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CITY OF FOOTSCRAY

# **YARRAVILLE VILLAGE ENHANCEMENT PROJECT**

## **PART TWO .. GUIDELINES**

2.1  
MAINTENANCE PRESENTATION AND  
DECORATION

NOVEMBER 1990

ADDITIONAL 1993

DECOMPOSITION

WINDMILLER PRESERVATION UNIT

3.0

UNIT 1.00

COINTEGRATION

ENVIRONMENTAL BEOTEC

ENVIRONMENTAL ACTIVE

UNIT 1.00



UNIT 1.00

UNIT 1.00



# YARRAVILLE VILLAGE ENHANCEMENT PROJECT

## GUIDELINES

### MAINTENANCE PRESENTATION AND DECORATION

#### 1.0 GENERAL DISCUSSION (Extract from report Cl 7.2)

##### 1.1 General Maintenance, Presentation and Decoration

These matters are interrelated and are relevant to the current form of the building whether or not its design is good, bad or indifferent. Their quality reflects directly on the business housed in the building and will bear on its viability. They will convey a message to potential customers regardless of the range and quality of goods on offer or the quality of service provided.

Where an increase in patronage is desired (or an increase in rental return), new customers must be attracted and the quality of overall presentation will be a critical factor.

##### 2.1 Scope

The extent of the building which is involved is the whole of those parts which can be identified as relating to the major business housed within it. For example, a two storey building is associated with the ground floor retail use in the mind of the public, whether or not there is a separate tenant upstairs. Therefore, the retail tenant has an interest in the upper level facade as well as the shopfront (Fig 20).

##### 2.2 Maintenance

Maintenance is basically the application of commonsense. Neglected components decay and give rise to wider damage and greater cost in the future. Regular maintenance of all parts not only avoids this but maintains the quality of presentation of the building.

Typical maintenance activities and cyclic repairs which are required for the typical retail premises are:

##### . Maintain roof sheeting in good order

This involves inspection and attention to loose fixings, corrosion etc. Replacement of loose nails with screws and wire brushing and painting of corroded roofing iron will add substantial life to roof.

#### Maintain roof plumbing in good order

Many commercial buildings have box gutters which are vulnerable to accumulation of debris which should be regularly cleaned out to allow free flow of water. Downpipes should be cleaned and checked to ensure that water gets to underground drainage systems rather than below the building where it will cause rot, rising damp and settlement of foundations.

#### Parapets

Rendered parapet cappings and backs are very vulnerable to decay which can permit the entry of moisture to the parapet. This causes damage to decorations and paintwork. Tops of parapets should be checked and re-rendered if necessary on a regular basis. They should be sloped back to the roof. Fixing of metal sheet over parapets is not effective as uneven flow of water onto the facade and staining is usually the result.

#### Windows

Upper level windows are very exposed to weather and need regular attention. Because they are not seen close up from the outside, they are often forgotten. Double hung timber windows are especially vulnerable not because their design is poor but because they have always been neglected.

Putty should be checked for intactness, sills for rot and the paint film especially on the horizontal components should be replaced regularly. Where sills or other parts are rotted, the best form of repair is to cut out the affected part and to glue in a new section. This avoids wholesale removal.

Silicone compounds are excellent for plugging up small cracks where water can enter. Larger holes should be filled with the original material.

#### Rendered facades

Cement rendered facades suffer damage mainly from ingress of water behind the render and from deposits of reactive material such as bird droppings. They are most vulnerable at the horizontal ledges above cornice windows and sills etc. Re-surfacing of ledges to shed water will add considerable life to rendered facades. Frequently the render becomes detached from the base material and can be identified as "drummy" by tapping. This need not necessarily be of concern unless associated with cracking and distortion of the surface or ingress of water.

#### Brick facades

Unpainted brickwork should generally be permanent but where decay of mortar joints or cracking occurs, penetration of water can cause wider damage. Open mortar joints should be pointed up to match the surrounding work.



Open cracks indicate a structural problem and advice should be sought as to the cause which should then be remedied, only after which should the crack be repaired.

As a general rule, natural brickwork should never be painted as this damages character and creates a maintenance problem.

#### Painted brickwork

In most cases where brickwork has been painted (usually unnecessarily) it can be removed if desired by chemical methods. (Never sandblast as this damages the surface of the brick and the joints allowing penetration of water.)

However in many cases removal cannot be economically justified and repainting is probably best. However, if bricks are part of the pattern of the facade they should always be contrasted with other materials, usually by using a brick colour.

Paint removal where undertaken, eliminates continued re-painting.

#### Verandahs

Verandahs need to be maintained according to their particular needs. The most common problems relate to damage from high vehicles, poor water disposal, corrosion of metalwork, particularly roofs and damage caused by fixing of signs at various times.

Generally the cost of continued maintenance or repair of an inappropriate cantilever on a building which should have a post verandah, should first be weighed against the cost of replacement with a completely new structure.

#### Canvas, plastic and aluminium canopies

These forms of protection are flimsy and have a short life expectancy (Fig 21). At some stage they will become decrepit and this is the time to consider replacement with a more permanent structure which will add to the quality of the street and the building. Permanent structures are more expensive but are better long term investments and are more effective for all requirements.

#### Shopfronts

There are few original shopfronts in Yarraville Village (see Section 7.6 and the Guidelines for Shopfronts), therefore replacement with the original form is the preferred method of dealing with radical maintenance needs.

Generally, shopfronts of all periods last well if looked after. The main problems are:

- . Loose glazing bars in metal frames require re-caulking to give solid connection to the glass which actually helps support the bar rather than the other way round.
- . Stalls are damaged by physical impact. Broken tiles and other materials should be replaced but where this is not possible (the tile may no longer be made), complete retiling or change to another recommended material is the best answer.
- . Paint over tiles should be removed.
- . Security devices such as roller shutters or grilles over glass have a negative impact on the street and probably on the patronage of the business and should be removed in favour of less heavy handed security such as alarms and better night lighting.

#### . Interiors

The maintenance of interiors is important for business success but is not within the brief of this project.

#### . Floors

Generally older buildings are designed to have timber floors. In such cases timber floors should be retained and repaired. Where slabs have been laid and rising damp has occurred as a consequence, a new damp proof course may be the cheapest solution.

Newer shopfronts often close off ventilation to sub-floor spaces, giving rise to rot. If this is the case, it should be reinstated.

#### . Damage

When damage occurs, it should be repaired as soon as possible as it may open the structure to access of moisture etc which will cause further trouble.

As most damage should be covered by insurance, there is no reason to delay repair.

It should be noted that an insurance payout for damage may be a useful contribution to replacement for a more suitable component.

#### . Replacement

Retention of original parts is important for the integrity of the building and will usually involve the most cost effective form of repair. Replacement should only be contemplated when absolutely necessary and then only in as close as possible to the original form.

- . Cyclic maintenance

This refers to maintenance which is necessary on a regular basis, from daily sweeping to painting every few years. Other maintenance is conducted on an as necessary basis determined by regular checking.

## 2.3 Presentation

A number of aspects contribute to the exterior presentation of a business:

- . Good standard of maintenance
- . Signage (See Section 7.3 and Guidelines for Signs)
- . Window display and shop front.

Shop windows have evolved principally to provide an attractive display of the goods offered within the shop, often on an interior platform.

Their secondary functions are

- . to provide a view into the interior (to further attract the potential customer).
- . to physically encourage (lead) the customer into the shop.
- . to provide a view out for those inside
- . to admit light.

The traditional shopfront

- . provides maximum glass area both width and height
- . usually has an ingoing to lead the customer in and provide weather protection to the entrance and continuity between interior and exterior
- . employed clear glass to maximise the view in and out
- . was designed as a setting for the goods displayed by the quality of its design
- . often had signage but only in places which reinforced its impact.

In contrast, modern shopfronts characteristically

- . are of poor mass produced quality
- . often do not maximise display opportunity
- . often have the impression of a barrier rather than of an opening to the interior
- . have flat fronts which do not emphasise the entrance or give encouragement to enter



are often obscured by paste ups (Fig 22) or crudely painted temporary signs (Fig 23) which obscure the interior and add to the impression of a physical barrier. This excessively aggressive signage often has an edge of desperation in it and usually involves blandishments of cheaper prices of specific items which seem to imply that the other merchandise or services are of secondary consequence.

Commercial factors aside, it is difficult to see how this form of presentation would be more effective than an interior display visible from outside, but carrying the invitation to enter along with the specific message.

Pubs also make this mistake in presentation. Their closed exterior presentation more often than not would act as a rebuff to an outsider, who, if he got to open the door would probably be put off by an interior badly lit because power charges do not allow for compensatory artificial light (Fig 24).

The axiom is that if businesses want to achieve better viability via more patronage, they must present themselves as welcoming customers.

#### 2.4 Decoration

Decoration of buildings is both a means of presentation and of maintenance.

Paint particularly provides interest through colour, especially when changed but also serves to protect many materials.

Decoration in older buildings however, is achieved by a number of means in addition to colour.

- Texture and colour of natural materials is often used to highlight buildings and details. This is exemplified by Woods corner, which since it has been painted one colour, has lost much of its character (see Figs 13, 25 and 26).
- Modelling of both architectural and decorative features expresses levels of quality and impressiveness.
- Painting was usually used to highlight massing and detail and to replicate more expensive materials eg marbling, wood graining, stone.

Just as building form changed over time, so did the use of embellishment and colour and these characteristics serve to identify and enhance the different styles.

In colour, Victorian buildings for example, deep reds were most common for architectural trim and stone was favoured for render.

During the inter-war period, mid and deep greens with cream were most popular for trim whilst render was often integrally coloured in deep ochre hues in contrast with red brick.

In order to emphasise the distinctions in style and to keep the appearance of the precinct reasonably authentic, the following policies for the use of paint colour are proposed.

1. Colours should be generally authentic to the period of the particular building.
2. All paint colours should be selected from "Heritage" Colour Cards (see list in Guidelines).
3. Building colours should be exterior colours appropriate to the particular component.
4. Corporate colours should be restricted to recommended sign locations.
5. Building groups should be painted in common colours or variations of common colours if any part needs to be identified as a separate occupancy. ie a group of four could be painted in one colour, say stone or each could be painted in variations of stone, either slightly lighter or darker.
6. Colours of signage, provided it is contained within specific panels bounded by the building colours, should be optional.

#### 2.5 Colour schemes

The guidelines for colour schemes are grouped into the four dominant periods, Groups A, B, C & D and are arranged according to location on the building.

Generic names for colours are used as many colour cards use their own names but all heritage cards have equivalents for the common colours and all good paint suppliers can make up colours from the ranges of all common brand names.

Providing the colours are used in the nominated locations, any combination of colours will work well together.

### 3.0 COLOUR GUIDELINES

#### 3.1 General

The mature form of the precinct which is the basis of design policy of the project is the later Inter-war period.

Up to this period including through the Victorian and Federation periods, a consistent approach to the design of colour schemes applied for commercial buildings. It is suggested that this should be the dominant theme of all use of colour in the precinct as follows.

- . Masonry was normally unpainted. Cement render was sometimes toned with pigments or coloured sand or cement.
- . Timber was always painted.
- . When render was painted, it was generally coloured to represent stone, usually in lighter colours ie. sandstone.

Inter-war buildings consistently employed ochre pigments in render and roughcast.

- . Window frames were painted in dark colours to contrast with the body colour and to define and give depth to the opening.

Inter-war windows usually had the sash painted in a light colour to provide a further contrast. (This technique was commonly used for earlier residential buildings, but rarely elsewhere.)

- . Contrasting colours were usually used on verandahs according to their design but with the following consistent features:

1. Gutters were almost always a dark colour.
2. Posts were mostly dark.
3. Decorative work employed 2 or 3 colours.
4. Verandah roofs were either natural iron, ferric red, permanent green, or red and cream or green and cream striped. One example of a striped verandah can be seen on early photographs but striping was not used consistently. It is suggested that its use be confined to curved roofs.

The undersides of verandahs were normally painted in tones of grey-green.

- . Shopfront framing was generally a dark colour timber. Alternatively it might have been stained and polished, varnished or wood grained. Stalls and doors of complex design sometimes used contrasting or tonally related colours.



### 3.2 Type of Colour

Until the post-war period, because of the use of mainly naturally occurring pigments and the impermanence or high cost of many, the colour range for external use was limited and the concept of 'architectural' colours developed. Artificial post-war pigments provided an entirely different colour concept where brightness, permanence and an infinite range of colour were possible.

The use of pure white, previously unobtainable, became a fashion and many buildings, previously treated in interesting contrasts became all over white.

More recently with the 'post modern' movement, there has been a return of interest in colour and pale tones of blue green turquoise, purple etc have become popular.

As the objective of this project is to reinforce the mature architectural character of the precinct and the individual buildings, it is recommended that only 'architectural' colours of pre WW2 be used. This process will have a number of effects.

- . It will simplify the choice of colour whilst providing considerable variety.
- . It will prevent any outlandish use of colour which will disrupt the consistency of the precinct.
- . It will provide a 'level playing field' where no building can take unreasonable advantage over others.

#### 3.3.0 Colour Selection

Two guides are provided to assist colour selection.

##### 3.3.1 Colour cards for each period

Characteristic colours for the three historic periods are given on separate cards. These should be used according to the particular style group, A B or C of the particular building.

Groups A & B ie. Victorian and Federation, are combined on one card. Group C, Inter-war, is shown on a separate card. No card is provided for Group D, post-war buildings as it is not intended to limit choice except as per Clause 4 of these guidelines.

##### 3.3.2 Typical colour location

The colours on the cards are defined as dark trim (D), medium trim (M), body (B) and light trim (L). There are also colours for undersides of verandahs (U) and roofs (R). Colour locations for each are given on sketches of typical buildings of each period.

### 3.3.3 Paint manufacturer and colour names

The colours selected are from 'Heritage' colour cards and colours for all buildings of the historic periods colour choice will be generally appropriate if a 'Heritage' card is used. Most reputable manufacturers produce or identify 'heritage' colours on their cards and none is specifically recommended. All paint retailers will stock one or more brands.

The names used are generic, and can be identified in most colour ranges. Where another name is used, it can be cross-referenced from catalogues held by suppliers.

Normally paint will be acquired from manufacturer's colour ranges, possibly mixed at the point of purchase. The colours available can always be varied by a skilled tradesman if say a lighter or darker tone is preferred.

### 3.4 Modern buildings

Post-war and new buildings should not be made to look like older ones and the choice of colour should ideally be wider. However, in order that they should not be unduly prominent or conflicting, it is recommended that the same type of colours should be used. They need not be from a heritage range but in general should follow the guidelines for older buildings, that is:

- They should generally be subdued in hue. All primary colours and white should be avoided.
- They should employ strong tonal contrasts.
- They should be preferably in the red, green, brown, grey ranges.

### 3.5 Corporate colours

Corporate colours should be limited to signs. Painting of whole or extended areas of a building in corporate colours as a means of advertising or identification is unacceptable.

### 3.6 Colours of signs

No limitation on colours of signs is proposed providing they are contained within specific panels. (See Guidelines for Signage)

### 3.7 How to choose colours

1. Determine building Group from Data Sheet.
2. Refer to typical colour scheme for relevant Group.
3. Relate this scheme to your building then select basic, body (B) colour.
4. Select trim hue, say red or green. (It is not desirable to mix trim hue as a rule. The trims should be in say reds, greens or browns only.)

From the card shown, any trim colour will go with any body colour.

5. Select dark, medium and light trims on the preferred hue.
6. Locate the trim colours according to the typical building guidelines.

### 3.8 Paint type

An outline specification follows. This should be used as a basis for obtaining prices.

1. Stripping - paint removal should be by chemical means only. Sandblasting is inappropriate and will cause long term damage.

2. Preparation

Remove all loose, flaking or corroded paint to achieve a sound base. Remove build-up of old paint where it obscures mouldings, etc. Clean down whole surface by scraping, wire brushing etc and sand to provide key. Remove defects and feather out junctions between painted and unpainted surfaces.

Water should only be used for initial cleaning down. Water blasting can damage surfaces and penetrate material and joints causing breakdown of finish when drying out.

3. Cement render (and other masonry if painted)  
Apply two coats of matt acrylic.

4. Timber  
Prime base surfaces with oil based primer. Apply oil based undercoat and gloss enamel finishing coat.

5. Metal  
Prime with metal primer. Undercoat and finish with enamel as for timber.

### 3.9 Pricing

When quotations are requested, a copy of the colour scheme specification and extent of the work should be provided in order to avoid later disputes about cost.

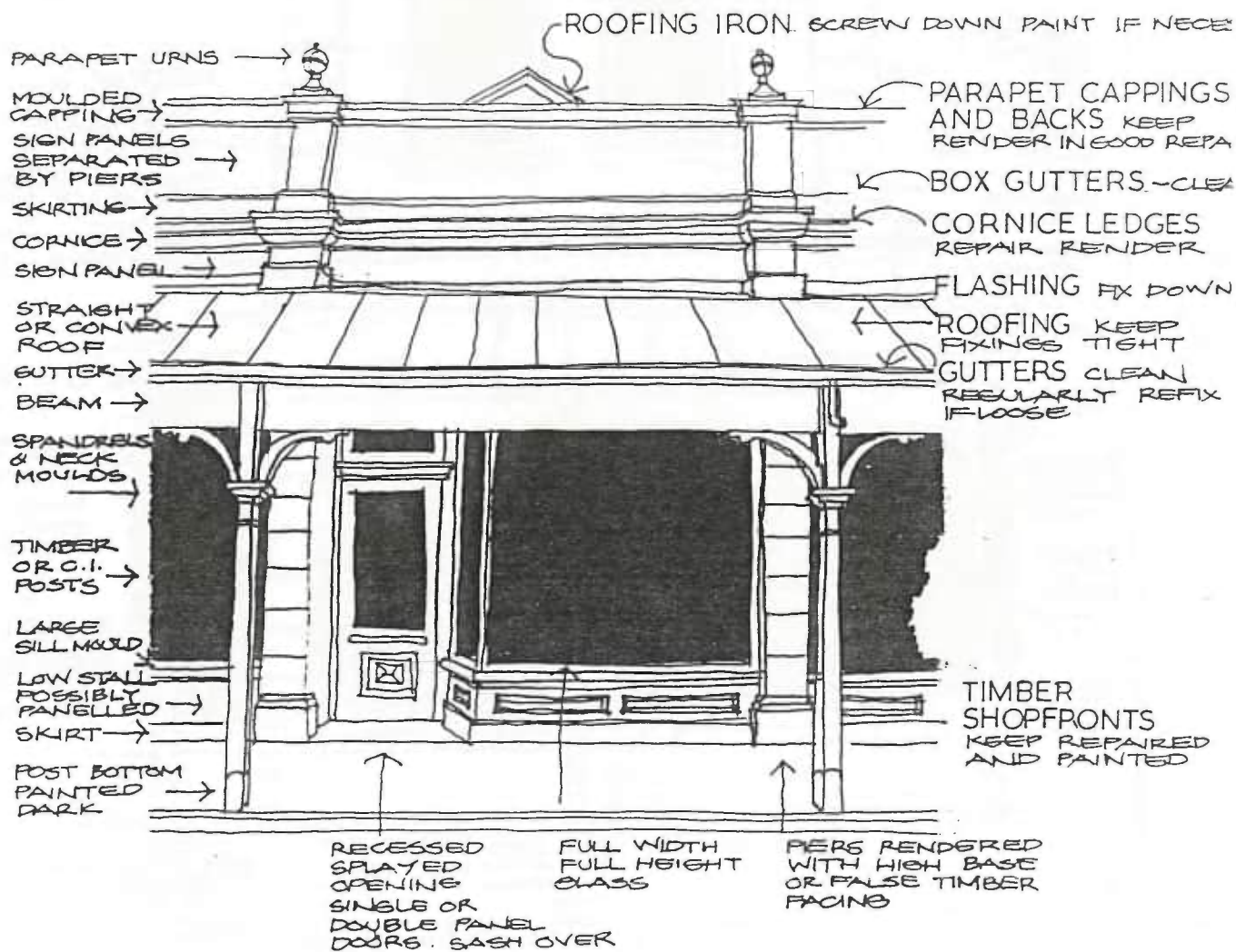
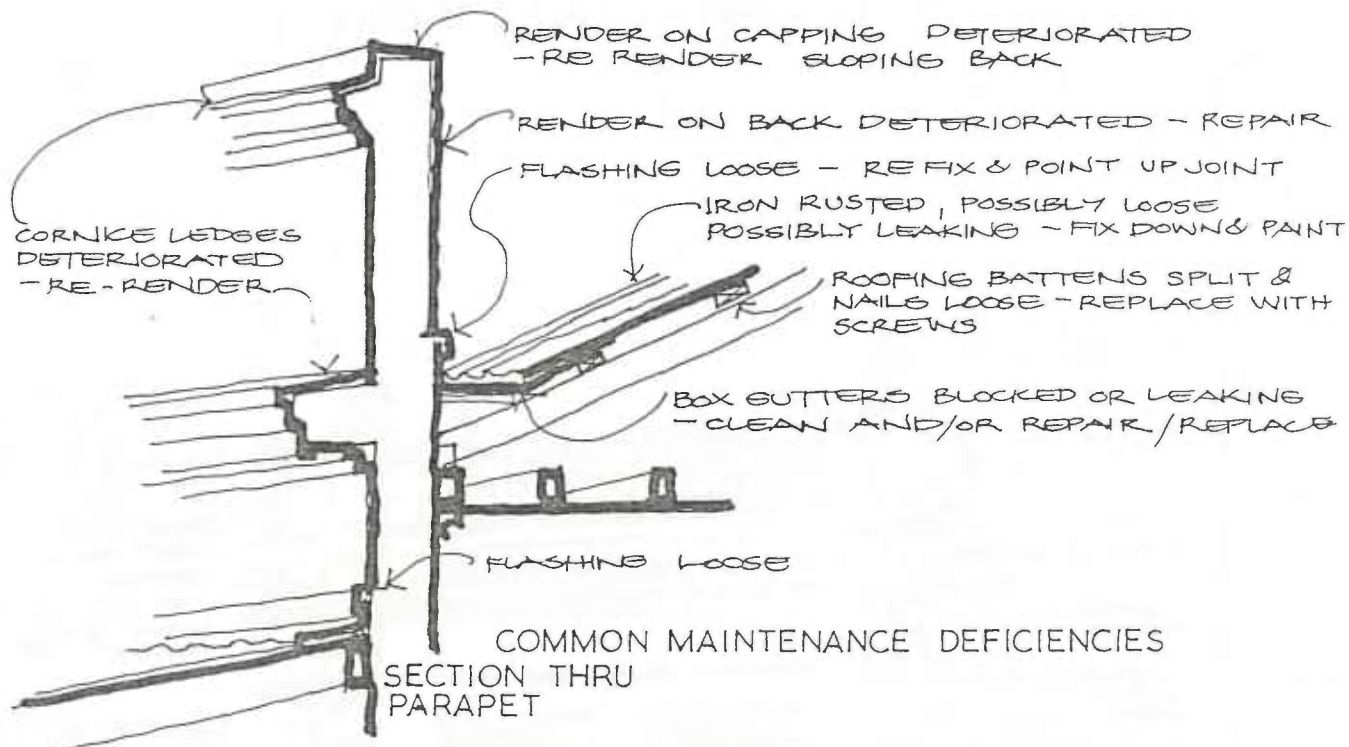


#### 4.0 MAINTENANCE GUIDELINES

##### 4.1 Maintenance Activities

The maintenance activities and cyclic repairs described in Clause 2.2 of these guidelines are illustrated on the series of sketches of typical buildings of the three historic periods, Victorian, Federation and Inter-war which follow.

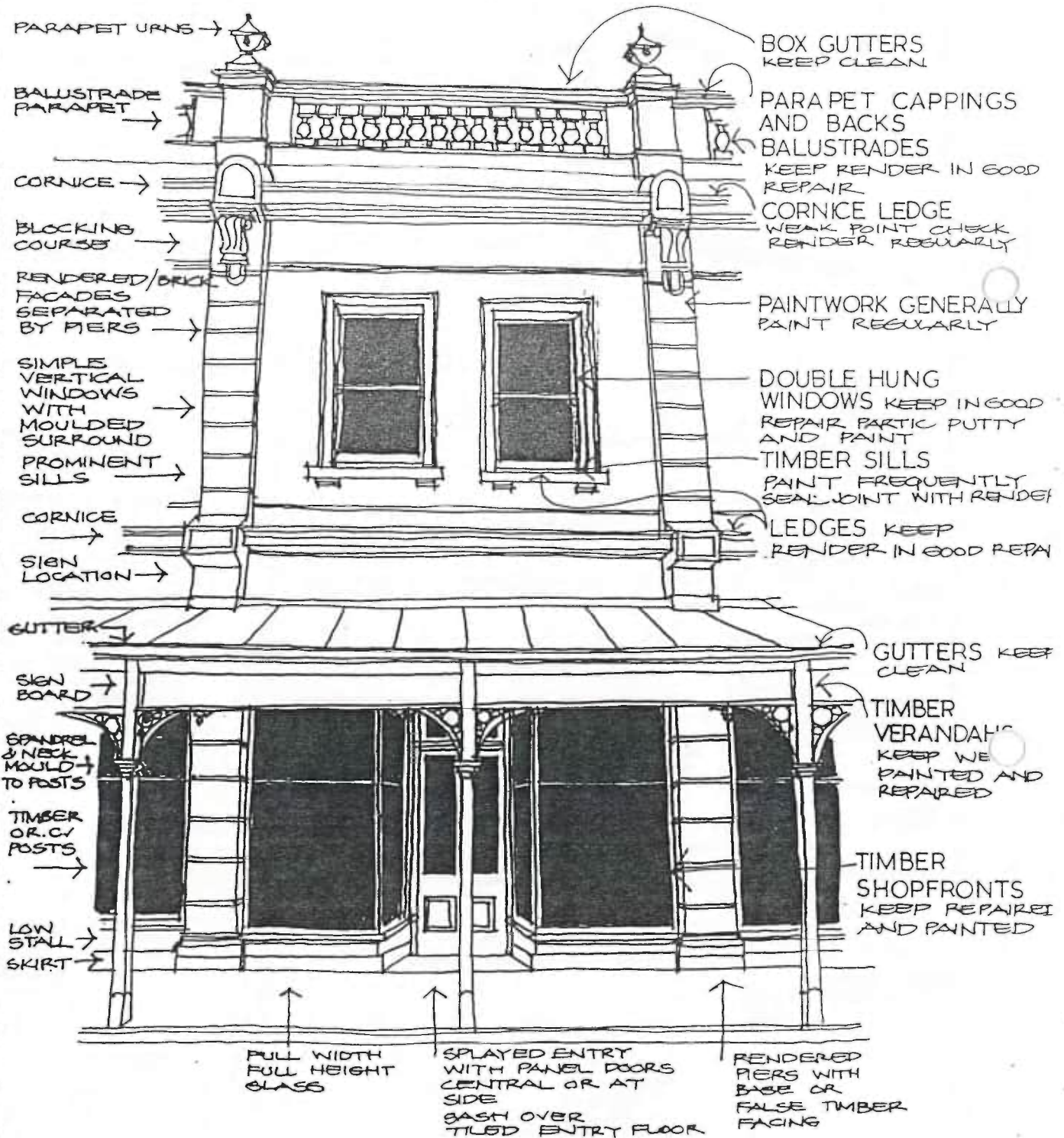
# GUIDELINES FOR MAINTENANCE I



TYPICAL VICTORIAN (GROUP A) SINGLE STOREY BUILDING

# GUIDELINES FOR MAINTENANCE 2

SEE SHEET 1 FOR COMMON DEFICIENCIES

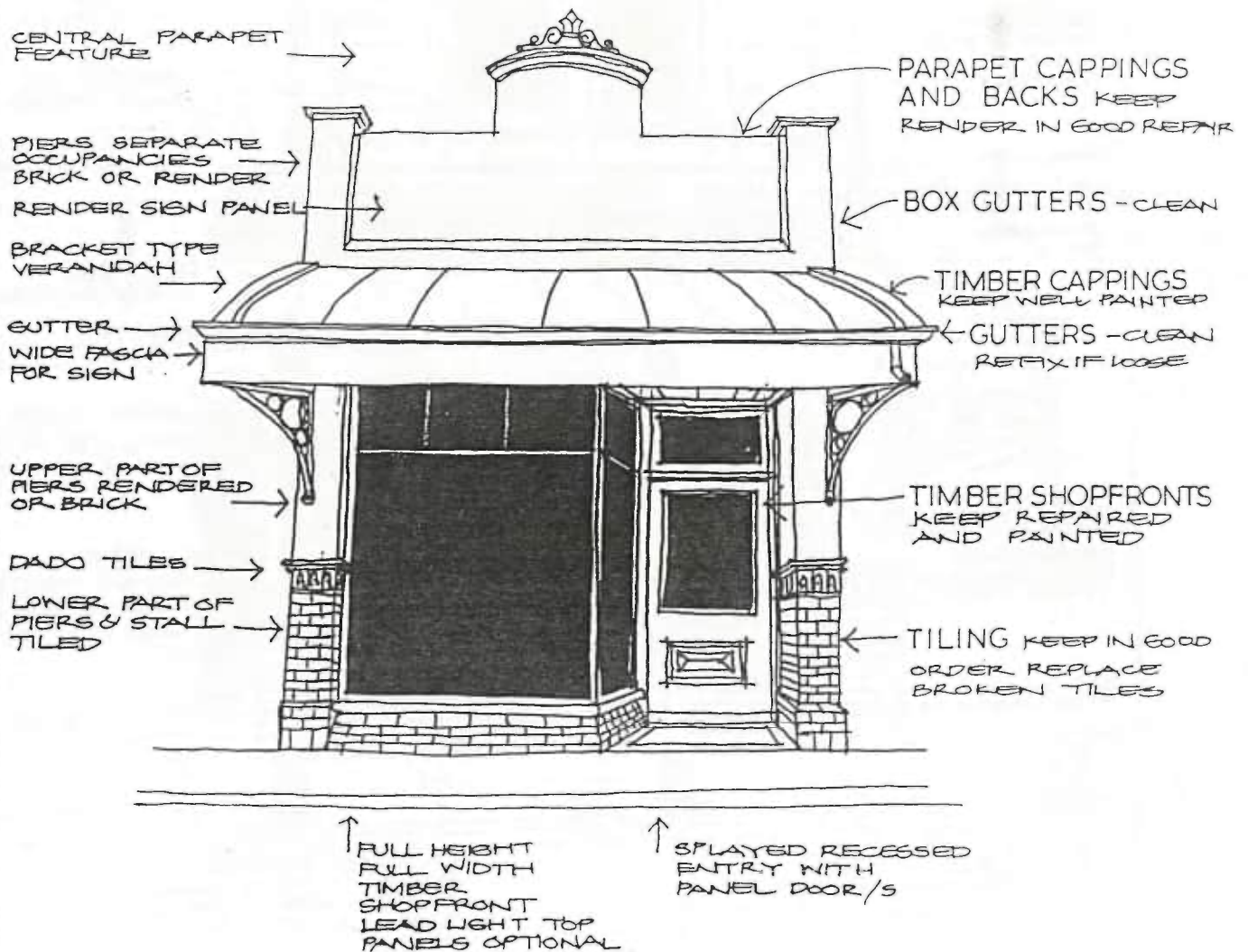


TYPICAL VICTORIAN (GROUP A) DOUBLE STOREY BUILDING



# GUIDELINES FOR MAINTENANCE 3

SEE SHEET 1 FOR COMMON DEFICIENCIES

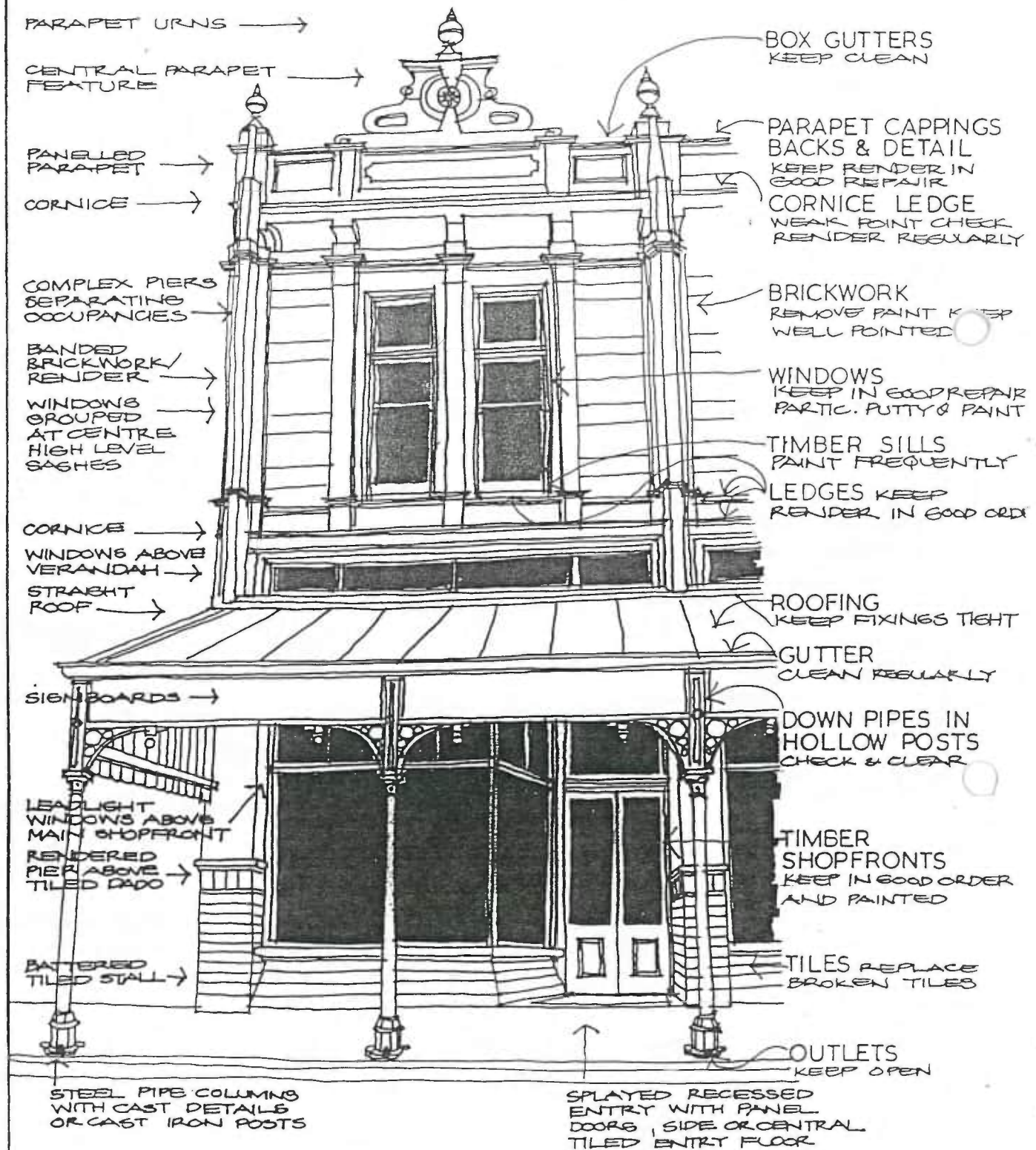


TYPICAL FEDERATION (GROUP B) SINGLE STOREY BUILDING

YARRAVILLE VILLAGE

# GUIDELINES FOR MAINTENANCE 4

SEE SHEET 1 FOR COMMON DEFICIENCIES

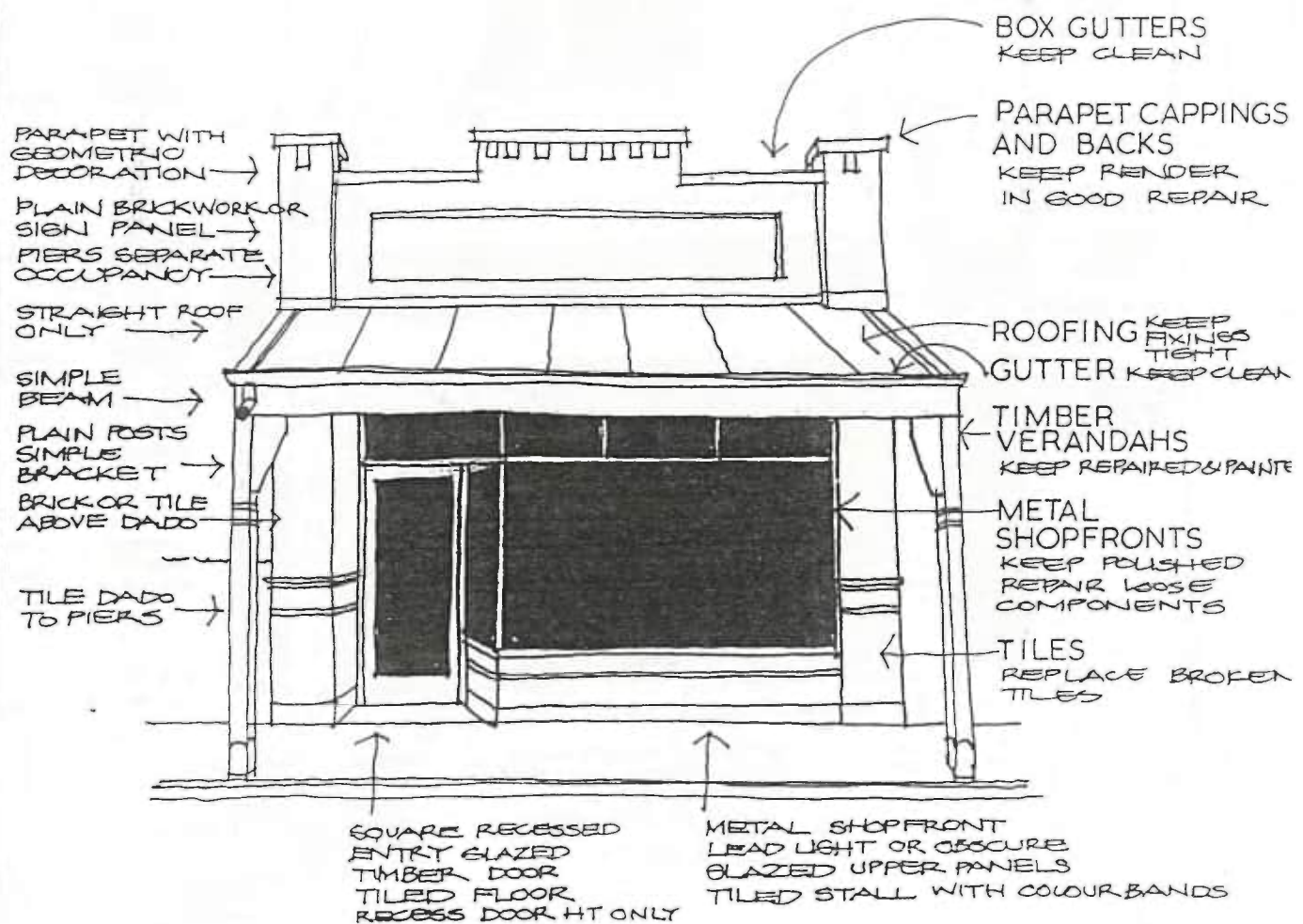


TYPICAL FEDERATION GROUP B DOUBLE STOREY BUILDING

YARRAVILLE VILLAGE

# GUIDELINES FOR MAINTENANCE 5

SEE SHEET 1 FOR COMMON DEFICIENCIES

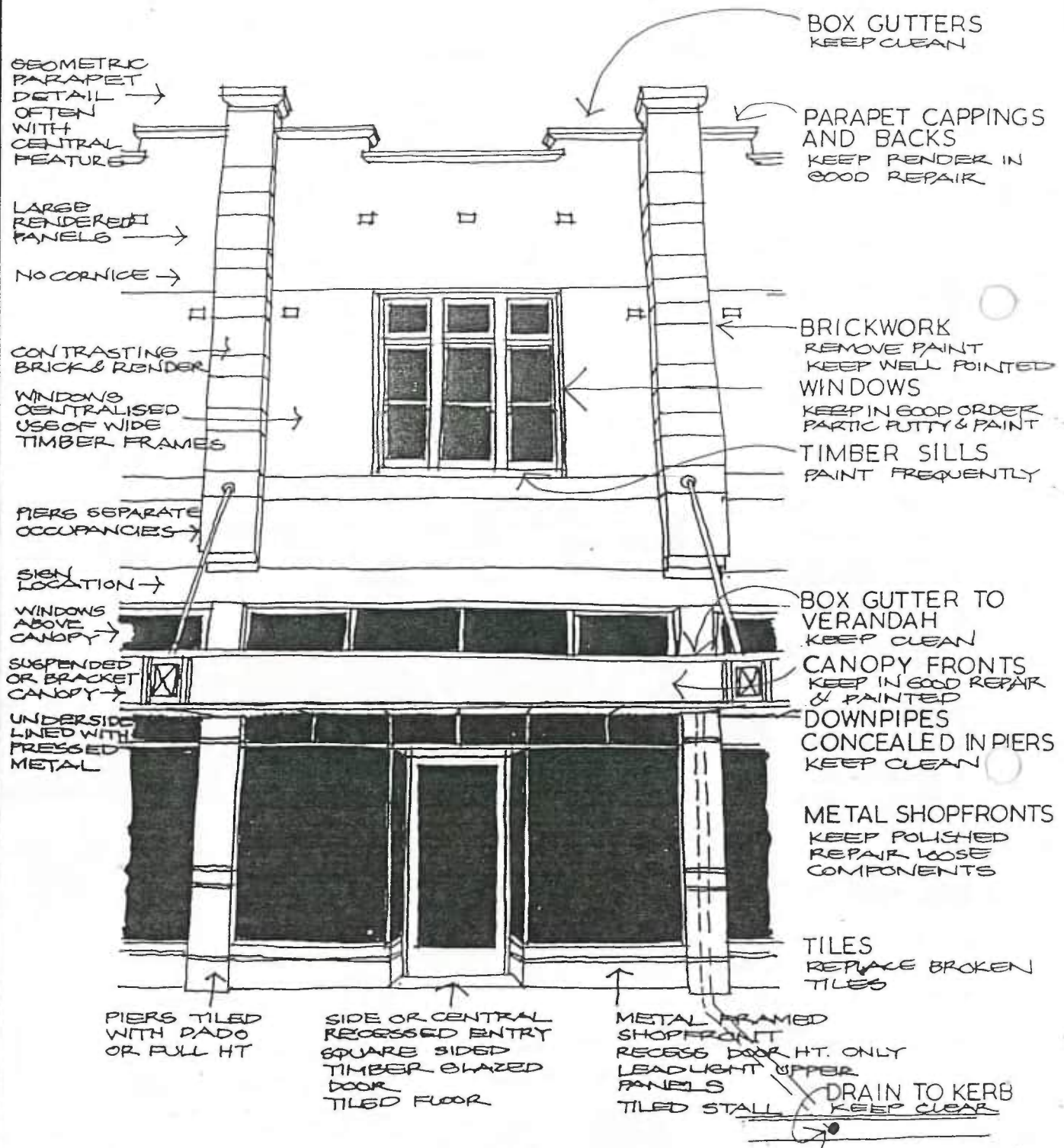


TYPICAL INTERWAR (GROUP C) SINGLE STOREY BUILDING



# GUIDELINES FOR MAINTENANCE 6

## SEE SHEET 1 FOR COMMON DEFICIENCIES

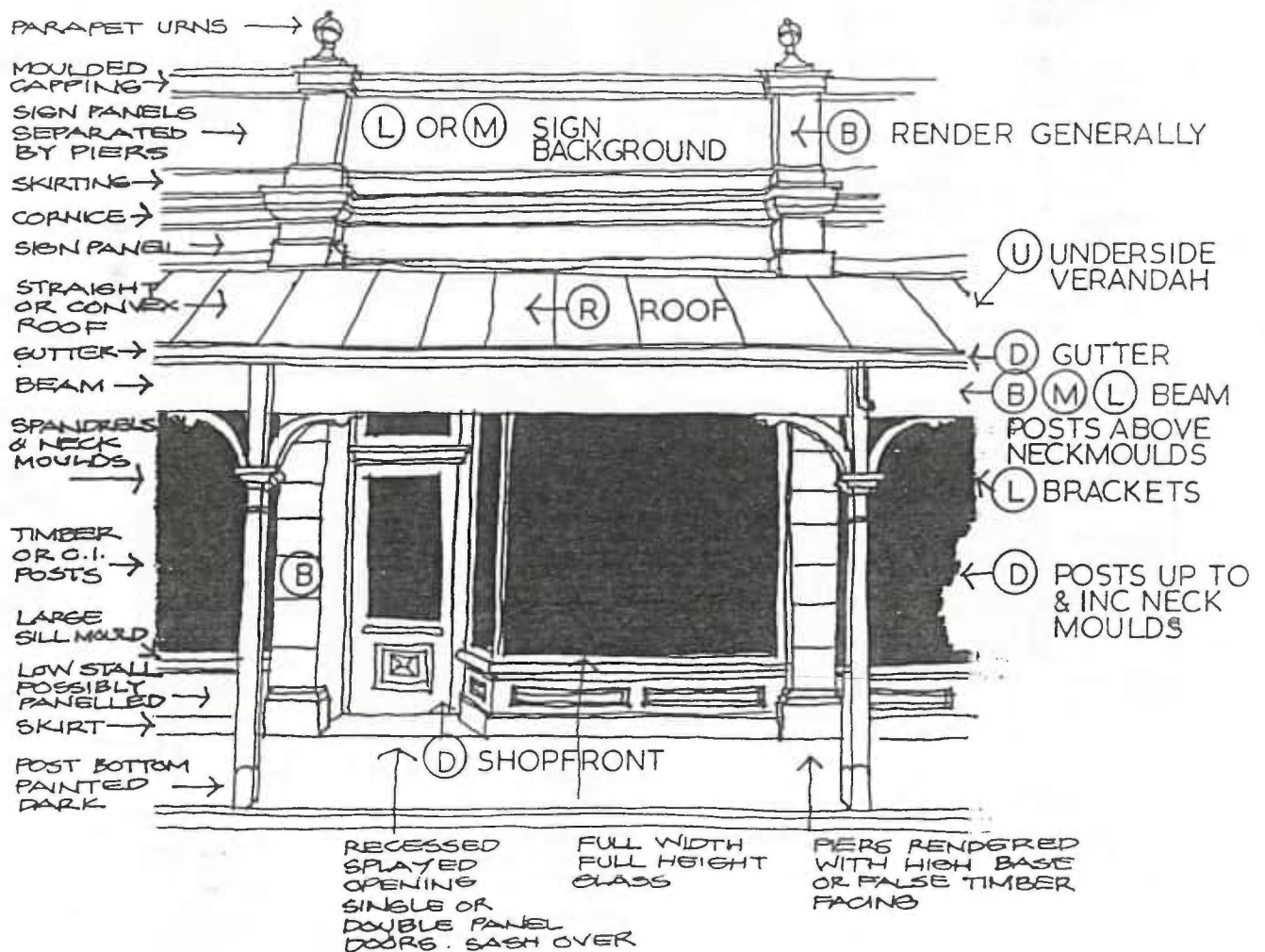
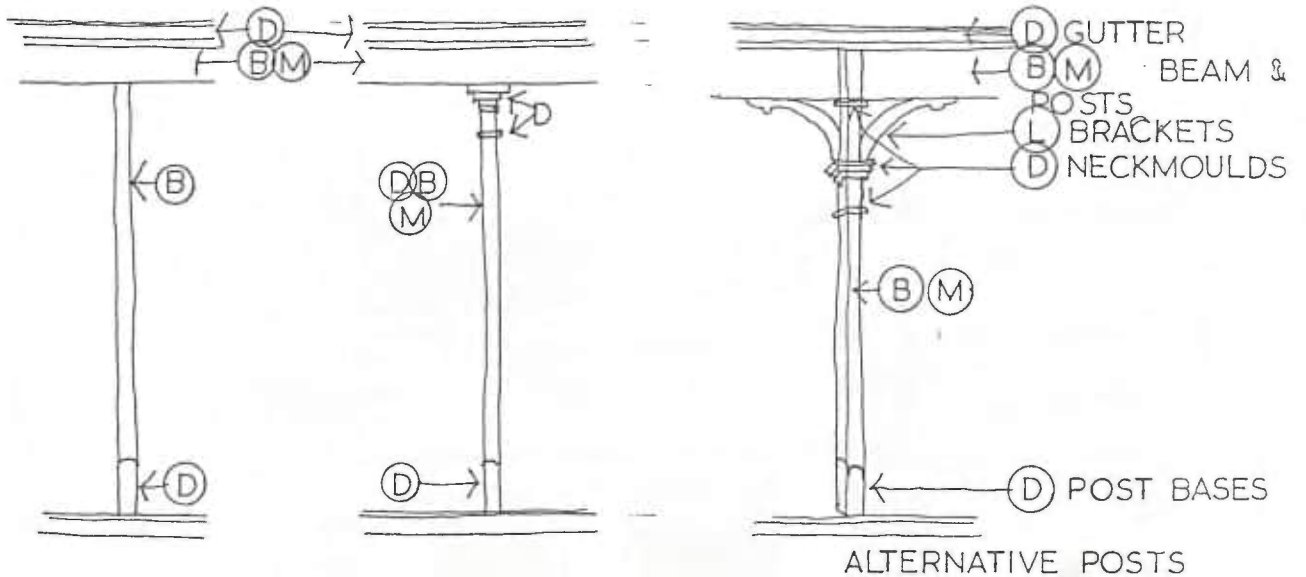


TYPICAL INTERWAR (GROUP C) DOUBLE STOREY BUILDING



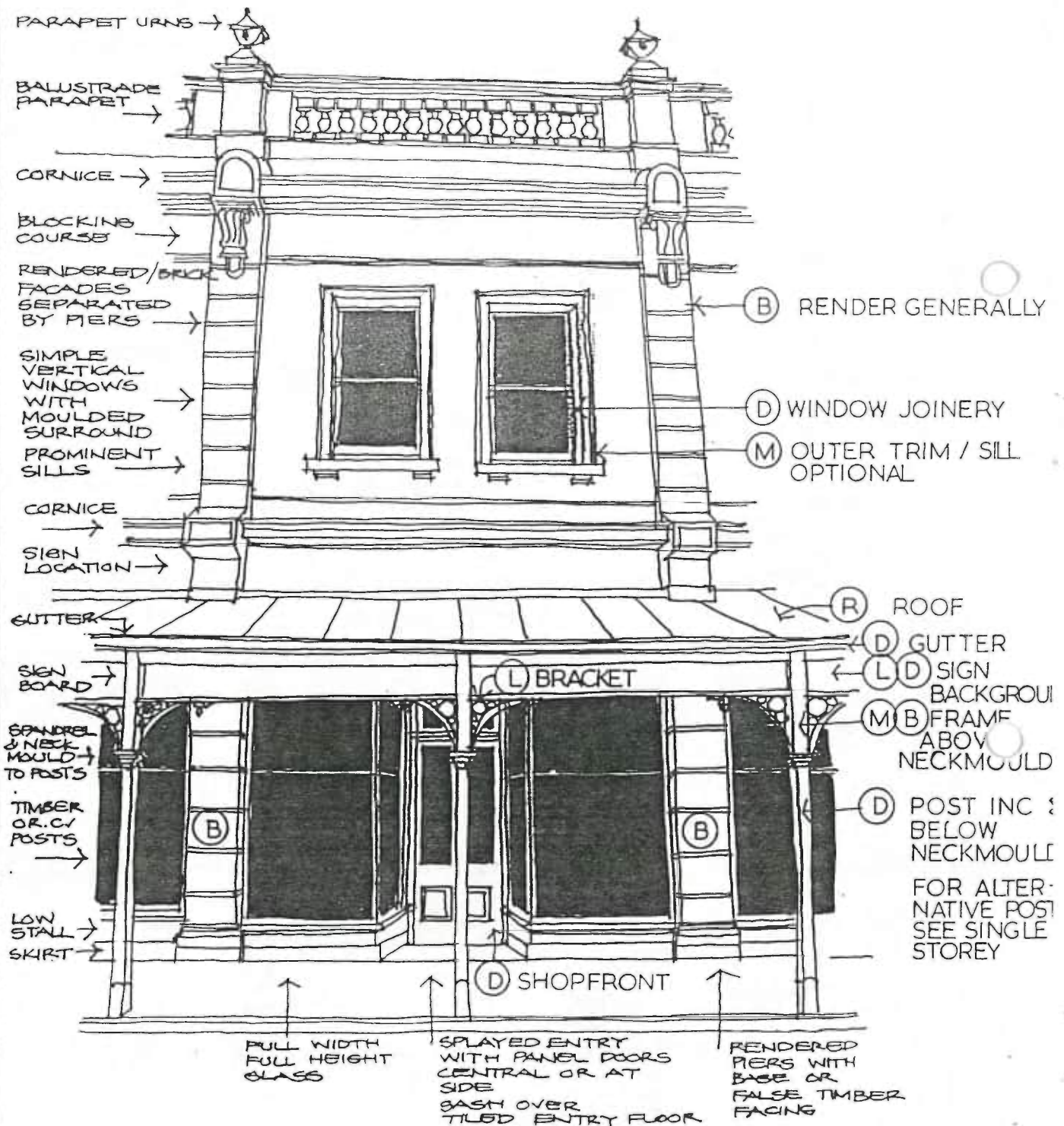
# GUIDELINES FOR COLOUR SCHEMES I

FOR COLOUR OPTIONS SEE GROUP A-B COLOUR CARD



TYPICAL VICTORIAN (GROUP A) SINGLE STOREY BUILDING

GUIDELINES FOR COLOUR SCHEMES 2  
 FOR COLOUR OPTIONS SEE GROUP A-B COLOUR CARD  
 ALTERNATIVE VERANDAH FRONTS SHOWN ON SHEET 3

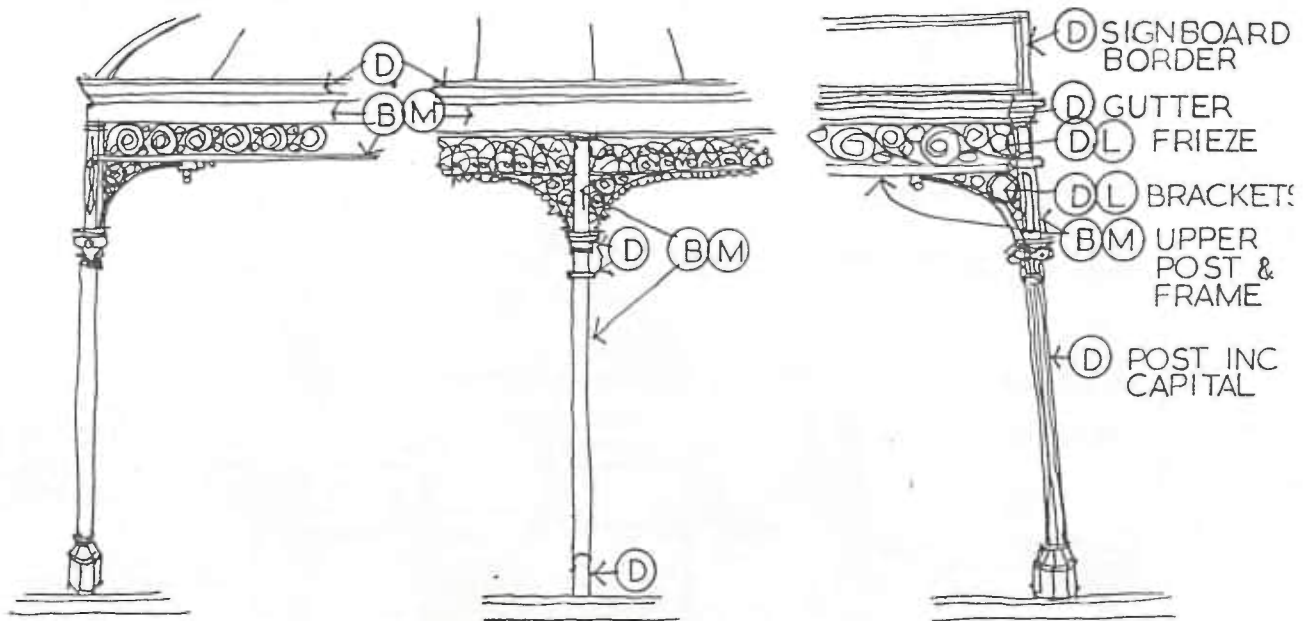


TYPICAL VICTORIAN (GROUP A) DOUBLE STOREY BUILDING



# GUIDELINES FOR COLOUR SCHEMES 3

FOR COLOUR OPTIONS SEE GROUP A-B COLOUR CARD



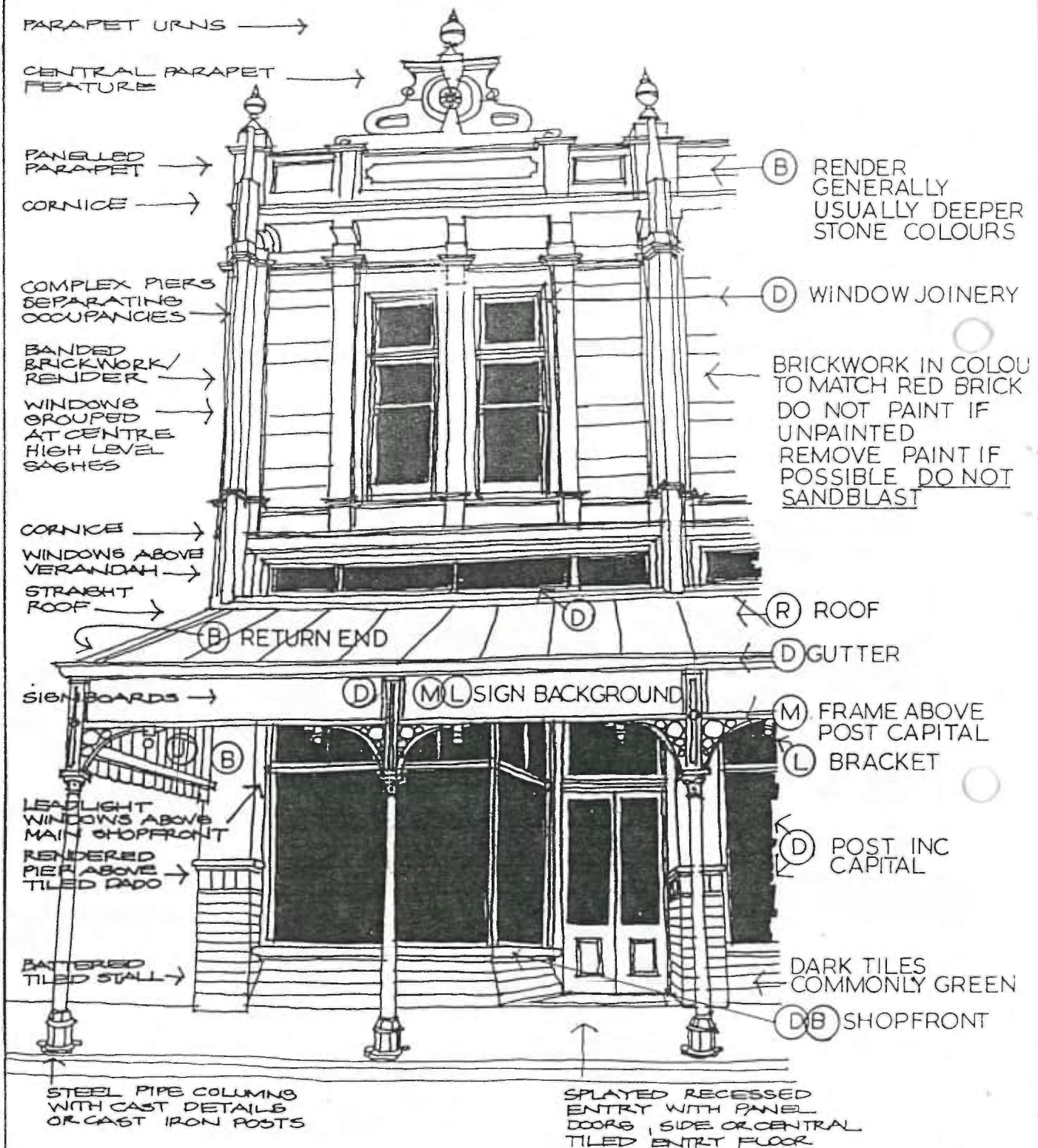
ALTERNATIVE VERANDAH FRONTS GROUPS A & B VICTORIAN FEDERATION



TYPICAL FEDERATION (GROUP B) SINGLE STOREY BUILDING

# GUIDELINES FOR COLOUR SCHEMES 4

FOR COLOUR OPTIONS SEE GROUP A - B COLOUR CARD  
ALTERNATIVE VERANDAH FRONTS SHOWN ON SHEET 3

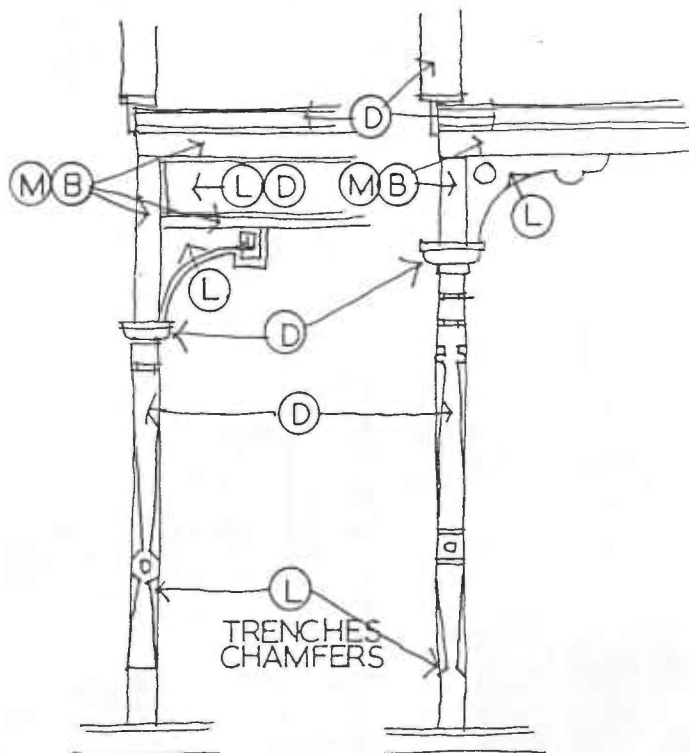


TYPICAL FEDERATION (GROUP B) DOUBLE STOREY BUILDING

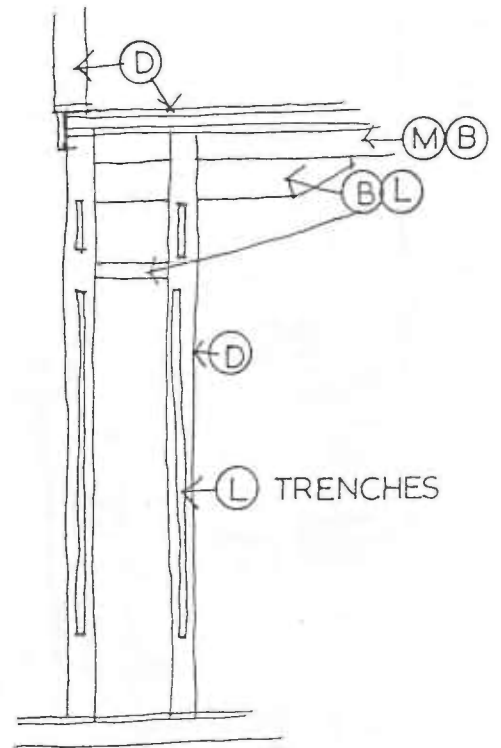
YARRAVILLE VILLAGE



## GUIDELINES FOR COLOUR SCHEMES 5

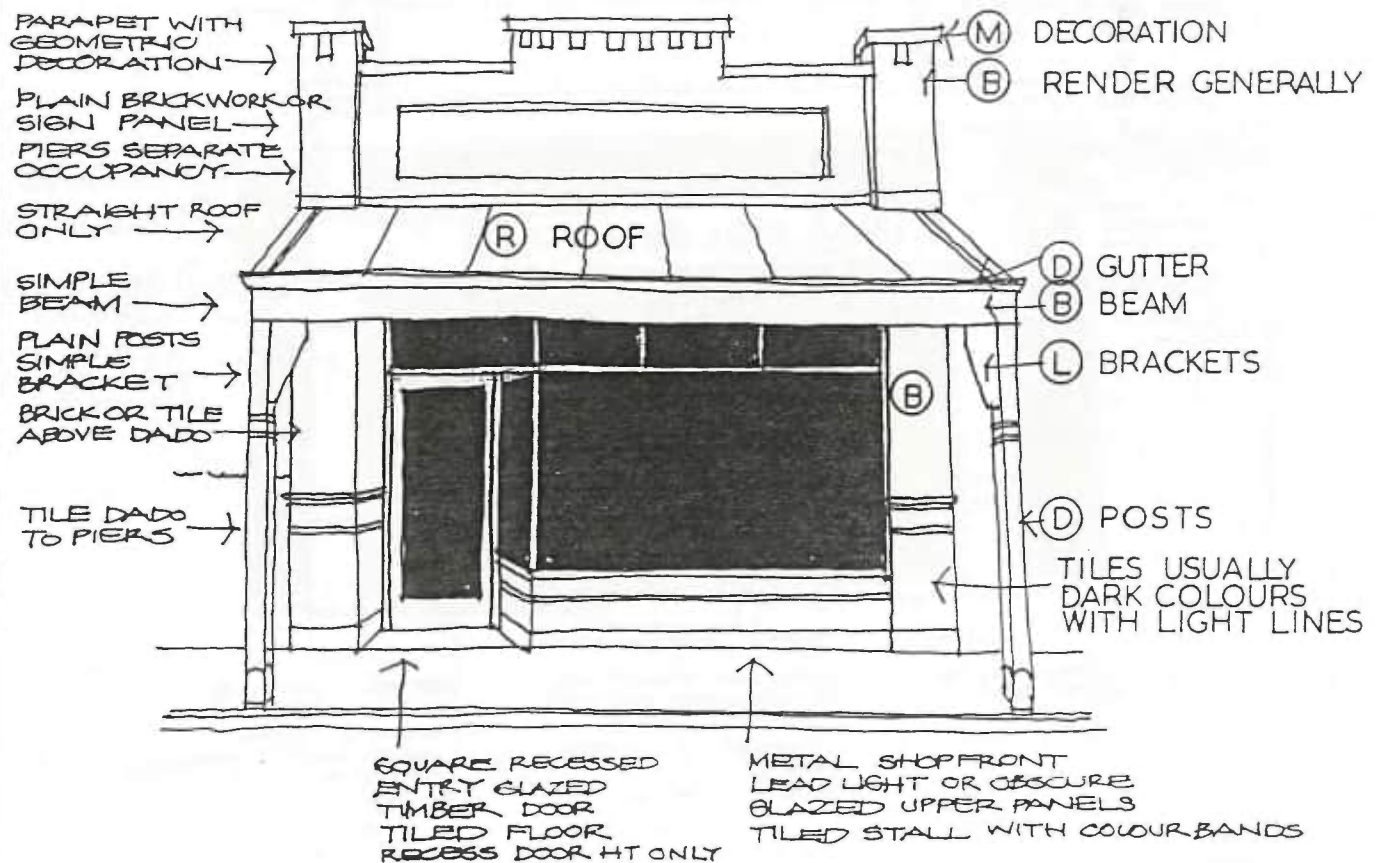


FEDERATION FRONTS



INTERWAR

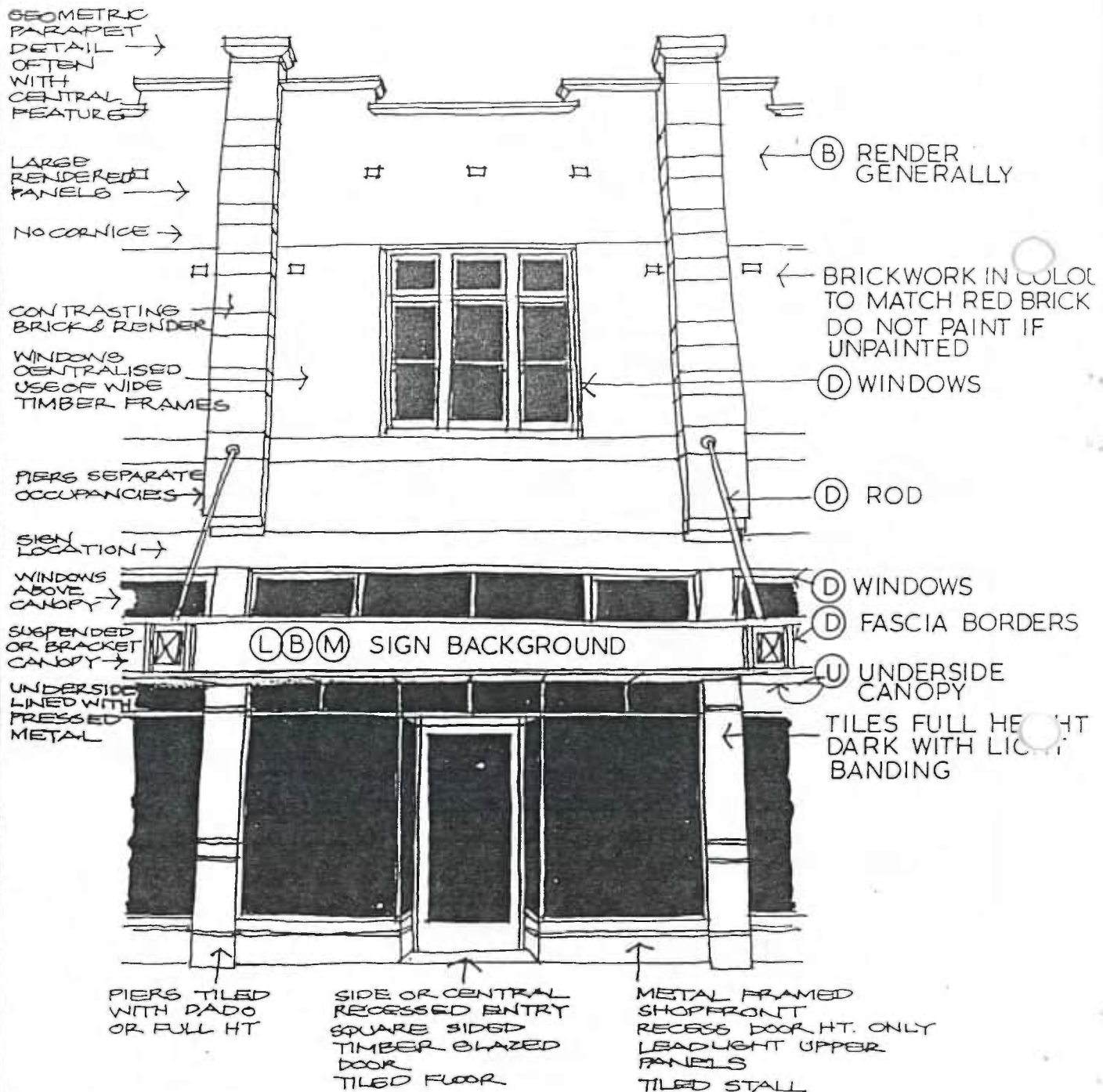
FOR COLOUR OPTIONS SEE GROUP C COLOUR CARD



TYPICAL INTERWAR (GROUP C) SINGLE STOREY BUILDING

# GUIDELINES FOR COLOUR SCHEMES 6

FOR COLOUR OPTIONS SEE GROUP C COLOUR CARD

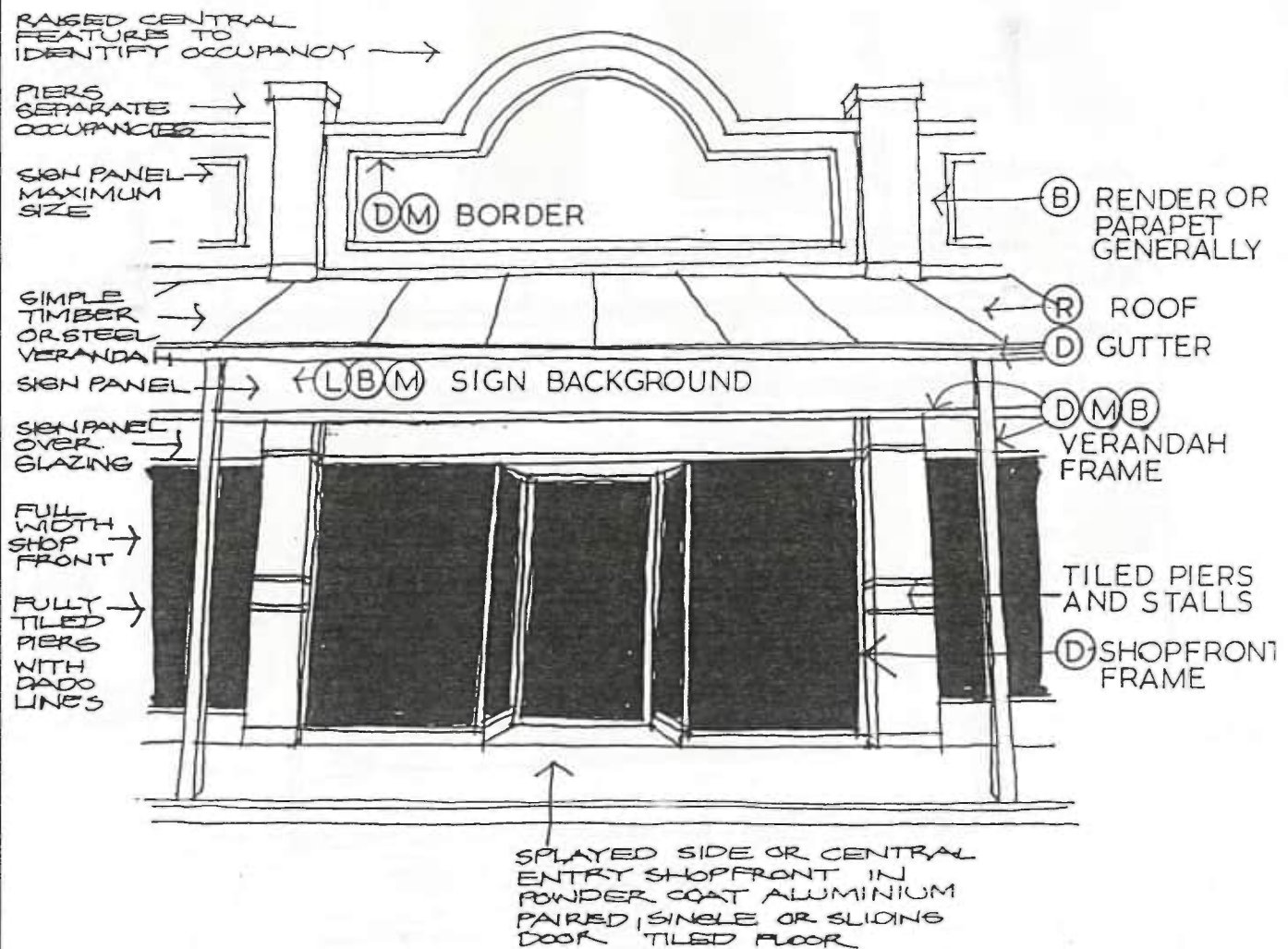


TYPICAL INTERWAR (GROUP C) DOUBLE STOREY BUILDING

YARRAVILLE VILLAGE

## GUIDELINES FOR COLOUR SCHEMES 7

COLOUR OPTIONS SHOULD BE CHOSEN FROM GROUP A-B OR C CARDS OR FROM ANY PROPRIETARY RANGE BUT AVOIDING PRIMARY COLOURS (RED YELLOW BLUE) AND CLASHING CONTRASTS WHITE AND BLACK SHOULD NOT BE USED.



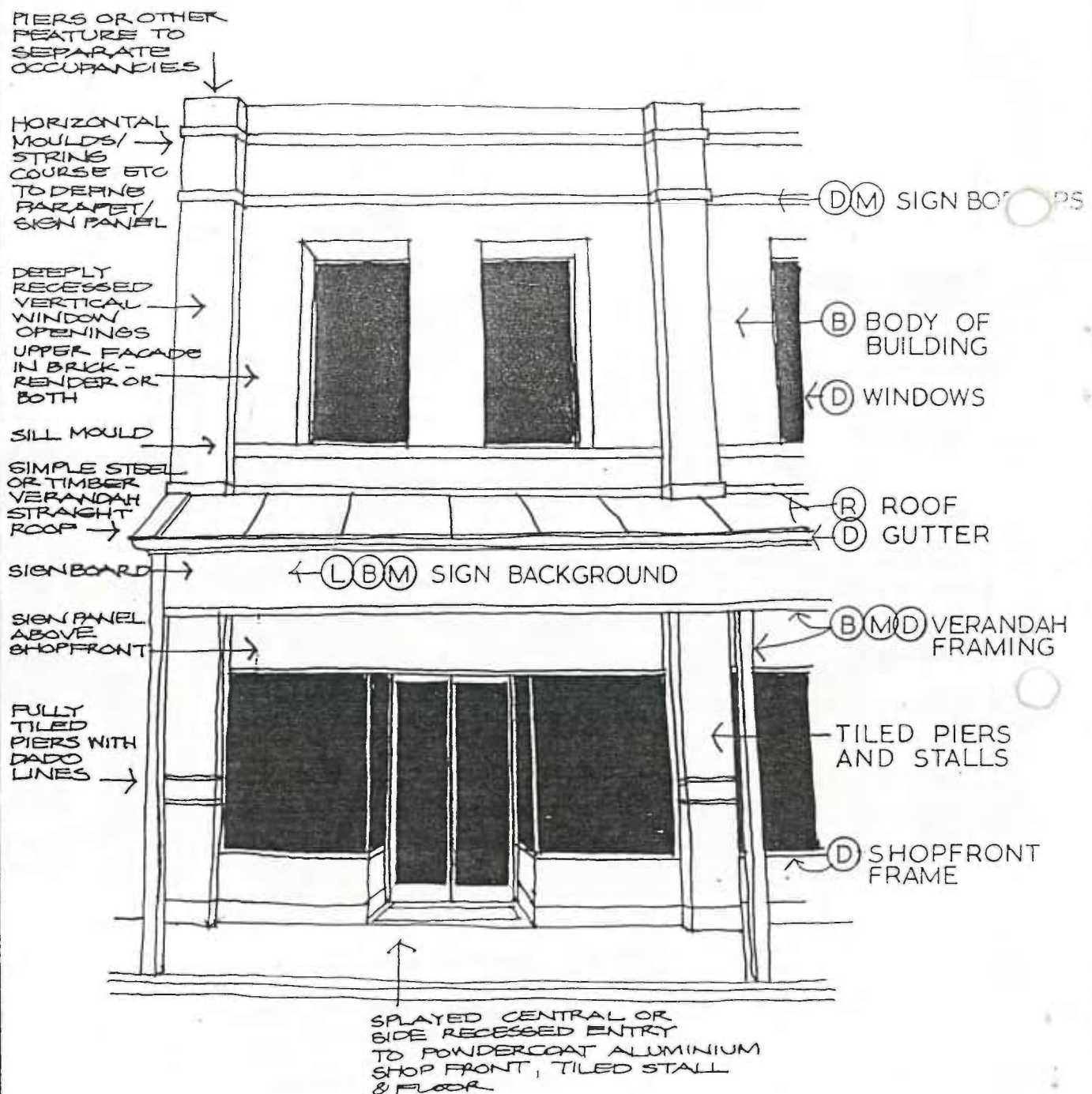
TYPICAL NEW OR IMPROVED SINGLE STOREY BUILDING (GROUP D)

YARRAVILLE VILLAGE



## GUIDELINES FOR COLOUR SCHEMES 8

COLOUR OPTIONS SHOULD BE CHOSEN FROM GROUP A-B OR C CARDS OR FROM ANY PROPRIETARY RANGE BUT AVOIDING PRIMARY COLOURS (RED YELLOW BLUE) AND CLASHING CONTRASTS. WHITE AND BLACK SHOULD NOT BE USED.



TYPICAL NEW OR IMPROVED DOUBLE STOREY BUILDING (GROUP D)



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CITY OF FOOTSCRAY

# **YARRAVILLE VILLAGE ENHANCEMENT PROJECT**

## **PART TWO .. GUIDELINES**

2-2

### **SIGNAGE FOR BUILDINGS**

NOVEMBER 1990

Trevor Westmore B. Arch. ARAIA Registered Architect



# YARRAVILLE VILLAGE ENHANCEMENT PROJECT

## GUIDELINES

### SIGNAGE FOR BUILDINGS

#### 1.0 GENERAL DISCUSSION (Extract from Report Cl 7.3)

##### 1.1 The need for signage

Two generic forms of signage (outdoor advertising) are usually found in local commercial areas -

- . business identification and advertising
- . promotional advertising of products, the business of which is not based locally.

In many cases, the latter will not be in any way related to the building on which it appears ie the space is merely rented (Fig 27). Elsewhere it will relate in some way to the premises eg beer signs on hotels (Fig 28).

Two categories of business sign exist sometimes together; operator identification and franchise or chain identification (Fig 29). Operators also tend to display promotional signs for products they sell which tend to overwhelm their own identity eg the hotel where the Fosters signage dominates the name of the hotel, the newsagent whose identity or even the form of the business is subordinate to the names of the papers he sells and who are actually using his premises as a circulation battlefield (Fig 7). Interestingly, much promotional advertising is paid for by the product advertiser and traders often only use it because it is free.

In Yarraville the need for signage should be relatively limited because there is no pressure to attract passing trade and because most users of the centre should be familiar with its businesses and their goods and services.

##### 1.2 Civic/environmental quality/character

In many cases, desired advertising will be contrary to desired civic quality and character.

In particular, civic quality requires that advertising will not dominate, disrupt or otherwise negatively affect its character. Conversely, a degree of signage is an essential part of civic character and its verbal information and decorative potential can add to a place's vitality and visual interest.

Consequently a balance must be struck between an empty, colourless environment and one which is overburdened by verbal information and the confusion and clutter which results.

Unfortunately, experience shows that a free choice situation will tend to the latter. Therefore some form of control is necessary.

### 1.3 Control of excessive advertising

In order to achieve equitable, adequate and effective advertising for local businesses which at the same time meets reasonable environmental standards and community aspirations for the area, the following principles are suggested.

- . Each local business should have an equal opportunity to advertise on its own premises its identity and the nature of goods and/or services on offer and that these should have priority over all other forms of advertising.
- . The architecture and character of the centre as a whole is more important than any individual advertising which should be a subordinate contributory component to the centre as a whole and to any individual building on which it is placed.
- . Signage should not contribute to a sense of visual clutter, disorder or stridency.
- . Advertising should be integrated with the design of the building on which it is placed and should not be seen as an architectural defacement ie obscure architectural features or dominate the composition but subject to this, should not be limited in size.
- . Product advertising by individual businesses should be secondary to their identification and general activities.
- . Product advertising not relevant to local businesses, should not be permitted except in specific locations deemed suitable ie. promotional advertising.
- . Temporary signs limited to those which relate to community activities, sale of properties and the like should be exempt from restrictions.
- . Signage colours should be confined to sign panels and should not be extended over other parts of the building.

### 1.4 Principles of good commercial advertising

Generally, it should express a clear and confident message without appearing strident.

- . A primary sign will strongly state the major verbal message, usually the business name and nature, without resorting to unnecessary repetition (Fig 30).



- . The design of the signage will work in tandem with that of the building so that each reinforces the other. This usually involves using the building as a background which isolates the sign from other confusing images. The sign in turn can add colour and interest to the architecture.
  - . Advertising of individual products and secondary information should be limited to secondary locations of subordinate impact to the primary sign.
  - . Lettering of signs should be of strong/clear style, with enhancements such as painted shadows and border embellishment if desired.
  - . Colours of signs should be in strong but relatively neutral contrasting colours either dark on light backgrounds or dark on light. Highly reflective colours, particularly white, yellow and pure red cause glare in bright sunlight and are difficult to read. They should therefore be avoided.
  - . Signs where the layout relies on words rather than images will convey the strongest and clearest message.
- The use of logos is only effective where they have very wide currency and familiarity. Most other forms of logo are merely a puzzle (Fig 31).
- . Signage should demonstrate good manners in conforming to environmental design policies and in taking care not to obscure the signage of others.

#### 1.5 Chain Store and Franchise Advertising

This type of retail outlet relies on its identification with saturation advertising in the media. Thus its image is usually considered very significant for its business.

Unfortunately the style of presentation of many chain stores and franchises is very inappropriate, tending to the aggressive, garish and intrusive in environmental terms (Fig 32).

There is no reason why such outlets should have advertising dominance over smaller businesses in a controlled environment and every reason why they should not. (Particularly if the objective is to improve the viability of smaller operations.) Therefore, signage for such outlets should conform to the standard required of others.

Franchise and chainstore signage should be just as amenable as any other to the community need for mannerly advertising and the guidelines therefore recommend all signage to be designed to the same standards.

### 1.6 Illuminated signs

Illuminated signs are commonplace in most commercial areas. They are supposed to have additional impact because of their illumination. However their relevance as signage operating when the business is closed is not taken into account.

Frequently they are used because their suppliers find they give the supplier a good profit and because they are convenient, requiring minimum time on the site in contrast to the much cheaper but labour intensive art of signwriting. They are also perceived as a modern solution which therefore must be good.

They have two fundamental disadvantages

- . Because they are expensive they are kept small and their daytime impact is weak.
- . Their lighting system requires deep boxing which is difficult to fit to buildings and obscures their detail whether planted on the face or projecting from it (Fig 33).

Generally, illuminated signs are not in keeping with the character of the environment and their excessive use would be both inappropriate and unnecessary. To shortcut the problem of case by case decision, the recommendation is that new illuminated signage should not be permitted except where it is below a verandah at right angles to the frontage.

### 1.7 Projecting signs

Projecting signs either illuminated or not are intended to be visible from an oblique angle, particularly from passing cars. They are most commonly associated with strip shopping on arterial roads and with side streets off major shopping areas.

Whilst they can be effective if their use is limited, numerous projecting signs are counterproductive because each tends to obscure those behind it. This is more pronounced when the view is very oblique as applies in Yarraville (Fig 34). Signs which are generally seen projecting beyond the silhouette of the building, particularly against the sky, are exceptionally intrusive and out of character and are out of place in a local shopping area (Fig 35).

Therefore, and because the level of advertising required in Yarraville is low, it is recommended that projecting signs should not be used except below verandahs.

### 1.8 Signage below verandahs

Hanging signs below verandahs whether illuminated or not, are not intrusive and add to the vitality of the shopfronts. No restrictions on their use are suggested apart from the possibility of adopting standard dimensions. Use of common design and lighting is not recommended as it tends to add artificiality and repetitiveness.

### 1.9 Signs and shopfronts

Signs on shopfronts are useful for reinforcing the main message and for secondary information. Overuse has a negative effect (see Presentation 7.2.3).

Guidelines for shopfront signage are given but its use should be a commercial decision by the operator.

### 1.10 Three dimensional lettering

Raised lettering is characteristic of all periods of design but was limited in use to primary information like building name, business name or date of establishment (Fig 36).

Any existing permanent signage of this nature should always be preserved as part of the area's heritage.

New raised lettering of suitable form and materials is an acceptable form. Stick on and painted polystyrene or metal letters can be very effective but iridescent perspex for example would not be suitable.

### 1.11 The role of verandahs

Verandahs were an integral part of the display of signs for early buildings (Fig 12). Not only did they provide interest through decoration but also were used to display signs. Sign panels built into the leading edge and ends of verandahs were commonly used in Yarraville, particularly where upper level facades lacked suitable locations for signs.

This design feature tended to be neglected by later interwar builders and many cantilevers do not have sign panels although there were standard forms of panel often used elsewhere.

Modern verandahs are similar but the frequently deep fascias often used lend themselves to the purpose (Fig 37).

## 2.0 Guidelines for signage

The Guidelines illustrate typical signage appropriate to each type and period of building. They cover

- . Sign locations
- . Appropriate content
- . Forms of lettering and embellishment.

### 2.1 Sign Locations

Sheets 1-9 show appropriate locations for signs on typical buildings of the four periods, Victorian, Federation, Inter-war and Post-War. Possible locations for each building are shown on Data Sheet No 2 for each building. Using the guidelines and the data sheets it should be possible to determine locations for signs. Any or all of the suggested locations can be used together.

The Guidelines for Upper facades and for Infill development also indicate appropriate sign locations.

### 2.2 Inappropriate signage

Examples of inappropriate signs are shown on Sheet 9. The types of signs illustrated all have a negative impact on the presentation of the building on which they might be placed and also on the streetscape as a whole by either defacing the building or causing visual clutter and confusion.

In any managed scheme for signage in the precinct, these types should be disallowed.

### 2.3 Content

Sheet 10 describes the appropriate content of signs with priorities as follows:

1. Primary information - The business name.
2. Secondary information - The nature of goods and services offered.
3. Tertiary information - Supplementary information relating to the above, eg. address, phone number, special features of service, special products etc.
4. Promotional Signs - Signage of persons other than the occupants.

Information 1, 2 and 3 above must take precedence over any promotional material.

Promotional signs should not be displayed on the 'fronts' of buildings.



#### 2.4 Colours of signs

Sign colours need not be the same as or be related to those of the building, especially if the sign is contained within a border. (See Cl 1.4 Principles)

Providing colours are not outlandish, no further specific guidelines are suggested.

#### 2.5 Lettering Styles (Faces)

In the earlier periods relatively few lettering styles were used but there was an explosion of distinctly different faces during the inter-war period with the Art Deco style and the growth of modernism. In some faces the character of earlier styles still persists today, so there is considerable flexibility in choice.

Because faces persisted, it is reasonable that any face could be used on any building in existence today. However, some faces are so strongly characteristic of their period that they should only be used on appropriate buildings.

These are indicated on the examples illustrated as being suitable only for buildings of particular periods.

More than one face can be used on the same building to provide hierarchy to the information. Similarly size of lettering establishes priority.

Although certain faces have traditionally been used for signwriting, individual tradesmen have always added their own variations, interpretations and devices designed for the particular art of signwriting. Therefore strict adherence to a particular face is not necessary. Sheet 12 illustrates some of these variations.

Sheets 13 on give a range of faces according to the four periods.

#### 2.7 Upper and Lower Case

Signs should generally be in upper case with only supplementary information in lower case. The use of capital letters adds importance to a sign. Lower case and to a greater extent script, indicate something less substantial or meaningful.

#### 2.8 Setting out of signs

As the verbal message is the prime function of signs, lettering should be as clear and as large as possible with the minimum of distracting material, either words or decoration. This enables maximum visibility from as far as possible.

The design of any sign should therefore attempt to enhance the verbal message by both layout and embellishment.

The layout should generally attempt to relate to the design of the building panel which frames it and should focus the building by being symmetrical and centred. It should attempt to enhance the building by its layout and decorative quality.

Typical layouts are shown on Sheet 11.

Embellishment can take many forms. however over embellishment leads to reduction in size of the words and confusion of the message. The most important forms of embellishment are -

1. The use of a border of contrasting colour.
2. The use of three dimensional techniques to enhance the letters, usually shadowing or other means to give the sign depth.

Typical embellishments are shown on Sheet 12.

#### 2.9 Use of the word YARRAVILLE

As it will be quite clear to anyone in the precinct that they are in Yarraville, the word Yarraville will be superfluous on any signage unless it is strongly identified with the business, eg. Yarraville Cellars.

Especially where signage locations are limited, use of 'Yarraville' restricts opportunities for more important information and should therefore be avoided.

#### 2.10 Business image, logos etc.

Signage on buildings differs in purpose and method from other sorts of advertising and should be designed accordingly. Specific lettering, layout, logos which attempt to establish a business image or corporate style will not necessarily be suitable for business signage and an alternative style might be more effective to the purpose.

Logos especially, are meaningless if they are not widely recognised.

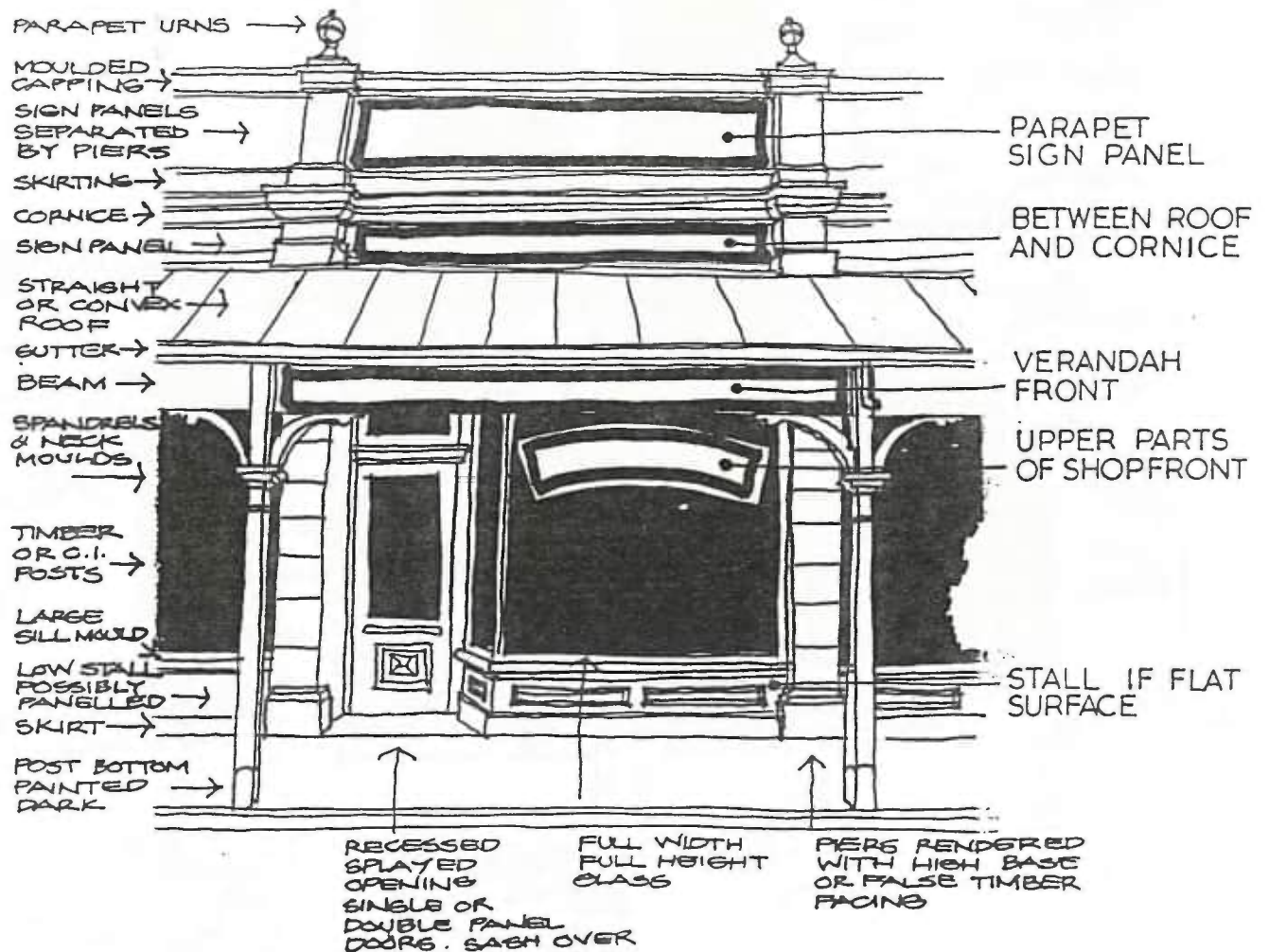
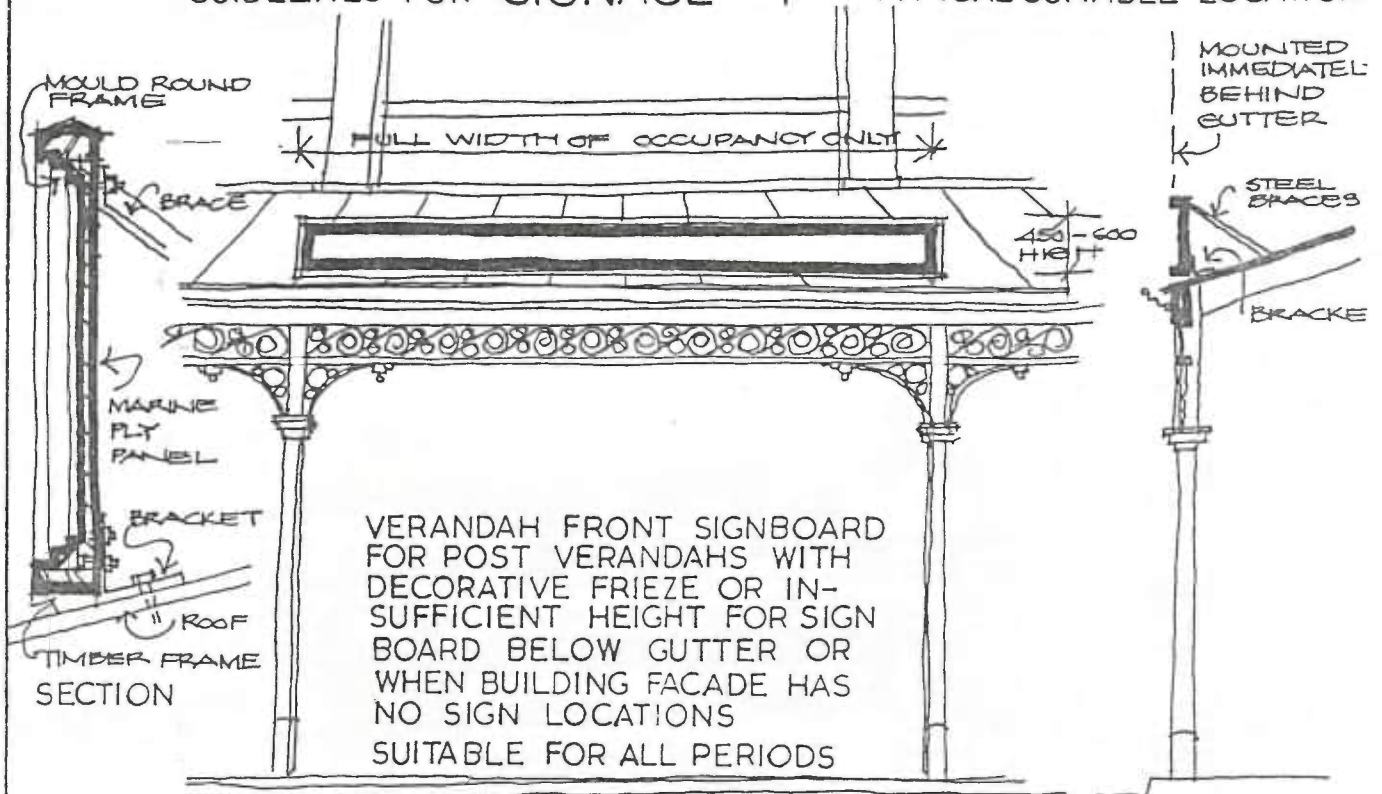
Even a change of business name might be worthwhile to achieve better signage. Use of the registered name is not essential, providing it is displayed somewhere on the building.

#### 2.12 Illumination

Self illuminated signs are inappropriate except as under verandah signs or as neon placed behind the shopfront glazing. Floodlighting is an acceptable alternative.

# GUIDELINES FOR SIGNAGE

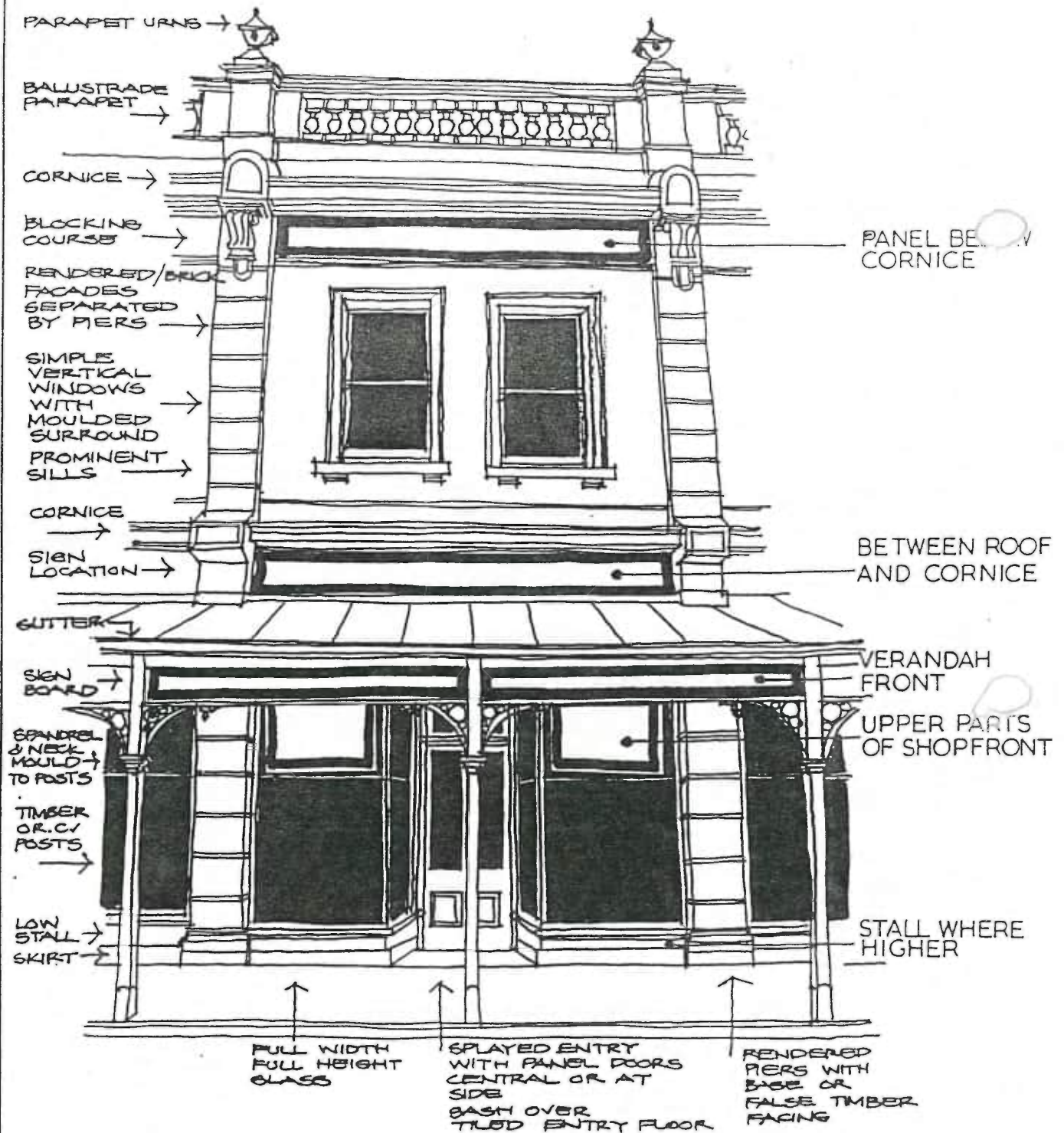
## TYPICAL SUITABLE LOCATION:



TYPICAL VICTORIAN (GROUP A) SINGLE STOREY BUILDING



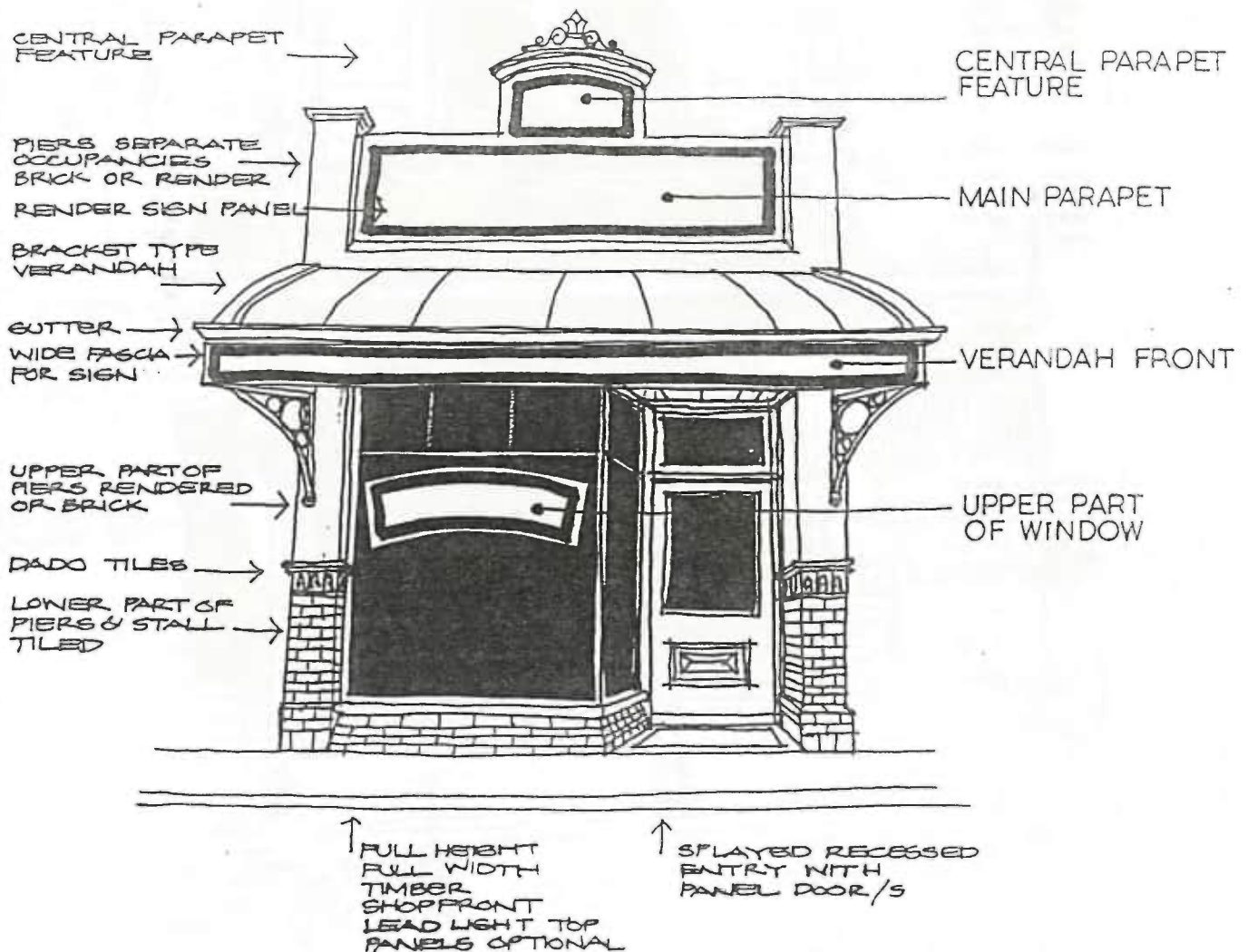
# GUIDELINES FOR SIGNAGE 2 TYPICAL SUITABLE LOCATIONS



TYPICAL VICTORIAN (GROUP A) DOUBLE STOREY BUILDING



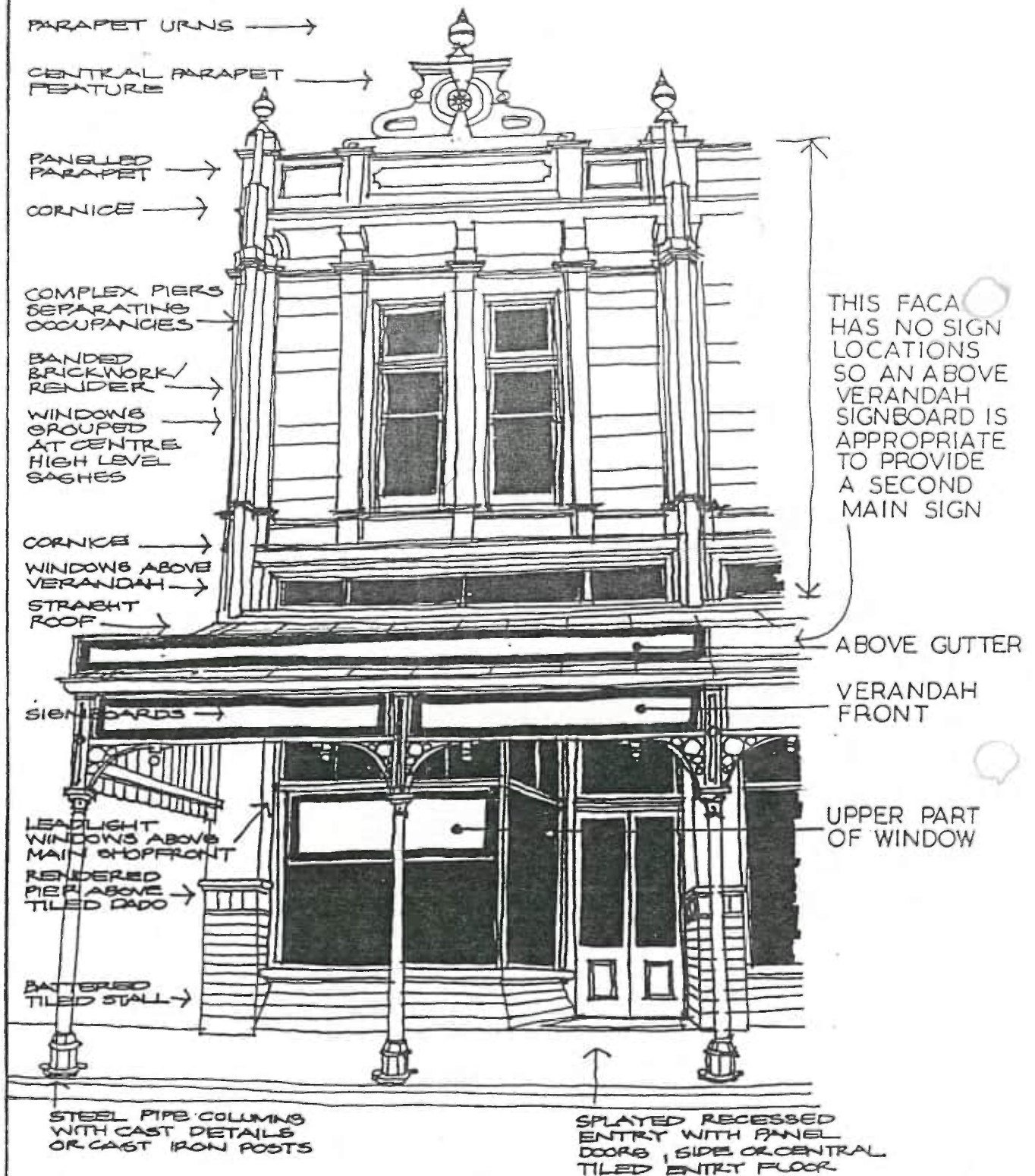
# GUIDELINES FOR SIGNAGE 3 TYPICAL SUITABLE LOCATIONS



TYPICAL FEDERATION (GROUP B) SINGLE STOREY BUILDING

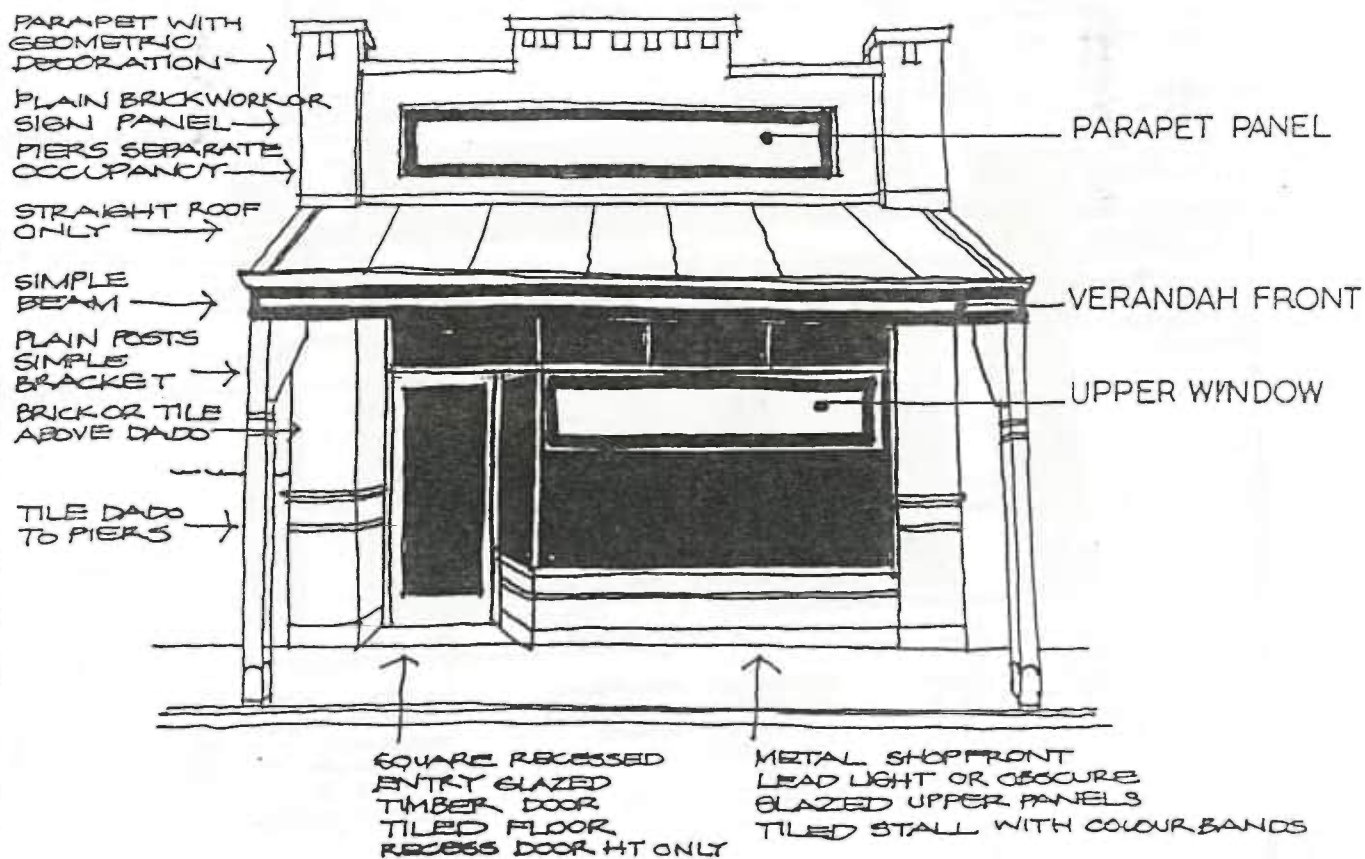
YARRAVILLE VILLAGE

# GUIDELINES FOR SIGNAGE 4 TYPICAL SUITABLE LOCATIONS



TYPICAL FEDERATION GROUP B DOUBLE STOREY BUILDING

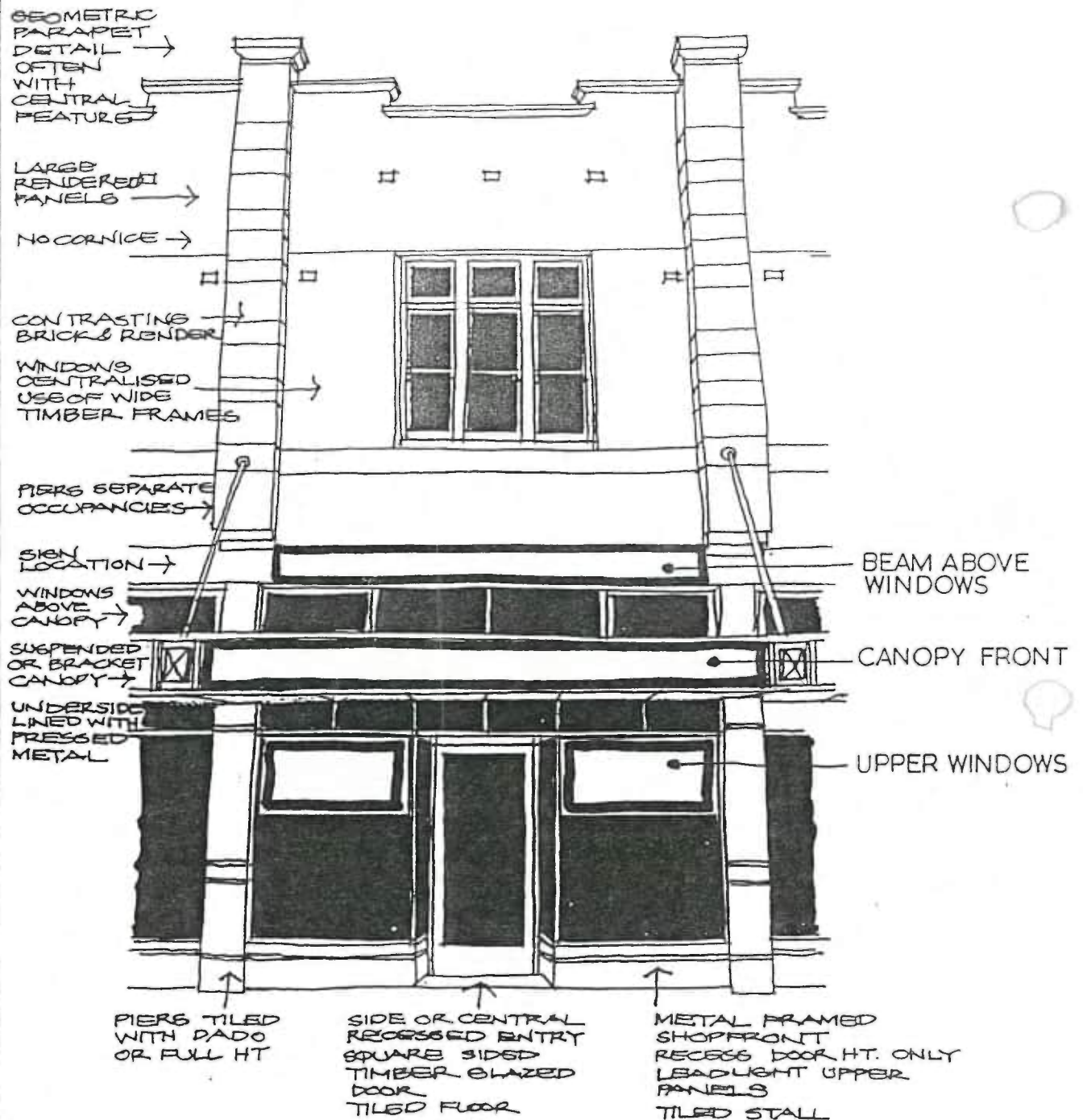
# GUIDELINES FOR SIGNAGE 5 TYPICAL SUITABLE LOCATIONS



TYPICAL INTERWAR (GROUP C) SINGLE STOREY BUILDING



# GUIDELINES FOR SIGNAGE 6 TYPICAL SUITABLE LOCATIONS

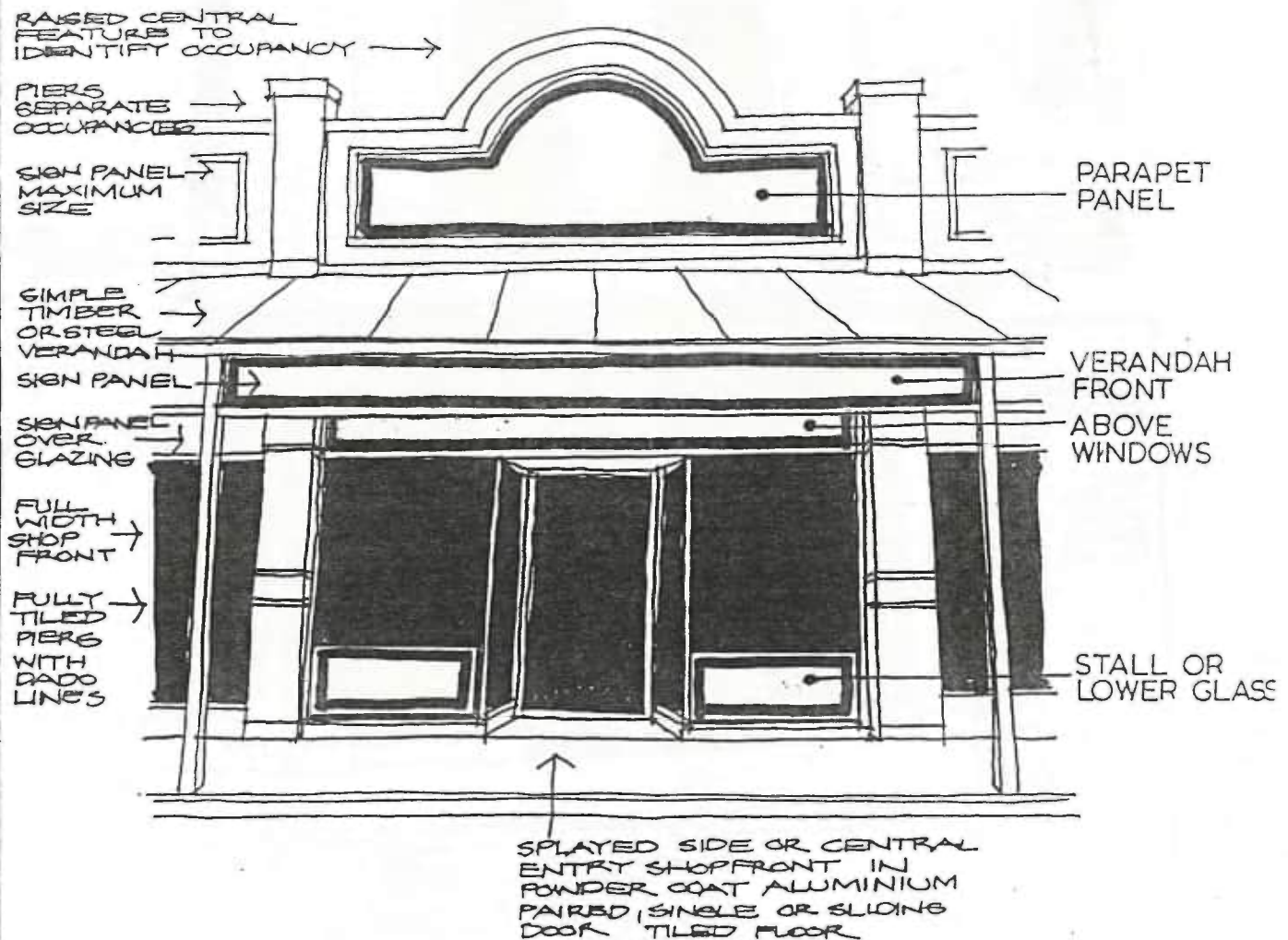


TYPICAL INTERWAR (GROUP C) DOUBLE STOREY BUILDING

YARRAVILLE VILLAGE



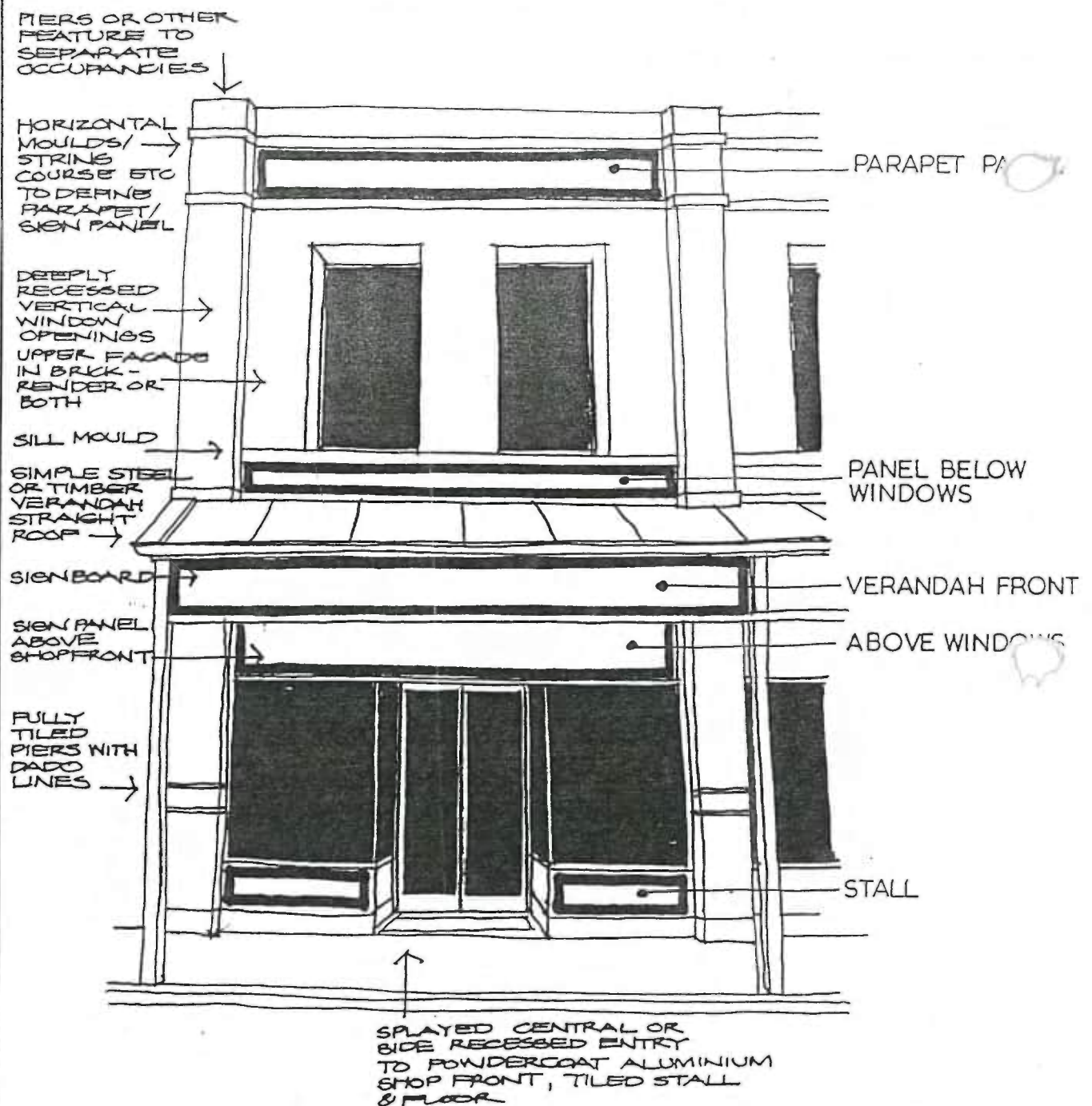
# GUIDELINES FOR SIGNAGE 7 TYPICAL SUITABLE LOCATIONS



TYPICAL NEW OR IMPROVED SINGLE STOREY BUILDING (GROUP D)

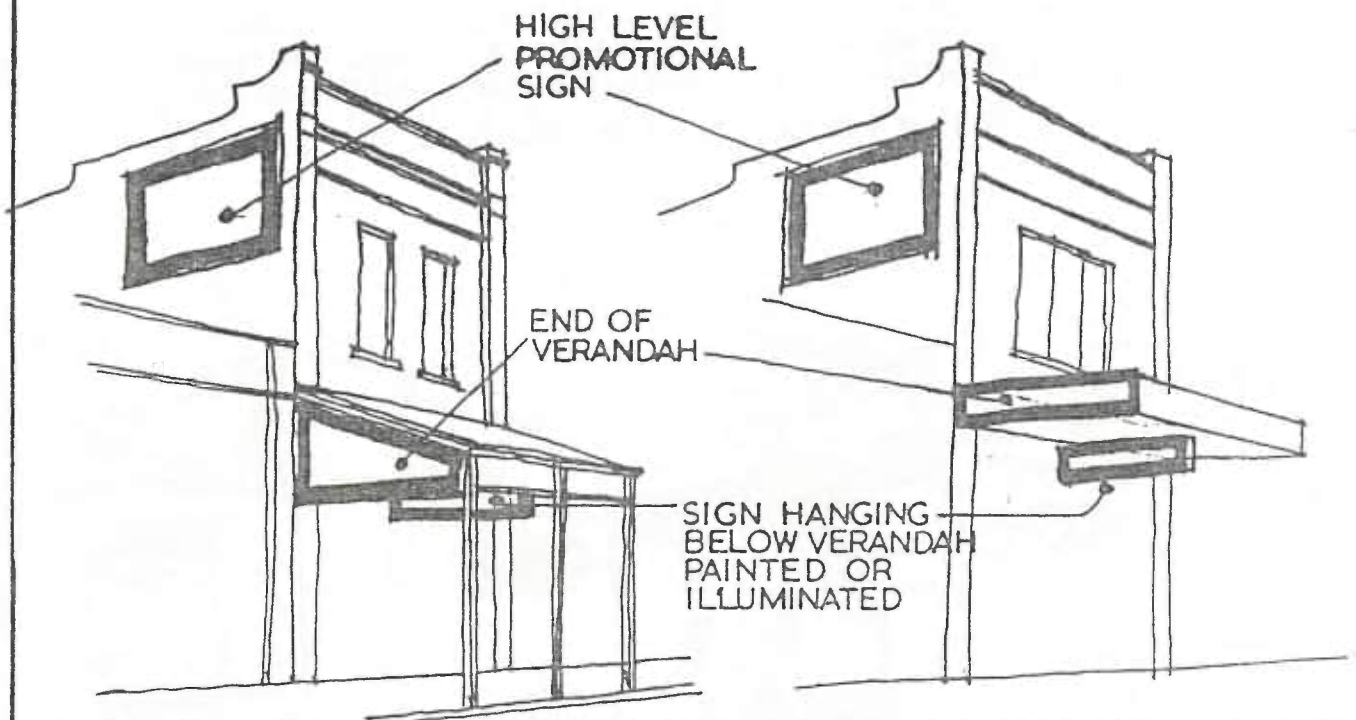
YARRAVILLE VILLAGE

# GUIDELINES FOR SIGNAGE 8 TYPICAL SUITABLE LOCATIONS

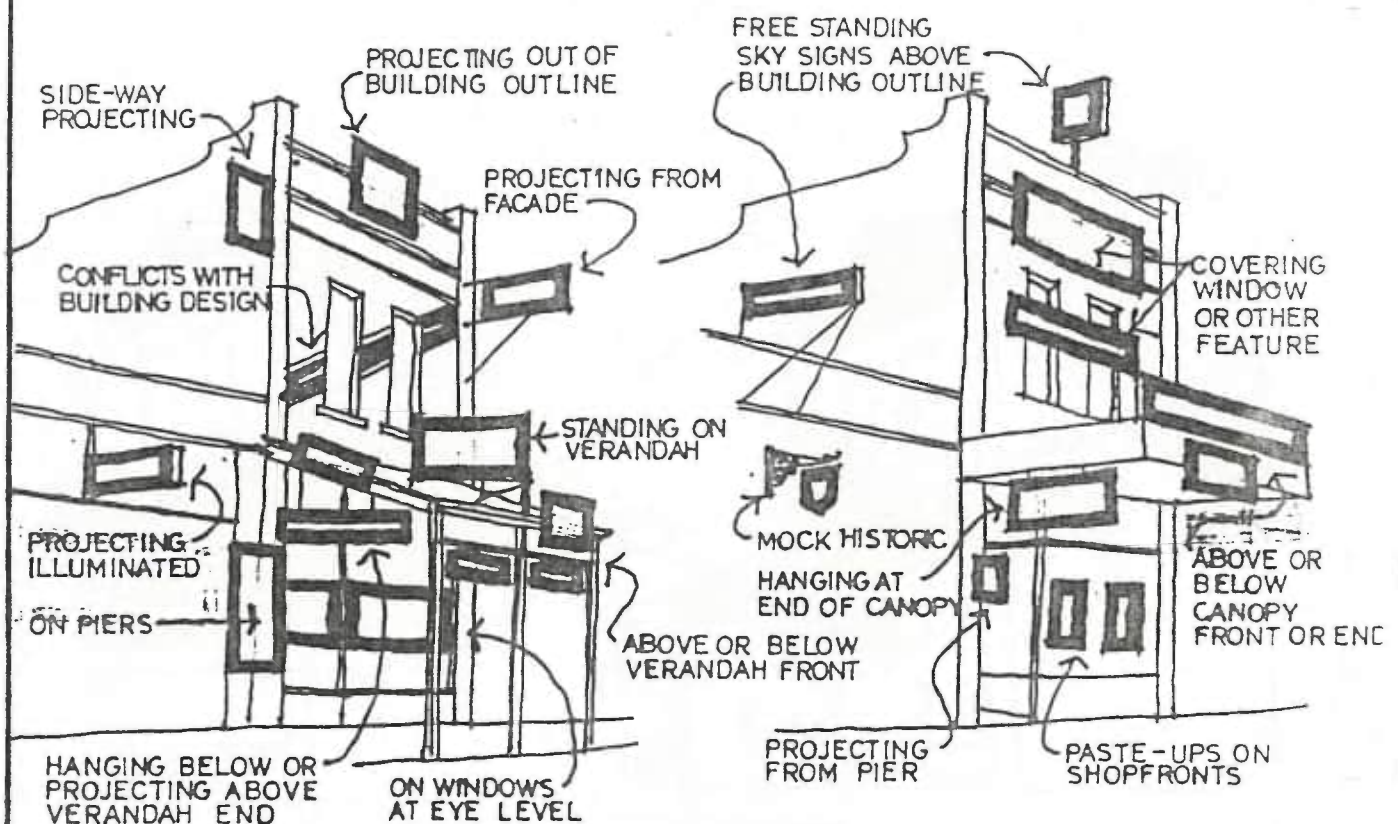


TYPICAL NEW OR IMPROVED DOUBLE STOREY BUILDING (GROUP D)

# GUIDELINES FOR SIGNAGE 9 TYPICAL SUITABLE LOCATIONS SIGNS ON SIDES OF BUILDINGS



## INAPPROPRIATE SIGNAGE

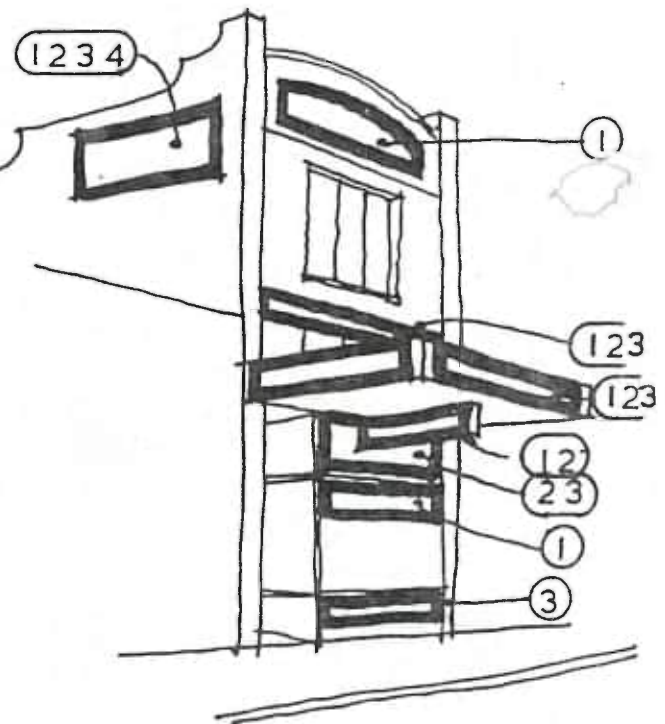
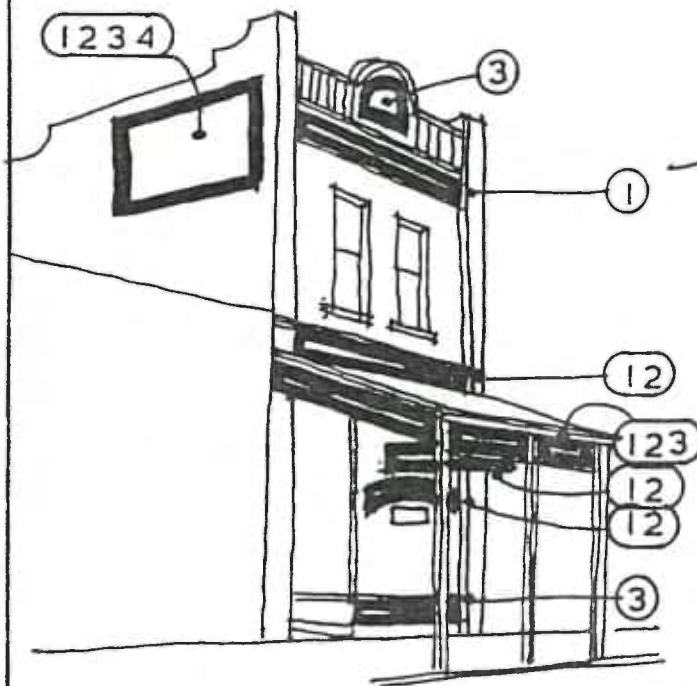
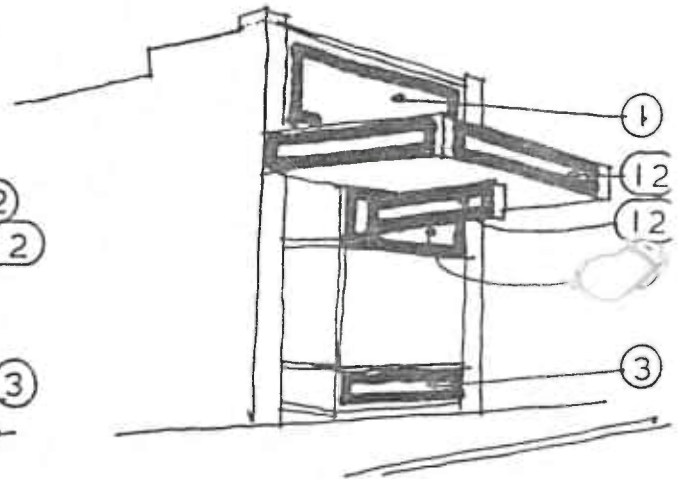
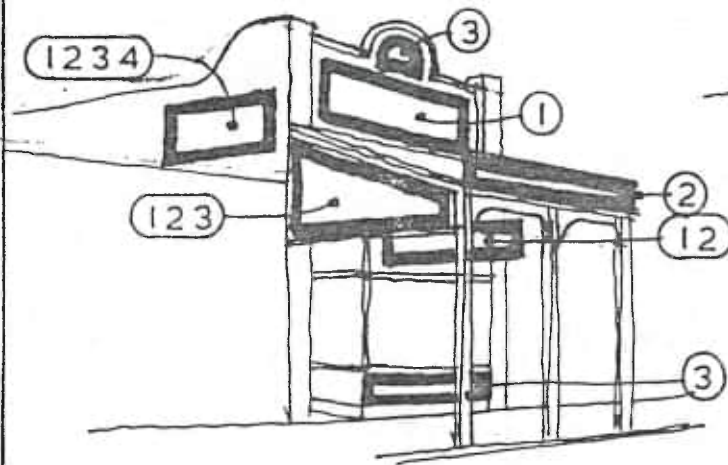


ALL OF THE ABOVE SIGN TYPES HAVE A NEGATIVE IMPACT ON THE PRESENTATION OF THE BUILDING AND STREETScape AND ADD TO VISUAL CLUTTER AND CONFUSION. THEY SHOULD BE AVOIDED IN FAVOUR OF THE LOCATIONS SHOWN ON SHEETS 1-8



# GUIDELINES FOR SIGNAGE LOCATION BY CONTENT

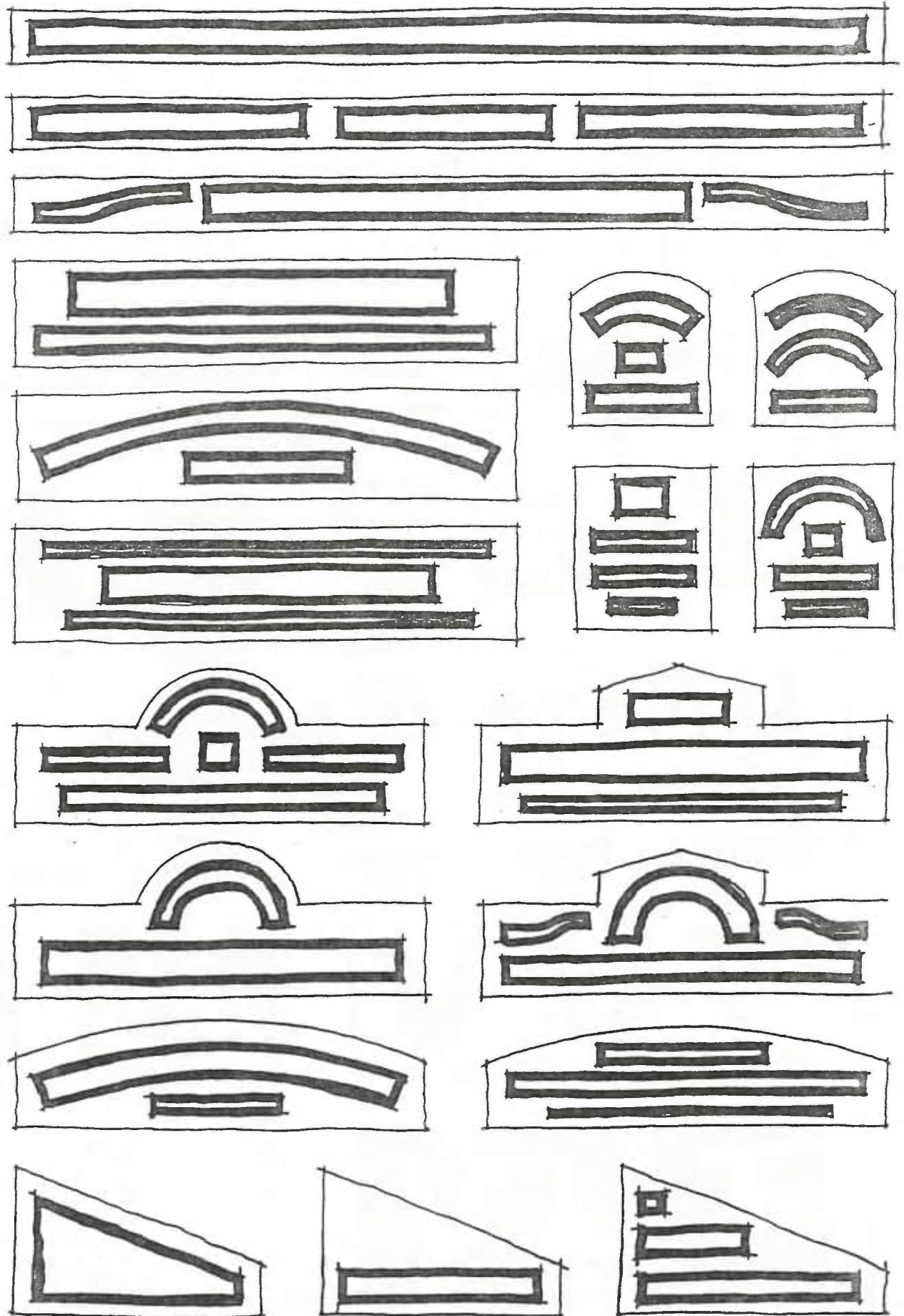
- 1 PRIMARY — BUSINESS NAME - PRINCIPAL SIGN
- 2 SECONDARY — NATURE OF BUSINESS OR SERVICES EG. BUTCHER
- 3 TERTIARY — SUPPLEMENTARY INFORMATION
- 4 PROMOTIONAL - NOT RELATING TO OCCUPANT / S





# GUIDELINES FOR SIGNAGE II

## LAYOUT OPTIONS FOR SIGN PANELS



# GUIDELINES FOR SIGNAGE 12

## BASIC TERMINOLOGY

## LETTERING

AB

UPPER CASE

ab

LOWER CASE

P

SERIF

P

SANS - SERIF

T T

BRACKETED  
SERIFS

SLAB  
SERIFS

Y

BOLD

Y

CONDENSED

Y

EXPANDED

## ENHANCEMENTS

L

'BLOCKING'

L

FLARING

T

'INCISING'

N

OUTLINE

N

INLINE

T

BLOCKED  
SHADOW

T

FLOATING  
SHADOW

T

SHADOW  
SEPARATION

T

BLOCKED &  
SHADOWED

S

DECORATED

T U V

POSITIVE ON BACKGROUND

H I J

STYLISTED FACE - ART DECO  
LIMITED USE INTERWAR

T U V

NEGATIVE ON BACKGROUND

A B C

GOthic ('OLDE ENGLISH') FACES  
SHOULD NOT BE USED

## GUIDELINES FOR SIGNAGE 13 LETTERING STYLES

FOLLOWING IS A SELECTION OF LETTERING FACES  
SUITABLE FOR YARRAVILLE VILLAGE

FACES ARE GROUPED INTO PERIODS OF ORIGIN BUT  
SOME FACES ARE SUITABLE FOR LATER PERIODS.

SOME FACES ARE INDICATED AS SUITABLE FOR ONE  
PERIOD ONLY.

GROUP A	VICTORIAN FACES	SHEETS 14 - 23
GROUP B	FEDERATION FACES	SHEETS 24 - 28
GROUP C	INTERWAR FACES	SHEETS 29 - 40
GROUP D	POSTWAR FACES	SHEETS 41 - 51



A  
BCDE  
FGHIJK  
LMNOP  
QRSTU  
VWXY  
Z



**A**  
**B C D E**  
**F G H I J**  
**K L M N O**  
**P Q R S**  
**T U V W**  
**X Y Z**

**G**  
**1 2 3 4**  
**5 6 7 8 9 0**

ABC

DEFGHIJ

KLMNOPQ

RSTUVW

XYZ

&

123456789

A B C D E F  
G H I J K L !  
M N O P Q , :  
R S T U V ?  
W X Y Z &  
\$ ¢ % 1 2 3  
4 5 6 7 8 9 0



A B C  
D E F G H  
I J K L M  
N O P Q R  
S T U V W  
X Y Z  
&  
1 2 3  
4 5 6 7 8 9

A B C

D E F G H

I J K L M

N O P Q R

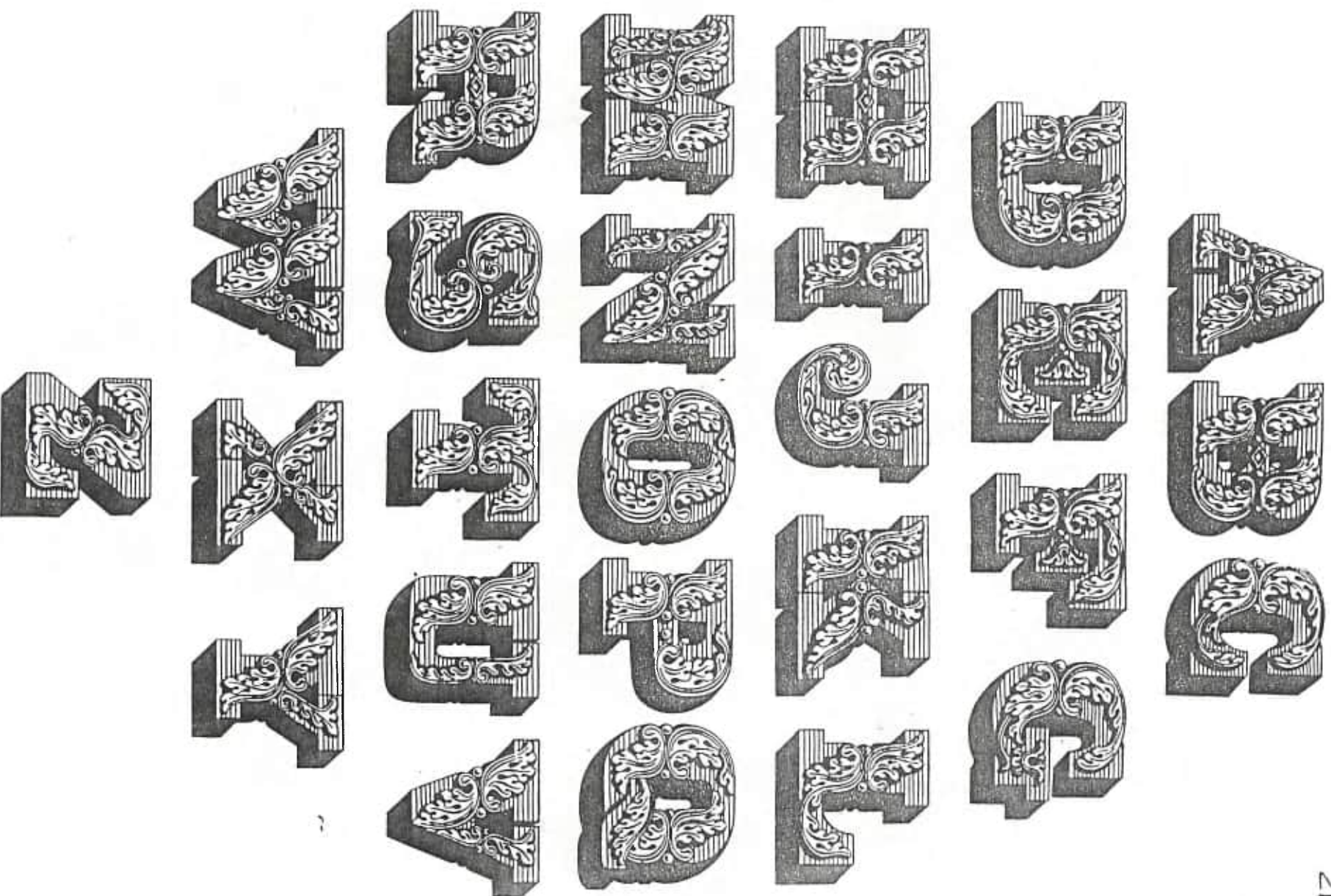
S T U V W

X Y Z



A B C  
D E F G H I J  
K L M  
N O P Q R  
S T U  
V W X Y Z  
1 2 3 4 5 6 7 8 9





Y Z

U V W X

P Q R S T

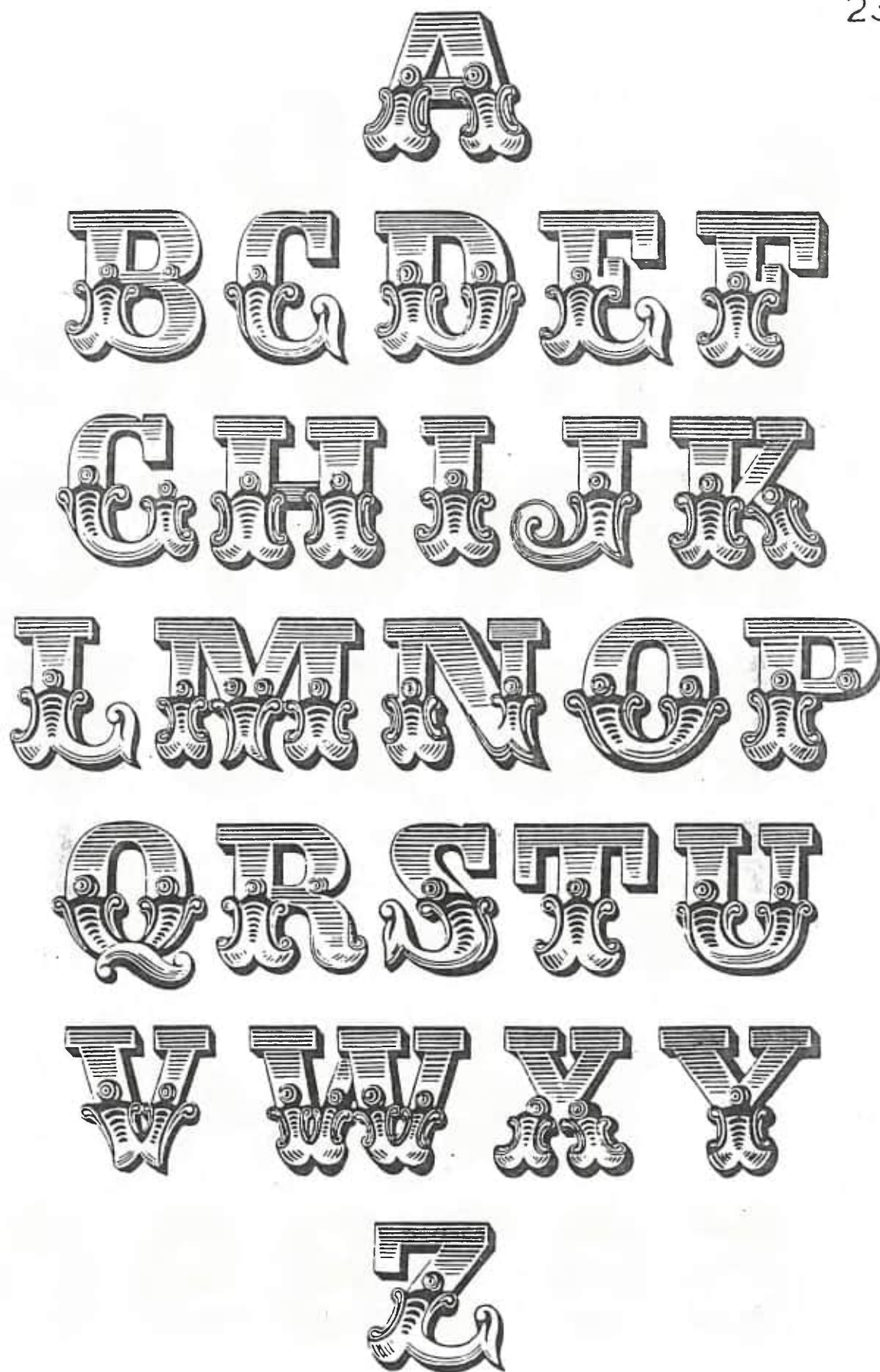
N O P Q R

L M N O P

B C D E

A







A B C D E F

G H I J K L

M N O P Q

R S T U V

W X Y Z

1 2 3 4

5 6 7 8 9 0

**A B C D E F G H**

**I J K L M N O P**

**Q R S T U V W**

**X Y Z**

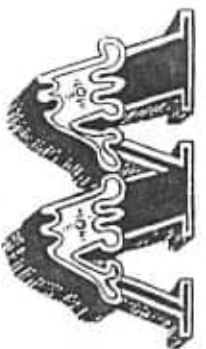
**&**

**1 2 3**

**4 5 6 7 8 9 0**

A B C D E F G H  
I J K L M N O P  
Q R S T U V W  
X Y Z Æ Œ & ? !  
£ 1 2 3 4 5 6 7 8 9 0





**A B C D E**  
**F G H I J K**  
**L M N O P**  
**Q R S T U &**  
**V W a b c d**  
**X Y e f g h i**  
**Z j k l m ;**  
**n o p q**  
**r s t u v**  
**w x y z**

A B C D

E F G H I J K

L M N O P

Q R S T

U V W

X Y Z



A B C D E F  
G H I J K L  
M N O P Q  
R S T U V  
W X Y Z  
1 2 3 4 5  
6 7 8 9 0

Basalt  
1934

INTERWAR ONLY

**A B C D E**  
**F G H I J**  
**K L M N**  
**O P Q R S**  
**T U V W**  
**X Y Z**

A B C D

E F G H I J K

L M N O P Q

R S T U V W

X Y Z

1 2 3

4 5 6 7 8 9



A B C D E F

G H I J K L

M N O P Q R

S T U V W X

Y Z & i ?

1 2 3

4 5 6 7 8 9

A B C D E F G  
 H I J K L M N  
 O P Q R S T  
 U V W X Y Z  
 a b c d e f g h i j  
 k l m n o p q r s  
 t u v w x y z

ABC

DEFGHIJK

LMNOPQR

STUVW

XYZ

&

123456789



**A B C D E F**  
**G H I J K L M**  
**N O P Q R S**  
**T U V W X Y Z**  
**&**  
**1 2 3 4 5 6 7 8 9**

A B C D  
E F G H I J K L  
M N O P Q R  
T S U V W  
X Y Z  
&  
1 2 3 4 5 6 7 8 9

A B C D E  
F G H I J K  
L M N O P  
Q R S T U V  
W X Y Z  
1 2 3 4  
5 6 7 8 9 0



A B C D

E F G H I J

K L M N O P

Q R S T U V

W X Y Z

1 2 3

4 5 6 7 8 9

A B C D E F G H I J  
K L M N O P Q R S

T U V W X Y Z

· A € K m n R ·

a b c d e f g h i j k l m n o

p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

A B C D E F  
 G H I J K L  
 M N O P Q R  
 S T U V W X  
 Y Z - ! ? &  
 a b c d e f g  
 h i j k l m n  
 o p q r s t u  
 v w x y z : ;



A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z ? &

1 2 3

4 5 6 7 8 9 0

&

A B C

D E F G H I

J K L M

N O P Q

R S T U

V W X

Y Z

**A B C D E F G**  
**H I J K L M N**  
**O P Q R S T U**  
**V W X Y Z &**

**a b c d e f**  
**g h i j k l ; :**  
**m n o p q**  
**r s t u v w**  
**x y z æ œ**



**A B C D E**  
**F G H I J K**  
**L M N O P**  
**Q R S T U**  
**V W X Y Z**  
**1 2 3**  
**4 5 6 7 8 9**



A B C D E  
F G H I J K  
L M N O P  
Q R S T U  
V W X Y Z  
a b c d e  
f g h i j k  
l m n o p  
q r s t u  
v w x y z  
0 1 2 3 4 5 6 7 8 9

A B C D E F

G H I J K L

M N O P Q

R S T U V

W X Y Z

&

1 2 3

4 5 6 7 8 9



**A B C D E**  
**F G H I J K**  
**L M N O P**  
**Q R S T U**  
**V W X Y !**  
**Z 1 2 3 4 5**  
**6 7 8 9 0 ?**  
**&**

A B C D E F  
G H I J K L  
M N O P Q R  
S T U V W  
X Y Z 1 2 3  
4 5 6 7 8 9 0

84 Profil  
1946 POSTWAR

4 5 6 7 8 9 0

1 2 3

V W X Y Z &

O P Q R S T U

H I J K L M N

A B C D E F G



A B C D E F G  
H I J K L M N O  
P Q R S T U V  
W X Y Z ? &  
1 2 3 4 5  
6 7 8 9 0





TREVOR WESTMORE  
Design and  
Conservation Consultant

Baxter Street  
Maldon 3463  
(054) 75 2850



CITY OF FOOTSCRAY

# **YARRAVILLE VILLAGE ENHANCEMENT PROJECT**

## **PART TWO .. GUIDELINES**

### **2.3 VERANDAHS**

NOVEMBER 1990

Trevor Westmore B. Arch. ARAIA Registered Architect



1901

1901

1901

1901

1901

1901

1901



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# YARRAVILLE VILLAGE ENHANCEMENT PROJECT

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## GUIDELINES

### VERANDAHS

#### 1.0 GENERAL DISCUSSION (Extract from Report Cl 7.5)

##### 1.1 The present situation

Presently all of the verandahs in the centre are of the cantilever type. Those which exist on inter-war and post-war buildings are basically original. However, those on earlier buildings mostly date from the post-war period when it was the policy of suburban councils to require removal of post supported verandahs. Only one post verandah is known to remain in the area, in Stephen Street (Fig 43).

The range of cantilevered types is considerable but none, including that on the Sun Theatre, is of notable quality. For the most part the replacement cantilevers are awkwardly related to the original building (Fig 44).

##### 1.2 Function of verandahs

Street verandahs have a number of functions as follows:

- . To protect the footpath and pedestrians from the weather.
- . To protect the shopfronts from weather and to enable use of maximum glass area.
- . To provide an architectural feature often incorporating decorative elements.
- . To provide a transition between buildings and the street for both massing and interior/exterior space.
- . To provide a public space conducive to social interaction.
- . To provide scope for advertising.

The best verandahs will address all of these issues in their design. Interestingly, it is the earlier post verandahs which are most effective, particularly in forms of protection, architectural interest and signage.

In contrast, cantilevers generally give less protection because of their height, are less interesting and provide less scope for advertising. Of special interest is the frequent use of sunblinds particularly on the South side of Anderson Street. The narrow cantilevers clearly give inadequate protection. The result is many fragile additions which are clumsy and sometimes dangerous to pedestrians (Fig 45).

As a consequence, post types have returned to favour in spite of their other limitations.

It should also be noted that post supported types are invariably the cheaper form.

### 1.3 Historical types in Yarraville

Very little evidence exists of the form of verandahs in Yarraville. However, that which does indicates the normal range of verandahs used at various times.

Turn of the century photographs (Figs 11 & 12) show post verandahs on most shops. Later types (Figs 46 & 47) are shown in more recent photos.

### 1.4 Specific Yarraville characteristics

No unique Yarraville verandah types are evident. However, Yarraville post verandahs are characteristically narrow (because of the narrow pavements) and seemed to fairly consistently use the design where a sign panel is located below the gutter line. This may have been due to the fact that this panel was required to increase protection of the narrow footpath from both sun and rain. The roofs were fairly steeply pitched, generally straight, probably to reach the normal frontage height over the shorter distance.

Whatever the reasons this type of verandah is recognisably characteristic of the early periods.

The standard City of Melbourne cast iron verandah was also used in at least 2 situations (Figs 48 and 49).

Construction materials are unclear but experience suggests various combinations of timber, steel and cast iron with timber the more common roof structure and cast iron the more common post. [Note that the Stephen Street verandahs are of solely timber construction (Fig 43)].

### 1.5 Value of verandahs in streetscape enhancement

With works to upper facades, verandah improvement makes the most positive contribution to a streetscape by improvement to both amenity and appearance. In particular, reinstatements of post verandahs for inappropriate cantilever types gains by both the removal of the inappropriate form and by the reinstatement of the preferred form.

The use of post verandahs on unsympathetic buildings is also one of the most effective methods of blending them into the streetscape.

### 1.6 Policies for Verandahs

Generally the reconstruction of earlier types of verandah appropriate to the particular building should be encouraged, especially where they replace unsympathetic types.



- . Post verandahs should be the form adopted for all new verandahs and post war and infill development.
- . Verandah reinstatements should be constructed according to available evidence but should stop short of conjecture and adopt simplified forms where detail is not clear rather than try to recreate historic detail.
- . Standard City of Melbourne verandahs, as a type known to have been used in Yarraville, could be used on appropriate buildings where no contrary evidence exists ie. Groups A and B.
- . Other known forms could be similarly used.
- . Cantilevered verandahs, original to the building, should remain unless there is a strong functional need to change them, in which case a simplified version of a known contemporary form should be used.
- . Buildings of design unsuitable for verandahs should remain without them.
- . Verandahs used to modify unsympathetic modern buildings should be of the simplest possible form consistent with the known range used in the precinct.
- . Verandahs used on building groups should be of uniform design.
- . Verandah posts should be located as close to the kerb as possible in a common line for each block.
- . As verandah roof areas are small, rainwater disposal need not be via downpipes. Pops (spouts) from below gutters would suffice.

## 2.0 GUIDELINES FOR THE CONSTRUCTION OF VERANDAHS

### 2.1 Length

Verandahs of all types should cover the full width of the property frontage. Verandahs returning around corners should cover shopfront return or extend one bay from the frontage.

### 2.2 Width

Verandahs of all types should cover the width of the footpath subject to provisions for setting back of posts from the kerb. The fronts of all verandahs should aline for any block.

### 2.3 Pitching height

The pitching height (at the building face) should be in accordance with the building design.

Where post verandahs are to be reinstated, the correct pitching height can usually be determined by observation of original fixings and other physical evidence. The height of more recent verandahs is not relevant.

Pitching heights will vary from building to building and roofs should step accordingly.

### 2.4 Roofs

The roofs of all forward sloping post verandahs should be pitched between 10 -20 and except for verandahs on post-war buildings should be sheeted in corrugated iron (either galvanised or 'colorbond' but not 'zincalume' which is too bright).

### 2.5 Post positions

Posts should be located with faces 200mm from the front of kerb.

End posts should be set at the end of the roof. Spacing of posts between end posts should generally be equal and need not match any feature on the building facade.

Post spacing variations such as paired posts and symmetrical distance variations are appropriate.

If an end post must be displaced sideways, eg. to allow turning of vehicles into a narrow laneway, the end of the verandah should be splayed accordingly.

### 2.6 Clearance

The minimum structural clearance above the footpath should be 3000mm.

The minimum clearance below signs, frieze or end panel should be 2700mm. Spandrel brackets can be below 2700mm.

## 2.7 Structural sizes

Sizes of structural members should be determined for particular circumstances having regard for the span, spacing and continuity of the member in relation to its loading.

Because modern codes generally require considerably larger sizes than traditionally used, timber used should be of the highest structural grade available.

The resultant smaller size required will offset the greater unit cost and the standard of construction will be superior. For example F11 grade oregon should be used in preference to F7 grade.

## 2.8 Roof Features

Cross vaults and cross gables should generally not be used on Victorian and Edwardian buildings in Yarraville except in special cases.

However, such features are appropriate to enhance the simpler verandahs required for post-war buildings.

## 2.9 Roof Water Disposal

Disposal of water from the roof gutters of forward sloping verandahs should be via either a hollow column or a spout. Downpipes on the faces of posts are not visually attractive and are vulnerable to damage.

Gutters of backward sloping verandahs should be drained by downpipes set behind the face of the building. Downpipes projecting from building faces are not suitable for the same reasons as those on posts.

## 2.10 Signs

All new verandahs should contain integral provision for signs except for those incorporating a cast iron or timber frieze decoration, in which case a sign board mounted above the leading edge of the roof not exceeding 600mm in height from the roof would be appropriate. (This provision should be deleted where adequate sign locations exist on the building facade.)

## 2.11 Materials generally

Generally reinstated verandahs should use traditional materials but new verandahs on post-war buildings can use modern materials such as square steel members and steel roof decking.

## 2.12 Unsuitable forms

The following forms should not be used:

- "bullnose" verandahs on commercial buildings
- concave roofs on commercial buildings
- turned timber posts on commercial buildings



### 2.13 Unsuitable buildings

Verandahs should not be fitted to commercial buildings which do not have shopfronts with the exception of hotels.

### 3.0 Selection of verandah type and features

The design of verandahs suitable for the range of architectural styles and building form in Yarraville involves many variables and possible choices.

The objective of the guidelines is to provide the widest possible range of choice for individual buildings whilst providing a logical basis for such a choice.

There are four basic steps -

1. Determine the range of types appropriate to the style of the building.
2. Determine the valid functional requirements.
3. Select the basic type which fits the building and its requirements.
4. Select the preferred detail.

#### 3.1 Period/Architectural Style

The period/style of each building is given on the data sheets, Victorian (Group A), Federation (B), Inter-war (C) and Post-war (D).

The verandah form and detail should conform in all respects to the relevant group.

#### 3.2 Photographic Evidence

Where photographic evidence exists of an earlier verandah on the building, this should be the preferred type (see Policies Cl 1.6). The data sheets show the form if known at this stage. However, to date detail of most verandahs is unclear and if possible, better photos should be obtained. If this is not possible, the selection process should commence at the detailed stage.

Note that it may not be desirable to change the existing cantilever or suspended verandah if it fits the style of the building. Minor adjustments only may be required to make it more effective.

#### 3.3 Functional Requirements

The verandah selected needs to fulfil a number of functional requirements.

1. To provide protection to the footpath and to the shopfront.  
Post types are most effective in this regard.
2. To provide opportunities for signage according to the signs guidelines.

A new verandah will usually enable better signage to be obtained.

3. To provide a better appearance to the building.

### 3.4 Cost Constraints

Cost will be an important constraint for most owners. As verandahs increase in complexity so will cost. Some detail is given in The Cost Analysis (Appendix E). In general terms timber construction is cheaper than iron or steel and post verandahs are cheaper than any other form. In outline, timber verandahs will cost up to \$1000 per metre frontage and full iron verandahs up to \$2,000.

### 3.5 Basic type

Having considered the above, a basic type can be selected from Part 1 of the guidelines

ie. post supported  
    bracket  
    suspended, or  
    cantilever

Suspended and cantilever types, if selected, will generally already exist and it is then only necessary to determine the fascia type from Part 8.

Post verandahs require a number of further steps to decide

2a Roof form  
2b Roof structure  
3 Rainwater disposal  
4 Roof gutter  
5 Post type  
6 Verandah front design  
7 End panels  
Sign locations

### 3.6 Documentation

The specific dimensions and structural details of a proposed reinstatement will need to be determined by measurement, design and documentation by a competent building designer, preferably an architect.

Further consultation may be required to clarify certain detail and deal with problems peculiar to the particular building.

### 3.7 Planning Approval

Verandah works may require approval under the City of Footscray Planning Scheme and certainly will require a Building Permit. Consultation with the Planning Department and Building Department at the earliest stage is highly recommended.





# YARRAVILLE VILLAGE ENHANCEMENT PROJECT

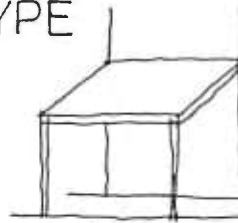
## GUIDELINES FOR VERANDAHS

### DESCRIPTION

### PERIOD OF USE

#### 1. STRUCTURAL TYPE

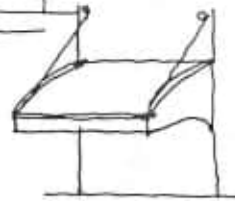
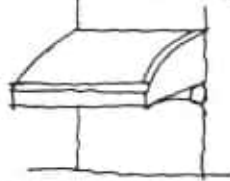
##### I POST SUPPORTED



THE SIMPLEST & LEAST EXPENSIVE FORM OF VERANDAH

• ALL PERIODS

##### II BRACKET



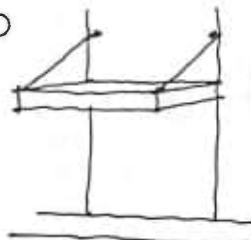
• FEDERATION (B)

THESE TYPES ARE RARE AS A TRANSITION BETWEEN POST TYPE & PURE CANTILEVER

IIA BRACKET ONLY

IIB BRACKET WITH ROOF

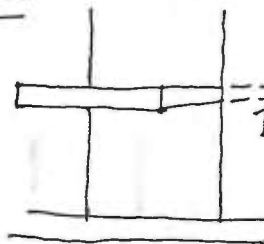
##### III SUSPENDED



A TECHNIQUE FREQUENTLY USED TO ATTACH CANTILEVERS TO EARLY BUILDINGS FOLLOWING POST VERANDAH REMOVAL

• FEDERATION (B)  
• INTER WAR (C)

##### IV CANTILEVER

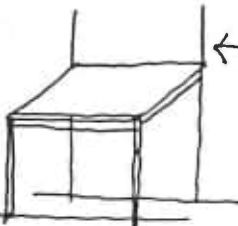


STEEL CANTILEVERS BUILT INTO STRUCTURE

• FEDERATION (B)  
• INTER WAR (C)  
• POST WAR (D)

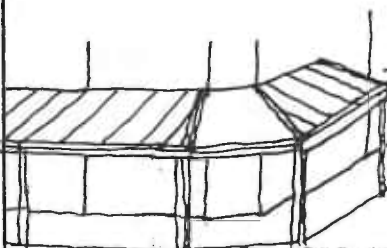
#### 2a. ROOF FORM

##### I POST SUPPORTED



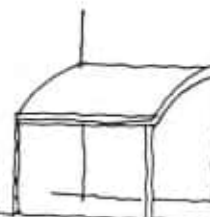
FORWARD SLOPING AT 10° - 20°  
STRAIGHT PITCHED

• ALL PERIODS



CORNER RETURN 1 DAY MIN

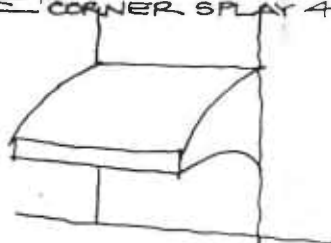
CORNER SPLAY 45°



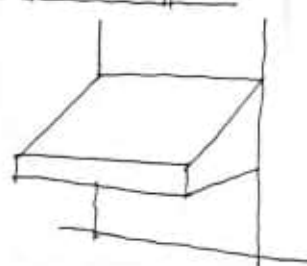
CONVEX CURVE FORWARD SLOPING AT 10° - 20°  
CURVE RISES 150MM MAX

• VICTORIAN (A)  
• FEDERATION (B)

##### II BRACKET



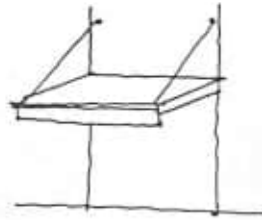
CURVED 15° - 25°



STRAIGHT 15° - 25°

• FEDERATION (B)

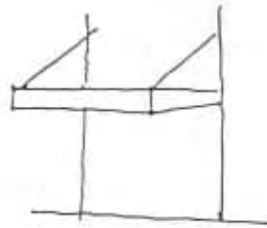
### III SUSPENDED



FORWARD SLOPING  
AT APPROX 5°

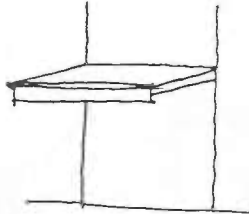
- FEDERATION (B)
- INTERWAR (C)

BACKWARD SLOPING  
AT APPROX 5°



- FEDERATION (B)
- INTERWAR (C)
- POST WAR (D)
- RETROFIT

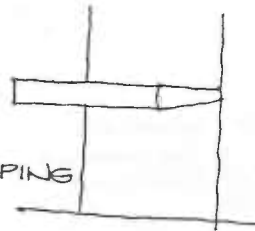
### IV CANTILEVER



FORWARD SLOPING  
AT APPROX 5°

- FEDERATION (B)
- INTERWAR (C)

BACKWARD SLOPING  
AT APPROX 5°

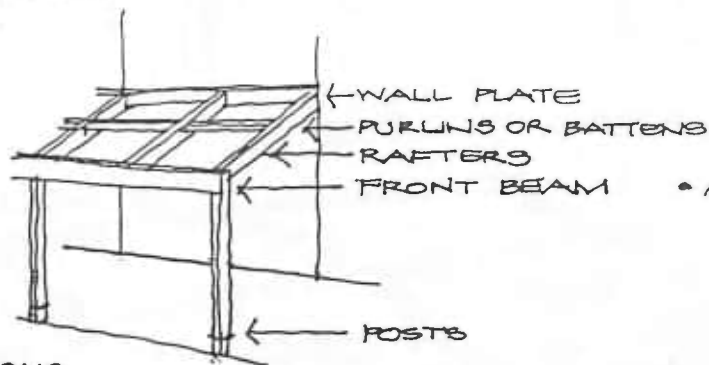


- FEDERATION (B)
- INTERWAR (C)
- POST WAR (D)

## ROOF STRUCTURE

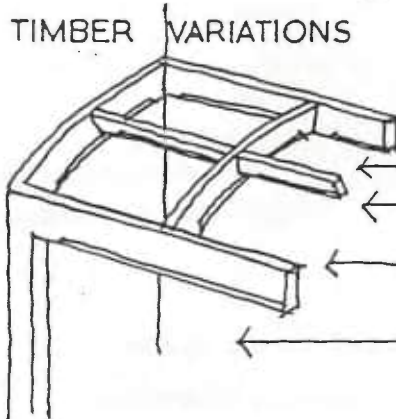
### I POST SUPPORTED

#### BASIC FORM



- ALL PERIODS

#### TIMBER VARIATIONS



WIDE SPACED RAFTERS AND  
PURLINS  
STRAIGHT OR CURVED ROOF

- VICTORIAN (A)
- FEDERATION (B)

ALL TIMBERS STOP CHAMFERED

PURLINS BETWEEN RAFTERS

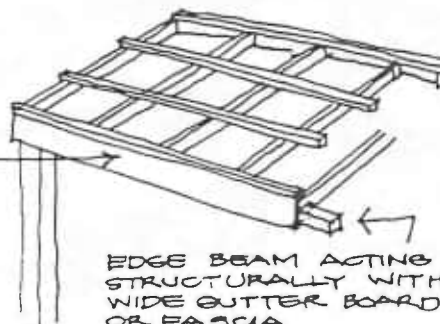
SUBSTANTIAL FRONT BEAM

POST OF TIMBER OR IRON

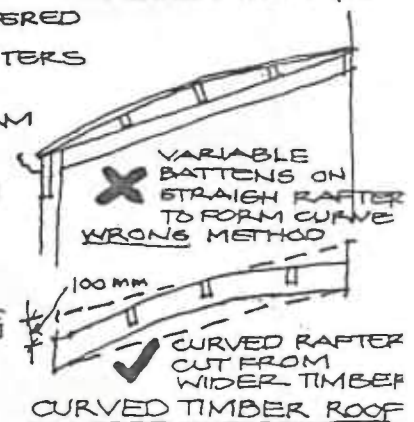
CLOSE SPACED RAFTERS  
AND BATTENS

RAFTERS BIRDMOUTHED  
OVER EDGE BEAM

TIMBERS APART FROM  
POST & FASCIA USUALLY  
NOT DRESSED  
STRAIGHT ROOFS ONLY



EDGE BEAM ACTING  
STRUCTURALLY WITH  
WIDE GUTTER BOARD  
OR FASCIA



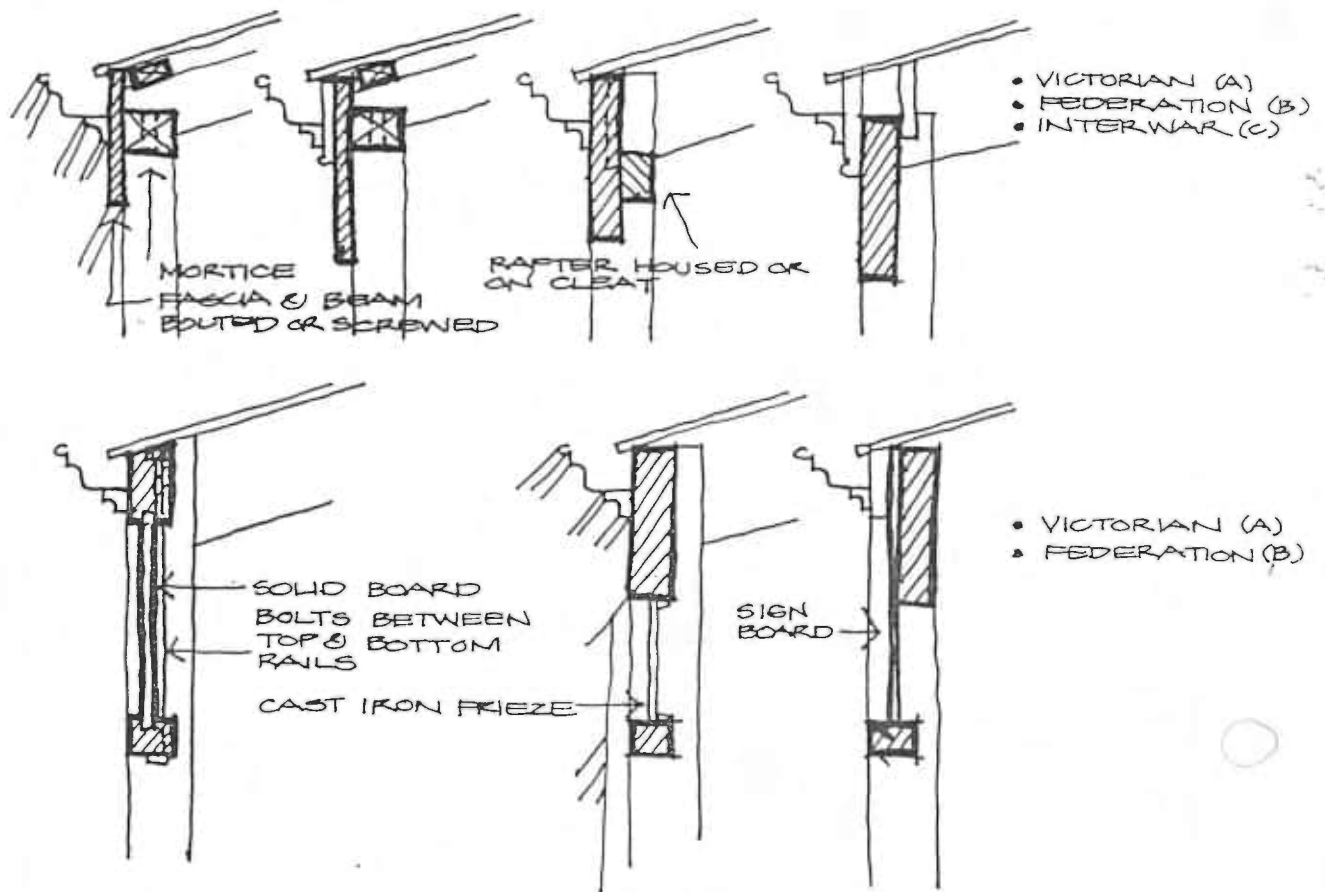
VARIABLE  
BATTENS ON  
STRAIGHT RAFTER  
TO FORM CURVE  
WRONG METHOD

CURVED RAFTER  
CUT FROM  
WIDER TIMBER  
CURVED TIMBER ROOF

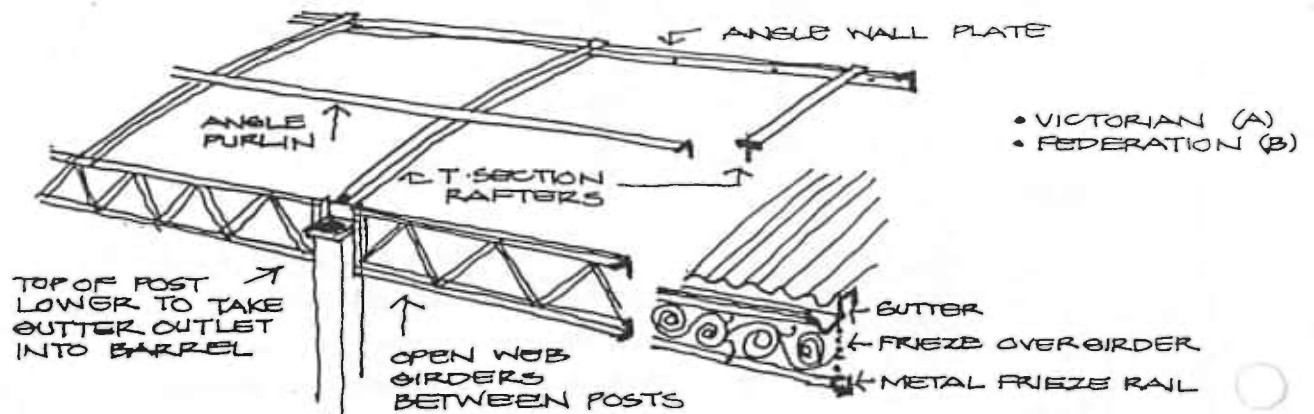
- INTERWAR (C)
- VERSIONS  
USUALLY HAVE  
SUBSTANTIAL  
FRONT BEAM
- VICTORIAN (A)
- FEDERATION (B)



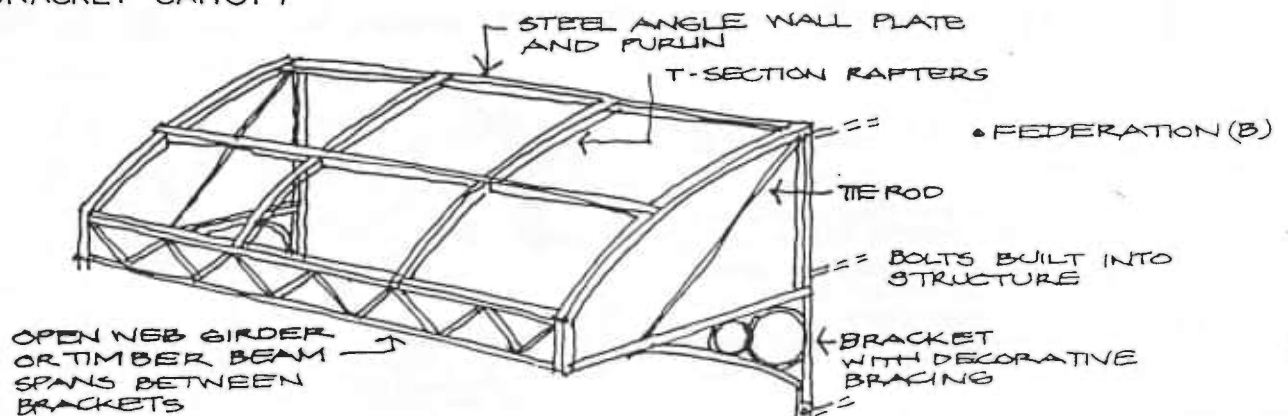
## FRONT BEAM VARIATIONS FOR TIMBER ROOFS



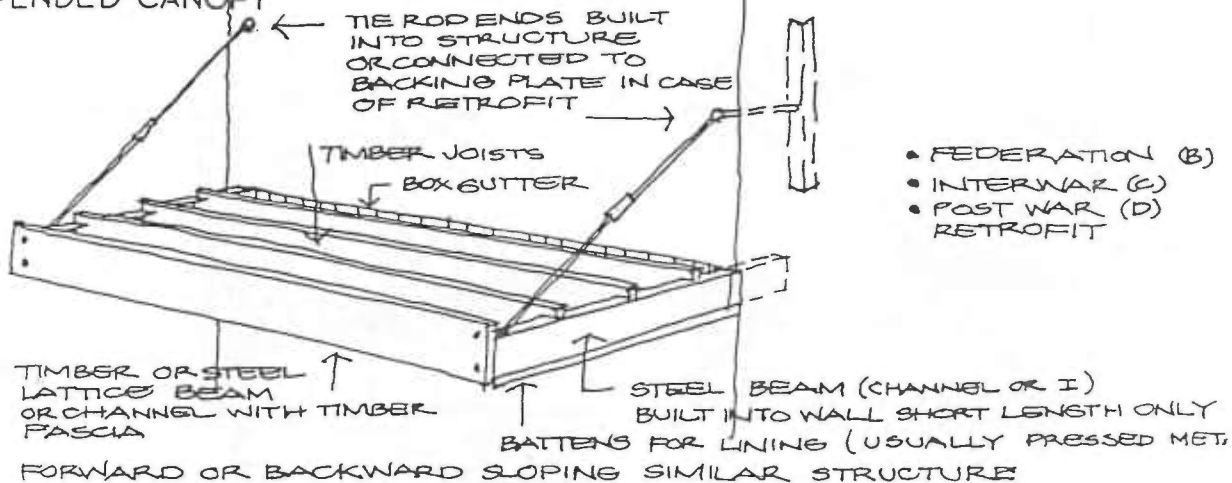
## STEEL ROOF CONSTRUCTION



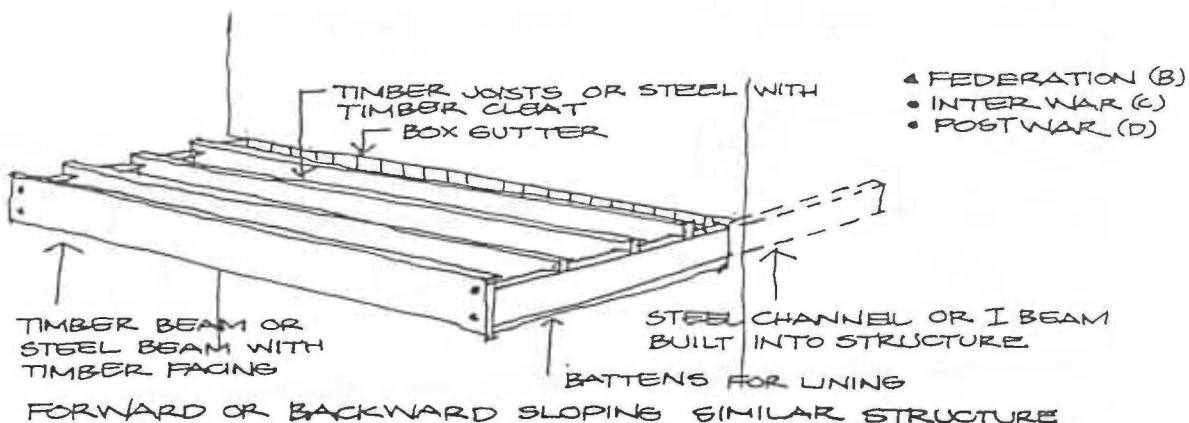
## II BRACKET CANOPY



### III SUSPENDED CANOPY

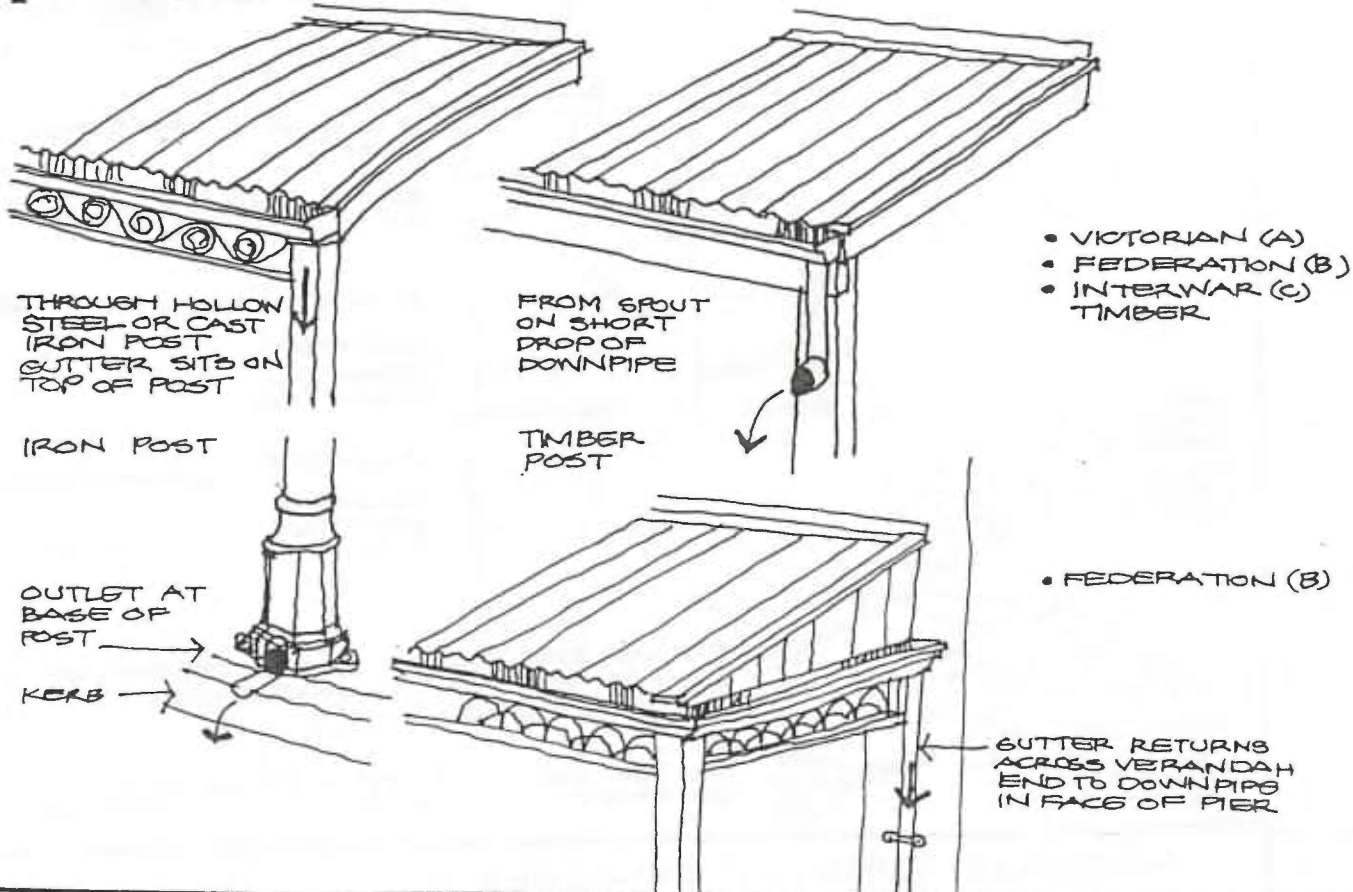


### IV CANTILEVER CANOPY

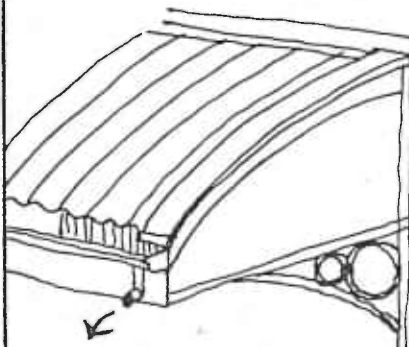


## 3 RAINWATER DISPOSAL

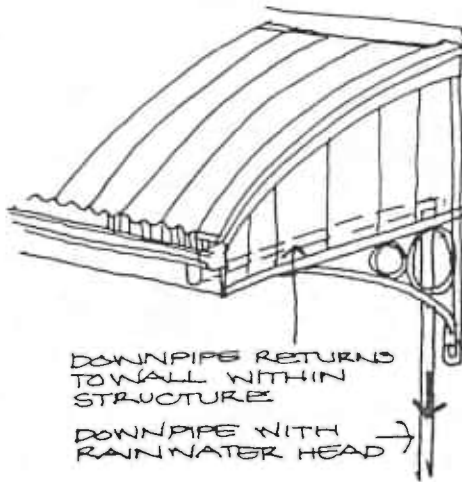
### I POST SUPPORTED



## II BRACKET CANOPY



SHORT SPOUT FROM BELOW GUTTER

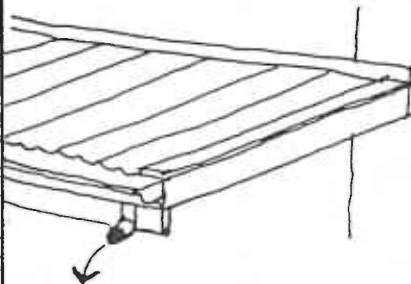


DOWNPIPE RETURNS TO WALL WITHIN STRUCTURE

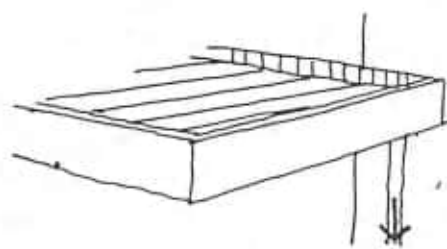
DOWNPIPE WITH RAINWATER HEAD

• FEDERATION (B)

## III & IV SUSPENDED & CANTILEVER CANOPIES



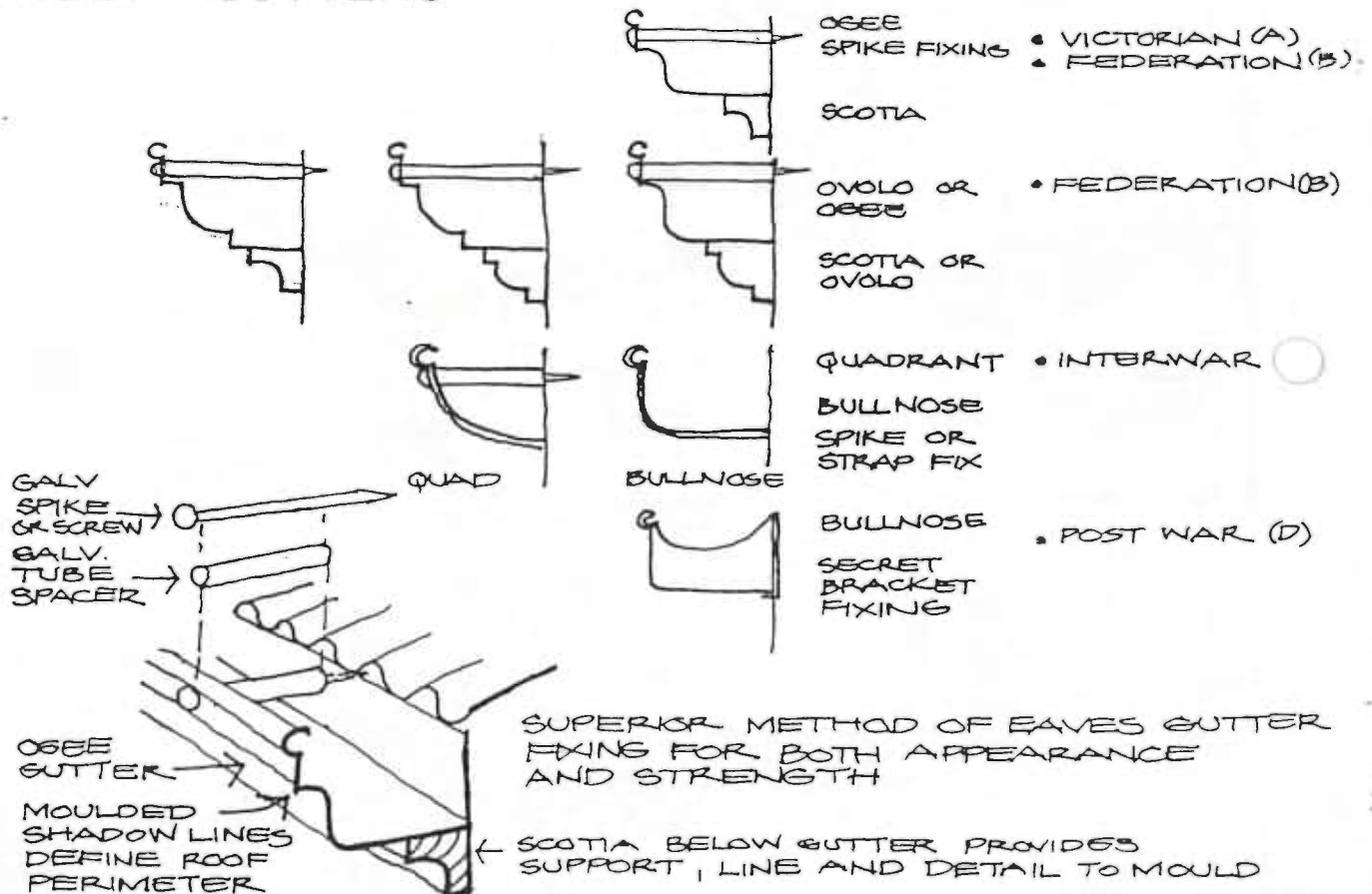
FORWARD SLOPING TYPE



BACKWARD SLOPING TYPE

• FEDERATION (B)  
• INTERWAR (C)  
• POSTWAR (D)

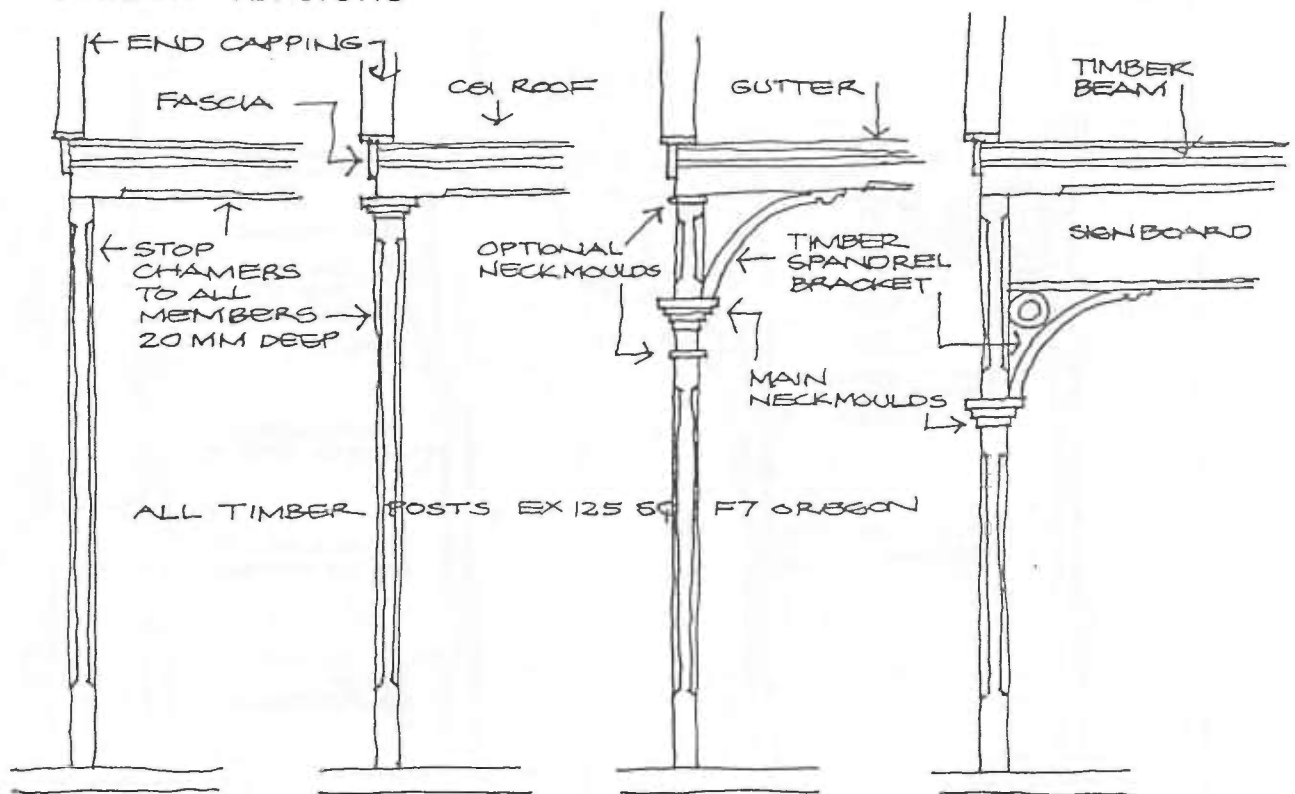
## 4 ROOF GUTTERS





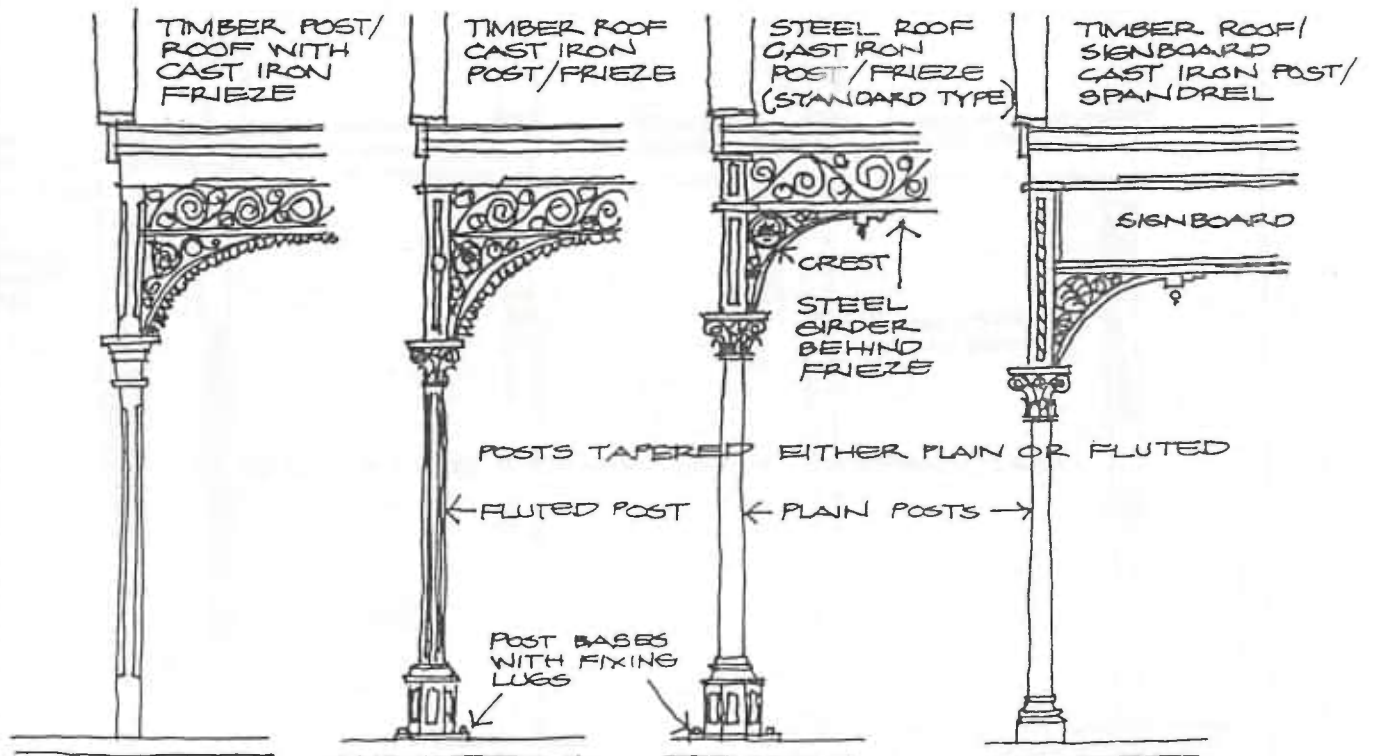
## 5 TYPICAL VERANDAH POSTS

### TIMBER VERSIONS



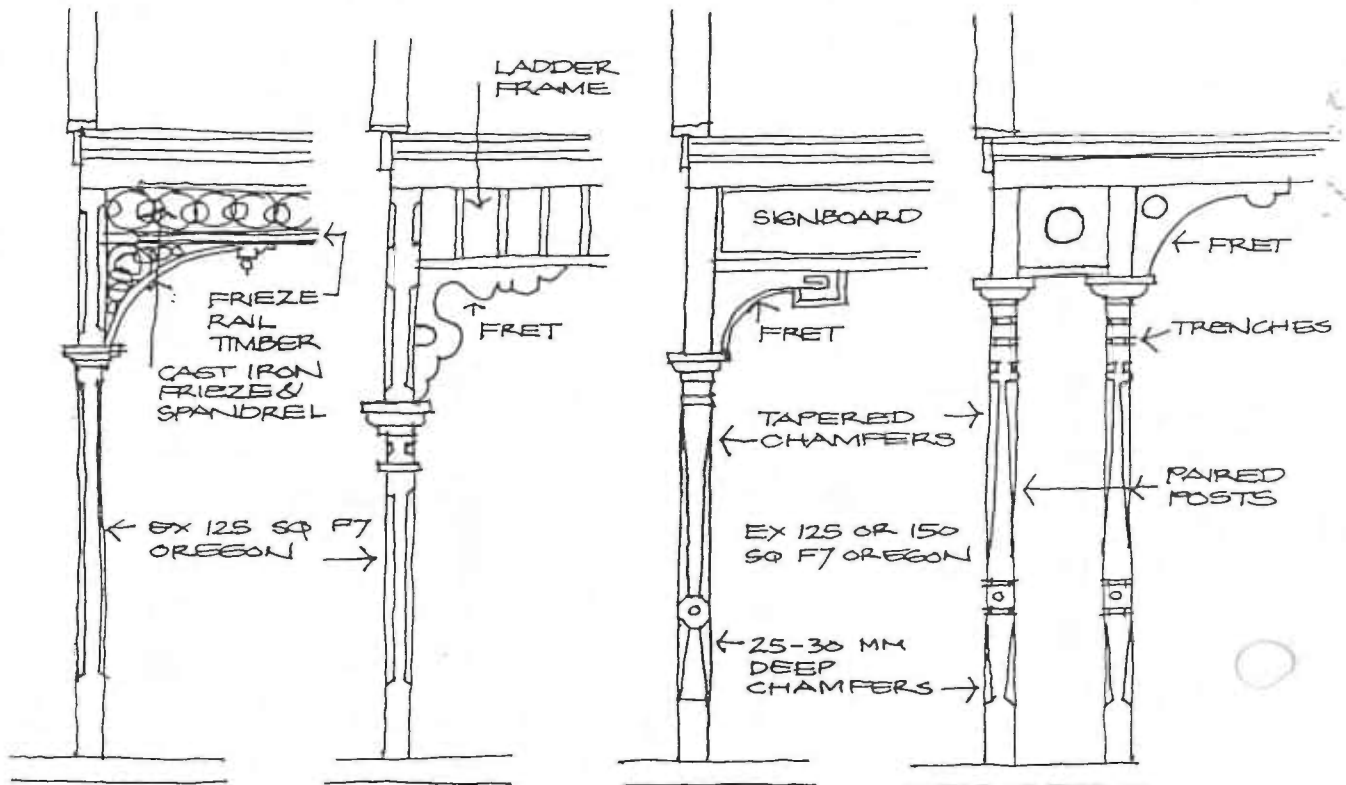
- ALL PERIODS
- VICTORIAN (A) & FEDERATION (B)
- VICTORIAN (A)
- VICTORIAN (A)

### CAST IRON VERSIONS

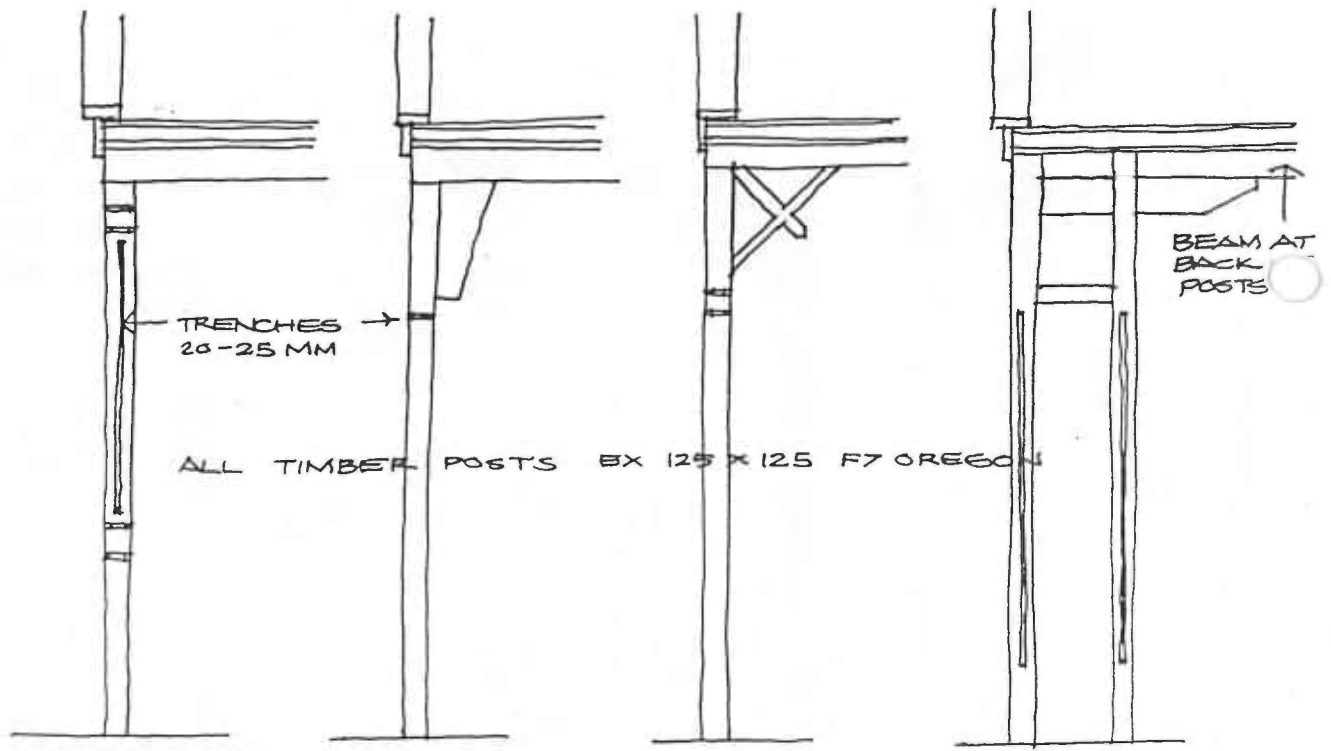


- VICTORIAN (A)
  - VICTORIAN (A)
  - VICTORIAN (A) & FEDERATION (B)
  - VICTORIAN (A) & FEDERATION (B)
- FEDERATION VERSIONS DISTINGUISHED MAINLY BY DETAIL OF IRON ONLY

## TIMBER VERSIONS

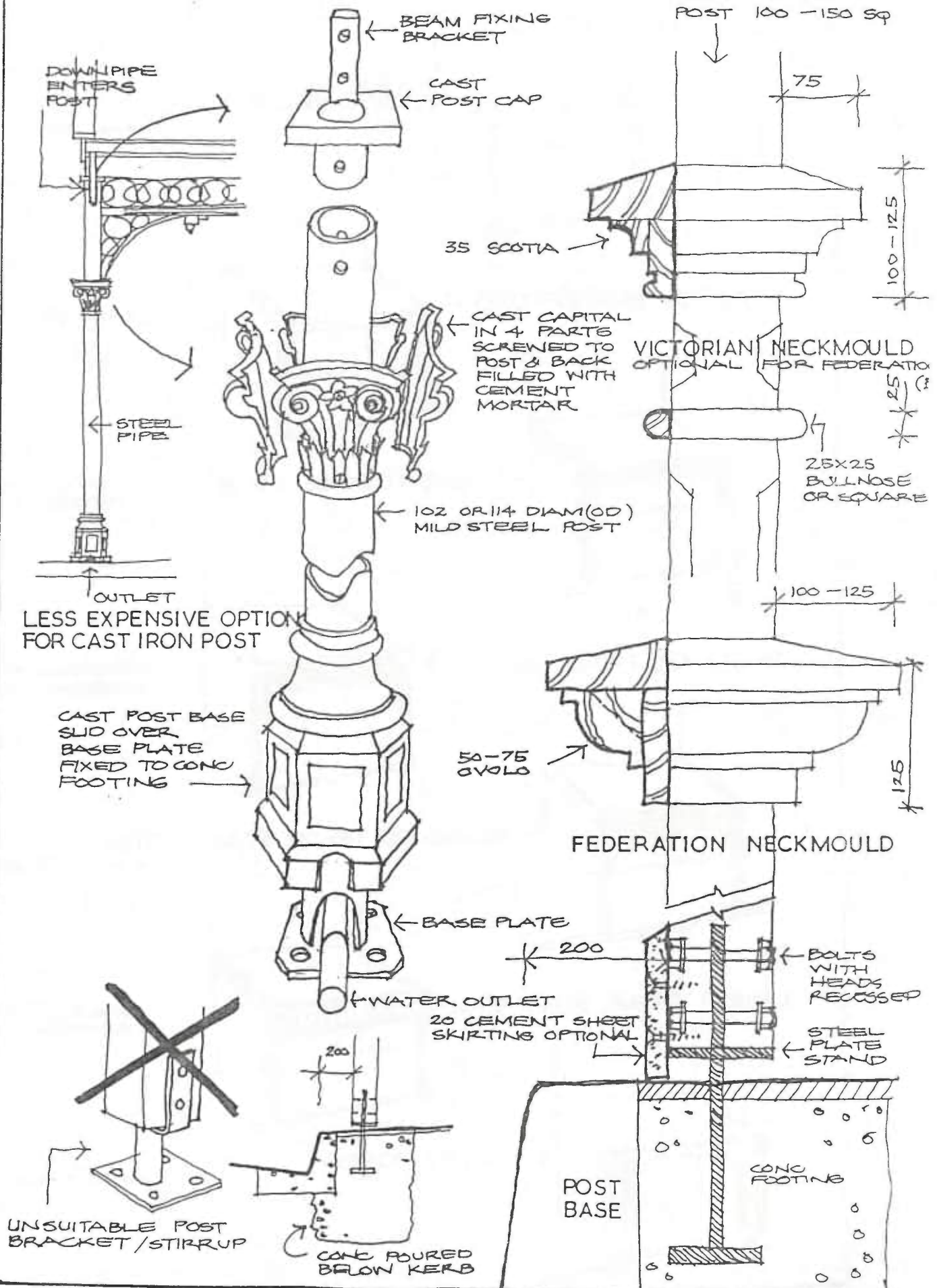


- VICTORIAN (A)
- FEDERATION (B)
- FEDERATION (B)
- FEDERATION (B)
- FEDERATION (B)



- INTERWAR (C)
- INTERWAR (C)
- INTERWAR (C)
- INTERWAR (C)

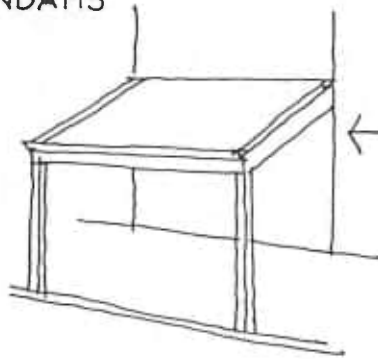
# VERANDAH POST DETAILS





# 6 VERANDAH FRONTS

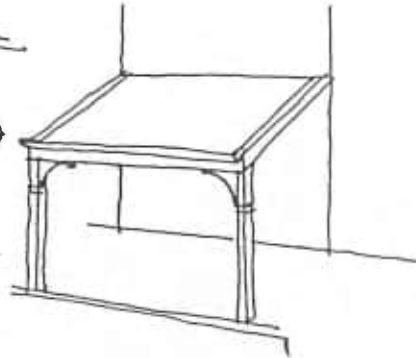
## POST VERANDAHS



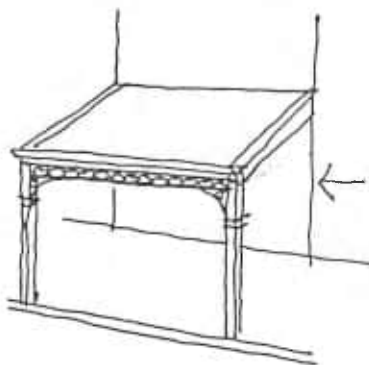
BASIC  
UNEMBELLISHED

• ALL PERIODS

SPANDREL BRACKETS ONLY →



• ALL PERIODS



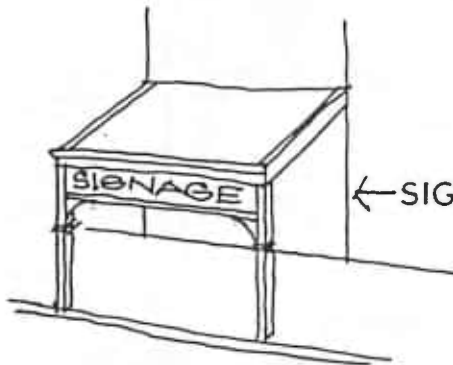
← FRIEZE FIXED BELOW BEAM

• VICTORIAN (1)  
• FEDERATION

FRIEZE AND FRIEZE RAIL →



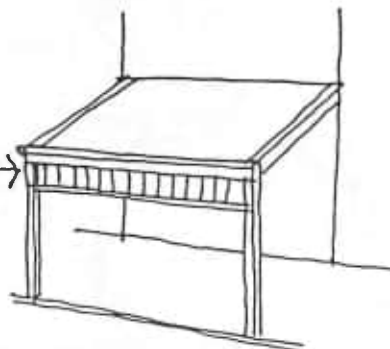
• VICTORIAN (A)  
• FEDERATION (B)



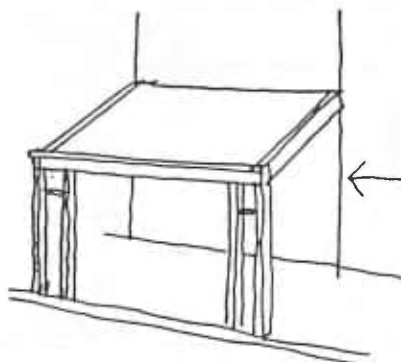
← SIGNBOARD BELOW BEAM / GUTTER

• ALL PERIODS

LADDER FRAME BELOW BEAM →



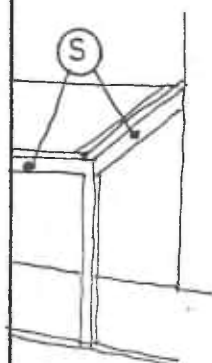
• FEDERATION (B)  
• INTERWAR (C)



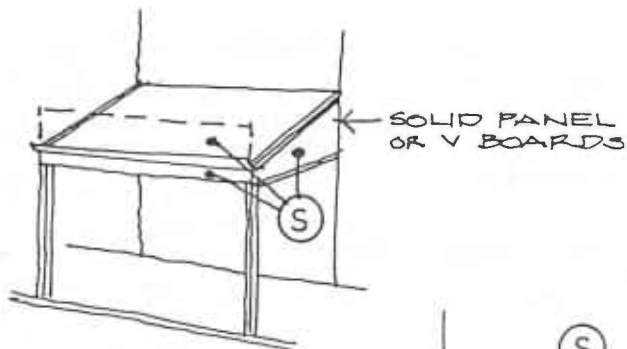
← PAIRED POSTS

• ALL PERIODS

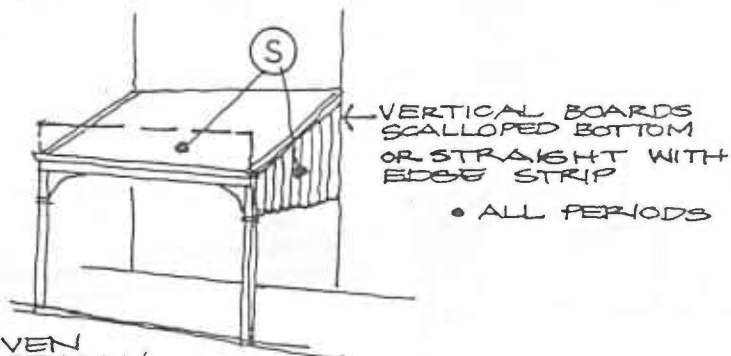
# 7 END PANELS AND SIGN LOCATIONS (SHOWN (S))



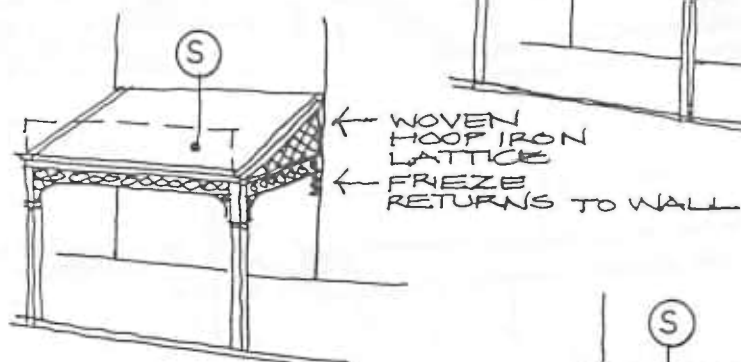
NO END PANEL



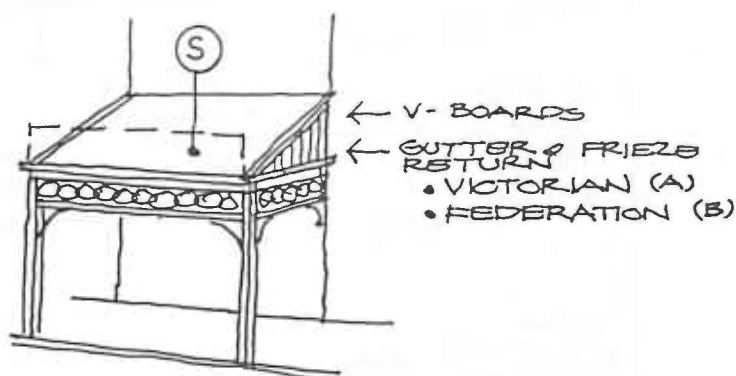
• ALL PERIODS



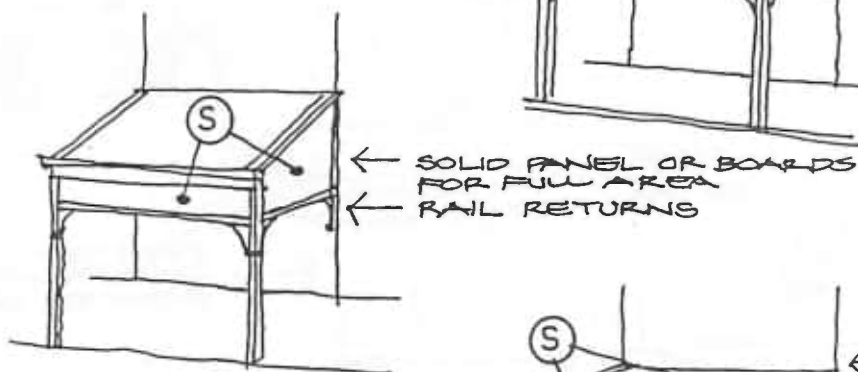
• ALL PERIODS



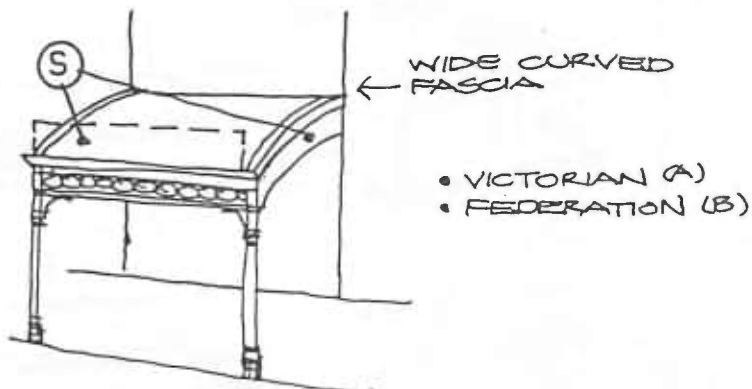
• VICTORIAN (A)  
• FEDERATION (B)



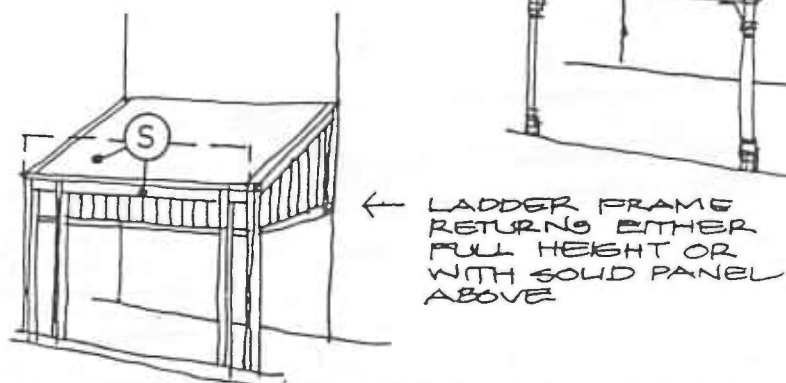
• VICTORIAN (A)  
• FEDERATION (B)



• ALL PERIODS

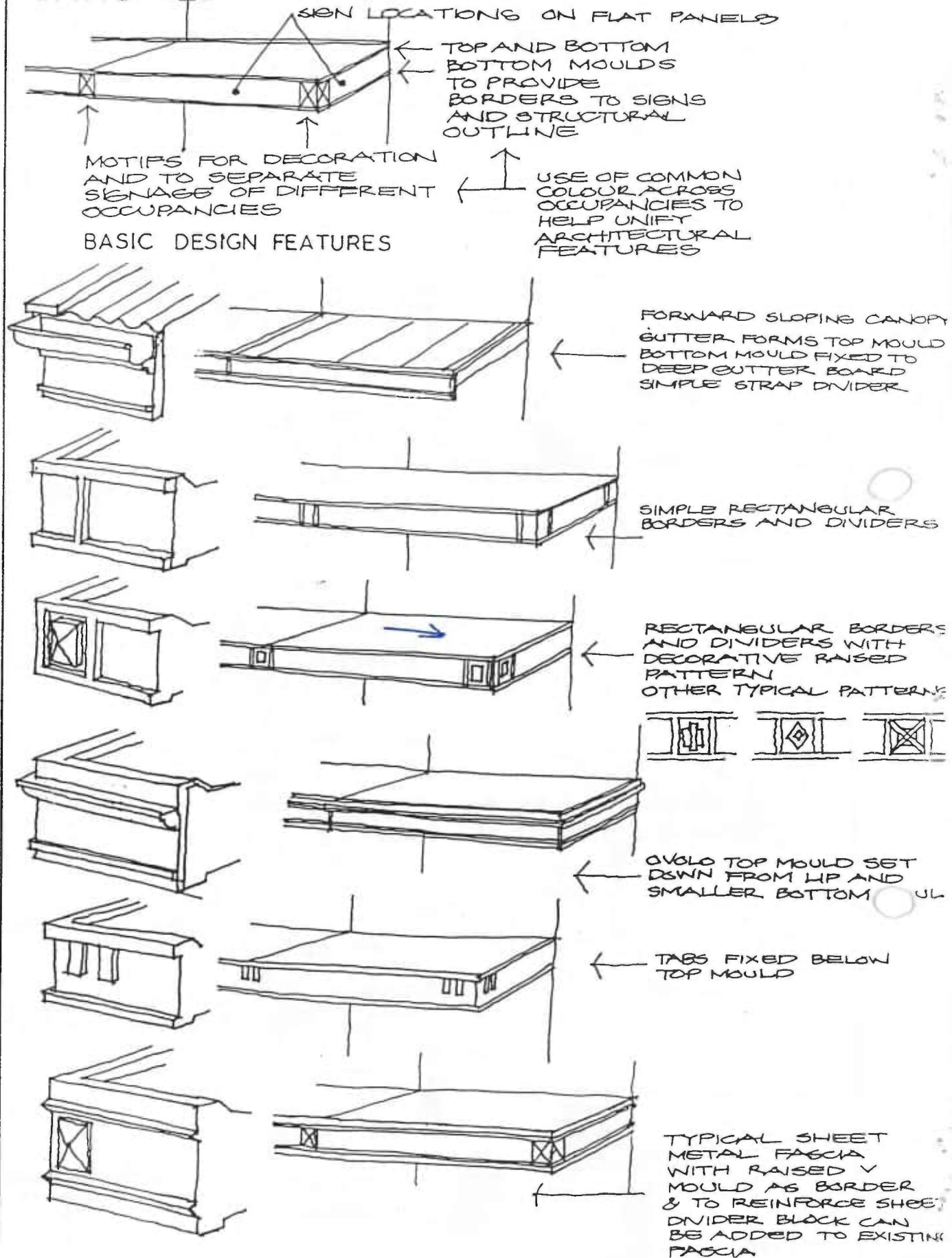


• VICTORIAN (A)  
• FEDERATION (B)

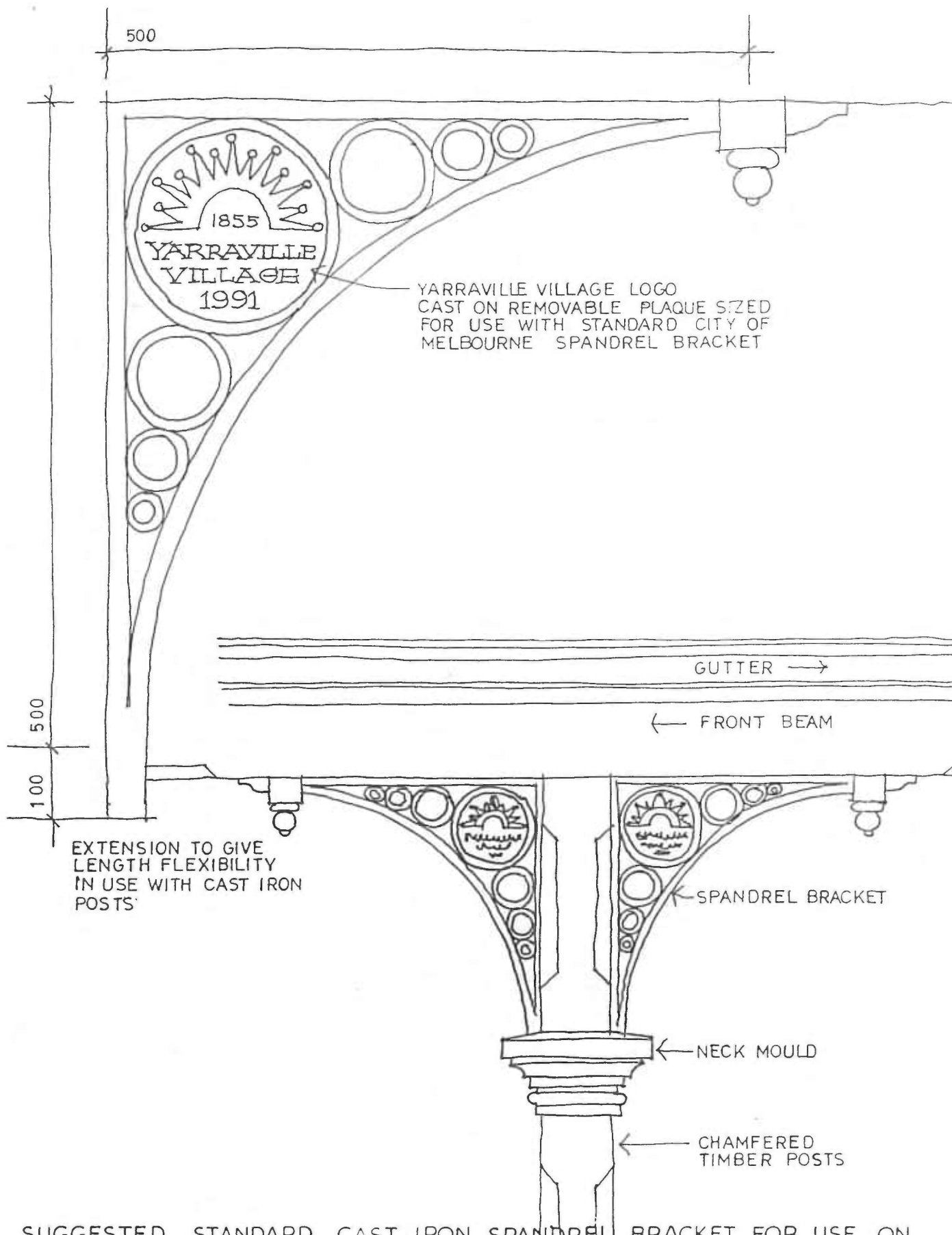


• FEDERATION (B)  
• INTERWAR (C)

# FASCIAS TO CANTILEVER AND SUSPENDED CANOPIES







SUGGESTED STANDARD CAST IRON SPANDREL BRACKET FOR USE ON  
GROUPS A&B VICTORIAN & FEDERATION POST / VERANDAH

CITY OF FOOTSCRAY

## YARRAVILLE VILLAGE ENHANCEMENT PROJECT

TREVOR WESTMORE DESIGN AND CONSERVATION CONSULTANT NOVEMBER 1990

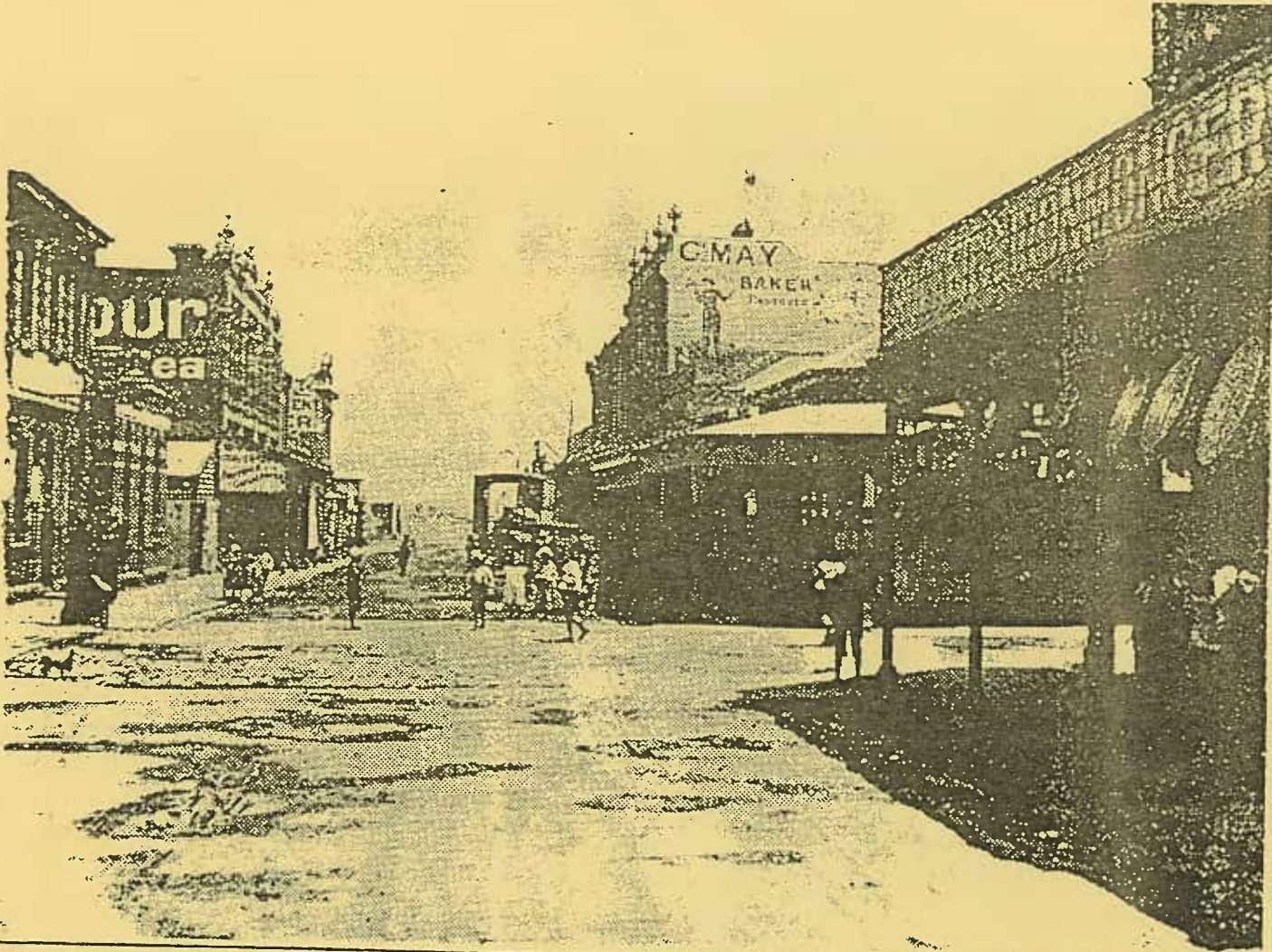


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CITY OF FOOTSCRAY

**YARRAVILLE VILLAGE  
ENHANCEMENT PROJECT**

**PART TWO .. GUIDELINES**

**2.4  
SHOPFRONTS**

NOVEMBER 1990





# YARRAVILLE VILLAGE ENHANCEMENT PROJECT

## GUIDELINES

### SHOPFRONTS

#### 1.0 GENERAL DISCUSSION (Extract from Report Cl 7.6)

##### 1.1 General

As the critical interface of the business with its potential customers, shopfronts are an important feature in the design of retail buildings. For the same reasons (as fashions have changed over the years) they are most likely to have changed and in Yarraville very few early shopfronts remain (Figs 50 & 51).

As with most components of retail buildings, the important criteria for good shopfront design tend to have been forgotten and most new shopfronts thus tend to be slap-dash affairs.

##### 1.2 Function of shopfronts

The primary function of shopfronts is to give an attractive interface between the interior and exterior, usually involving an inviting display of goods on offer and a tempting view of the interior, whilst giving reasonable weather protection and security.

Glass is thus the primary material.

##### 1.3 Traditional shopfronts

Traditional shopfronts were devised to facilitate and encourage custom of the business as follows:

- . They expressed an idea of quality in their design and construction by the use of high class materials and detailing.
- . Their design provided interest to compliment the building and its interior.
- . They had maximum glass area usually increased by an ingoing entry which provided a three dimensional view of the window display.
- . The recessed entry led customers into the shop and provided protection for the doors.

- . Advertising was sometimes provided on the glass but quality and changing window displays were the main attraction to customers. Window dressing was considered an art.

The deck behind the stall provided a specific display area.

#### 1.4 Modern Shopfronts

In contrast to traditional shopfronts (Fig 52) many modern shopfronts fail to take advantage of their potential impact.

- . They are made of cheap mass produced sections of no design interest, usually extruded aluminium.
- . Often are with reduced glass area, higher stalls and wider piers.
- . They usually lack a display platform.
- . They are flat fronted with no enhancement of the entrance.
- . Windows are frequently obscured by paste ups.

In Yarraville a number are covered by roller shutters or security grilles at night and weekends. This is the ultimate rebuff to a potential customer who might have been attracted by an attractive display to return to the store in opening time.

#### 1.5 Design of Shopfronts

The design of shopfronts was characterised at various periods by the following features.

##### A. Victorian (Group A buildings) (Fig 50)

- . Fully glazed shopfronts with splayed ingoings at side or centre with tessellated tile floors.
- . Low stalls, either in panelled timber, brick or cement render, usually slightly recessed from piers.
- . Prominent piers of stone or cement render.
- . Panelled timber doors, upper part glazed, usually in pairs.
- . Removable shutters.

##### B. Federation (Group B buildings) (Fig 48)

- . Generally as Group A but with various innovations including -
- . Sloping stalls
- . Use of glazed tiles on stalls and lower part of piers often with raised patterns.



- . Use of leadlight in upper part of window. Art nouveau designs.
- . Early metal shopfronts of brass and bronze.
- . Use of pressed metal sheets for solid panels.
- C. Inter-war (Group C buildings) (Fig 51)
  - . Polished metal frames, including nickel and chrome plated, usually very fine in section and simple layout.
  - . Upper windows with geometric leadlight designs (art deco).
  - . Tiled stalls and bottoms of piers, sometimes on same plane with geometric tile bands and lines.
  - . Use of 'vitrolite' glass panels in stalls and piers.
  - . Fully glazed doors either timber or metal, usually a wide single door.
  - . Squared ingoings with tiled floors.
- D. Post-war (Group D buildings)
  - . Simplified versions of inter-war types.

Recent trends are -

- . Chunky extruded aluminium frames clear or anodised, no decoration.
- . Flat fronts, sometimes recessed or splayed.
- . Glazing sometimes to floor but often with a high stall.
- . Plain and mozaic tile stalls and piers, sometimes split stone, brick or marble.
- . Sliding and automatic doors.
- . Open fronts with air curtains.
- . Use of roller shutters and security grilles.
- . Use of windows for poster display.

#### 1.6 The guidelines

The guidelines show characteristic shopfronts for the first three periods and recommended form for new shopfronts.

### 1.7 Policies for shopfronts

Replacement of a shopfront is a major exercise which may have significant benefits for the business but which may be beyond circumstances.

In streetscape terms shopfronts are subordinate to verandahs and upper facades and within reason, can be accepted as a location where each business will wish to express its particular identity. Whether it is beneficial to the business or not is really the shopkeepers problem.

At the very least, occupants should practice good management and presentation in the upkeep of their existing shopfronts with special attention to necessary repairs, cleaning and removal of clutter.

If and when shopfront replacement is contemplated it should be in a form appropriate to the building type.

This may involve considerable simplification to reduce costs.

This applies particularly to Inter-war shopfronts which require manufactured parts no longer available.

### 1.8 Illustrated Guidelines

The guidelines illustrate in detail a typical shopfront for each period showing suitable variations for each component including a simplified (less expensive) variation which would be appropriate for a reinstatement.

When contemplating a reinstatement owners/occupants should select the combination of features from the guidelines of the architectural style group (A B C or D) in which their building belongs.

### 1.9 Cost Constraints

Owners/occupants will be tempted to adopt the cheapest option on offer from shopfront fabricators which will be an aluminium frame. It should be appreciated that this technique falls far short of the quality of traditional construction and substitution of an aluminium frame for an existing inappropriate frame may not be an improvement worth the expense.

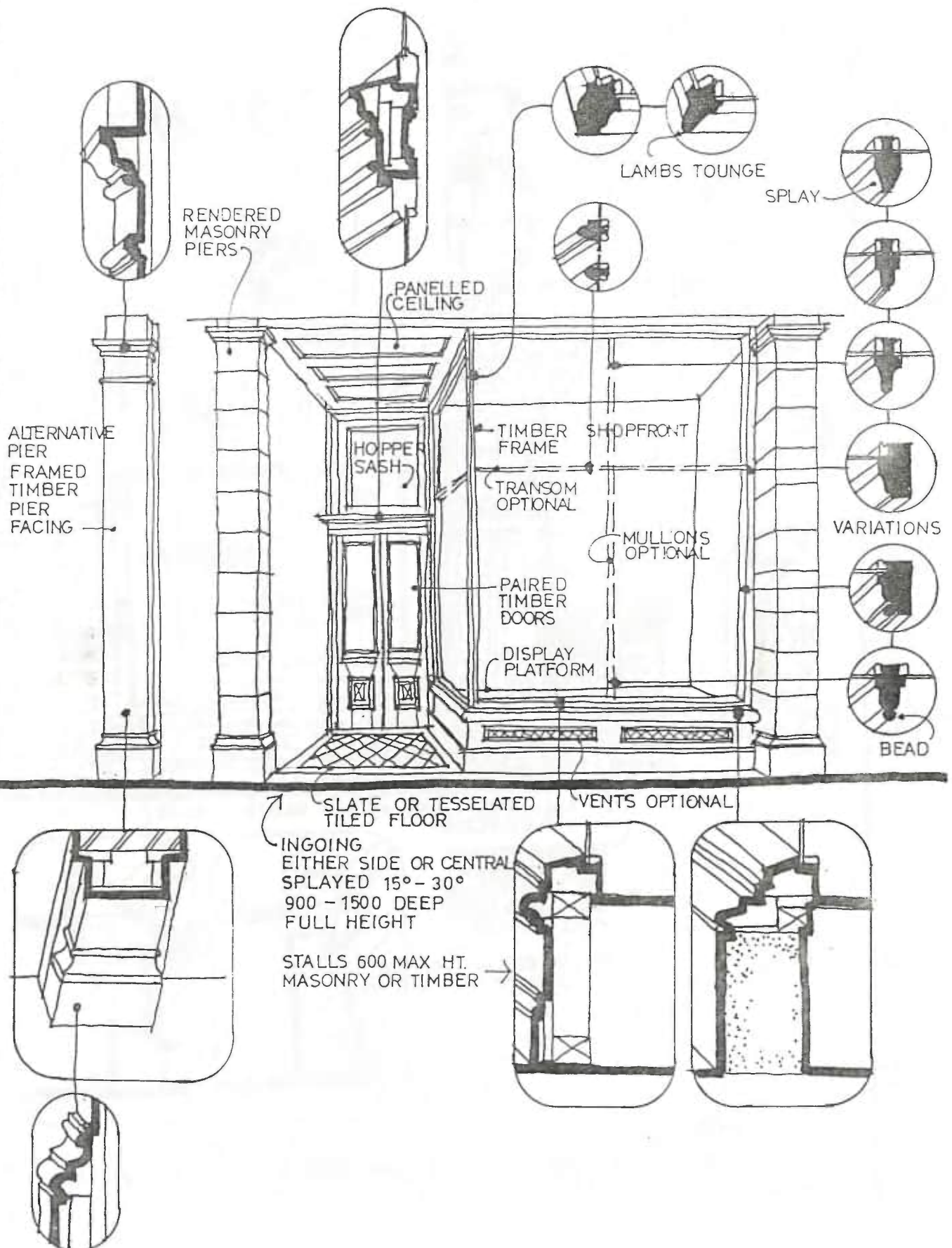
Generally it is suggested that unless the proper reinstatement is undertaken, repair and improvement of the existing shopfront would be preferred.

If the existing shopfront must be replaced for practical, safety or other reasons and the proper shop front is too expensive, a replacement aluminium shopfront should follow the general pattern of the authentic one and be detailed as shown in the guidelines under Alternative Shopfront in aluminium.

At the very least it should be 'powdercoated' a dark colour rather than in plain or anodised aluminium.

# GUIDELINES FOR SHOPFRONTS I

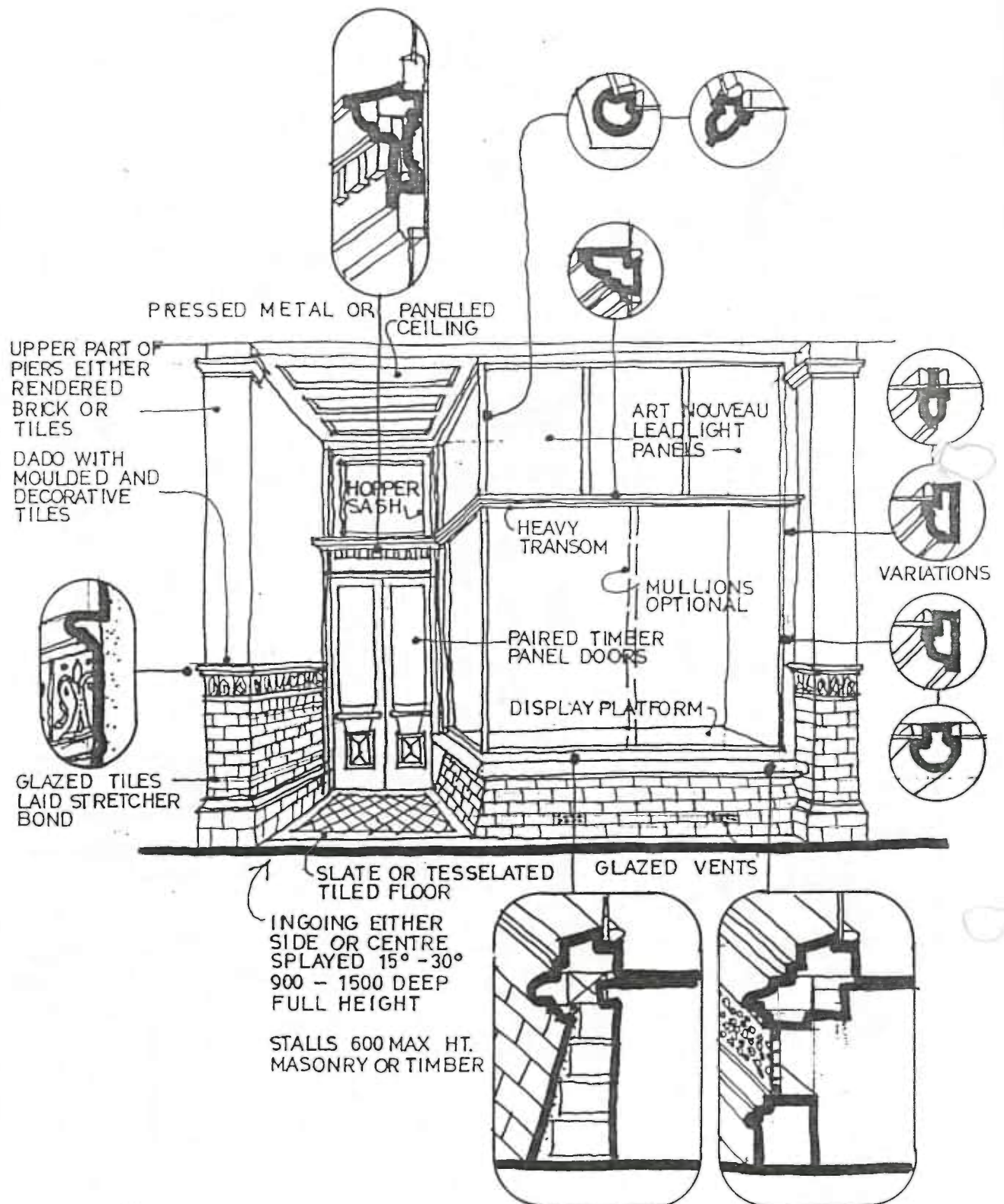
## GROUP A - CHARACTERISTIC VICTORIAN DETAILS





# GUIDELINES FOR SHOPFRONTS 2

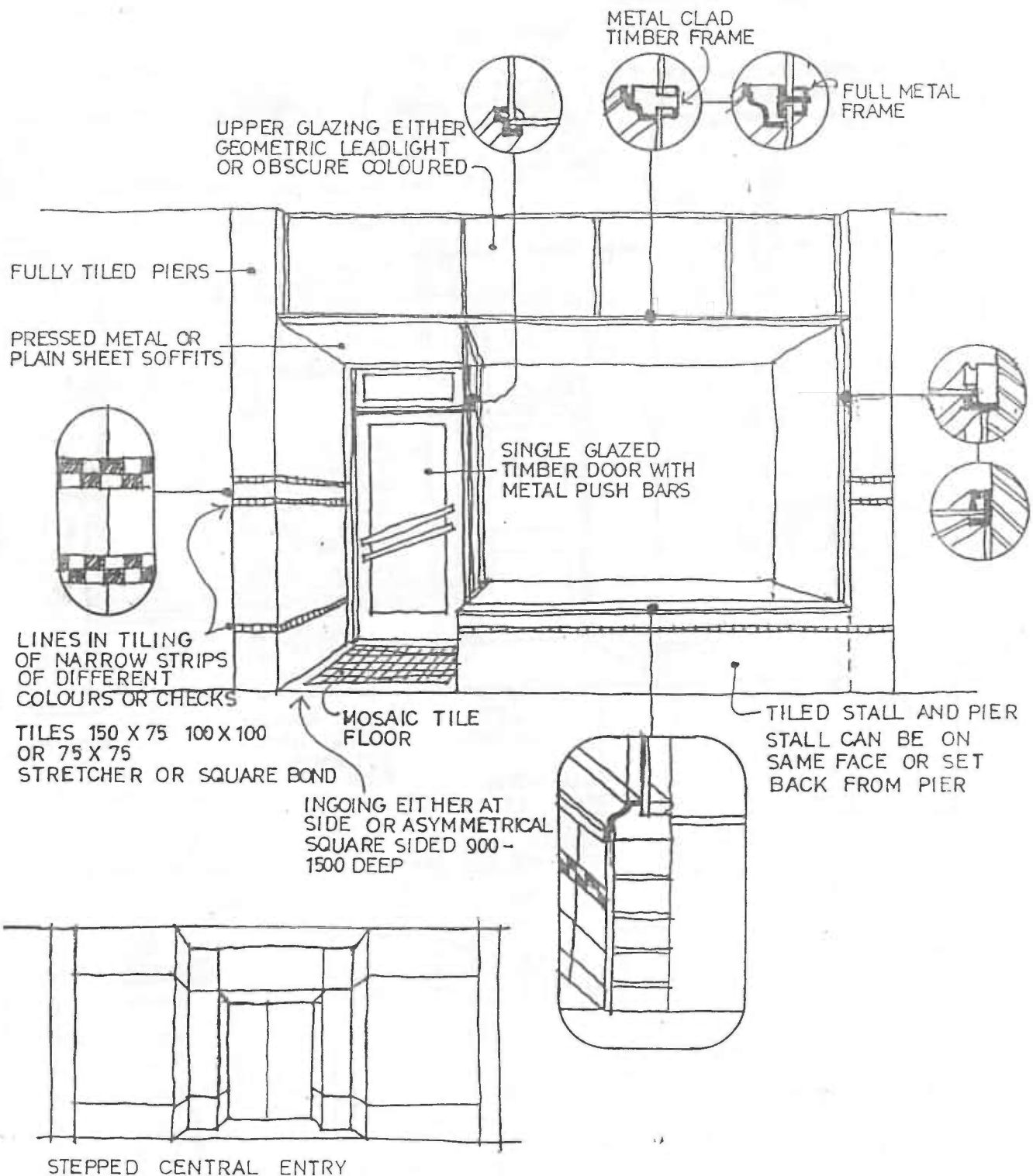
## GROUP B - CHARACTERISTIC FEDERATION DETAILS



NOTE:  
FEDERATION SHOPFRONTS INCLUDE MANY VICTORIAN DETAILS PARTICULARLY

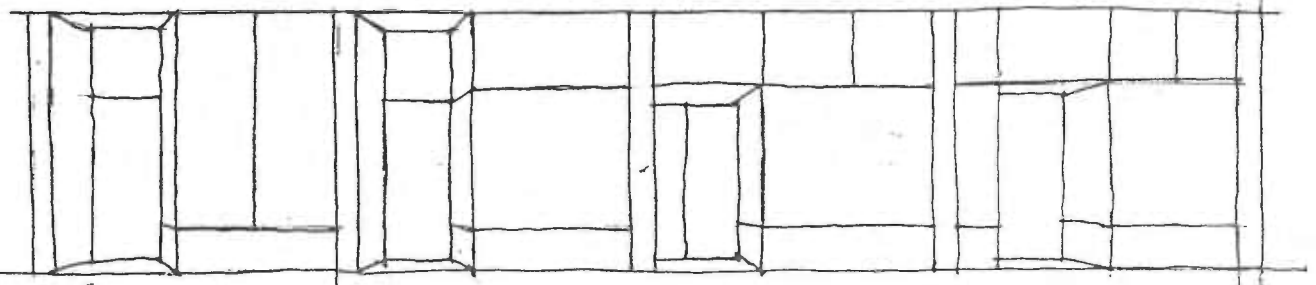
# GUIDELINES FOR SHOPFRONTS 3

## GROUP C - CHARACTERISTIC INTERWAR DETAILS



# GUIDELINES FOR SHOPFRONTS 4

## GROUP D - POSTWAR NEW AND NON HISTORIC REPLACEMENTS

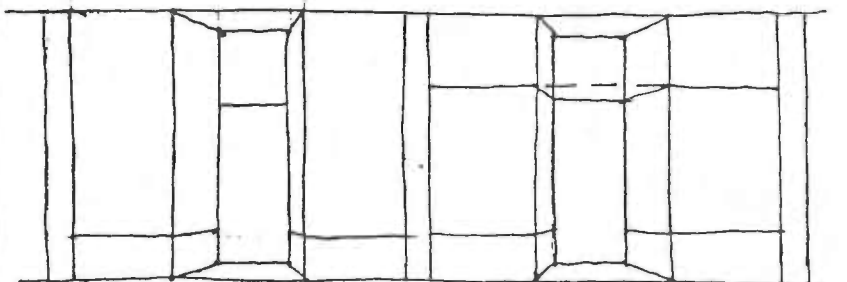
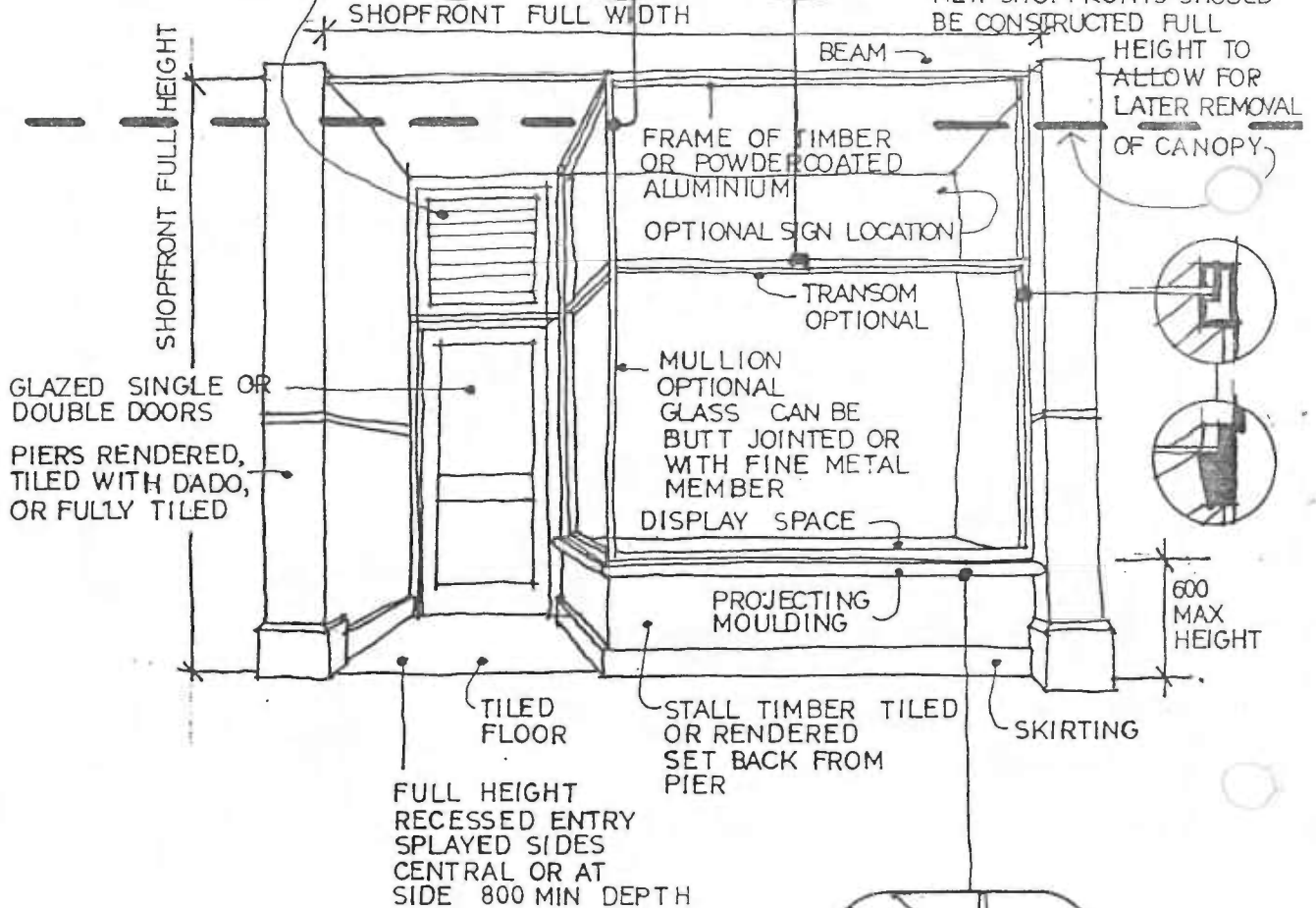


### LAYOUT VARIATIONS - NARROW FRONTAGES

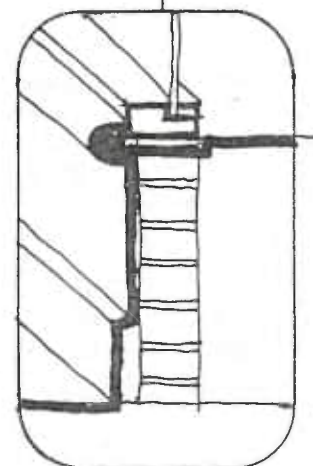
AIR CONDITIONERS SHOULD BE INTEGRATED INTO DESIGN OF NEW SHOPFRONTS



NOTE:  
RETRO-FITTED CANOPIES ARE FREQUENTLY BELOW THE MAIN BEAM. IF POSSIBLE NEW SHOPFRONTS SHOULD BE CONSTRUCTED FULL



### WIDER FRONTAGES - CENTRAL ENTRY





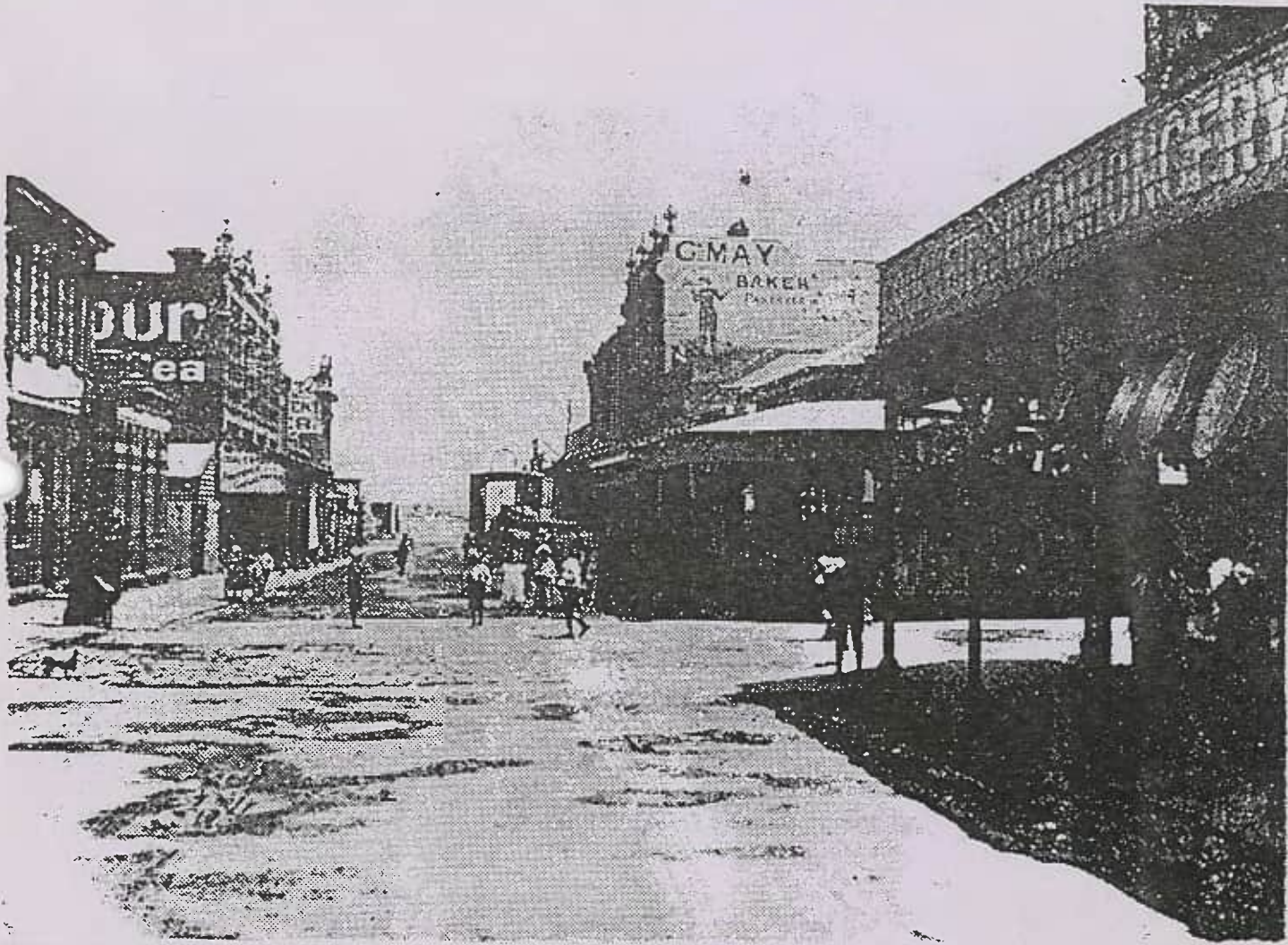






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CITY OF FOOTSCRAY

## **YARRAVILLE VILLAGE ENHANCEMENT PROJECT**

### **PART TWO .. GUIDELINES**

2.5

UPPER LEVEL FACADES, UNSYMPATHETIC  
BUILDINGS AND INFILL DEVELOPMENT

NOVEMBER 1990





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# YARRAVILLE VILLAGE ENHANCEMENT PROJECT

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## GUIDELINES

### UPPER LEVEL FACADES, UNSYMPATHETIC BUILDINGS AND INFILL DEVELOPMENT

#### 1.0 Upper Level Facades (Extract from Report Clause 7.4)

##### 1.1 General

Many early buildings relied heavily on the design of building facades to create an impact in the streetscape, as a form of advertising and to establish status for their owners and occupants (Fig 38).

More than anything else, these parts of buildings establish the character of streetscapes. Therefore their conservation and enhancement is a critical part of any streetscape project.

This principle is as equally relevant to the parapets of single storey shops as to the facades of two storey buildings. These parapets had an important role in attracting attention to each shop by decorative motifs and by signs (Fig 40).

##### 1.2 Early buildings

The important parts of parapets and facades of early buildings are:

- . features which distinguish each occupancy, such as piers between each, central pediments, windows arranged in groups and separate sign panels (Fig 39)
- . decorative embellishment and modelling
- . border motifs
- . the highlighting of architectural features eg windows, piers and floor levels
- . floor levels
- . openings - windows, etc
- . contrasts between materials
- . sign panels
- . features which identify each occupancy in a group

It is important that these parts of the building should not be defaced or obscured. Modern signage often does this, either by covering over or denying the underlying architectural form (some signs are even extended over windows).

Conversely, most buildings made specific provision for signs, a fact often neglected.

### 1.3 Modern buildings

Modern architectural design has rejected decoration. As a result, in contrast to earlier buildings, new ones are often not only simple but bland.

The idea of using a facade or parapet to impress and as a background for signs has been lost and declining awareness of this can be seen in buildings after the Federation period, particularly with respect to integrating signs (Figs 41 & 42).

As a result, modern buildings are frequently at a disadvantage and are often seen as ugly or boring. Their failure to provide confinement for signs often leads to excessive use of signs and colour.

As a result, the recommendations seek to redress the situation by suggesting how modern buildings can be made both more harmonious and more effective in their upper level design.

### 1.4 Guidelines for Upper Level facades and parapets

The guidelines are based on the following policies:

- . Upper level facades and parapets of early buildings should be enhanced to emphasise their architectural qualities.
- . Signage should be located on facades and parapets where appropriate panels are provided but additional signage should not obscure or deface architectural features.
- . Surface treatments and colours should be architecturally appropriate.
- . Inadequate or intrusive upper levels of later periods should be modified to a more harmonious and effective form.

### 1.5 Illustrations

Options for signage, decoration and colours are given in the separate guidelines for each.

Architectural features are dealt with in these guidelines.



#### 1.6 Electricity connections

Entry connections for electric power supply are a necessary feature (if supply is overhead) and they are frequently located without thought (see Data Sheets).

In arranging connections it is important to ensure that they do not deface the facade more than necessary and particularly that they are not made within sign panels or architectural features. As a general rule connections are best made at the side of the facade.

## 2.0 Unsympathetic and non-contributory later buildings (Extract from Report Clause 7.7)

### 2.1 General

A number of buildings are unsympathetic to the general character of the area. Some, by later modification, have ceased to contribute in a positive way.

These are shown on the layout plan and are recommended to be modified.

Others, described as 'sympathetic' are of featureless design which would benefit from some enhancement.

### 2.2 Single storey buildings

Modification of two components will achieve the desired effect.

- . Replacement of existing sun protection with a simple post verandah.
- . Modification of the parapet to provide identity to each unit and sign panels.

These processes will make the building both more harmonious and more effective.

### 2.3 Two storey buildings

These are limited to four sites.

- . 38-40 Ballarat Street
- . 53-55 Anderson Street, the Commonwealth Bank (Fig 53).
- . 69 Anderson Street (Fig 54).
- . 71-75 Anderson Street (Fig 55).

### 2.4 Guidelines

The guidelines for modifications to unsympathetic buildings are generally the same as for infill development (Section 7.8 of the Report and Cl 3 of these guidelines).

Modifications should be directed generally towards the concepts as described in that section.

- . Simple post verandahs.
- . Identification of each occupancy.
- . More sympathetic proportions of upper level facades particularly openings.

A range of options for each type is shown in detail on the data sheets and the suggestions for each are generally interchangeable but do not represent every alternative.

Generally the intention is that these buildings should simply be made more sympathetic and should remain recognisable as modern buildings.

Adaption into replicas of any historic type is specifically not recommended. It is suggested that when adaption is contemplated, a designer should be employed and that some individuality should be given to each location.

## 2.5 Illustrations

Illustrations of the appropriate architectural principles are included following the guidelines for Infill Development. Possible specific options for each unsympathetic building are shown on its Data Sheet 2 (Facade Enhancement Ideas).

## 2.6 Design

It is recommended that for design changes to unsympathetic buildings, an experienced designer should be employed.



### 3.0 Infill development (Extract from Report C1 7.8)

#### 3.1 General

There is scope for further development in the precinct in the form of vacant sites (Fig 56). In addition, redevelopment of some existing buildings might be contemplated.

The rear of commercial sites facing Canterbury Street, West of Ballarat Street, also offer opportunities (Fig 57).

#### 3.2 Policies for infill buildings

In all of these cases, buildings should have the following features.

- . Simple post verandahs.
- . Shopfronts and facades built up to the building line or in the case of development of a whole block, up to a common frontage.
- . Clear division of each occupancy above the verandah level.
- . In the case of two storey buildings, windows generally vertical in proportions arranged in groups according to occupancies.
- . Sign panels related to each occupancy on both the verandah and the upper level.

#### 3.3 Creative solutions and guidelines

It is not the policy of this project to define precisely how infill or modifications to non-historic buildings should be achieved or to stand in the way of creative design solutions. The guidelines for infill development are merely to illustrate the points of principle which should be followed to achieve designs sympathetic for the more historic structures and the streets overall character.

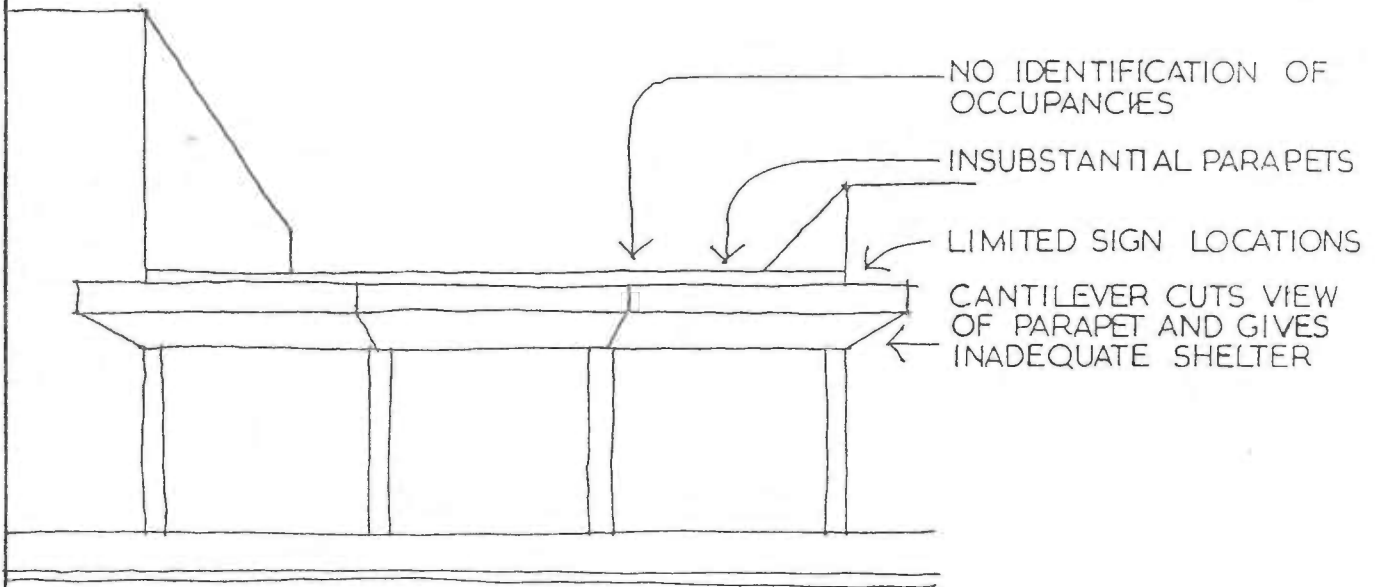
They are not intended to represent an idealised form of development. It is recommended that a skilled designer, preferably an architect, should be employed for such work.

#### 3.4 Illustrations

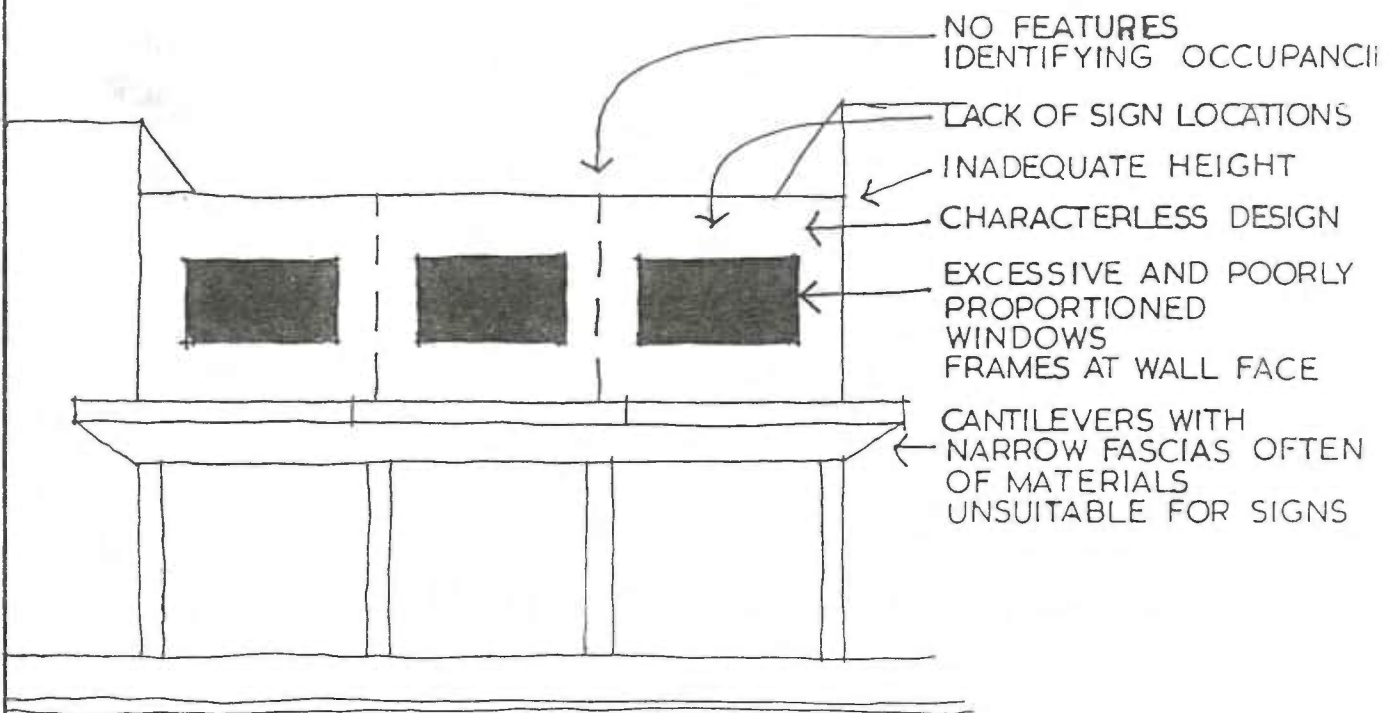
Illustrations of the appropriate principles for the design of infill development, including upper level facades and modification of unsympathetic buildings follow.

# GUIDELINES FOR UPPER LEVEL FACADES UNSYMPATHETIC BUILDINGS & INFILL & NEW DEVELOPMENT

## I. COMMON DESIGN DEFICIENCIES



SINGLE STOREY BUILDINGS



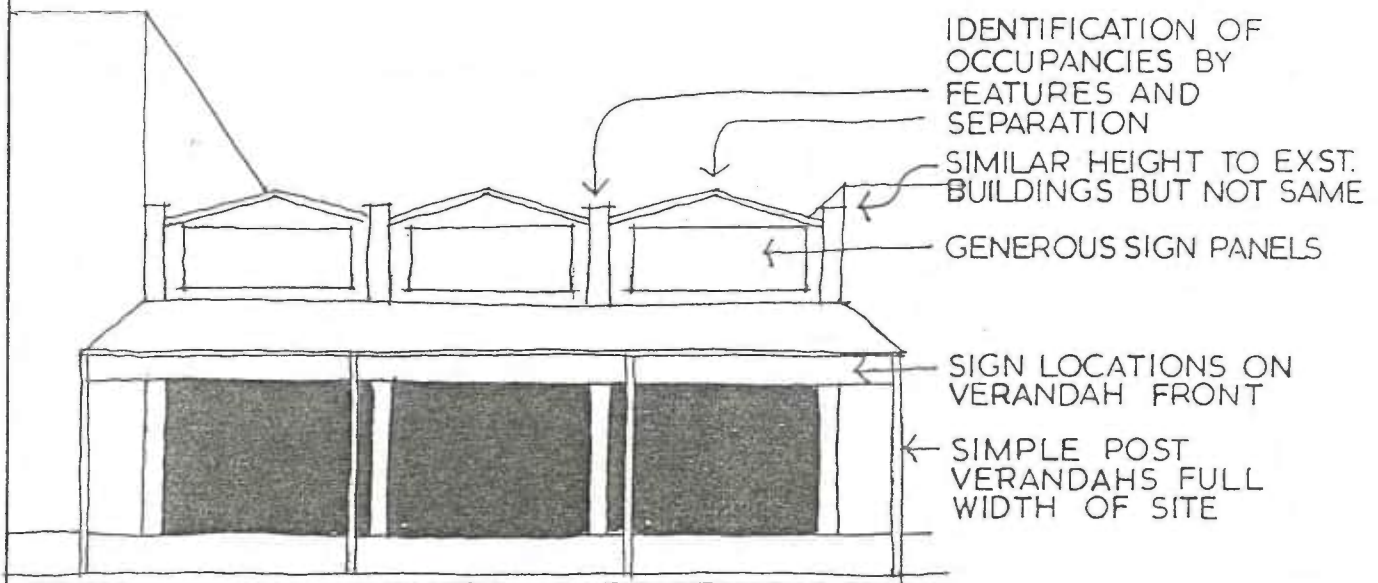
DOUBLE STOREY BUILDINGS





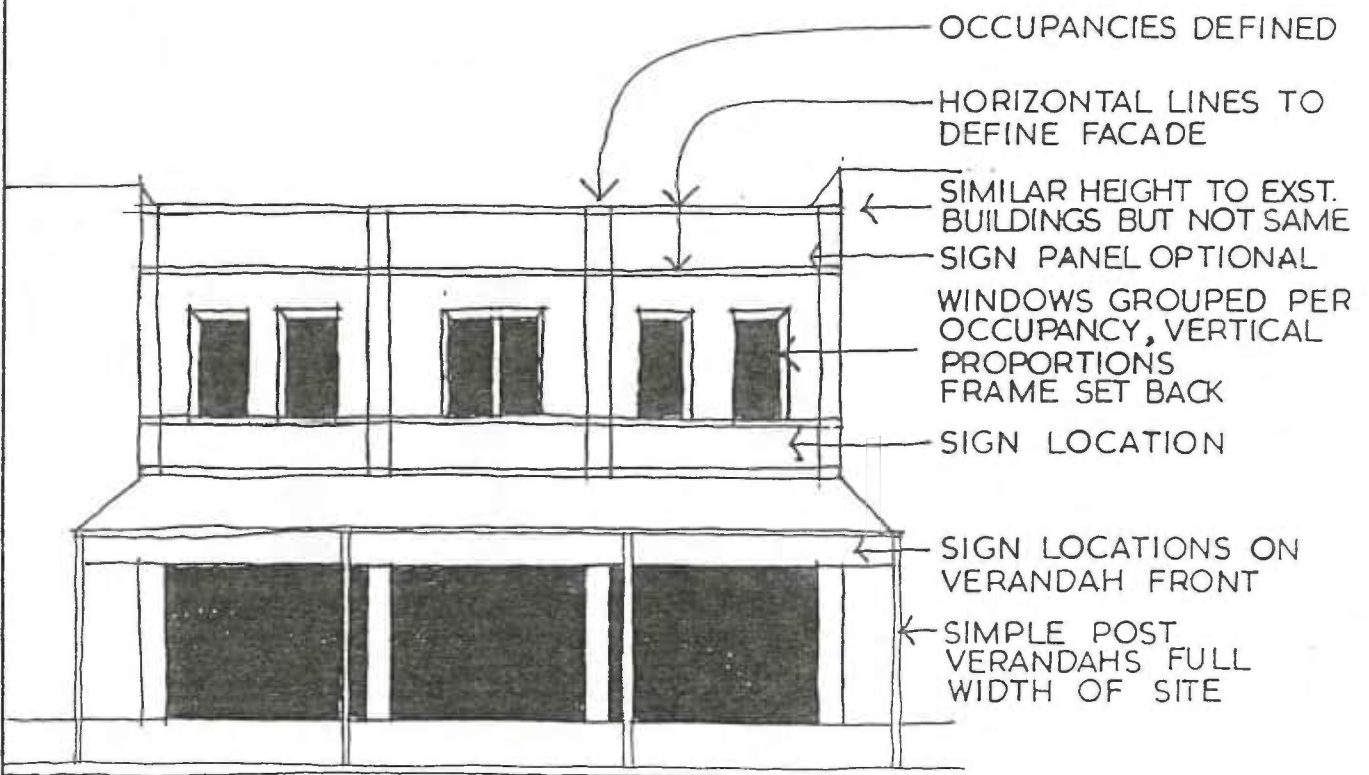
# GUIDELINES FOR UPPER LEVEL FACADES UNSYMPATHETIC BUILDINGS & INFILL & NEW DEVELOPMENT

## 2. BASIC DESIGN GUIDELINES.



SINGLE STOREY BUILDINGS

FOR SHOPFRONTS SEE  
GUIDELINES FOR  
SHOPFRONTS



DOUBLE STOREY BUILDINGS

