
C	2	226
C	2	228
C	2	230
C	2	232

SCHEDULE OF A - F BUILDINGS

C	2	234

LYGON STREET (west side)

C	2	379
C	2	381
C	2	383
C	2	385
C	2	387
C	2	395
C	2	399
C	2	401
C	2	405
C	2	407
C	2	409
C	2	471
C	2	477
C	2	479
C	2	481
C	2	483
E	2	485
C	2	487
C	2	489
C	2	491
C	2	495
C	2	497
C	2	499
C	2	501
D	2	505
C	2	507
C	2	513
C	2	515
C	2	517
C	2	519
C	2	521
D	2	523
D	2	525
B	2	527
B	2	531
B	2	537
C	3	Shed rear School, corner Paterson Street
C	2	569
C	2	571
C	2	573
C	2	575
C	2	577
C	2	579
C	2	581
C	2	583
C	2	585
C	2	587
C	2	589
C	2	591
C	2	593
C	2	595
C	2	597
C	2	599
D	2	603
C	3	631
E	3	633
D	3	639
C	3	643
C	2	651
C	3	653
D	3	663-665 (also 2-12 Holtom Street East)
E	3	673
C	2	693
C	2	695
C	2	697
C	2	701

LYGON STREET (east side)

C	2	616
C	2	622
C	2	624
C	2	626
B	2	636
C	2	642
C	2	644
E	2	648
D	2	650
C	2	652
C	2	654
C	2	656
C	2	658
C	2	660
C	2	662
C	2	726
C	2	728
C	2	730
C	2	732
C	2	734
C	2	736
C	2	738
C	2	740
C	2	742
C	2	744
C	2	748
D	2	756
C	2	760
C	2	762
C	2	764
C	2	766
C	2	768
C	2	770
C	2	772
D	2	774
C	2	776
C	2	778
C	2	780
C	2	782
C	2	784
C	2	786
C	2	788
C	2	790
C	2	792
C	2	794
C	2	Shop corner Fenwick Street
C	2	806
C	2	808
C	2	810
C	2	812
C	2	818
C	2	820
C	2	822
C	2	824
C	2	826
C	2	828
C	2	832
C	2	834
E	2	836
C	2	850
C	2	852
C	2	854
C	2	856
C	2	870
C	2	876
C	2	878
C	2	880
C	2	882
C	2	886
D	2	890
C	2	894
C	2	896
C	2	900
C	2	902
C	2	904
D	2	906
D	2	908
D	2	910
D	2	914
C	2	926-928
C	2	930
C	2	932
C	2	942
C	2	944
B	2	948
C	2	950
C	2	954
C	2	956
C	2	972
C	2	974
D	2	984
C	2	986
C	2	988
C	2	990
C	2	992
F	2	994
C	2	1002
C	2	1004
C	2	1006
C	2	1008
C	2	1010
C	2	1012
C	2	1014
C	2	1016
C	2	1018
C	3	1074
C	2	1076
C	3	1078
C	3	1080
C	3	1086
C	2	1094
C	3	1098

MACARTHUR PLACE SOUTH

C	2	11
C	2	13
C	2	27
C	2	29
C	2	31
C	2	37
C	2	39
C	2	41
C	2	43
C	2	45
C	2	49
C	2	51
C	2	53
C	2	55
C	2	57
C	2	59
E	2	65
C	2	71 (includes 74 Kathoowne Street)

MACARTHUR PLACE NORTH

C	2	2
C	2	4
C	2	6
C	2	8
C	2	10
C	2	14
C	2	16
C	2	18

SCHEDULE OF A - F BUILDINGS

C	2	20
C	2	26
C	2	28
C	2	32
C	2	36
C	2	38
E	2	40
E	2	42
A	2	44
A	2	46
A	2	48
C	2	56
B	2	72

McILWRAITH STREET (west side)

C	2	1
C	2	5
C	2	7
C	2	9
C	2	11
C	2	15
C	2	15A (rear 256 Macpherson Street)
C	2	33
C	2	35
C	2	37
C	2	39
C	2	41
C	1	47
C	1	49
C	1	51
C	1	53
A	1	55
A	1	57
A	1	59
A	1	61
C	1	71
C	1	73
B	1	75
C	1	77
C	1	79
C	1	81
C	1	83
C	1	85
C	1	87
C	1	89
C	1	91
C	2	99
C	2	105
C	2	107
C	2	109
C	2	117
C	2	119
C	2	121
C	2	123
C	2	125
C	2	127
C	2	129
C	2	131
C	3	Rear 131

McILWRAITH STREET (east side)

C	2	Church and Hall (corner Macpherson Street)
C	2	18
C	2	20
C	2	22
C	2	24
C	2	26
C	2	28
C	2	30
C	1	44
C	1	46
C	1	48
C	1	50
C	1	52
C	1	54
C	1	56
C	1	58
C	1	60
C	1	62
C	1	64
C	1	66
C	1	68
C	1	70
C	1	72
C	1	74
C	1	76
C	1	80
C	1	82
D	1	84
C	1	88
C	2	94
C	2	96
C	2	98
C	2	100
C	2	102
C	2	104
C	2	106
C	2	108
C	2	110
C	2	112
C	2	114
C	2	116
C	2	118
C	2	120
C	2	122
D	2	130
D	2	132
C	2	136
C	3	156
D	3	190
C	3	192

MACPHERSON STREET (south side)

C	2	13
C	2	15
C	2	17
C	2	19
C	2	21
C	2	23
C	2	25
C	2	73
C	2	85
C	2	87
C	2	89
C	2	91
C	2	93
C	2	95
C	2	97
C	2	129
C	2	131
C	2	133
C	2	135
C	2	137
C	2	139
C	2	141
C	2	173
C	2	175
C	2	177
C	2	183

MACPHERSON STREET (north side)

C	2	20
C	2	22
C	2	24
C	2	26
C	2	68
C	2	70
C	2	72
C	2	74
C	2	90
C	2	94
C	2	102
C	2	128
C	2	130
C	2	132
C	2	134
C	2	136
C	2	140
C	2	142
C	2	144
C	2	146
C	2	168
C	2	170
C	2	172
C	2	174
D	2	212
D	2	214
D	2	216 (residence)
C	2	216 (stable)
C	2	218
C	1	252
B	2	254
D	2	256
E	2	258
C	2	260
C	2	262
C	2	266
C	2	268
C	2	270
C	2	272
C	2	274
C	2	326

MARY STREET (south side)

C	2	21
C	2	23
C	2	25
C	3	Warehouse (between Station Street and Nicholson Street)

MURCHISON STREET (north side)

C	1	12
B	1	14
C	1	16
C	1	18
C	1	20
C	1	22
C	1	24
C	1	26
C	1	28
B	1	32
C	1	36
C	1	42
C	1	44
C	1	46

NEILL STREET (south side)

C	2	11-13
C	2	15
C	2	17

SCHEDULE OF A - F BUILDINGS

C	2	19
C	1	Rear Neill Street, off Charles Street
D	1	43
C	1	47
C	1	49
D	1	51
C	2	53
C	2	55
C	2	57
C	1	65
C	1	67
C	1	69
C	1	71
C	1	73
C	1	75
C	1	77
C	1	79
C	1	81
A	1	85
A	1	87
C	1	89
D	1	93
C	2	95-97
CF	1	101-111

NEILL STREET (north side)

B	2	Hotel, corner Canning Street
D	2	28
E	2	32
C	2	52
C	2	54
C	2	56
C	2	60
C	2	62
C	2	64
C	2	66
E	2	70
C	2	74
C	2	76
C	2	78
D	2	80
C	2	82
C	2	86
C	2	88
C	2	90
C	2	94

NEWRY STREET (south side)

C	2	9
C	2	11
C	2	13
C	2	15
C	2	17
C	2	19
C	2	21
C	1	67
C	1	69
C	1	71
C	1	73
C	1	75
C	1	77
C	1	81
C	1	83
C	1	85
C	1	87
C	1	89
C	1	91
C	1	93
C	1	95
C	1	97
C	1	99
C	1	101
C	1	103
C	2	119
C	2	121
C	2	123
E	2	125
C	2	127
C	2	129
C	2	131
C	2	133
C	2	135

NEWRY STREET (north side)

C	2	64
C	2	66
C	2	68
C	2	70
C	2	72
C	2	74
C	2	76
C	2	78
C	2	80
C	2	102
C	2	104
C	2	106
C	2	108
C	2	110
C	2	112
C	2	114
C	2	116
C	2	118
C	2	120

NICHOLSON STREET (west side)

A	1	Exhibition Buildings (including remnants of fence)
C	1	Tennis pavilion
C	2	27
C	2	29
C	2	31
C	2	33
C	2	35
C	2	37
C	2	39
C	2	41
C	2	43
C	2	47
C	2	51
C	2	53
C	2	55
C	2	57
C	2	59
C	2	61
C	2	63
C	3	69
C	3	73
C	3	75
C	3	85
C	3	87
C	3	89
C	3	91
E	3	93
D	2	161
D	2	163
D	2	165
D	2	169
D	2	171
E	2	175
C	2	177
C	2	179
C	2	181
C	2	183
C	2	185
C	2	189
D	2	191
C	3	Hotel, corner Kay Street
D	3	209
D	3	211
C	3	213
C	3	215
C	3	217
E	3	219
C	3	221
C	3	223
C	3	225
C	3	227
C	3	241
C	3	243
C	3	245
D	3	255
C	3	257
C	3	261
C	3	263
E	3	271-273
C	3	275
D	3	Service Station, corner Nicholson Street
C	2	305
C	2	323
C	2	325
C	2	327
C	2	329
C	2	331
C	2	333
C	2	335
C	2	337
C	2	339
C	2	341
C	2	343
C	2	345
C	2	347
C	2	349
C	2	351
C	2	355
D	2	375
E	2	377
C	2	379
C	2	381
C	2	383
C	2	385
C	2	389
D	2	391
D	2	393
C	2	395
C	2	397
C	2	399
E	2	401
C	2	403
C	2	405
C	2	407
C	2	409
C	2	413-415
C	2	417
D	2	419
C	2	421
C	2	423
C	2	425
E	2	439-441
C	2	457
C	2	461
C	2	465
C	2	467
C	2	469

SCHEDULE OF A - F BUILDINGS

C	2	471	
C	2	473	
C	2	475	
C	2	479	
C	2	481	
D	2	483	
C	2	485	
D	2	487	
C	3	505	
C	3	507	
C	3	511	
C	3	513	
E	3	515	
E	3	517	
E	3	519	
D	3	521	
C	3	523	
C	3	525	
D	3	527	
C	3	533	
C	3	537	
E	3	541	
D	3	543	
C	2	553	Hotel corner Macpherson Street
C	2	555	
C	2	561	
C	2	563	
C	2	567	
C	2	569	
C	2	571	
C	2	575	
C	2	579	
C	2	587	
C	2	589	
C	2	597	
C	2	599	
C	2	601	
C	2	603	
C	2	607	
C	2	609	
C	3	621	
C	3	623	
C	3	625	
C	3	637	
C	3	639	
D	3	643	
D	3	645	
C	3	647	
C	3	649	
C	3	651	
C	3	653	
C	3	661	
C	3	663	
C	3	665	
C	2	681	
C	2	683	
C	2	685	
C	2	687	
C	2	689	
C	2	691	
C	2	699	
C	2	701	
C	2	703	
C	2	705	
C	2	707	
C	2	709	
C	2	711	
C	2	713	
C	2	717	
C	2	721	
C	2	723	
C	2	725	
C	2	729	
C	2	733	
C	2	735	
C	2	737	
A	2	745	
C	2	747	
C	2	749	
D	2	751	
C	2	753	
C	2	755	
C	2	757	
C	2	759	
C	2	761	
C	2	763	
C	2	765	
C	2	767	
C	2	767A	
C	2	769	
C	2	773	
C	2	775	
C	2	777	
C	2	779	
C	2	781	
C	2	783	
C	2	785	
C	2	787	
C	2	789	
C	2	791	
C	2	793	
C	2	795	
C	2	797	
E	2	799	
C	2	801	
C	2	803	
C	2	805	
C	2	807	
C	2	809	
C	2	811	
C	2	813	

O'GRADY STREET (south side)

C	2	51	
C	2	53	

O'GRADY STREET (north side)

C	2	16	
C	2	18	
C	2	20	
C	2	22	
C	2	24	
C	2	26	
C	2	28	
C	2	30	
C	2	32	
C	2	34	
C	2	36	
C	2	38	
C	2	40	
C	2	42	
C	2	44	
C	2	46	
C	2	48	
C	2	50	
C	2	52	

OWEN STREET (south side)

C	1	21	
C	1	23	
C	1	25	
B	1	27	
B	1	29	
C	1	35	
C	1	37	
C	1	41	
C	1	45	
C	1	47	
E	1	49	

PALMERSTON STREET (south side)

C	2	57	
C	2	67	
C	2	69	
C	3	83	
C	3	85	
C	3	87	
A	1	105	Church of All Nations
D	1	105	Church Hall
C	3	105	
C	3	115	
C	3	117	
C	3	119	

PALMERSTON STREET (north side)

C	2	18	
C	2	20	
B	2	24	
C	2	28	
C	3	38	
C	3	40	
E	3	44	
B	2	46	
C	2	48	
C	2	50	Shop, corner Cannino Street
C	2	66	
C	2	68	
C	2	70	
C	2	72	
C	2	76	
C	2	78	
C	2	80	
C	2	82	
C	2	88	
C	2	90	
C	2	92	
C	2	94	
C	2	96	
C	2	100	
C	2	104	
C	2	106	
C	2	108	
C	2	114	
D	2	116	
D	2	118	
D	2	120	
D	2	122	
C	2	230	
C	2	234	
C	2	236	
C	2	240	
C	2	242	
E	2	246	
C	2	250	

PARK STREET (south side)

C	2	308	
C	2	310	
C	2	312	
C	2	314	
C	2	316	
E	2	320	
E	2	322	

SCHEDULE OF A - F BUILDINGS

E	2	324
E	2	326
E	2	328
E	2	330
C	2	442
C	2	444
C	2	446
C	2	448
C	2	450
C	2	452
C	2	454
C	2	456
C	2	460
E	2	472
C	2	476
C	2	478
C	2	496
C	2	498
C	2	504
C	2	508
C	2	514
D	2	516
C	2	520
C	-	Former North Carlton Railway Station
D	2	550-556
D	2	560
C	3	564
C	3	566
C	3	568
D	3	570
D	3	574
D	3	576
C	3	580-582
C	3	584
C	3	586
C	3	590
D	3	592
C	3	604-606
C	3	608
C	3	612
E	3	618-620
C	3	622
C	3	624
C	3	626
C	3	634
C	3	636
C	3	638
C	3	646-648
C	3	650
D	3	654

PATERSON STREET (south side)

C	1	55
C	1	57
C	1	59
C	1	63
C	1	65
C	1	67
C	2	69
C	2	101
C	2	103
E	3	135

PATERSON STREET (north side)

C	2	12
C	2	14
C	2	16
C	2	18
C	2	20
C	2	22
C	2	24
C	2	26
C	2	28
C	2	54
D	2	56
C	2	64
C	2	66
C	2	68
C	2	70
C	2	72
C	2	74
A	1	100
A	1	102
A	1	104
A	1	106
A	1	108
A	1	110
A	1	112
A	1	114
A	1	116
A	1	118
D	3	140
D	3	142

PELHAM STREET (south side)

E	-	157-163
C	2	Hotel, corner Leicester Street
E	-	'Till's Buildings', corner Berkeley Street

PELHAM STREET (north side)

C	1	196 (also Barry Street facade)
D	-	Store, north east corner Pelham Street
C	-	226
C	-	228

PIGDON STREET (south side)

E	2	5
C	2	75
C	2	77
D	2	85
C	2	91
C	2	93
C	2	95
C	2	97
C	2	99
C	2	101
C	2	103
C	2	105
C	2	107
C	2	109
C	3	141A (rear 141)
C	2	141
C	2	143
C	2	145
C	2	147
C	2	149
C	2	163
C	2	165
C	2	167
C	2	169
C	2	171
C	2	173
C	2	175
C	2	177
C	2	179
C	2	207
C	2	209
C	2	211
C	2	213
C	2	corner McIlwraith Street
C	2	221
D	2	223
D	2	227
D	2	229
C	2	247
C	2	249
C	2	251
C	2	255
C	2	257
C	2	261
C	2	263
A	2	265
C	2	295-297
B	2	299
B	2	301
B	2	303
C	2	305
C	2	307
C	2	309
D	2	Flats, corner Arnold Street
E	2	315
E	2	317
E	2	319
C	2	357
D	2	359
C	2	361
D	2	363
C	2	365

PIGDON STREET (north side)

C	2	16
C	2	34
C	2	36
C	2	38
C	2	40
C	2	42
C	2	44
C	2	48
D	2	50
D	2	52
C	2	54
C	2	56
C	2	68
C	2	70
C	2	72
C	2	74
C	2	76
C	2	78
C	2	80
C	2	82
C	2	84
C	2	86
C	2	140
C	2	142
C	2	144
C	2	146
C	2	Princes Hill Primary School
D	3	206
C	3	208
C	3	210
C	3	212
C	3	214
C	3	216
E	2	324
C	2	326
C	2	334
C	2	336
C	2	338
C	2	340

SCHEDULE OF A - F BUILDINGS

C	2	342
C	2	344
C	2	346
C	2	348
C	2	350
C	2	354
C	2	356
C	2	358
C	2	360
C	2	362
C	2	364
C	2	366
C	2	368

PITT STREET (south side)

C	2	13
C	2	15
C	2	17
C	2	19
C	2	21
C	2	23
C	2	27
D	2	31
C	2	43
C	2	45
C	2	47
C	2	51

PITT STREET (north side)

C	2	12
E	2	14
C	2	18
C	2	24
C	2	26
D	2	28
C	2	32
D	2	34-36
C	2	38
C	2	40
C	2	42
C	2	44
C	2	46
C	2	48
C	2	52
E	2	54
D	2	56
D	2	58
C	2	60
C	2	62

PRINCES STREET (south side)

A	2	Dan O'Connell Hotel
		(see Cannino Street)
C	2	67
C	2	69
C	2	71
C	2	73
C	2	75
C	2	77
C	2	79
C	2	83
C	2	85
C	2	87
C	2	89
C	2	91
C	2	93
C	2	95
C	2	97
C	2	99
C	2	101
C	2	103
C	2	105
c	2	107
C	2	113
E	2	117

PRINCES STREET (north side)

C	2	16
C	2	20 former Manse
C	2	28
C	2	32
C	2	36
C	2	40
C	2	44
C	2	46
C	2	48
C	2	50
C	2	56
C	2	58
C	2	60
C	2	62
C	2	64
C	2	66
C	2	68
C	2	70
C	2	72
C	2	74
C	2	76
C	2	78
C	2	80
C	2	82
C	2	84
C	2	86
C	2	88
C	2	90
C	2	92
C	2	94
C	2	96
C	2	98
C	2	100
C	2	102
C	2	104
C	2	106
C	2	108
C	2	112
C	2	114
C	2	118
C	2	120
E	2	136
C	2	138
C	2	140
C	2	142
C	2	144
C	2	146
C	2	148
B	2	150 Carlton Community Centre
C	2	north east corner Drummond Street
C	2	184
C	2	186
C	2	188
E	2	198
C	2	202
C	2	204
C	2	206
C	2	208

QUEENSBERRY STREET (south side)

A	-	Public Urinal
E	-	221
C	-	229
C	-	259

QUEENSBERRY STREET (north side)

C	-	Shop, north east corner Bouverie Street
C	-	MMTB sub station, north west corner Bouverie Street
A	-	Former State School
C	-	Myer warehouse
C	-	278 (also Berkeley Street)
A	-	Public urinal

RATHDOWNE STREET (west side)

C	2	553
C	2	557
C	2	559
C	2	567
C	2	569
C	2	575
C	2	577
C	2	579
C	2	581
C	2	583
C	2	585
C	2	587
C	2	589
C	2	591
C	2	601
C	2	603
C	2	605
C	2	607
C	2	609
C	2	611
C	2	613
C	2	615
C	2	617
C	2	619
C	2	621
C	2	627
C	2	629
C	2	631
D	2	639
C	2	641
C	2	643
C	2	645
C	2	647
C	2	649
C	2	669
C	2	671
C	2	673
C	2	675
C	2	677
C	2	679
C	2	681
C	2	683
C	2	685
C	2	687
C	2	693
D	2	695
D	2	697
C	2	699
C	2	701
C	2	707
C	2	709
C	2	711
C	2	713
C	2	715
C	2	717
C	2	719
C	2	721

SCHEDULE OF A - F BUILDINGS

C	2	723
D	2	725
C	2	727
C	2	729
D	1	739
C	1	743
C	1	745
C	1	747
C	1	749
B	1	751
B	1	753
B	1	755
B	1	757
B	1	759
B	1	761
B	1	763
B	1	765
B	1	767
C	1	769
C	1	771
C	1	773
C	1	775
C	1	777
C	1	781
C	1	783
C	1	785
C	1	787
C	1	789
C	2	793
C	2	795
C	2	797
C	2	799
C	2	801
C	2	803
C	2	805
E	2	809.
E	2	833
C	2	835
D	2	837
C	2	845
C	2	847
C	2	851
C	2	853
C	2	859
C	2	861
C	2	869
C	2	871
C	2	875
C	2	883
E	2	885
E	2	887
C	2	889
C	2	891
C	2	893
C	2	895
C	2	897
C	2	899
C	2	901
C	2	903
C	2	905
C	2	909
C	2	911
C	2	913
C	2	915
C	2	917
C	2	919
C	2	921
C	2	923
C	2	925
C	2	927
C	2	929
C	2	931
C	2	933
C	2	935
C	2	937
D	2	947
E	2	949
C	3	951
C	3	953
E	3	955-957
C	3	959-965
C	3	967
C	3	969
C	3	971
C	3	975
C	3	977
C	3	979
C	3	991
B	3	Former tram sheds, corner Park Street

RATHDOWNE STREET (east side)

C	2	16
C	2	24
C	2	26
C	2	28
C	2	30
C	2	32
C	2	34
C	2	36
E	3	40
D	3	42
C	3	46-48
C	2	74 (see 71 Macarthur Place South)
B	2	88
C	2	Shops, corner Elgin Street
C	2	108
C	2	110
C	2	114
C	2	116
C	2	120
C	2	122
C	2	124
C	2	126
C	2	130
C	2	132
C	2	134
C	2	154
C	2	156
C	1	160
C	1	164
C	1	166
C	1	170
C	1	172
C	1	174
C	1	176
C	1	178
C	1	180
B	1	Hotel, corner Neill Street and Kay Street
C	3	200
D	3	210
D	3	212
D	3	214
D	3	216
C	2	218
C	3	Baths
C	3	250
C	3	252
C	3	254
C	2	262
C	2	264
C	2	266
C	2	268
C	2	280
C	2	282
C	2	284
C	1	288
C	1	290
C	1	292
C	1	294
C	1	298
C	1	302
C	1	306
C	1	310
C	1	312
C	1	314
C	1	316
C	1	320
C	1	324
C	1	326
C	1	328
C	1	330
C	1	332
C	1	336
C	1	338
C	1	342
C	1	344
C	2	348
C	2	352
C	2	354
C	2	356
C	2	358
C	2	360
C	2	362
C	2	364
C	2	366
D	2	Hotel corner Curtain Street
C	2	374
C	2	376
C	2	378
C	2	380
C	2	382
C	2	384
C	2	386
C	2	388
C	2	390
C	2	392
C	2	396
C	2	398
C	2	400
C	2	404
C	2	406
C	2	410
C	2	412
C	2	414
C	2	418
C	2	420
C	2	422
C	2	424
C	2	426
C	2	428
C	2	430
C	2	438
C	2	440
C	2	444
C	2	446
C	2	448
C	2	450
C	2	452
C	2	454
C	2	470
C	2	472
C	2	474
C	2	476
C	2	478
C	2	490

SCHEDULE OF A - F BUILDINGS

C	2	492
C	2	500
C	2	502
C	2	504
C	2	506
C	2	508
C	2	510
C	2	512
C	2	514
C	2	516
C	2	518
C	2	524
C	2	526
C	2	528
C	2	530
C	2	532
C	2	534
C	2	536
C	2	546
B	2	548
B	2	550
B	2	552
B	2	554
C	2	556
C	2	560
C	2	562
C	2	564
C	2	566
C	2	568
C	2	570
C	2	572
C	2	574
C	2	578
E	2	580
D	2	584
C	2	586
E	2	588
C	2	590
C	2	592
C	2	594
C	2	596
C	2	598
C	2	600
C	2	602
C	2	604-606
C	2	608
C	2	612
C	2	614
C	2	618
C	2	620
D	2	624
C	2	626
C	2	628
C	2	630
C	2	632
C	2	634
C	2	Hotel, corner Macpherson Street
D	2	660
C	2	662
C	2	666
C	2	668
C	2	670
C	2	672
C	2	674
C	2	676
D	2	680
C	2	682
C	2	684
E	2	686
C	2	696
C	2	698
C	2	700
C	2	702
C	2	706
C	2	710
C	2	716
C	2	718
C	2	720
C	2	726
C	2	728
C	2	732
C	2	734
C	2	736
C	2	738
C	2	740

RICHARDSON STREET (south side)

C	2	11
E	2	13
C	2	15
C	2	17
C	2	19
C	2	23
C	2	25
C	2	77
C	2	79
C	2	81
C	2	83
C	2	85
C	2	87
C	2	89
C	2	93
D	2	95
C	2	131
C	2	133
C	2	159
C	2	161
C	2	163
C	2	165
C	2	167
C	2	169
C	2	197
C	2	199
C	2	201
C	2	203
C	2	205
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C	2	217
C	2	219
C	2	221
C	2	223
C	2	225
C	2	241
E	2	247
D	2	249
D	2	251
D	2	255
C	2	275
C	2	277
C	2	279
C	2	281
D	2	287
D	2	289
D	2	291
D	2	293
C	2	319
D	2	323
C	2	327
C	2	329
C	2	331

RICHARDSON STREET (north side)

D	2	10
C	2	84
C	2	86
C	2	120
C	2	122
C	2	160
C	2	162
C	2	164
C	2	166
C	2	200
C	2	202
C	2	204
C	2	206
C	2	208
C	2	210
C	2	212
C	2	246
C	2	248
C	2	250
C	2	286
C	2	290

ROYAL PARADE (east side)

C	2	Pavilions in Princes Park
A	1	Orioinal 1890-91 section of Janet Clarke Hall
B	1	Remainder of JCH frontage
		Trinity College
A	1	Leeper Building
A	1	Bishop's Building
A	1	Clarke's Building
A	1	Former Laboratory
A	1	Trinity Chapel
C	1	Behan building
C	1	Squash Courts
C	1	Former Tennis Pavilion

STATION STREET (east side)

C	3	52
C	3	54
C	3	68
C	3	70
D	3	72
C	3	74
C	3	82
C	3	84
C	3	86
C	3	88
C	3	90
C	2	92
C	2	98
C	2	100
C	2	102
C	2	106
C	2	108
C	2	110
C	2	112
C	2	114
C	2	116
C	2	118
C	2	120
C	2	122
C	2	124
C	2	126
C	2	128
C	2	130
C	2	132
C	2	140

SCHEDULE OF A - F BUILDINGS

D	2	148
C	2	154
C	2	156
C	2	158
C	2	160
D	2	162
C	2	164
C	2	166
C	2	168
C	2	170
C	2	172
C	2	174
C	2	176
C	2	178
C	2	180
C	2	210
C	2	212
C	2	214
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C	2	224
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C	2	228
C	2	260
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C	2	264
C	2	266
C	2	268
C	2	274
C	2	276
C	2	278
C	2	280
C	2	282
D	2	298
C	2	302
C	2	304
C	2	306
C	2	308
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D	2	456
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C	2	578
C	2	580
C	2	582
E	2	584
C	2	592
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C	2	642
C	2	644
C	2	646
C	2	648
C	2	650
C	2	654
C	2	656
C	2	658
C	2	660
D	2	662
C	2	664
C	2	666
C	2	668
C	2	674
E	2	678
C	2	680
C	2	682
C	2	684

STATION STREET (west side)

C	3	55
C	3	57
E	3	63
E	3	65
C	3	67
C	3	69
C	3	71
C	3	73
D	3	75
D	3	77
C	3	79
C	2	93
C	2	95
C	2	97
C	2	99
C	2	101
C	2	103
D	2	105
C	2	117
D	2	Factory, rear 123
C	2	123
C	2	125
C	2	127
C	2	129
E	2	131
A	2	137
C	2	139
C	2	141
C	2	143
C	2	145
C	2	147
C	2	149

SCHEDULE OF A - F BUILDINGS

D	2	161
E	2	163
C	2	165
C	2	167
C	2	169
C	2	201
C	2	205
C	2	207
C	2	209
C	2	211
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C	2	215
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C	2	391
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C	2	395
D	2	397
D	2	399
E	2	401
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C	2	621
C	2	623
C	2	625
C	2	627
C	2	629
C	2	631
D	2	633
D	2	635
D	2	637
D	2	639
D	2	641
C	2	645
C	2	647
C	2	649
C	2	651
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C	2	655
C	2	657
C	2	659
C	2	661
C	2	663
C	2	665
C	2	667
C	2	671
D	2	673
D	2	675
C	2	677
C	2	679
C	2	681
C	2	683
D	2	685

SHAKESPEARE STREET (south side)

C	2	17
C	2	19
C	2	21

SHAKESPEARE STREET (north side)

C	2	6
C	2	Scout Hall
C	2	20
C	2	22
C	2	24

SUTTON STREET (west side)

D	3	15
C	3	27
C	3	29
C	3	31
D	3	35
C	3	37

SUTTON STREET (east side)

C	3	12
C	3	14
C	3	16
C	3	18
C	3	20

SWANSTON STREET (west side)

C	-	Queensberry Hotel
D	-	Shop, north west corner Queensberry Street
D	-	625-629
A	1	Newman College

SCHEDULE OF A - F BUILDINGS

SWANSTON STREET (east side)

C	3	466
C	3	508-512
C	3	554-556
D	3	570
C	3	Hotel, south east corner Pelham Street
C	3	Shop, north east corner Pelham Street
D	3	Astoria Taxis
B	3	650-656
C	3	658
C	3	660
C	3	676
C	3	678
E	3	680
E	3	682
C	3	784
C	3	786

UNIVERSITY OF MELBOURNE

A	1	Old Law
A	2	Former Bank NSW (Old Commerce)
A	1	Gate Lodge
A	1	System Garden and former conservatory
A	2	Conservatorium of Music
A	2	Grainger Museum
B	1	Former Natural Philosophy and University Gallery
B	2	University House
B	2	Old Arts
B	2	Chemistry
A	2	Former Biological School (Zoology)
A	2	Former Medical School (Old Pathology)
C	2	Old Geology
C	1	Remnants of former National Museum
C	3	Old Engineering
C	3	Botany
C	3	Colonial Bank door
A	123	Perimeter fence
C	1	Cricket Pavilion and scoreboard
C	1	Grandstand
D	3	CSIRO Material Science
D	3	Richard Berry
D	2	Agriculture and Forestry
C	2	Botany Annexe

VICTORIA PLACE

D	3	Victoria Art Statue store

WATERLOO STREET (south side)

D	2	3
C	2	11
C	2	21
C	2	23

WILSON STREET (east side)

C	2	2
C	2	6
C	2	8
C	2	10
C	2	12
C	2	14A (warehouse in rear lane)
C	2	20
C	2	26
C	2	28
C	2	30
C	2	32
C	2	34
C	2	36
C	2	38
C	2	40
C	2	48
C	2	50
C	2	52
C	2	56
C	2	58
C	2	60
C	2	62
C	2	64
C	2	66
C	2	68
C	2	70
C	2	72
C	2	74
C	2	76
C	2	80
C	2	82
C	2	84
C	2	86
C	2	88
C	2	90
C	2	92
C	2	102
C	2	104
C	2	110
C	2	112

WILSON STREET (west side)

C	1	1
C	1	3
C	1	5
C	1	7
C	1	9
C	1	11
C	1	13
D	2	13A (warehouse in lane at rear)
B	1	27
C	1	29
C	1	31
C	1	33
C	1	35
C	1	37
C	1	39
C	2	Residence, corner Richardson Street
C	2	49
C	3	57
E	3	59
C	3	65
D	3	69
D	3	71
C	3	73
D	3	75
C	3	77
C	3	79
C	3	81
C	2	97
C	2	99
C	2	101
C	2	103
C	2	105
C	2	117
C	2	121
C	2	125

STREETSCAPES AND ENVELOPES MAP

This appears on the following pages. The area is divided into 7 maps:

1 Princes Hill

2 North Carlton, north of Macpherson Street

3 North Carlton, south of Macpherson Street

4 The Melbourne General Cemetery

5 South Carlton, east of Rathdowne Street

6 Keppel Street

7 The University

8 South West Carlton

LEGEND

Level 1 streetscape

Level 1 **Single Storey** streetscape

Level 1 **Two Storey** streetscape

Level 2 streetscape

Level 2 **Single Storey** streetscape

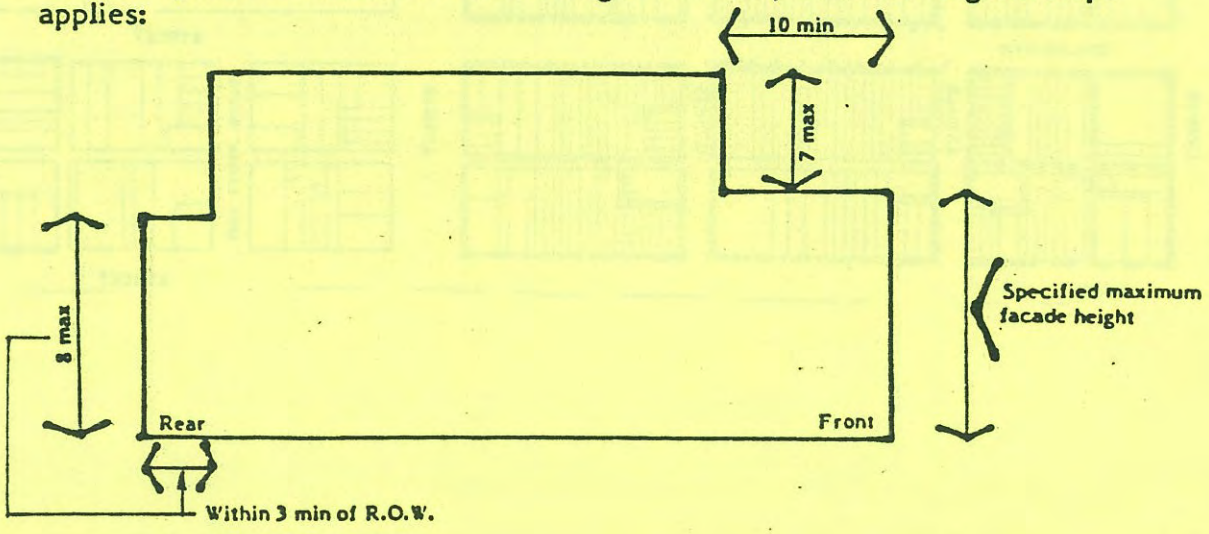
Level 2 **Two Storey** streetscape

All other streets and lanes in the Conservation Area are classed as **Level 3 Streetscapes** for the purpose of planning control.

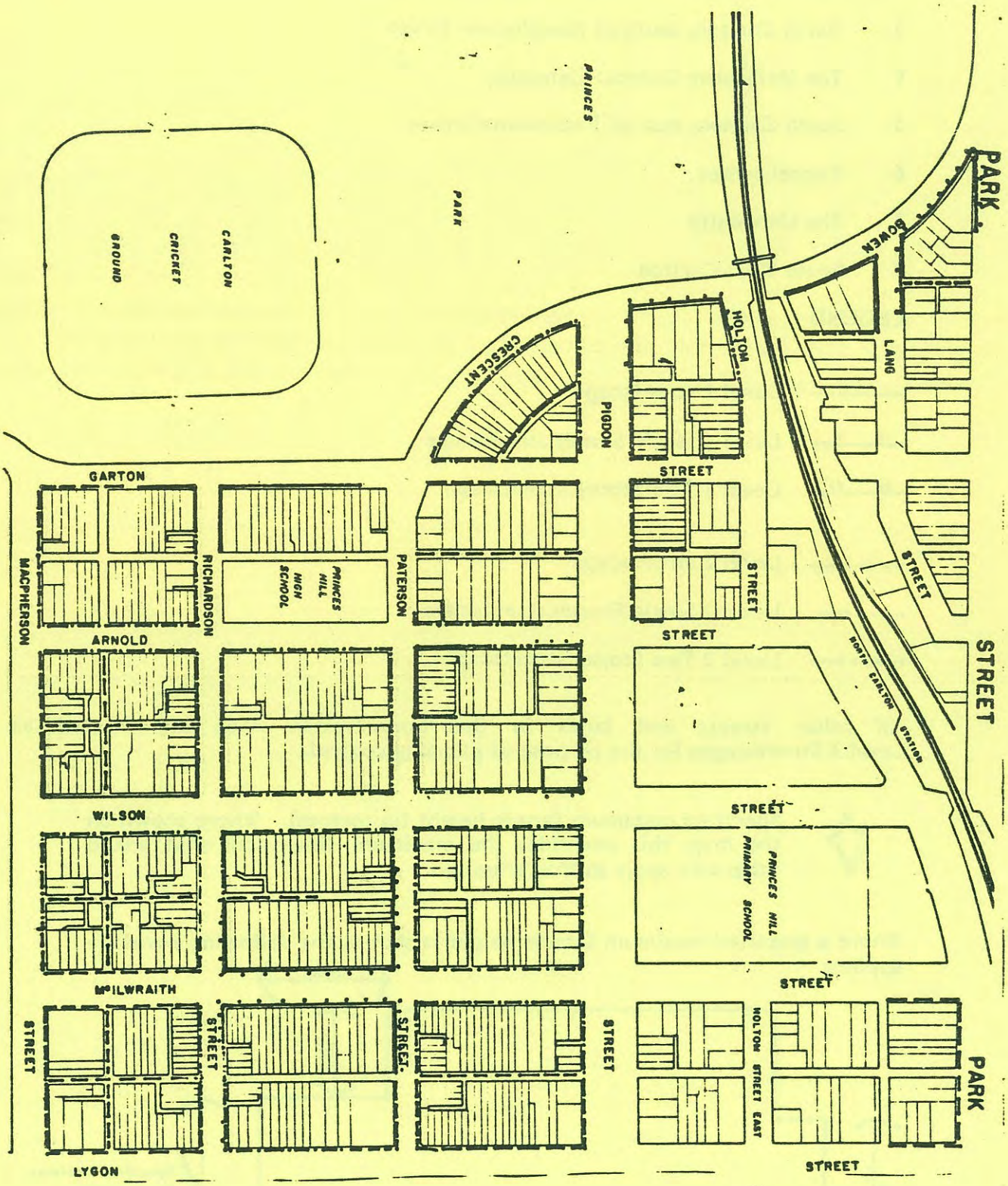
15.5

Specified maximum facade height (in metres). Where shown on the map, this overrides the maximum dimensions that would otherwise apply in that situation.

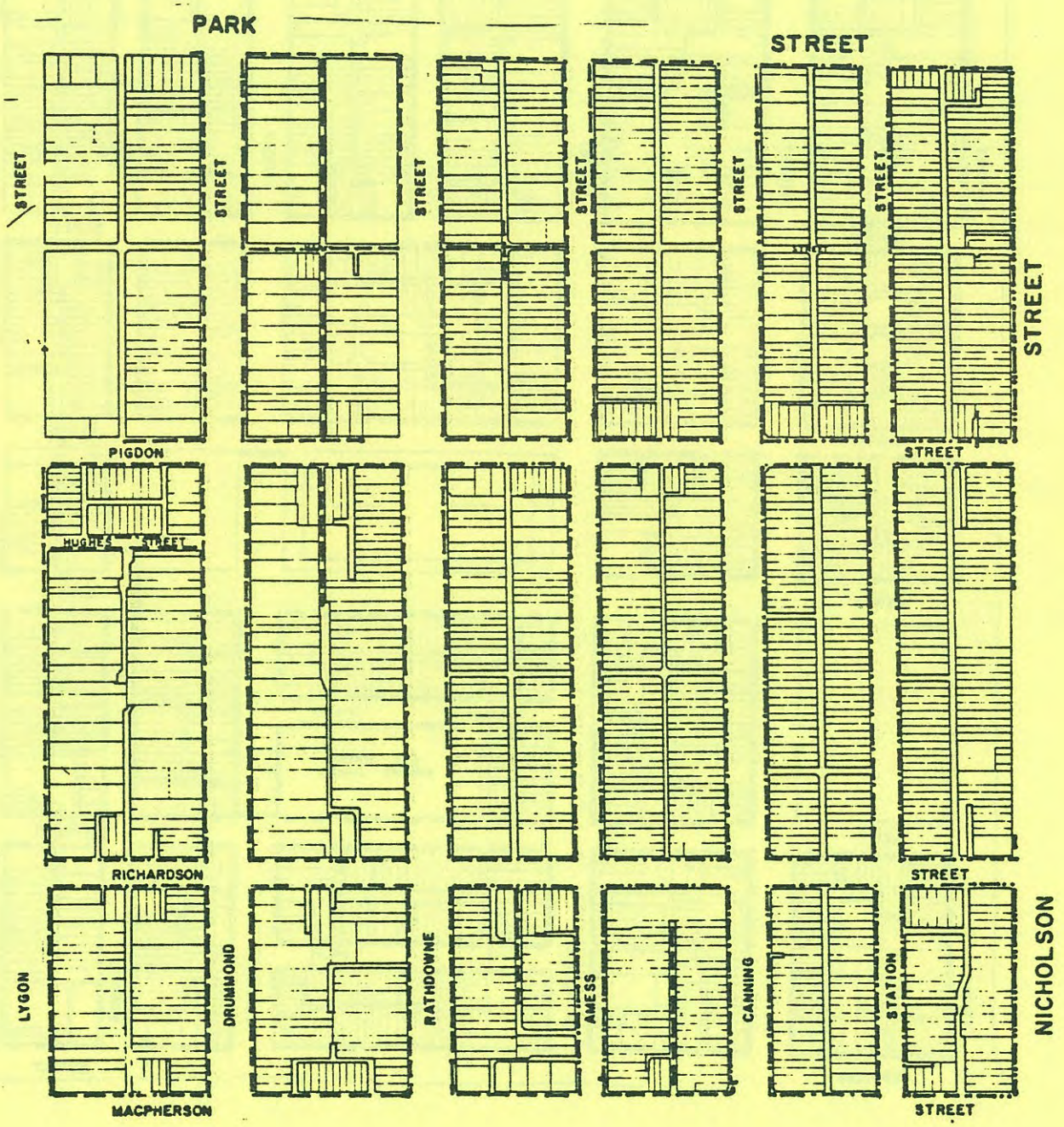
Where a specified maximum facade height is shown, the following envelope applies:



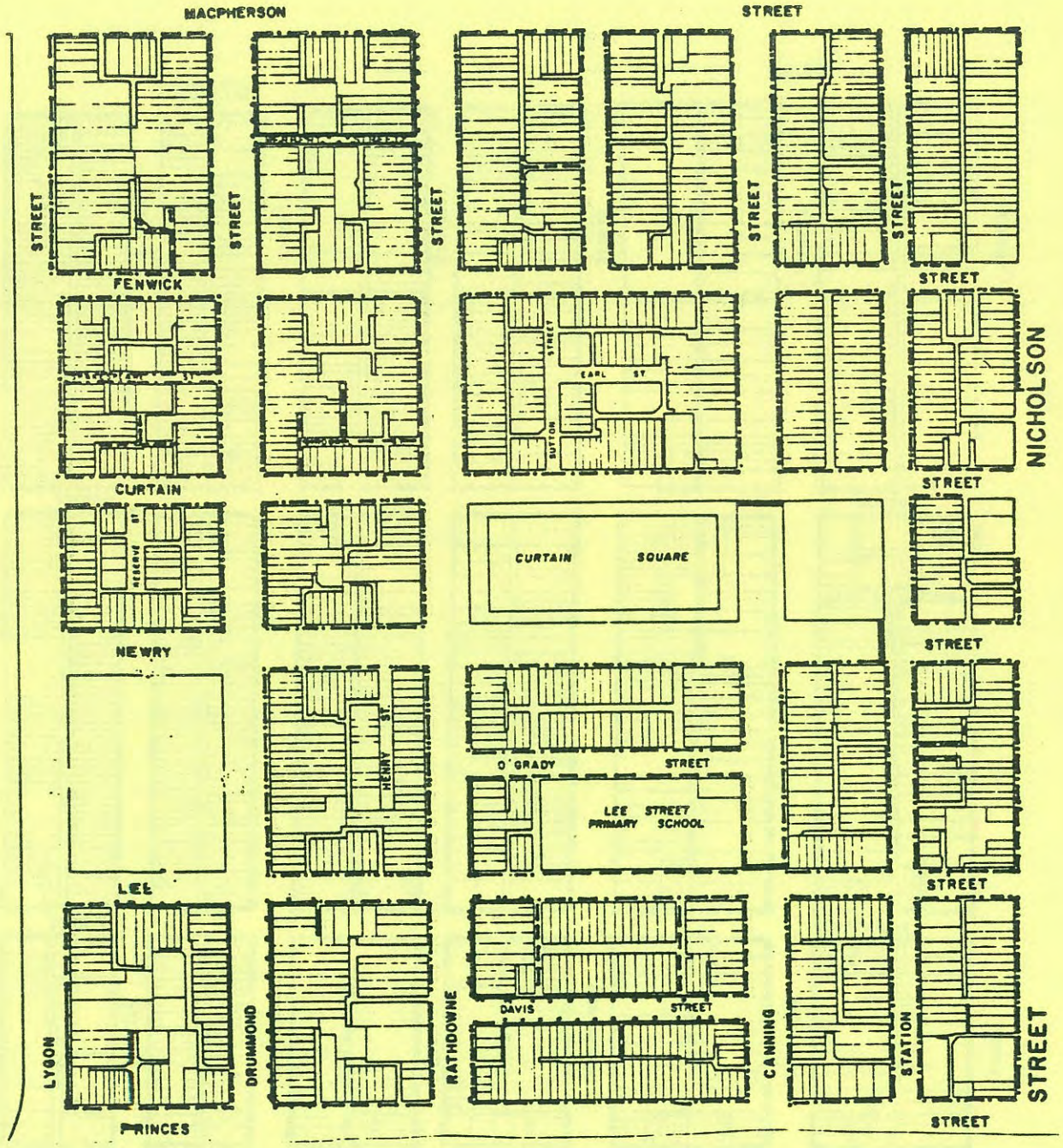
1 Princes Hill



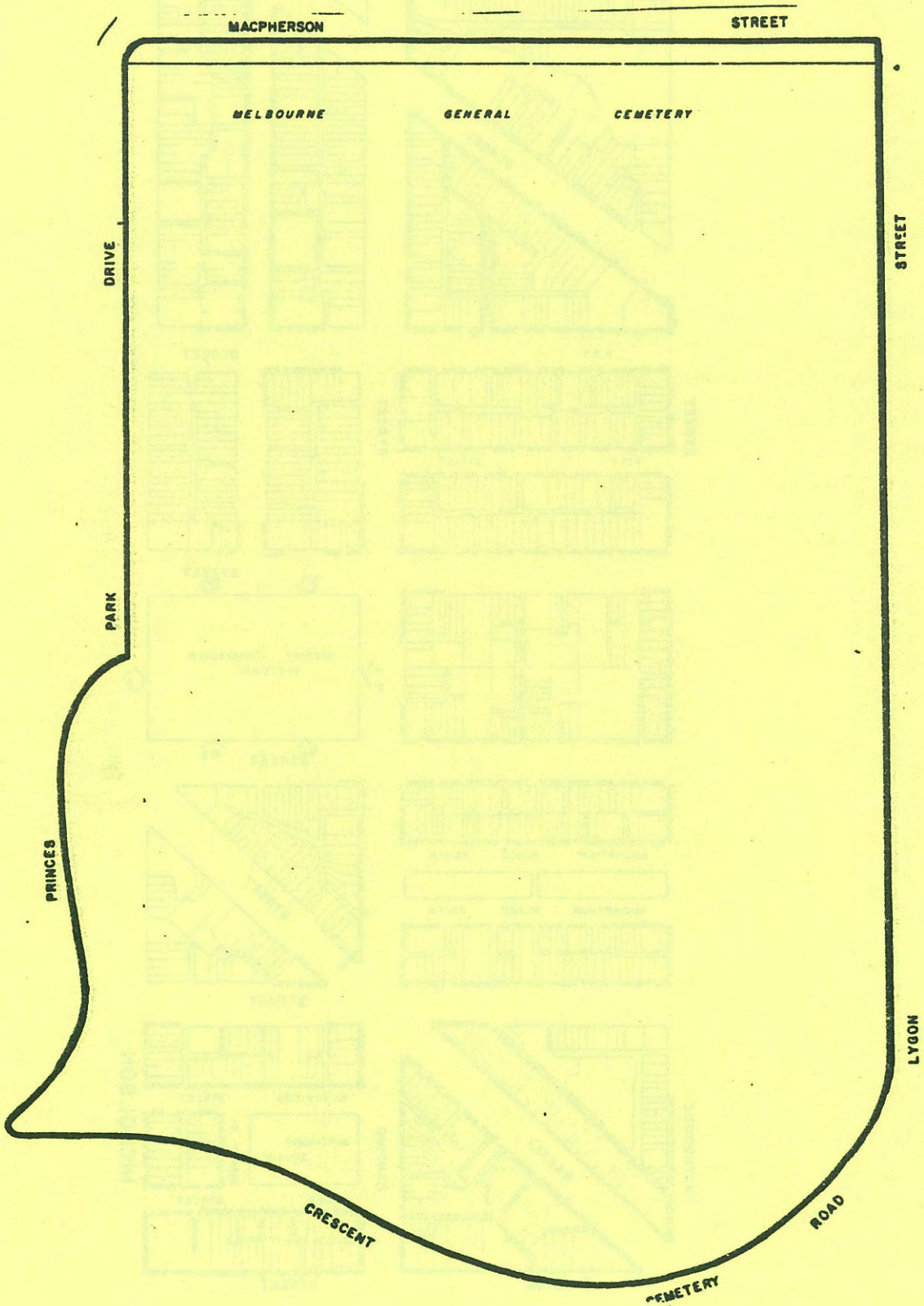
2 North Carlton, north of Macpherson Street



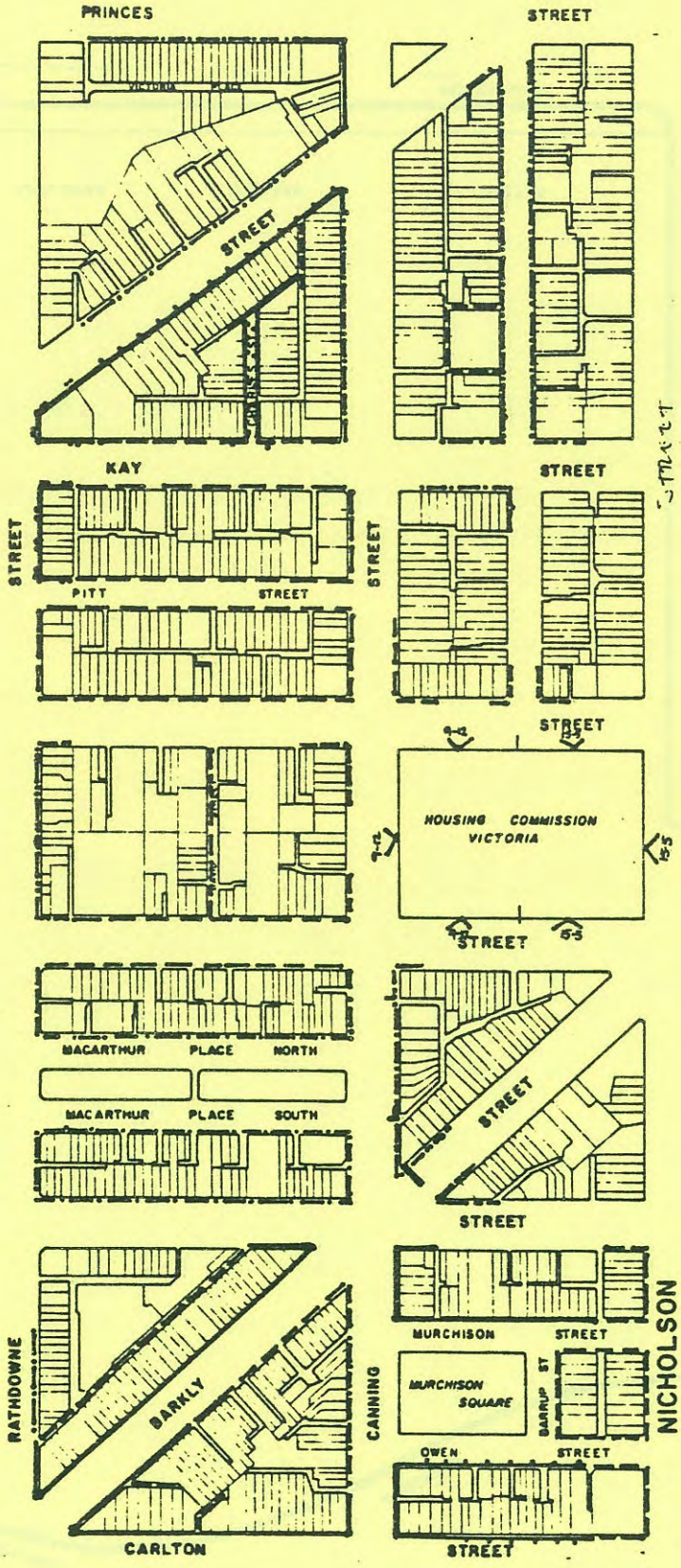
3 North Carlton, south of Macpherson Street



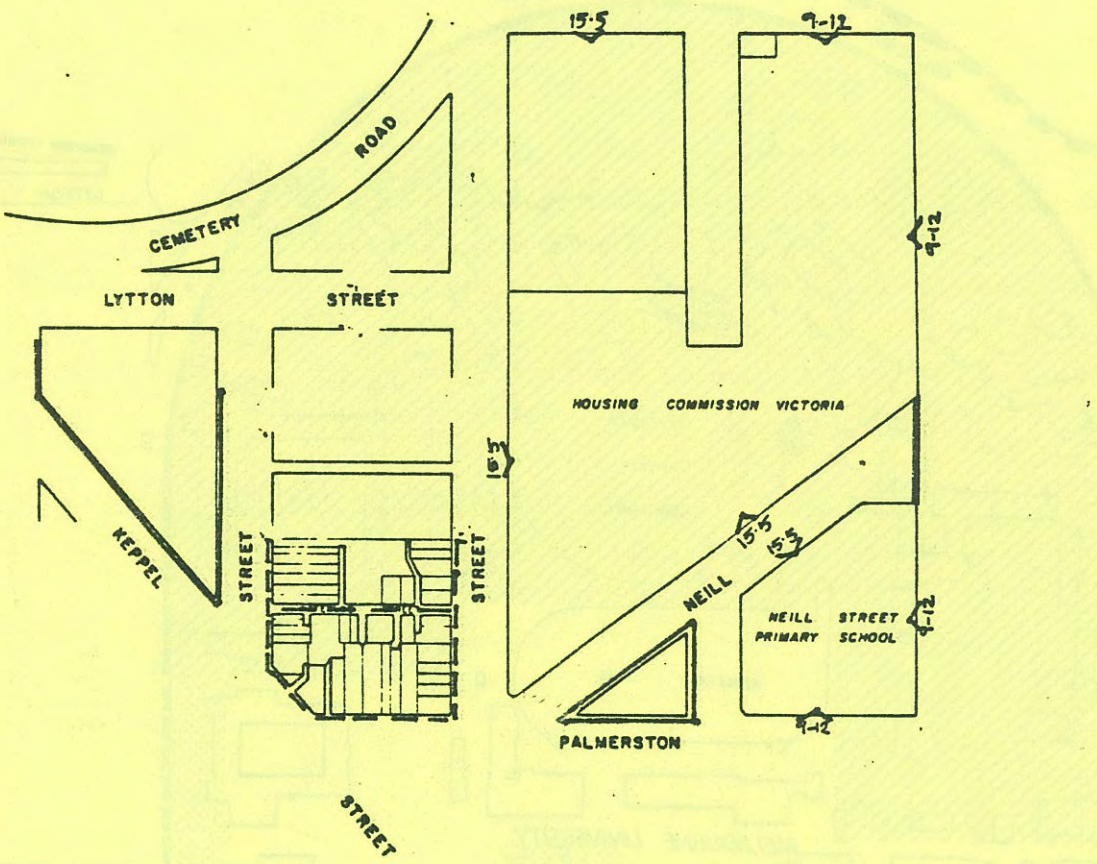
4 The Melbourne General Cemetery



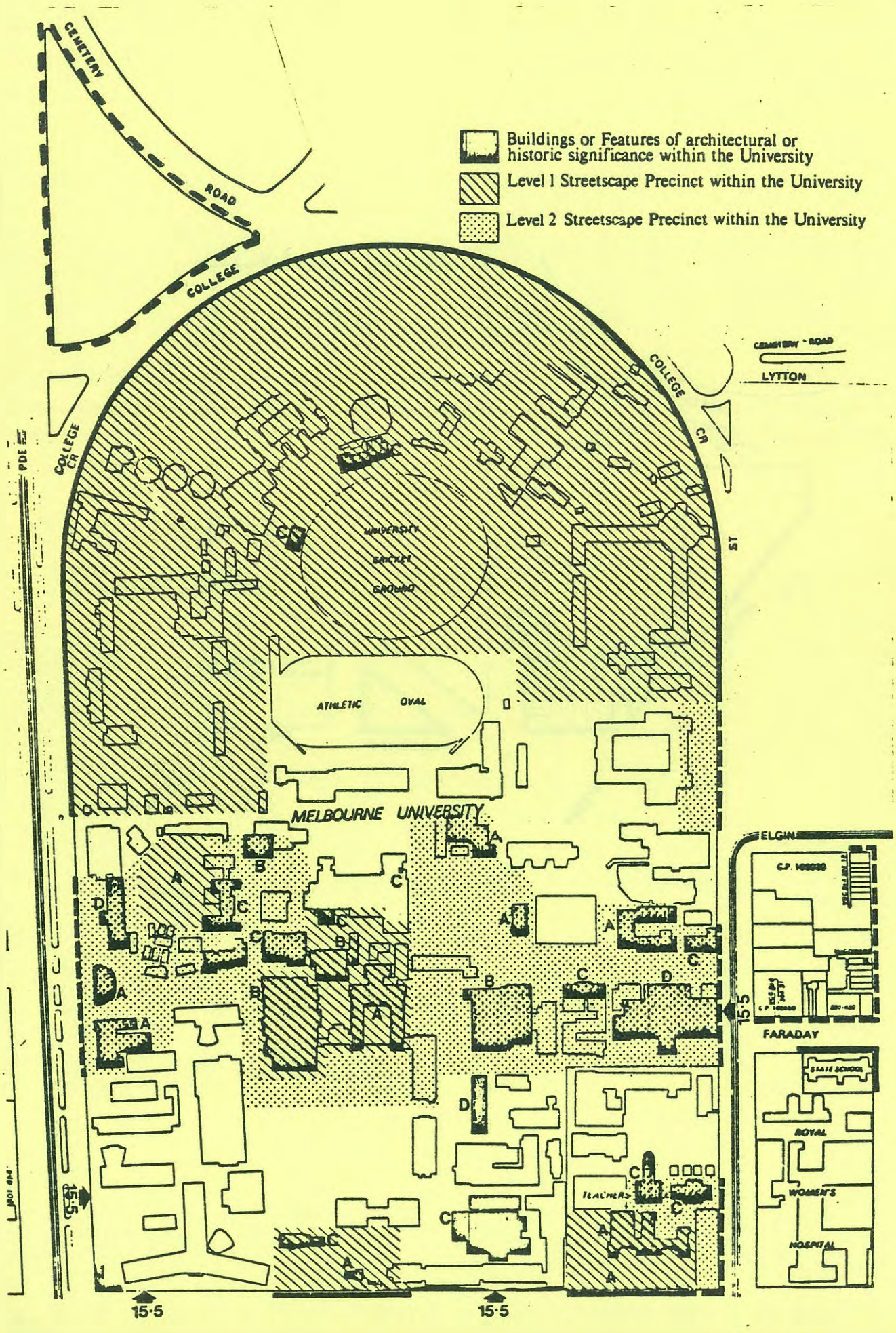
5 South Carlton, east of Rathdowne Street



6 Keppel Street



7 The University



8 South West Carlton

