

GRAIN STORE.

T. BROOKS

CO-OPERATIVE S

# MALDON DESIGN GUIDELINES

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May 2022

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(\*) Photos taken by Julie Millowick

All other photos taken by Hansen Partnership team members Alastair Campbell or Shwiti Ravisankar





**INTRODUCTION**

**1.0**

# 1.0 Introduction

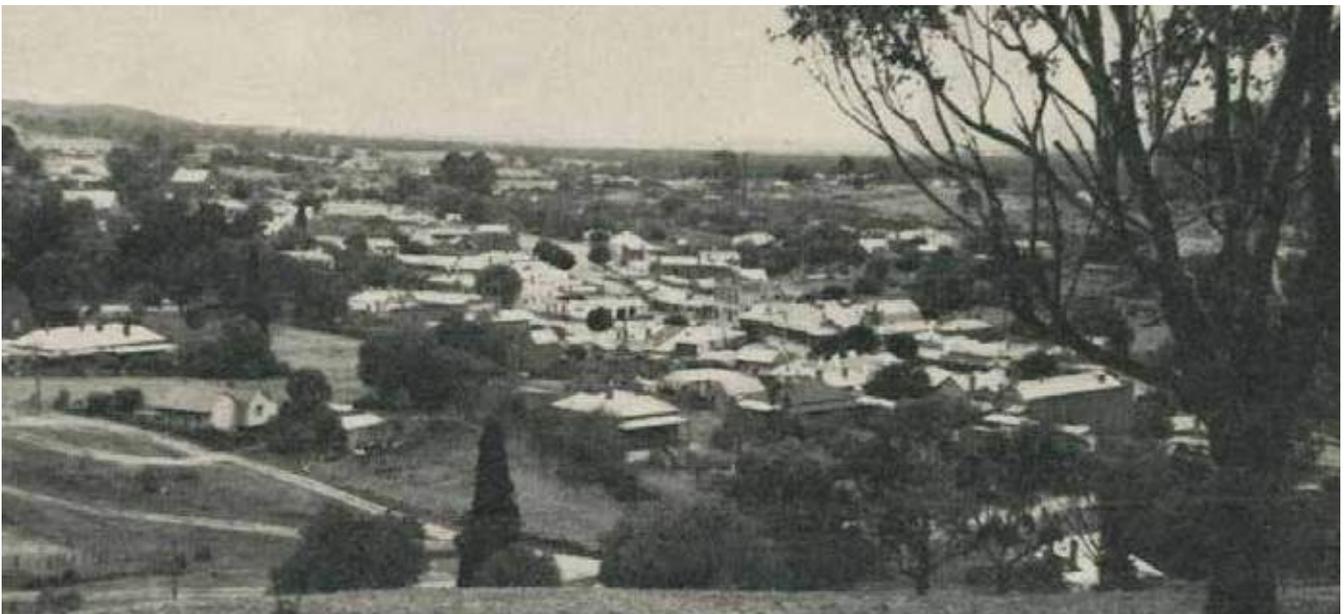
Mount Alexander Shire Council acknowledges the Dja Dja Wurrung people as the traditional custodians of the land on which Maldon is located today, and recognises their ongoing living culture and the unique role that they continue to play in the life of this region.

The historical importance of Maldon as a remarkably intact former mid-19th century gold mining town was recognised by the National Trust of Australia (Victoria) in 1966. It became the first town in Australia to be declared 'historic' and worthy of preservation. The entire settlement was declared Australia's first 'Notable Town' for its gold mining historic character.

The town was built on the slopes of Mt Tarrengower amongst gold mining activities. Discovery of gold was reported in December 1853, when approximately 20,000 people rushed to the area in search of first alluvial then quartz gold. Mt Tarrengower goldfield is regarded as one of Victoria's great quartz mining districts where over 40 gold mines operated at one time. A second mining boom followed the introduction of the rock drill used until the early 20<sup>th</sup> Century. Although most mining ceased by the mid 1920s, gold dredging operations continued in the area until 1985.

In 1970 an Interim Development Order that controlled design and changes to the appearance of buildings in Maldon, was invoked by the Town and Country Planning Board. The Maldon Heritage Design Guidelines were adopted in 1977 as part of the Maldon Planning Scheme in order to protect the original townscape. These guidelines have been in place, unchanged for nearly 50 years.

This document is a review and update of the original Maldon Heritage Design Guidelines to accord with contemporary planning standards and format, following an audit of the Maldon Design Guidelines (1998). Mount Alexander Shire Council would like to thank the community and skill based representatives of the Maldon Design Guidelines Review Project Advisory Group in providing valuable research and advice throughout the preparation of the updated guidelines.



*Maldon Township as seen from Anzac Hill, circa 1959*

## Purpose

The intention of these guidelines is to assist property owners, business owners, designers, residents, Council and the community propose changes that conserve and respect the heritage character of Maldon.

The guidelines provide detailed design criteria for new buildings or alterations or additions to existing buildings for properties, structures and subdivisions in Maldon covered by Heritage Overlay and/or the Significant Landscape Overlay - Schedules 1 and 3.

The guidelines outline Council's preferred outcomes for Maldon's Heritage places.

Due to the complexity of the built environment, the guidelines and examples used are not comprehensive, although a specific situation may not be described, discussed or otherwise covered, it does not mean that it is deemed to be outside the scope of these guidelines.

## Objectives

The objectives of the guidelines are:

- Conserve and enhance the original places that contributes to the heritage significance of Maldon.
- Assist property and business owners understand the heritage significance of Maldon.
- Ensure alterations or additions to existing buildings are designed to preserve the heritage significance of Maldon.
- Encourage good design for new buildings that respects the history and responds to the context of Maldon.
- Allow for design that is responsive to climate change while respecting the heritage significance of Maldon.

## Scope

These guidelines apply to all places within Maldon's township boundary which are covered by one of the following precinct Heritage Overlay (HO) schedules:

- HO443 - Maldon Historic Reserve.
- HO444 - Maldon Historic Residential Area.
- HO445 - Maldon Historic Central Area.

As well as places covered by an individual Heritage Overlay (including identified stone channels and trees).

These guidelines also apply to all places within Maldon's township boundary which are covered by the following Significant Landscape Overlays schedules:

- Significant Landscape Overlay - Schedule 1 (SLO1); and
- Significant Landscape Overlay - Schedule 3 (SLO3).

The Maldon Design Guidelines are an incorporated document of the Mount Alexander Planning Scheme. The guidelines must be read in conjunction with the Mount Alexander Planning Scheme.

Separate to these guidelines, there exists two related incorporated documents within the Planning Scheme, the *Maldon Historic Central Area Heritage Design Guidelines* and the *Maldon Historic Reserve Heritage Design Guidelines*. These apply to land within the HO443 and HO445 precincts. They work in conjunction with the Maldon Design Guidelines, providing supplementary guidance on preferred design outcomes.

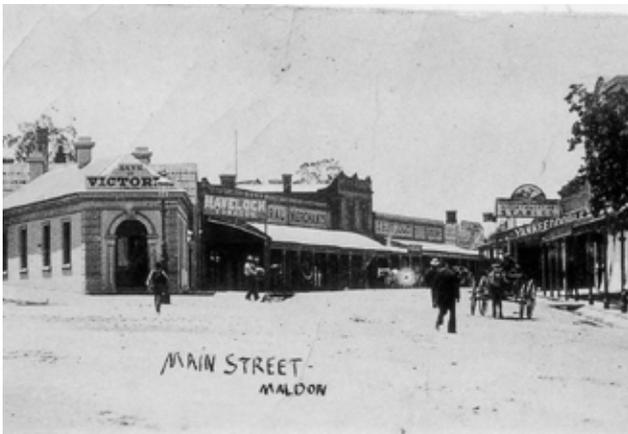
To access the Mount Alexander Planning Scheme and for further information about the Victorian planning system please visit: [www.planning.vic.gov.au](http://www.planning.vic.gov.au) or contact Council.

Maldon Conservation Study is a reference document containing a history of Maldon, a building inventory, and descriptions of selected significant places. The Mount Alexander Thematic History is also a useful reference document.

These guidelines include *Map 1 - Heritage Map*, *Map 2 - Victorian Heritage Register Map*, *Map 3 - Commercial Map*, which seek to assist users in understanding how their property sits within the broader township. The Maps identify township entrances linked to SLO3, the location of Maldon's Commercial 1 Zone, and where Heritage Overlays apply.

### Format of these Guidelines

The guidelines are structured into chapters defined by the type of development or change for which a permit might be required under the Heritage Overlay. Each chapter is intended to stand alone for easy reference and distribution, resulting in some repetition between sections.



Main Street, Maldon c.1916



Main Street, Maldon, 2019

### Township extent

The extent of the Maldon Township is defined in *Map 1 - Heritage Map*. The map seeks to assist users in understanding how their property sits within the broader township, whether it is within the commercial or the residential area. It identifies key views and vistas and the extent of the Heritage Overlay.

### Guidelines

It is acknowledged that there may be other ways to achieve the objectives. Where alternative design responses are proposed, the planning permit application should include a written explanation and photographic or illustrative material that shows how the objectives will be achieved.

#### Using these guidelines

Review relevant sections of this document and apply the guidelines to your proposed design prior to lodging an application for a planning permit.

Each section contains

**Context:** explains the tangible and intangible heritage significance and setting.

**Objectives:** what the guidelines aim to achieve

**Principles:** explains the rationale for the guidelines.

**Guidelines:** recommendations for how to achieve the desired outcomes

In order to visually convey and communicate preferred outcomes the document follows a 'tick' and 'cross' system as indicated below.



Diagrams and photographs that demonstrate desired outcomes.



Diagrams that demonstrate outcomes to avoid.

## 1.1 Context

Maldon lies within the traditional country of the Dja Dja Wurrung people, the first inhabitants, who have lived in the area for many tens of millennium.

Maldon is a former 19<sup>th</sup> Century gold mining town. It was founded in 1853 and built on the eastern slopes of ancient volcano of Mt Tarrengower, one of the last of the Uplands of Central Victoria. It overlooks the vast flat Murray River plain extending to the north and the complex deep leads system of the newer volcanic province to the west.

Maldon has a rich geological past which has influenced its evolution and defines its present character. The Mt Tarrengower goldfield is regarded as one of Victoria's great quartz mining districts, where over 40 gold mines operated at one time. The Maldon gold deposits are very complex and unusual in comparison with other gold fields. They appear to have formed from a single geological event resulting in many different zones of mineralization.

It is rare to find so many different types of stone in one area that have been creatively used in a diverse range of traditional construction practices. The alluvial sediment and soft sandstone sourced from the gold mined gullies and creeks have been used in local brick kilns and adobe and pise mud buildings. These soft, plastic materials add another dimension to the rich natural fabric of the place.

The town layout is distinguished by the blend of formal colonial geometric subdivision pattern with the informality and haphazard nature of the long winding main street. The gold mining origins of the place are visually reinforced by the close proximity of mined alluvial gullies, creeks, abandoned mullock heaps, tunnels, quartz kilns, Beehive Mine chimney, tailings and relic structures that surround the town.

Particular to the specificity of the place are environmental conditions that result from the rain shadow cast by Mt Tarrengower. The extreme arid summer conditions and low rainfall has influenced the development of the local mining industry and the building and urban design response to the place. The many ephemeral creeks that run off the mountain are captured by a network of water channels within the town and outlying dams.

Discovery of gold was reported in December 1853, when approximately 20,000 people rushed to the area in search of first alluvial then quartz gold. Quartz reef mining started early. Easily won wealth from relatively shallow quartz reef mines allowed the town to flourish early with the construction of fine Colonial Regency style buildings. A second mining boom followed the introduction of the rock drill in the 1880s, continuing until 1926 when the last gold mine closed. With the cessation of most mining by the mid 1920s, many inhabitants left, relocating their houses. Gold dredging operations continued in the area until 1985 as the population dwindled.

Maldon's values as a 19<sup>th</sup> Century gold mining town have largely been maintained as a result of modest post 1920s development activity. It has an exceptionally high integrity and authenticity dating to its 19<sup>th</sup> Century configuration.

## 1.2 Maldon Statement of Local Significance

### What is significant?

The combination of the following features contributes to Maldon's significance:

- The interest, diversity, integrity and authenticity of the range of buildings and works (including the street form, water channels, drainage patterns, exotic plantings and mine workings) that relate to gold-mining periods, in particular dating from the 1850s to the 1930s.
- The mature and attractive gold mining quality of the landscape and of the township.
- The outstanding interpretative value in respect of both its general arrangement and detailed elements.
- The evidence of early settlement patterns and the diverse cultures that pioneered the area.
- The physical and visual relationship between the town and mining activity (including alluvial gullies, creeks, abandoned mullock heaps, tunnels, quartz kilns, Beehive Mine chimney, tailings and relic structures).

- The interaction between the area's landforms and a wide range of historic development activities – pastoral mining, residential and industrial.
- The influence of the rich geology on the town's evolution and its present character, demonstrated through a diverse range of traditional construction practices.
- The numerous mining relics that demonstrate a wide range of nineteenth century mining technology

### How is it significant?

Maldon has historic, rarity, aesthetic, representative and social significance to Mount Alexander Shire and Victoria.

### Why is it significant?

Maldon has historic, rarity, aesthetic, representative and social significance to Mount Alexander Shire and Victoria.

- It has historic and rarity significance for the evolution of mining operations during key periods associated with the 1850s, 1860s and 1880- early 1900 quartz mining boom on a very complex geological formation which is unlike other gold mining districts. The high level of extant archaeological relics and tunnels is unusual. (Criterion A: Importance to the course or pattern of our cultural or natural history [historical significance] Criterion C: Potential to yield information that will contribute to understanding our cultural or natural history [research potential])

- It has outstanding aesthetic significance and rarity value for its collection of very early residential, commercial, government and ecclesiastical buildings that display a high level of individual creativity and architectural excellence dating to the 1850s and 1870s. (Criterion B: Possession of uncommon, rare or endangered aspects of our cultural or natural history [rarity])
- It has representative significance for examples of water management systems and outstanding collection of drainage channels and gutters constructed from stone sourced from the underground mines and nearby quarries. The Welsh traditional stonework used in the channels and the design response to the particular characteristics of the local topography and climate is rare in Australia. (Criterion B and D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments [representativeness])
- Maldon has significance for demonstrating the principle characteristics of an evolving gold mining town which experienced cyclic periods of boom and bust. Its symbiotic relationship to the local farming area and provision of residential accommodation in close proximity to mine work is intricately linked to changing mining operations and local mine labour patterns. The development of increasingly larger quartz mining companies, use of the Cornish 'Tribute' system and 'Truck' system of mining sustained a stable town population over a long period. The 'Truck' system of payment resulted in the construction of the Maldon Co-operative Trading Company and store in 1866. (Criterion D)
- It has aesthetic significance for its mining landscapes associated with the bulk, scale of mining infrastructure and Miners Residency Areas in close proximity to 19<sup>th</sup> and early 20<sup>th</sup> Century architecture and the sweeping vistas of the town from various look out spots such as Mt Tarrengower and nearby hills such as Anzac Hill and the main road approaches. (Criterion E: Importance in exhibiting particular aesthetic characteristics [aesthetic significance])
- It has aesthetic significance for its unusual urban qualities including the tightly built up historic commercial centre, narrow street of mid 19<sup>th</sup> to early 20<sup>th</sup> Century retail premises linked by verandahs, deep stone gutters and the scattered informal and often isolated former miner's cottages and gardens, the excellent examples of civic and religious buildings, the tree lined avenues, deep drains, parks, gardens and sweeping vistas across the plains. (Criterion E)
- Maldon has social value for its strong community spirit symbolized by the enduring and deeply felt connections to the towns past that is marked by the National Trust listing Maldon as the first 'Notable Town' in Australia in 1966. (Criterion D)

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*This criteria is from Planning Practice Note*

*1: Applying the Heritage Overlay (Department of Environment, Land, Water and Planning, August 2018)*



### 1.3 Description of 19<sup>th</sup> to 20<sup>th</sup> Century architectural domestic styles

#### EARLY VICTORIAN VERNACULAR 1853-1865

Early vernacular domestic styles include the typical Miner's cottage type. These domestic buildings are characterised by their small size, scale and rectangular form. They usually consist of a series of structures measuring between 3.3 metres and 3.6 metres wide and 5 metres to 6 metres long, sited parallel to each other. This creates a characteristic zig zag of gable end roofs, which may be different in pitch, height and width.

The narrow timber front verandah can extend as part of the main roof or may be separate, with either a straight skillion or bell cast roof. Although decoration is minimal, there are many examples of simple, handmade timber detailing that creates striking visual patterns. Typically, the verandahs show a gradual evolution as they are extended to either side of the front façade and finally encircle the house.

The main structure is typically, timber with timber hardwood weatherboard, external lining. Occasionally, depending on the owner's trade, traditional load bearing masonry was favoured. Early handmade red bricks were made in the local kiln, or alternatively, stone, granite, basalt, sandstone, schist, felspar or

rammed earth and mud brick were used in construction. The materials are local, organic and display a wide range of textures and different traditional building techniques.

The external roof cladding is most commonly a corrugated iron profile, sometimes laid over original timber shingles. There are some rare cases of slate stone roofs. Chimneys are external but can be internal, in the case of the Cornish tradition.

The arrangement of the front entrance door is central and symmetrical with two small double hung timber sash windows on either side. Often, there is an attached outbuilding such as a kitchen, laundry or toilet or covered external access to a stone basement and cellar.

Building construction techniques borrow from the English, Welsh, Cornish, Cumberland, Irish, German or Italian vernacular traditions. Simple variations in material, form, verandah detailing, siting, and setback from the street frontage has left a portfolio of early vernacular cottages of remarkable diversity



(\*) House built 1865 early Victorian vernacular style with later verandah addition.



(\*) House built 1865 typical Miner's Cottage style.

### **EARLY VICTORIAN COLONIAL REGENCY STYLE 1855-1870**

The picturesque domestic style is artful, with strong references to the sophisticated architectural styles current at the time. The style is elegant, restrained and international in origin. The houses are small in scale but often articulated in form, with large hip roofs and sweeping encircling verandahs. Sometimes the verandahs are part of the main roof, or alternatively, central or side gables are introduced with classical pediments and very decorative timber barge boards. There are a multitude of different decorative verandah details. Most often the verandah posts and friezes are timber, but early introduction of elegant, sparse cast iron work is also present.

Colonial eaves are typically closed with ceiling joists extending beyond walls to support the roof rafters that end on a pole plate. Fascia boards are fixed to the ends, creating wide eaves. Chimneys have simple, elegant decorations and earthen chimney pots are often found insitu. The central entrance doors are wide with very large double hung timber windows on either side. Sill heights can be low. The care given to the creation of delicate individual decorative detailing is impressive.



(\*) House built 1866 Colonial Regency style.

### **MID VICTORIAN GOTHIC STYLES 1865-1890**

Gothic architectural styles and decorative detailing were very popular in Maldon during the 19<sup>th</sup> Century mining boom. This is reflected in the high number of early Gothic style churches in Maldon as well as the general popularity of the Gothic Revival style associated with ancient England and patriotism.

Typical examples are the many handcrafted castellated chimney pots towering over tall brick chimneys. Increasingly, cottages were designed with projecting front gable rooms. The gable end became the focus of elaborately styled timber fretted barge boards, while the central gable window became the focus of decorative moulded architraves, label hoods above windows and bracketed sills.

The aim of the Gothic Style was to recreate a picturesque natural idyll. It extended its influence to include different types of decorative arts and crafts. This can be seen in many examples of unusual and rare exquisite detailing. Each house is individually designed with different verandah configurations. The collection of exemplary Gothic Style domestic architecture in Maldon is rare. Later examples incorporated Italian classical motifs and influence.



(\*) House built 1900 late Victorian Gothic style.

## MID VICTORIAN ITALIANATE STYLE

1870-1920

Victorian Italianate classical architectural style was one of the most popular domestic styles in Victoria during the height of the gold mining boom. Rendered walls with decorative quoining became common as harder bricks and mortar were available. This meant the thickness of the external walls were reduced. The main body of wall were often struck with ashlar course work with additional contrasting stringer courses and elaborate cornices.

The decorative detailing was incised into timber external lining boards. Maldon has a high number of these latter examples, which are becoming increasingly rare across Victoria. Typically, the main roof was hipped with U-shaped rear valley gutters, resulting in characteristic steep roofs with reduced

massing and height. Each house had several tall classically styled chimneys. Projecting front gable rooms with canted bay windows were common. Classical cornices, bracketed and dentillated eaves set off the highly detailed large front verandahs which in Maldon is usually bellcast in form.

The design focus was on the verandah which in most cases was individually styled. The wide range of different designs include various combinations of verandah posts, highly decorative cast iron posts, brackets and frieze panel details. Main doors were large, panelled with side and upper fan lights set between very ornate tripartite front windows.

Almost every Victorian house in Maldon is individually designed. It amounts to an extraordinary collection of creative work.



(\*) House built 1890 Victorian Italianate style.



## 1.4 Architectural Commercial Styles

The historic shopfronts of Maldon make a significant contribution to the character of the mid 19<sup>th</sup> Century gold rush town in the former British colony of Victoria.

The gold rush brought a huge increase in gold seekers and their families to the area, which was followed by a service boom to supply the newly arrived migrants with all sorts of goods. A large variety of commercial buildings were located in the centre of Maldon, including banks, hotels, ironmongers and stables, grain and hay producers, butchers, chemists, boot makers, drapers, doctor's surgery, general supply stores, dining venues and meeting halls, each reflecting its location, development and activities. Some stores produced their products onsite and others, like the butcher, had in house dining. They all combined to give a very distinctive appearance to High Street and Main Street in Maldon.

The surviving buildings are of modest architectural character and mostly linked together by timber skillion verandahs and posts that edge the blue stone gutters of the street. Their collective value is significantly greater than the sum of each individual part.

The special character of the historic streetscape is derived from the different building forms, quality of the materials used, and the workmanship expressed in constructional details. Although pattern books were common, local traditions were both imported by migrants and developed over time. Within this diversity of form, detail and siting, there is a remarkable degree of homogeneity.



*Maldon Hotel, 1909 and Tobin's Building, 1912 (right)*



*Grand Hotel and Shops, 1888*



*Phoenix Building, 1906*

The homogeneous character of the traditional shop fronts arises largely due to variations on similar architectural themes and rules. These are associated with the typical elements of a shop front such as stall riser, pilasters, fascia signboard and cornice. In addition, there is a consistent level of variety in the use of slightly different designs, materials, colour and typography, all individually assembled or applied by specialist craftsmen.

The shopfront was, however, the main way for a business to advertise itself. Traders would try to obtain the highest quality of materials and detailing they could afford. It was the importation and local production of sheet glass, then plate glass that defines the current architectural character of Maldon's shopping strip.

The high percentage of large panes of plate glass used in the mid 19th century shop fronts in Maldon shortly after its introduction in England in 1852, is evidence of the success and wealth of the local population. The largest strips of plate glass (4.2 metres by 2.4 metres) supported by heavy glazing bars and sills of wood give a strong vertical emphasis to the shop fronts, in contrast to the small panes and glazing bars of the earlier shop fronts. These very large sheets of glass provide an extravagance of commercial opulence to Maldon. As the 19<sup>th</sup> Century advanced, plate glass became cheaper and available in larger sheets initiating among other things the rebuilding of many earlier shops.



*Former Warnock's Flour Mill, 1873. Converted to shops by 1900.*

In consequence, the shopping strip has a variety of different 19<sup>th</sup> Century and early 20<sup>th</sup> Century styles of shops as designs became more eclectic with Art Nouveau and Queen Anne revival introducing new materials such as ceramic glazed tiling, bronze or zinc pressed fascia, leaded and patterned glass transom lights. Large display windows became an important part of shopping. In the early 20<sup>th</sup> Century shopfronts space was maximized by increasing the projection of shop windows from the entrance door. Window dressing became important. Shop windows often had display shelves and lowered ceilings that created display cabinets with interior lighting.

Within the commercial strip there are a number of other types of commercial buildings. These include historic banks and hotels. But unlike traditional shopfronts, goods were rarely displayed in windows; instead the interior was the setting for display such as bars and the back of bars and ceilings which can be very elaborate.

A range of pattern books were published to guide carpenters such as the *Modern Practical Joinery* by George Ellis first published by Stobart & Son Ltd, London in 1902. The establishment of basic principles for the design of front shops allows restoration and reconstruction of high quality shopfronts even when only a very small section of the original remains. Timber has always been the most commonly used material for shopfronts. Metals were sometimes used for window frames or decorative mullions. The pattern books provided guidance on the construction of timber joinery for banks and hotels among other businesses.

Most traditional 19<sup>th</sup> Century shopfronts are made up of a series of essential components and standard proportions. They provide a framework of classical elements; pilasters, fascia and cornice which have a proportional relationship with the building. Within this framework the area for creative design in terms of the shop front is clearly defined.



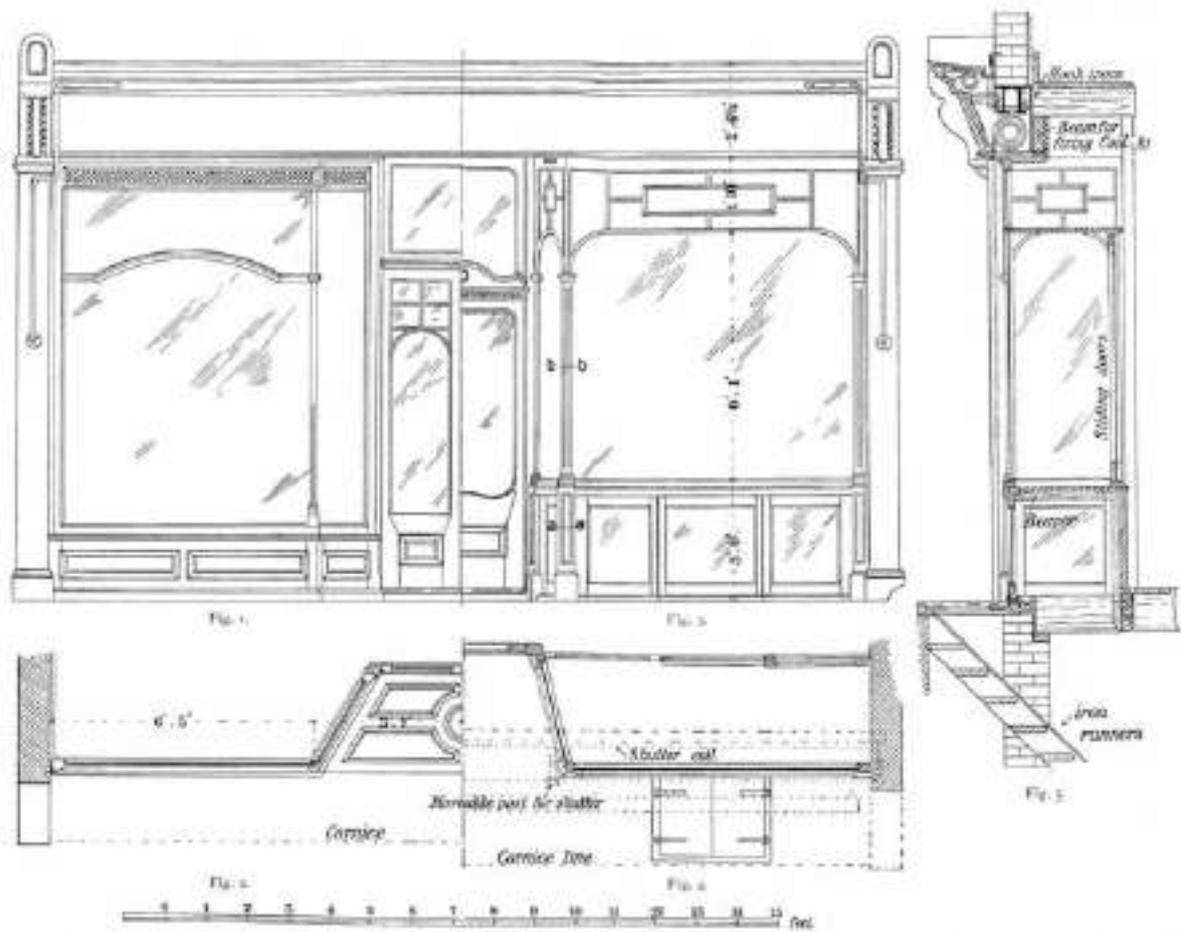
(\*) Goldsmith's Building, 1897



(\*) Former Upton's Butcher Shop, 1858

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Jacob Lewis Vines (1977) *Maldon Conservation Study*  
(1987 edition) Ministry for Planning and Environment

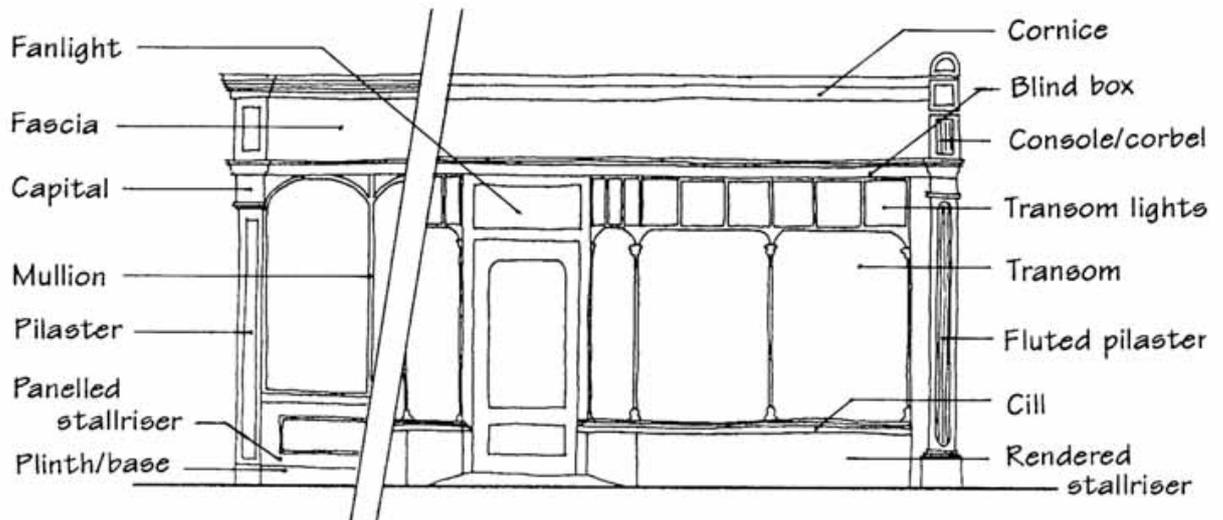


1, 2. PART ELEVATION AND PLAN OF A MODERN SHOP FRONT. 3, 4. 1. PART ELEVATION, PLAN, AND SECTION OF A SHOP FRONT, WITH LEMNISCATE ORNAMENT. 2. SECTION OF CORNICE. 5. SECTION OF SHOP FRONT, WITH LEMNISCATE ORNAMENT. [To face page 125.]

*Modern Practical Joinery by George Ellis published by Stobart & Son Ltd, London.*

## 1.5 Architectural elements of 19<sup>th</sup> Century and early 20<sup>th</sup> Century shopfronts

1. The **cornice** marks the division between the shop and the upper floor or roof line of the building. It marks the junction between the verandah rafter and the wall of the building.
2. The **fascia** covers the structural lintel above the shop window frame and is the traditional location for the shop name. Each premises had its own fascia.
3. A **pilaster** is a tall straight column flanking each side of the shopfront, providing visual and structural support to the fascia and differentiation between shops. These vary significantly in size and decoration, but usually provide a common rhythm and unity within the street scene and reflect the character of the building and types of materials used.
4. The **corbel** (sometimes called the console or bracket) provides a visual stop to the length of the fascia. It typically appears as a bracket, holding up the capital, and therefore has both vertical and horizontal functions.
5. The **capital** literally caps the pilaster, forming a decorative stop to the vertical elements of the shopfront. The design of capitals varies greatly and can sometimes be very flamboyant.
6. The **plinth** is at the base of each pilaster. It is usually the same height as the stall riser below the shop window.
7. The **stall riser** is the horizontal plinth that forms the base of the shop window, supporting the sill (cill). It also raises the glazing above street level, protecting it from damage. Stall risers may be panelled timber, rendered or natural brick. The stall riser is the solid part of the shopfront below the display window. The height of the stall riser reflects the type of goods sold. Where security and visual display were an important consideration, such as for jewellery shops, the stall riser is high. In contrast, for drapery shops and general stores the stall riser is low. In this case, the design of the unit together with the size of the sill, which acts as a base or plinth to balance the plate glass and entablature above, are solid.
8. **Shop windows** vary greatly in size and design, but all are likely to feature glazing, sill (cill), mullions and transoms. Glazing is crucial to provide activity and natural surveillance. It is also the traditional means of displaying goods. The proportions of a shopfront were dictated by the structure and appearance of the building.
9. **Shopfront sills (cills)**, were usually significantly deeper and more substantial than domestic ones; they often incorporated decorative moulding to add visual interest. Mullions and frames may be embellished with decorative bases and fluting; in the past these may have been picked out as part of a decorative scheme.
10. **Fanlights or transom fanlights** were located above the main shop window, which may be leaded, stained, frosted or clear, and some open to provide ventilation. Many doorways also feature a fanlight over them, sometimes etched to show the building name or number.



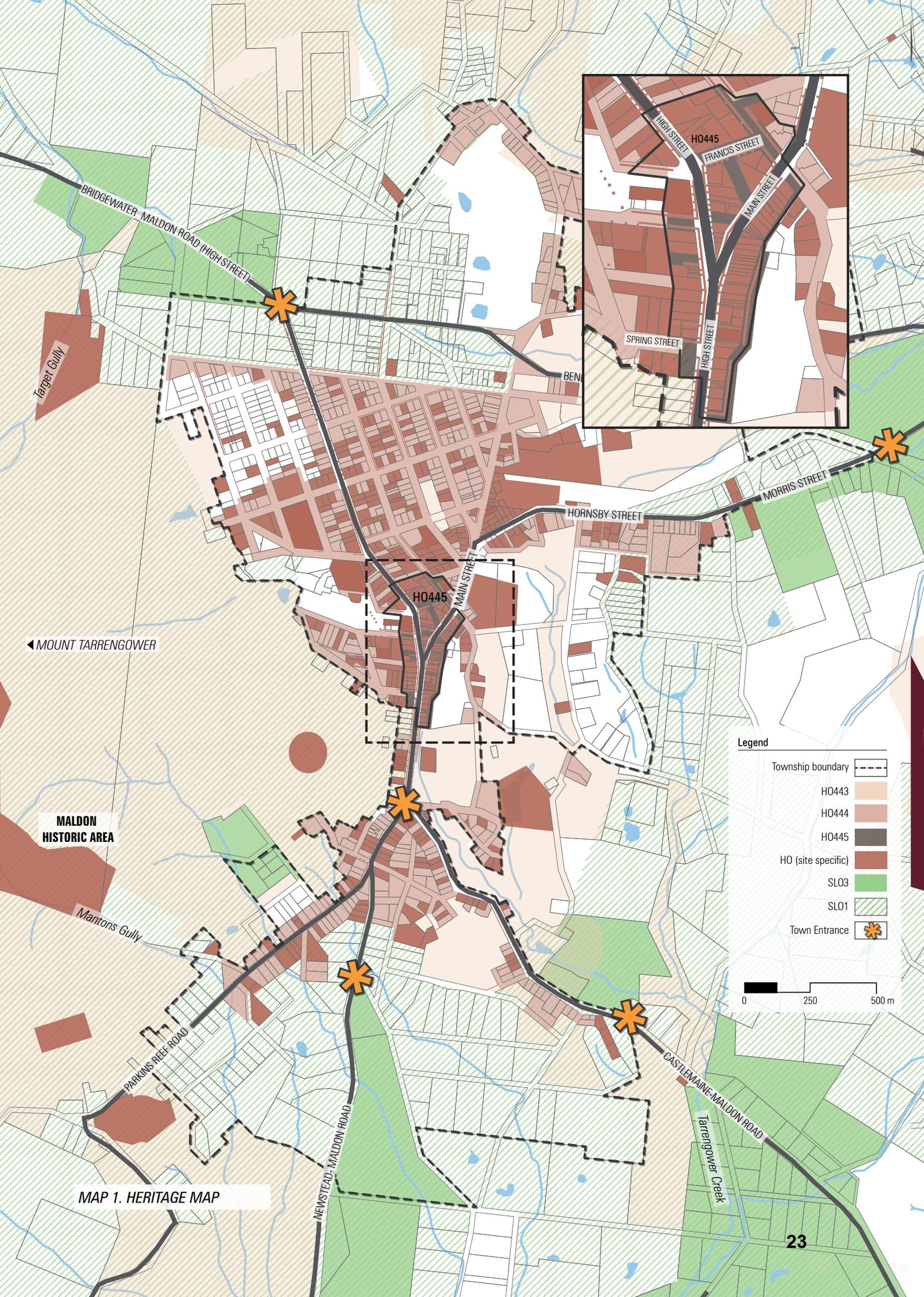
*Modern Practical Joinery by George Ellis published by Stobart & Son Ltd, London.*

11. **Doors** were traditionally recessed to provide more window space. Additional interest was often added in the form of a quality threshold; sometimes this could be a stone slab but often it would be decorative tiles or a mosaic which could include the name of the shop. Traditionally many small shops had residential accommodation at the rear. Shopfronts may feature a side door to provide separate access. This is also the case with hotels and pubs, where several front doors separate the saloon bar from accommodation or the dining room.
12. **Painted or stained timber** was the most common 19<sup>th</sup> Century traditional shopfront material. Other traditional materials may include rendered brickwork, sandstone, granite and glazed or ceramic tiles and later bronze or polished aluminium glazing bars.

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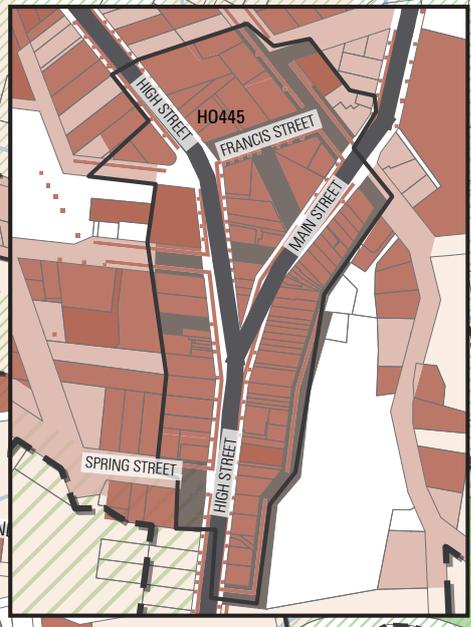
*Ellis, George (1902) Modern Practical Joinery, (1908 edition) Stobart & Son Ltd, London.*

*McCann, Joy, A Lot in Store, NSW Heritage Office and NSW Ministry for the Arts 1998-2001 Movable Heritage Project.*



BRIDGEWATER MALDON ROAD (HIGH STREET)

Target Gully



◀ MOUNT TARRENGOWER

MALDON HISTORIC AREA

Mantons Gully

PARKINS REEF ROAD

MAP 1. HERITAGE MAP

NEWSTEAD MALDON ROAD

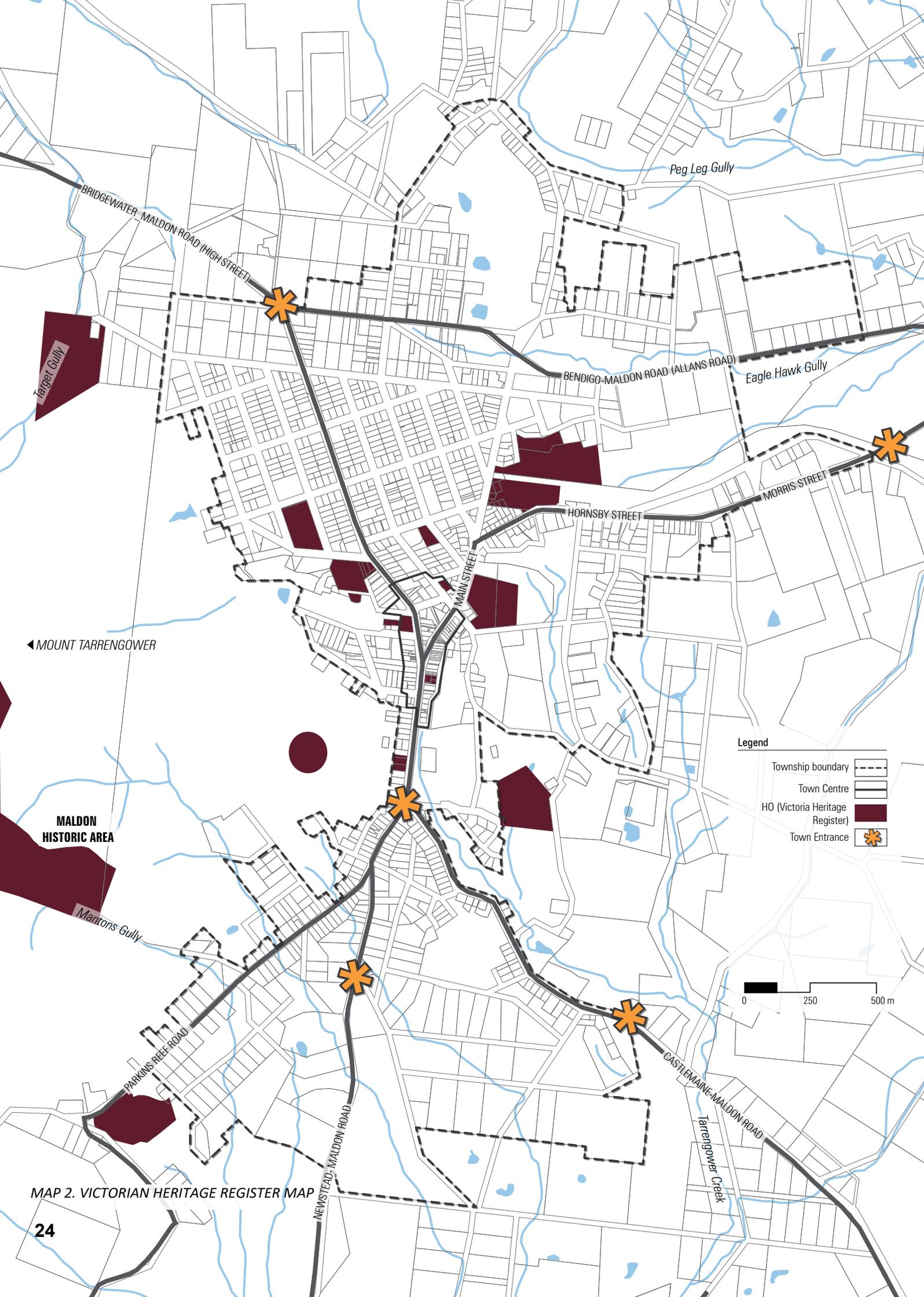
CASTLEMAINE MALDON ROAD

Tarrengower Creek

Legend

- Township boundary
- HO443
- HO444
- HO445
- HO (site specific)
- SL03
- SL01
- Town Entrance



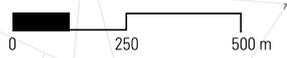


◀ MOUNT TARRENGOWER

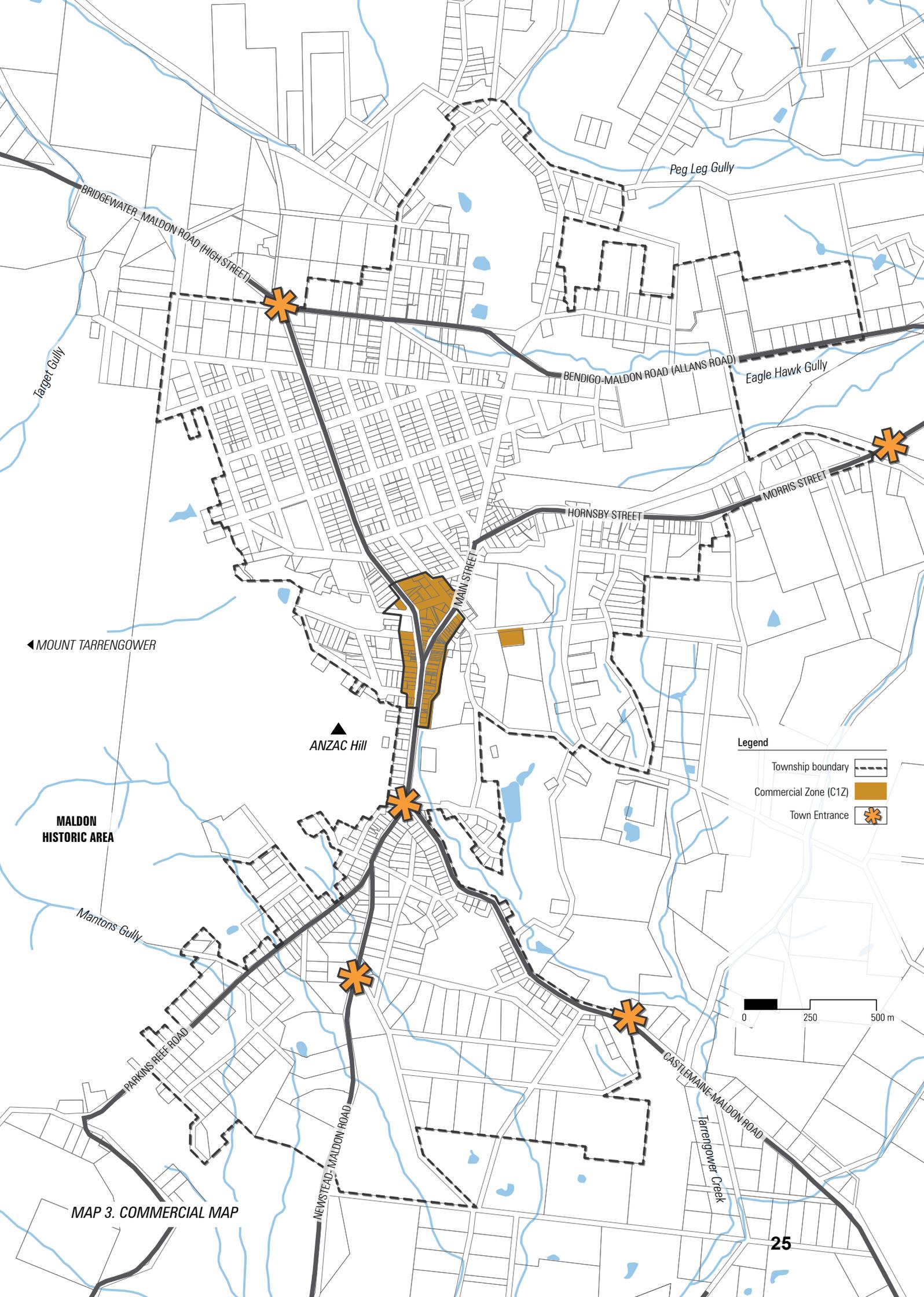
**MALDON HISTORIC AREA**

**Legend**

- Township boundary 
- Town Centre 
- HO (Victoria Heritage Register) 
- Town Entrance 



MAP 2. VICTORIAN HERITAGE REGISTER MAP



BRIDGEWATER-MALDON ROAD (HIGH STREET)

Peg Leg Gully

Target Gully

BENDIGO-MALDON ROAD (ALLANS ROAD)

Eagle Hawk Gully

◀ MOUNT TARRENGOWER

▲ ANZAC Hill

MALDON HISTORIC AREA

Legend

Township boundary

Commercial Zone (C1Z)

Town Entrance

0 250 500 m

MAP 3. COMMERCIAL MAP

NEWSTEAD-MALDON ROAD

CASTLEMARNE-MALDON ROAD

Tarrngower Creek

25



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CLOSED



**CONSERVATION, MAINTENANCE  
AND DEMOLITION**

**2.0**

## Context

A defining feature of the heritage character of Maldon is the use of a diverse range of local organic building material. This is a fragile resource. Its conservation is highly susceptible to changes in climate, degree of exposure, variability in temperature and moisture content. The preservation and stability of this cultural heritage is closely linked to risk preparedness, preventative maintenance and adaptation.

Climate change is primarily a threat that has physical impacts. These effects have complex interactions among the many cultural and social aspects of society that can lead to degradation of properties and their abandonment. And in consequence, loss of traditional building skills and proper maintenance.

The modification of a place provides insight to the evolving requirements, fortunes and fashions of its users and can add to the significance of the place.

## Objectives

Before undertaking any intervention including partial demolition the following objectives should be considered<sup>1</sup>.

- Respect the significance of place/ structures and its important characteristics, including aesthetics, history, setting and physical attributes, all of which should be preserved.
- Consider the future or continued use of the place/structure, its environmental conditions and structural integrity.
- Retain the maximum amount of existing material.
- Encourage the use of similar materials to the original with regard to its permeability, porosity, chemical composition and compatible strength.

1. Australia ICOMOS Charter for Places of Cultural Significance, 2013 (Burra Charter) principles of preservation.

- Record the condition of the building prior to any action.
- Encourage the continuity of traditional skills including sign writing and decorative arts and crafts.
- Encourage retention, restoration and reconstruction of historic gardens, out buildings, chimneys, garden features, drainage systems and fences.
- Consider alternative options prior to any action.

## Principles

The minimum effective intervention is always the best option. This is achieved through:

- Preventing deterioration through cyclic maintenance of the existing state, consolidation and support of the structure and fabric.
- Restoration, adaptation, reproduction and reconstruction. This should be based on historic research and be harmonious with the significant building fabric in terms of colour, tone, texture, form and scale.
- Demolition of significant buildings or removal of significant and contributory building fabric degrades the significance of the place and is not supported.



Figure 1. Building that has retained significant heritage elements.



Figure 2. Building that has not retained significant heritage elements and hence does not respect the heritage setting.

- Poor condition of a heritage place should not in itself be a reason for permitting demolition
- Demolition of non-significant fabric and latter accretions is permitted
- Monitoring the impacts of climate change and investigating adaptation measures through vulnerability assessment methods.
- Maintenance and conservation of original fabric, which requires like for like replacement does not require a planning permit.

## Guidelines

### Full demolition

Full demolition is strongly discouraged.

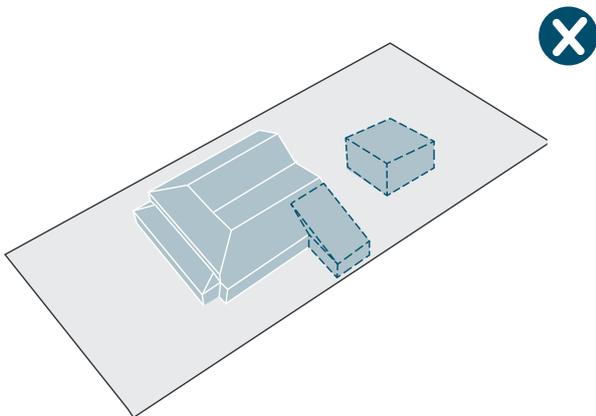


Figure 3. Existing building with side and rear additions.

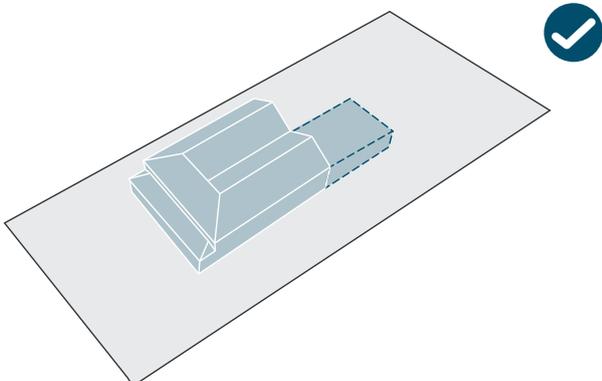


Figure 4. Removal of rear and side additions to retain primary volume of the building.

### Partial demolition

Partial demolition of heritage buildings and structures, significant outbuildings, drainage channels, gardens and features and contributory elements such as decorative details, chimneys and original fabric is discouraged unless all of the following apply:

- The fabric to be demolished is not significant or contributory.
- Removal or relocation of significant heritage buildings and fabric is avoided.
- The primary building volume is retained
- Other elements on the site, such as gardens, outbuildings and fences, identified in the statement of significance are retained.
- The works are minor in scale and will not adversely affect the significance of the place.
- The works will assist in the long-term conservation of the place.
- Existing heritage signage visible from within the public realm is retained.

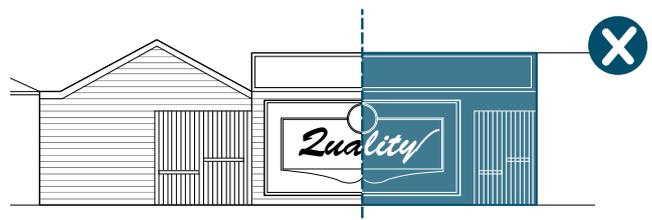


Figure 5. Partial demolition of a building that damages existing heritage signage.





**ARCHAEOLOGY, RUINS,  
DEMOLITION AND RECORDING**

**3.0**

## 3.0 Archaeology, ruins, demolition and recording

### Context

All structures decay. The most common cause of decay is structural failure due to gravity and aging, followed by obsolescence, human factors such as weakness in the original design and construction, as well as climate, both external and internal environmental factors.

Conservation, maintenance and repair are the actions required to keep our living cultural heritage buildings habitable and secure. Partial restoration is part of this action.

Ruins are classified as archaeological sites and protected by the Heritage Act 2017. They are part of our cultural heritage. Ruins and their sites cannot be restored to their original state. Retention of significant heritage places and parts of heritage places, including archaeological sites, is important for maintaining the valued heritage character of Maldon and the surrounding significant landscape areas.

### Objective

- To encourage the stabilisation of the ruin based on an action plan for the site's ecology, its structural stability, consolidation, fabric conservation, and long-term management of the site, undertaken by an appropriately qualified professional adviser, archaeologist, craft specialist or expert.

### Principles

- The Heritage Act 2017 protects all historical archaeological sites in the state, and all known sites are included in the Heritage Inventory.
- If an archaeological site is discovered in the course of any construction or excavation on any land, the person in charge of the works must as soon as practicable report the discovery to the Executive Director, Heritage Victoria.
- The protection and management of Aboriginal cultural heritage including archaeological sites is administered by Aboriginal Victoria who administer the Aboriginal Heritage Act 2016.

### Guidelines

If you are going to disturb an archaeological site Heritage Victoria may require a program of archaeological investigations to take place first.

Works that involve demolition or disturbance to historic archaeological sites may also require a planning permit from Council.

Where demolition is granted, all existing conditions should be recorded.

Adaptation measures in response to impacts of climate change should be through appropriate monitoring investigations and vulnerability assessment processes.

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**ALTERATIONS AND ADDITIONS**

**4.0**

## 4.0 Alterations and additions

### 4.1 Residential

#### Context

Significant adaptive changes may be required to retain the function and continued use of heritage places, particularly with the challenges associated with climate change. Adaptive changes, including alterations and additions, present creative opportunities for revealing and interpreting the history of the properties and conserving what is important about them<sup>2</sup>.

The built form character of Maldon's historic residential streetscapes and key town approaches is important and highly valued. Maintaining, conserving, restoring and enhancing this residential fabric is vital to protecting and preserving Maldon's heritage.

#### Objectives

- Encourage retention, conservation and restoration of heritage places.
- Encourage work that analyses, complements and respects the character and appearance of the heritage place.
- Encourage respectful creative solutions that interpret the history and use of the place.
- Ensure alterations and additions to existing residential buildings:
  - Retain the significant built fabric.
  - Respect the contributory elements of the heritage place.
  - Retain the significant parts of contributory elements and ensure they remain prominent and are not dominated by new works.
  - Do not adversely affect the significance, character and appearance of the heritage place.
  - Do not adversely affect the significance, character or appearance of the historic streetscape within Maldon's earlier residential areas, particularly the Historic Residential Area.
- Are in harmony with the character and appearance of Maldon's earlier residential areas, particularly the Historic Residential Area and complement the existing historic items and contributory elements.
- Ensure that the existing scale, character and appearance of Maldon's earlier residential areas, particularly the Historic Residential Area, are conserved and enhanced.
- Ensure that the historic items and areas which form an essential component of the heritage and character of Maldon are conserved and enhanced.
- Allow for the adaptation of heritage buildings, while ensuring that all other heritage objectives are met.

#### Principles

- Alterations should respect adjoining heritage elements.
- The design of alterations and additions should have close regard to context and reflect the relationships between nearby heritage elements and the streetscape and not use forms or materials that detract from the heritage place.
- The form of an addition should respect the external profile, bulk, facade pattern and materials of adjoining heritage elements, including open spaces.
- Height and setbacks of the addition should match the height and setbacks for nearby heritage buildings.
- Reinstatement of missing parts is encouraged where evidence exists.
- Design that closely imitates, replicates or mimics historic styles or detailing is discouraged because it can distort an understanding of the development of an area, and erode the significance of the heritage place.

<sup>2</sup> Referencing the Case Studies On Climate Change And World Heritage, UNESCO Series, 2007.

## Guidelines

### 4.1.1 Alterations

Where alterations to original building fabric are required, all existing conditions should be recorded prior to changes occurring.

For alterations to building fabric

- Conserve significant and contributory building fabric and ensure that development does not adversely affect the significance of a heritage place. The retained historic fabric should not be altered.

For alterations to building fabric which reinstate missing parts:

- Conservation might include works that restore or reconstruct to a known earlier state; for example missing windows, verandahs or shopfronts. Accurate reconstruction of missing parts will enhance elements that contribute to the significance of heritage places and is encouraged where evidence exists.
- Maintenance and conservation of original fabric, which requires like for like replacement does not require a planning permit.

### 4.1.2 Siting of additions

- Locate the addition behind the retained building fabric.
- Set back a minimum of 6m behind the front wall or the first roof valley, whichever is the lesser

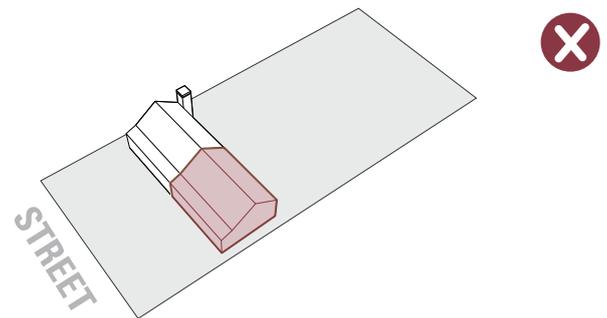


Figure 6. Addition is aligned to the front line of the primary building, adversely affecting the significance of the heritage place.

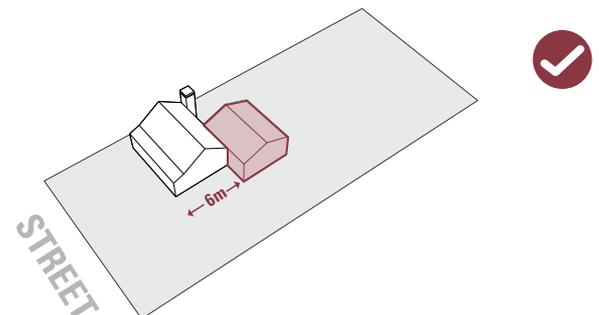


Figure 7. Addition is set back by 6m from facade of the primary building.

- Position the addition so it is not visible above the retained building fabric or primary building roof profile when viewed from the footpath directly opposite.

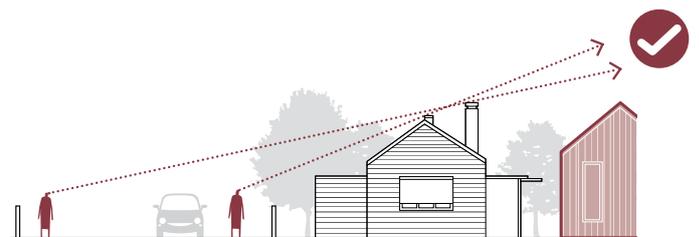


Figure 8. Rear addition to existing building that is concealed from the public realm.

- Setback additions from side boundaries to retain consistent spacing between buildings.
- Locate additions where they have minimal impact on the primary building and the outbuildings which contribute to significance.
- Consider the topography of the site and position additions to minimise bulk and scale. Keep additions close to natural ground level and step with the slope.
- Where open landscape is the dominant characteristic, avoid additions that are taller than either the primary buildings and/or the outbuildings which are significant elements.
- On corner or open sites, set back additions from the side street either a minimum of 6m behind the side wall or, consistent with other corner setbacks within the Historic Residential Area. Additions should not diminish the prominence of adjoining heritage places.

#### **4.1.3 Form of additions**

It is not necessary to restrict the form of the addition if it is not visible from the public realm and would not dominate a heritage place.

Where an addition is visible from the public realm or is considered to impact on the heritage place;

##### **Wall height**

- Adopt a facade wall height consistent with the retained building fabric and or nearby heritage buildings.

##### **Wall length**

- Adopt a wall length consistent with the retained building and or nearby heritage buildings.
- Where the site does not have nearby heritage buildings: maintain the wall length of the retained building for 6m behind the front wall. After the first 6m a maximum overall wall length of 15m is allowed.

### Roof forms

- Adopt roof forms that respect nearby heritage buildings. Gable and hipped roofs are preferred. Skillion roof forms are permitted when located to the rear of the building.
- The roof height should not exceed the roof height of the primary building or nearby heritage buildings.
- The roof pitch should complement the pitch of the primary building and the nearby heritage buildings.
- The roof pitch should be consistent with the pitch of the retained building and or nearby heritage buildings or between 20-40 degrees over a maximum 10m wall to wall dimension.

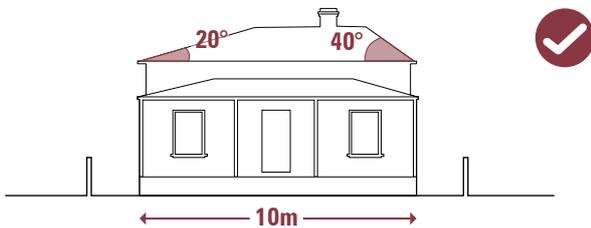


Figure 10. Recommend roof pitch range of 20°-40° and maximum wall to wall dimension of 8m

- Roof overhangs should be 450mm and 150mm to gable ends. Although extended eaves may be considered for solar control reasons.
- Roof lights, vents, dutch gables and dormer windows are discouraged where visible from the public realm. A flat roof light sensitively located is preferred.

### Verandahs

- The form of a verandah should complement the design of the existing dwelling.
- Introducing new verandahs to the front or side façades of retained heritage buildings is discouraged unless there is evidence of a verandah having existed in that location.

#### 4.1.4 Design of additions

Where an addition is visible from the public realm or is considered to impact on the heritage place:

- Respect the massing, scale, proportions, fenestration, materials and heritage character of the heritage place and the surrounding historic streetscape.
- Avoid elements that detract from the heritage significance of the area, such as unroofed or open upper level decks or balconies, dormer windows, reflective glass, glass balustrades, stainless steel and roller shutters.
- Avoid mimicking historic detailing on new additions to buildings. Additions should be distinguishable as new works.

#### 4.1.5 Detail design (including materials, finishes and colours, signs)

Refer to section 6.0 of this document.

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## 4.2 Commercial

### Context

Shops are part of the history of European settlement in Australia. Many shops have special importance as part of our shared heritage<sup>3</sup>. The majority of shops in Maldon have been altered very little over the past 150 years. They are important social places where people meet on a daily basis. These shops were established by migrants from different cultural backgrounds. The shop front itself, reflects different eras and fashions reflecting the changing traditions and fortunes of Maldon. Many shops date to the first period of the gold rush boom in the mid-1850s and late 1860s.

Hotels were established to accommodate the influx of miners and associated travelling traders, they are an important part of the social history of hospitality and community in Maldon. These landmark buildings visually dominate Maldon's streetscape.

### Objectives

- Encourage the conservation and restoration of heritage places.
- Encourage work that complements and respects the character and appearance of the heritage place.
- Encourage respectful creative solutions that interpret the history and use of the place.
- Ensure alterations and additions to existing commercial buildings:
  - Retain the significant built fabric.
  - Respect the contributory elements of the heritage place.
  - Retain the significant parts of contributory elements and ensure they remain prominent and are not dominated by new works.

- Do not adversely affect the significance, character and appearance of the heritage place.
- Do not adversely affect the significance, character or appearance of the historic commercial streetscapes within the Historic Central Area.
- Are in harmony with the character and appearance of the Historic Central Area and complement the existing historic items and contributory elements.
- Ensure that the existing scale, character and appearance of Maldon's commercial area, particularly the Historic Central Area, are conserved and enhanced.
- Ensure that the historic items and areas which form an essential component of the heritage and character of Maldon are conserved and enhanced.
- Allow for the adaptation of heritage buildings, while ensuring that all other heritage objectives are met.
- Recognise the need for the business community to advertise in a manner consistent with the historic significance and character and appearance of the area.

### Principles

- Alterations should respect adjoining heritage elements.
- Preservation of original forms and features is desirable and conversion of non-retail premises to shopfronts is not supported.
- The design of alterations and additions should have close regard to context and reflect the relationships between nearby heritage elements and the streetscape and not use forms or materials that detract from the heritage place.
- The form of an addition should respect the external profile, bulk, facade pattern and materials of adjoining heritage elements, including open spaces.

<sup>3</sup> McCain, Joy, *What's in a Store? an exhibition and publication of Australia's retail history from 1880 – 1930*, Power House Museum, New South Wales.

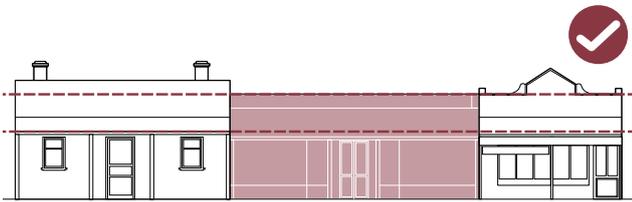


Figure 11. New building that respects the height, setbacks, external profile, facade pattern and materiality of adjoining contributory buildings.

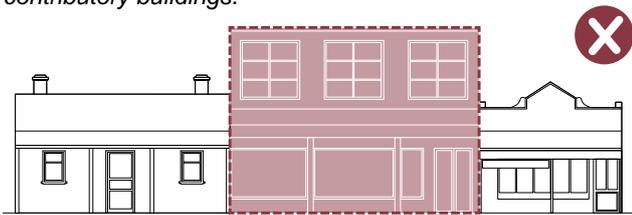


Figure 12. New building that does not respect the height, setbacks, external profile, facade pattern and materiality of adjoining contributory buildings.

- Height and setbacks of the addition should match the height and setback for nearby heritage buildings.
- Reinstatement of missing parts is encouraged where evidence exists.
- Design that closely imitates, replicates or mimics historic styles or detailing is discouraged because it can distort an understanding of the development of an area, and erode the significance of the heritage place.

## Guidelines

### 4.2.1 Alterations

Where alterations to original building fabric are required, all existing conditions are to be recorded prior to changes occurring.

For alterations to building fabric:

- Conserve significant and contributory building fabric and ensure that development does not adversely affect the significance of a heritage place. The retained historic fabric should not be altered.

For alterations to building fabric which reinstate missing parts:

- Conservation might include works that restore or reconstruct to a known earlier state; for example missing windows, verandahs or shopfronts. Accurate reconstruction of missing parts will enhance elements that contribute to the significance of heritage places and is encouraged where evidence exists.

Maintenance and conservation of original fabric, which requires like for like replacement does not require a planning permit.

### 4.2.2 Shopfronts

Shopfronts and the space beneath the verandah are the public face of shops. It is often in this public zone where original architectural detailing, joinery, glazing, doors, decorative ceiling soffits, pilasters and wall tiling remain intact after the interior of the shop itself has been radically altered. Intact shopfronts are an important part of the retailing history of Maldon. Differences in design between shops adds complexity and interest to the streetscape.

### 4.2.3 Light and Lighting

Many shopfronts were especially designed to entice shoppers to linger, to promenade and look at the merchandise on display. Window display boxes were often internally illuminated, decorative stained glass, upper glazed panels added enchantment to the view. Electrical light fittings, fixed beneath the shop verandah, would cast light upwards to the decorative pressed metal panels of the ceiling soffits. Natural lighting is important internally. The shops were often narrow and dark inside. Roof lanterns or clerestory windows were commonly provided for top lighting. The changing pattern of light and deep shade cast by the sun is an iconic feature of early Australian retail streetscapes. The depth and width of verandahs are key features, which should be retained.

#### 4.2.4 Parapets

The verandahs, posts, signs, rafters, beams and parapets above, awnings, entrance recessed doorways, tile walls and floor finishes, timber panelling, sills, and pilasters, including scale and design of windows, all reflect the era of construction and social patterns and styles of the period. Early elaborate parapets fixed to the verandah beam may have detailed scotia molds and tongue and groove beaded lining boards. While others, such as parapets attached to roof eaves reflect simpler styles of the 1920s, providing visual prominence.

#### 4.2.5 Accessibility

Introduction of new technology and changing government regulations have impacted upon the traditional design and function of shops, most notably butcher shops with the introduction of food hygiene laws and chemists with new robotic technology. Every shop is required to provide universal access that is equal access for all people, including those people who use wheel chairs, prams or other types of assisted walking mechanisms. The regulation is introduced through the Disability Discrimination Act 1972. Consideration of the heritage fabric should be given when designing and installing this infrastructure.

Consideration of the heritage fabric should be given when designing and installing this infrastructure. Universal access that is respectful of the heritage fabric may be achieved in many ways, including: installing internal ramps, constructing external ramps to the side or rear of buildings, integrating ramps into the landscape, establishing a new entrance.

#### 4.2.6 Siting of additions

- Additions should be set back behind the retained building fabric.
- Additions should not be positioned so that they are visible above the retained building fabric when viewed from the street.

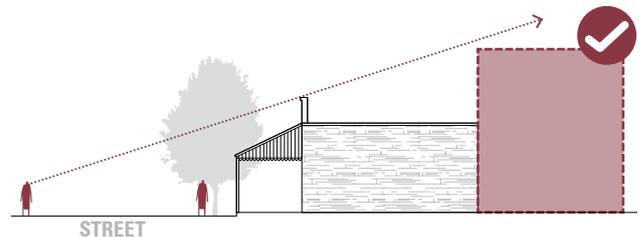


Figure 13. New building that is set back such that it is not visible from the street.

- Locate additions where they have minimal impact on the primary building and the outbuildings which contribute to significance.
- Where parts of the development are proposed to be taller than the front facade height, increase the front setback of the taller parts in accordance with Figure 13. Additions should not be visible from within the public realm, particularly from within the Historic Central Area.

On corner or open sites:

- Set back additions from the side street consistent with other corner setbacks within the Historic Central Area.
- Locate additions where they will not diminish the prominence of adjoining heritage elements.
- Locate additions so they do not dominate the retained fabric when viewed from the footpath directly opposite in both streets or from the open situation, e.g. adjoining parks or reserves.
- The visibility of taller additions will be assessed from both streets and key vantage points.

#### 4.2.7 Form of additions

It is not necessary to restrict the form of the addition if it is not visible from the public realm and would not dominate a heritage place. Where an addition is visible from the public realm or is considered to impact on the heritage place:

##### Wall height

- Adopt a facade height consistent with the retained building fabric and/or adjoining heritage buildings.

##### Roof forms

- Adopt roof forms that complement the adjoining contributory buildings. Parapets, gable and hipped roofs are encouraged. Skillion roof forms are permitted when located to the rear of the building or behind a parapet.
- The roof pitch should complement the pitch of the main building and the nearby contributory elements.
- Dormer windows and dutch gables are not acceptable where visible from the street.

##### Verandahs

- The form of a verandah should complement those of nearby heritage buildings in terms of depth and form.
- Introducing new verandahs to the front or side façades of retained heritage buildings is discouraged unless there is evidence of a verandah having existed in that location.

#### 4.2.8 Design of additions

Where an addition is visible from the public realm or is considered to impact on the heritage place:

- Respect the profile, scale, proportions, fenestration, materials and heritage character of the heritage place and the surrounding historic streetscape.

- Avoid elements that detract from the heritage significance of the area, such as unroofed or open upper level decks or balconies, dormer windows, reflective glass, glass balustrades and stainless steel.
- Avoid mimicking historic detailing on new additions to buildings. Additions should be distinguishable as new works.

#### 4.2.9 Detail design (including services, materials, finishes and colours, signs)

Refer to section 6.0 of this document.

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MALDON

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TIMBER

HARDWARE

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MS





NEW DEVELOPMENT

5.0

## 5.1 New Development - Subdivision and Gardens

### Context

Mining towns are precarious and during cycles of bust, population decline is common. In this historic context of abandonment of land in Maldon, future development can interact positively beside historic places and mutually reinforce their role and meaning.

The historic urban landscape of Maldon is a living dynamic force, resulting from successive layers of disparate events. It has become an intertwined web of both natural and cultural values over time. To preserve these elements that constitute its uniqueness, which if lost would represent a decline in collective cultural value, requires consideration of the heritage nature of the urban landscape on a large scale. It requires an understanding of the image of the landscape, the perspective views, visual horizons, skylines at different times of the day and seasons of the year.

What underpins key assets of the settlement are the garden settings. The gardens represent the English cottage garden style. It provides the backdrop to the urban fabric of Maldon and allows space for large trees to mature. It provides shade and cools the place.

The three typical garden layouts of Maldon are created by different formal design responses to varying front setbacks of houses. Side and rear gardens were commonly separated from the front garden by their utilitarian function. Here formally planted orchards with fruit trees are found. It is these latter spaces that are most commonly the subject of subdivision<sup>4</sup>. Collection and channelling of the surface rainwater runoff from Mount Tarrengower is a distinctive feature of Maldon and contributes to the sustainability of its gardens.

### Objectives

- Ensure that the land subdivision or consolidation complements and supports the significance of Maldon's historic areas.
- Ensure that an appropriate setting and context for the heritage place is maintained or enhanced.
- Ensure that development that results from a land subdivision or consolidation does not adversely affect the significance, character or appearance of the heritage place.
- Retain significant and large trees and encourage subdivision that allows for gardens that can accommodate large canopy trees.
- Retain historic stone rainwater channels.

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4. *Royal Botanic Gardens, 1980-1981, Trees and Gardens from the Gold mining Era. A Study of Maldon Landscape, Department of Planning, Department of Crown Lands and Survey.*

## Principles

- The subdivision or consolidation of a site should conserve the setting of the place providing sufficient space to retain trees, garden areas, buildings, outbuildings and other features essential to the character, importance and integrity of the significant property.

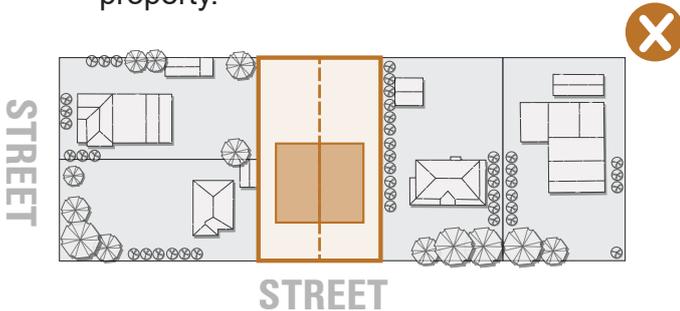


Figure 14. Subdivision that does not respect the existing pattern of lots and built form.

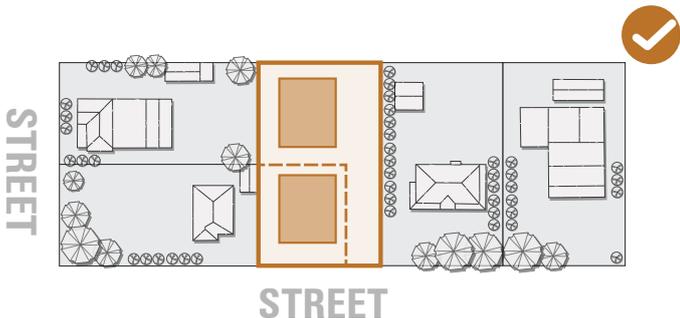


Figure 15. Subdivision that respects the streetscape pattern.

- Ensure that the subdivision or consolidation of heritage places results in development that retains the rhythm and pattern of built form in the heritage streetscape.

- Retain views to significant heritage buildings from the public realm.

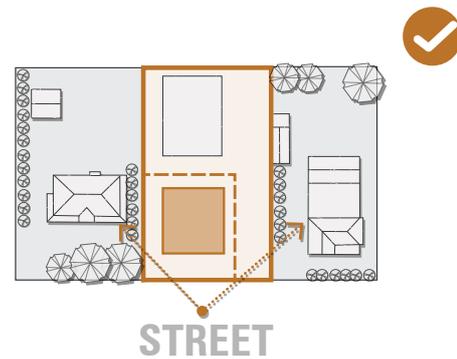


Figure 16. New infill development that retains visibility of significant and contributory buildings when viewed from the public realm.

- Avoid subdivision where it will adversely affect the interrelationship between groups of heritage buildings and their settings.
- Ensure that the location of boundaries and building envelopes in new subdivisions do not threaten significant vegetation.

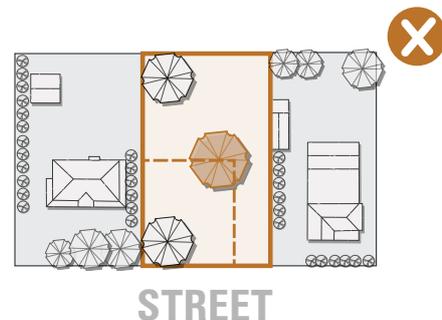


Figure 17. Subdivision that requires the clearing of significant vegetation.

- Retain the opportunity for the planting and retention of street trees.
- Ensure stone drainage channels are protected from excessive coverage by the introduction of additional vehicle crossovers.

### 5.1.1 Guidelines

- Locate new lot boundaries such so that they include all contributory elements of the heritage place on the one title, and utilise significant original boundaries where appropriate.

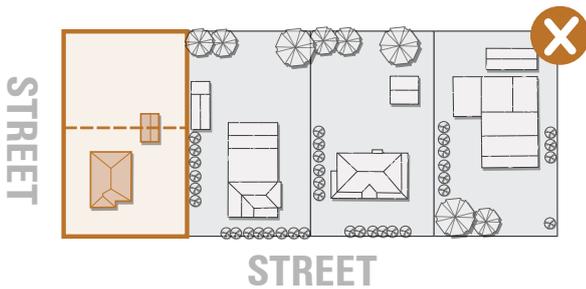


Figure 18. Subdivision that requires the demolition of contributory elements, thereby damaging the integrity of the heritage setting.

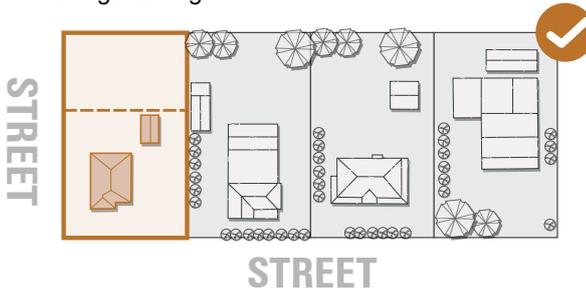


Figure 19. Subdivision that retains contributory elements and utilises significant original boundaries where appropriate.

- Ensure new the boundary layout results in buildings and fences that relate to the rhythm and spacing of buildings in the streetscape.
- Avoid creating a second vehicle crossover to the street frontage.

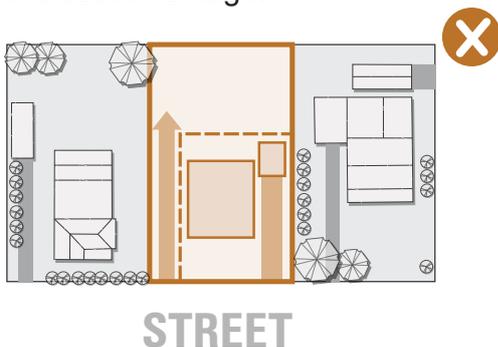


Figure 20. Avoid the creation of a second crossover to the street frontage.

- Avoid new lot boundaries that would bisect the root or canopy zone of significant vegetation.
- Retain gardens and established trees (whether or not of heritage significance) which contribute to the setting of a heritage building or precinct in the same allotment as the building.
- Minimise the visibility of new infill development from the street and ensure, when visible, it is subservient to the significant elements of the heritage place.

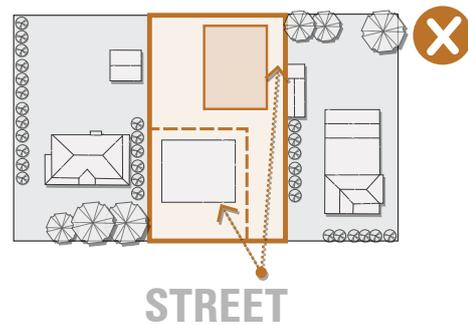


Figure 21. New infill development that is visually dominant when viewed from the public realm.

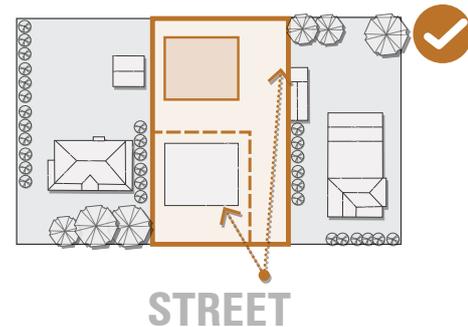


Figure 22. New infill development that is sited to minimise visibility from the street

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## 5.2 New Development - Residential

### Context

The built form and character of Maldon's historic residential streetscapes contribute to the special features of the place, both at the centre and at the entrance to the town and its long approaches. The dynamic view of the wider cultural landscape including changing sight lines and perspectives resulting from undulating topography and orientation, form part of this valued urban setting. There is a high capacity to integrate tangible and intangible cultural heritage and contemporary architectural design of new infill development in a harmonious, subtle and creative way.

Inclusion of non-intrusive development can assist in ensuring the town continuously adapts to new and changing needs of contemporary life. Cultural diversity and creativity are key assets for human, social and economic development.

### Objectives

- Preserve, maintain and enhance the historic items, areas, and the contributory elements which form an essential component of the heritage and character of Maldon.
- Analyse, preserve and enhance the existing scale, character and appearance of Maldon's Historic Residential Area.
- Ensure infill development does not adversely affect the significance, character or appearance of the Historic Residential Area.

- Ensure that heritage elements retain their prominence and are not dominated by new buildings.
- Allow for reasonable change within the Historic Residential Area and Maldon, while ensuring that all other heritage objectives are met.

### Principles

- Reconstruction is encouraged where sufficient evidence exists to enable a sensitive streetscape response and a successful new building.
- New buildings should reinforce the prevailing streetscape character of the Historic Residential Area.
- The design of new buildings should have close regard to context and reflect the relationships between nearby heritage elements and the streetscape.
- Design that closely imitates, replicates or mimics historic styles is discouraged because it can distort an understanding of the development of an area, and erode the significance of a heritage place. New buildings should be clearly distinguishable and understood as new buildings.
- Existing, intrusive elements that detract from the heritage place should not be used as a model for new works.

# 5.2 New Development - Residential

## Guidelines

### 5.2.1 Siting

Site new buildings so they respond to the size, shape and dimensions of the lot and the pattern of historic development within the street.

#### Front setbacks

- Follow the prevailing front setbacks within the street.

- Align setbacks for verandahs and front walls with the setbacks of adjoining heritage buildings.
- Avoid setbacks that are substantially greater than adjoining heritage buildings.
- Where the site does not adjoin heritage buildings, adopt the setback common for heritage buildings in the street block.
- Avoid setbacks that are associated with atypical elements.

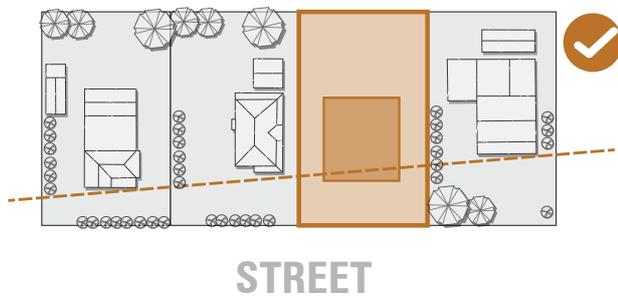


Figure 23. New building that follows the prevailing front setbacks of the street.

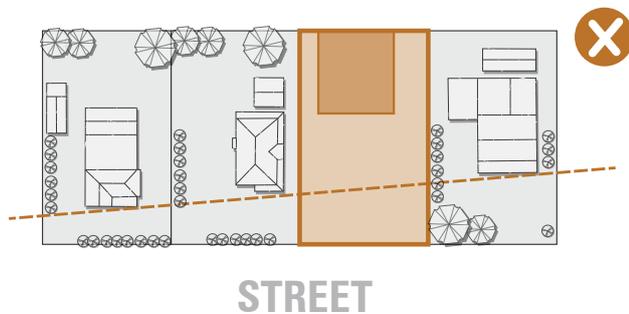


Figure 24. New building that is setback far behind the prevailing front setbacks of the street.

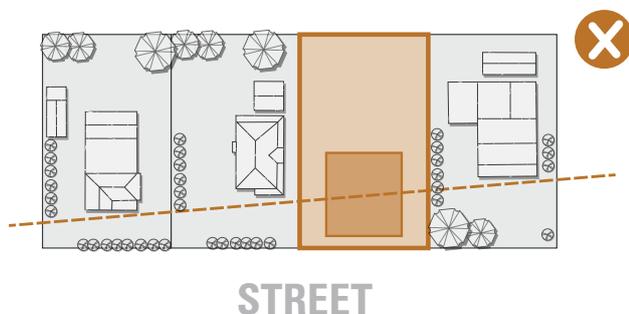


Figure 25. New building that is set in front of the prevailing front setbacks of the street.

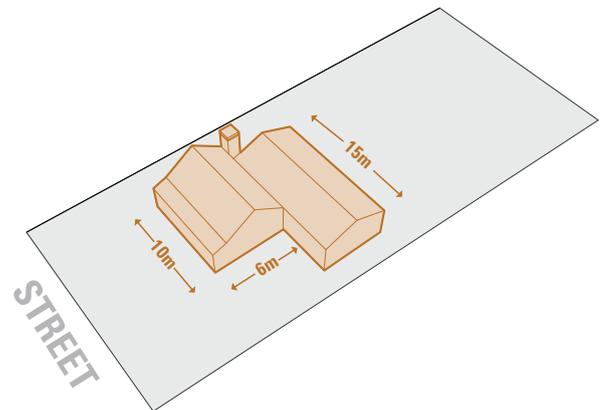


Figure 26. New building that is sited according to preferred maximum wall length and setbacks.

## 5.2 New Development - Residential

### Side setbacks

- Respect the prevailing rhythm of built form in the streetscape.
- Where there is a clear rhythm of open side setbacks, this should be matched.
- Where open space on all sides is a key characteristic, adopt similar side setbacks.
- If there is no obvious prevailing side setback, adopt a minimum 1.2m setback from side and rear boundaries (except for some outbuildings).
- On corner or open sites, adopt setbacks to the side street which are consistent with corner setbacks within the Historic Residential Area, and which would not diminish the prominence of adjoining or nearby heritage elements.

### Building alignment

- Align buildings to the street frontage.
- Avoid buildings which are offset from the street frontage.
- Buildings should present their front door to the street.

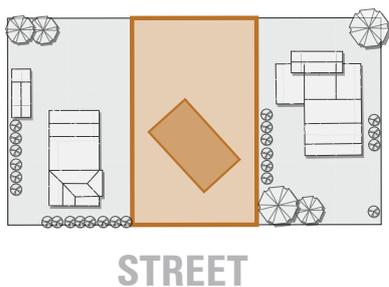


Figure 27. New building is not aligned to the street.

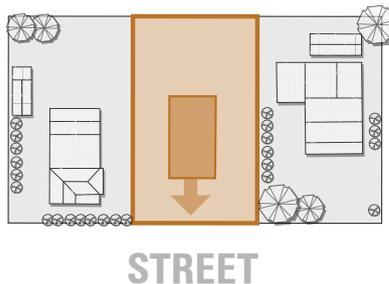


Figure 28. New building that is aligned to the street.

### 5.2.2 Form

The form, massing, height and bulk of the building should reflect the heritage buildings in the area.

#### Wall height

- Adopt a wall height consistent with adjoining or nearby heritage buildings.
- Where the site adjoins atypically tall heritage building/s, use the prevailing facade height for heritage buildings in the street as the reference point.
- Avoid facade heights substantially lower than the common facade height of heritage buildings.
- Avoid structures which have parts of walls that are taller than the facade height.
- On corner sites, have regard to adjoining heritage buildings in both streets.
- On corner sites and open situations, the overall new building height should not dominate adjoining heritage buildings when viewed from the footpath directly opposite in both streets or from the open situation e.g. adjoining parks.
- Where sites do not adjoin heritage buildings, adopt a wall height consistent with the common facade height of heritage buildings in the street block.

#### Wall length

- Adopt a front wall length consistent with heritage buildings in the same block. Where the site does not have nearby heritage buildings adopt a maximum wall length of 10m and a maximum overall length of 15m, set back 6m behind the front wall.

### Roof forms

- Adopt roof forms that complement the adjoining contributory buildings, or if no adjoining buildings those in the street block. Gable and hipped roofs are encouraged. Skillion roof forms are permitted when located to the rear of the building.
- The roof pitch should match the pitch of the nearby identified buildings - where they differ, match one or the other.
- If the roof pitch cannot match the pitch of the nearby identified buildings, pitched or hipped roofs must be between 15° and 45°.
- The roof height should not exceed the roof height of adjoining or nearby heritage buildings.
- The maximum wall to wall dimension across the roof pitch should respond to that of adjoining and nearby heritage buildings.
- Roof lights, vents, dutch gables and dormer windows are discouraged where visible from the public realm. A flat roof light sensitively located is preferred.

### Verandahs

- Encourage front verandahs that complement those of adjoining or nearby heritage buildings.
- Avoid introducing new verandahs where there are no verandahs on the adjoining properties or where they will obscure views to contributory elements.

### 5.2.3 Design

- Respect the pattern, rhythm, orientation to the street, spatial characteristics, arrangement and proportions of windows and doors, materials and heritage character of the surrounding historic streetscape.

- Consider the topography of the site. Keep new buildings close to natural ground level and step with the slope.

### 5.2.4 New buildings in laneways

- New buildings fronting laneways should not dominate lanes and adjoining public spaces noted as contributory elements or the contributory elements within them e.g. stables, toilets and outbuildings, etc.

### 5.2.5 Detail design (including services, materials, finishes and colours, signs)

- Refer to section 6.0 of this document.

## 5.3 New Development - Outbuildings

### Context

A successful dynamic approach to urban development in Maldon has been one that is rooted in the natural environment. Landscape design has become intricately enmeshed in the tangible and intangible heritage values of the historic settlement. The distinctive, harmonious character of Maldon is due to the high percentage of natural and designed landscape in relation to buildings. An approach that incorporates landscape as a component of buildings and embeds structures in a garden setting, can retain the high authenticity and integrity of the place, despite change. Historic gardens are dynamic and can be reconstructed creatively with new outbuildings, allowing space for trees to mature into the future.

### Objectives

- Conserve and enhance the original historic outbuildings which contribute to the heritage significance of Maldon.
- Conserve and enhance the landscape and garden setting of the place.
- Ensure new outbuildings:
  - Do not dominate the heritage place nor detract from the heritage significance of Maldon.
  - Respect the setbacks of adjoining or nearby heritage buildings.
- Encourage outbuildings to be located at the rear or side of buildings.

### Principles

Outbuildings should:

- Complement the character of the immediate site as well as the overall character and appearance of the streetscape and the surrounding areas.
- Not detract from the heritage significance of the place or dominate the streetscape or affect nearby significant places.

- Not use elaborate ornamentation or copy the heritage details of the property.
- Not dominate the street frontage.
- Be orientated so the narrow side faces the street.

### Guidelines

#### 5.3.1 Existing Carports and Garages

- Existing structures should be retained if they contribute to the heritage place.

Where alterations to original building fabric are required all existing conditions should be recorded prior to changes occurring.

#### 5.3.2 New Carports and Garages

New structures should:

- Not dominate the street frontage.
- Be proportionately smaller in scale than the main building.
- Be physically separated from the main building.

### Siting

- The structure should be set back at least 6m behind the front line of the primary building and set back by at least 1.2m from side boundaries.

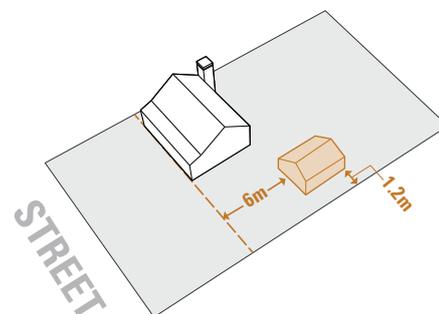


Figure 29. Rear addition is aligned to the front line of the primary building.

- The structure should be separated by a minimum of 1.5m from the primary building.

- Where it is not possible to set a new structure behind the front wall of the primary building an uncovered car space is permitted.
- Locating car spaces directly in front of a heritage building is not supported.
- On corner or open sites, locate the structure so it does not dominate the primary building when viewed from the footpath directly opposite in both streets or from the open situation, e.g. adjoining parks or reserves.

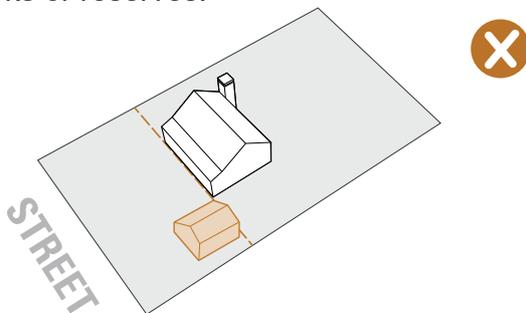


Figure 30. Addition is set forward from the front line of the primary building.

## Form

- Single carports or garages are preferred.
- Preferred dimensions maximum 5.7m wide by 7m deep.
- If a 1.5m setback from the primary building is not possible, set the structure under the eaves of the dwelling. Retain existing chimneys.
- Adopt roof forms that complement the roof form of the primary building. Gable and hipped roofs are encouraged. Skillion or low pitched roof forms are only permitted when located behind the building.
- Match the roof pitch of the primary building or adopt a pitched roof between 20°-40°.
- Carports and garages with gable roofs should be orientated so the gable end faces the street.
- Wall height between 2.2m and 3m from the natural ground level.

## Design

- Simple design is encouraged. Avoid using elaborate ornamentation.



Figure 31. Outbuilding that has elaborate design and is excessive in scale.

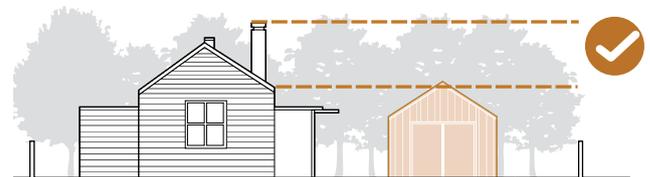


Figure 32. Outbuilding that has simple design and is set within the maximum height of the primary building.

- Designs that copy the heritage details of the house should be avoided so as not to detract from the significance of the heritage place.
- Use materials and a paint scheme to complement the heritage place, and comply with the Materials and Finishes and Colour Guidelines (refer to section 6.0)
- Carports should not have skylights.

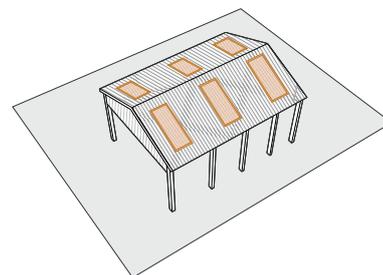


Figure 33. Carport with multiple skylights.

- Carports may be partially enclosed on at least one side with timber or lattice, or lightweight planting mesh with secondary framing.
- Doors on double garages should be separated by a post or pier.

### 5.3.3 Detailed design (including material, finishes and colours and signs)

Refer to Section 6.0 of this document.

## 5.4 New Development - Commercial

### Context

Fundamental to the township character is the blend of colonial geometric town layout and irregular informality of the former gold mining activity. This is reinforced by the strong contrasting streetscapes and the abrupt changes in atmosphere resulting from varying scales and density of vegetation. This effect multiplies the different qualities of light, dark and shadows that extend across the town, creating many atmospheric effects and sensations.

The southern entrance approach to the centre of Maldon are visually dominated by Mt Tarrengower and the mature avenue of Elm trees which are planted along the edge of the main road beside deep wide stone drainage channels. At the centre of Maldon, the road opens and forks; High Street widens dramatically providing frontage to stately government buildings set in large mature gardens, while Main Street abruptly narrows and bends obscuring the densely packed low scale commercial precinct of various assortment of single storey historic shops all attached in irregular fashion, with deep shady verandahs and no vegetation. Outbuildings and additions of various forms and scales are found to the rear of the commercial properties, providing a contrasting scale and altogether different character to the main commercial area, particularly along Tobin Street.

The manipulation of scale creates intimacy and secrecy, a characteristic of a government controlled goldfield. Monitoring public spaces and amenities which, are fundamental elements of the town, creates drivers for urban balance, social interactions and opportunities for improvements. It also sets a threshold for capacity and sustainability which is compatible with preserving the heritage values of the place.

### Objectives

- Ensure that new commercial buildings:
  - Do not adversely affect the significance, character or appearance of the Historic Central Area.
  - Are in harmony with the character and appearance of adjacent and nearby buildings constructed within the period 1857-1925.
- Ensure that heritage elements retain their prominence in the heritage place and are not dominated by new buildings.
- Analyse, preserve and enhance the existing scale, character and appearance of the Victorian commercial streetscape.
- Preserve, maintain and enhance the historic items, areas, and contributory elements which form an essential component of the heritage and character of Maldon.
- Preserve the street pattern within the town centre to reinforce its influence on the town's historic character.
- Allow for reasonable change within the Historic Central Area and Maldon, while ensuring that all other heritage objectives are met.
- Recognise the need for the business community to advertise in a manner consistent with the historic significance and character and appearance of the area.

### Principles

- Reconstruction is encouraged where sufficient evidence exists to enable a sensitive streetscape response and a successful new building.
- Ensure new buildings reinforce the existing spatial and visual characteristics of the Historic Central Area.
- The design of new buildings should have close regard to context and reflect the relationships between nearby heritage elements and the streetscape. Either contemporary or conservative design approaches may be appropriate.

- Design that closely imitates, replicates or mimics historic styles is discouraged because it can distort an understanding of the development of an area, and erode the significance of a heritage place. New buildings should be clearly distinguishable and understood as new buildings.
- Existing, intrusive elements that detract from the heritage place should not be used as a model for new works.

## Guidelines

### 5.4.1 Siting

Site new buildings so they respond to the size, shape and dimensions of the lot and the pattern of historic development within the street.

#### Front setbacks

- Follow the prevailing front setbacks within the street.
- Build front walls on the front boundary or align with adjoining front walls. Avoid setbacks that are substantially greater than adjoining heritage buildings.
- Verandahs should be set back to match adjoining verandah setbacks
- Where the site does not adjoin heritage buildings, adopt the setback common for heritage buildings in the street block.
- Avoid setbacks that are substantially greater than adjoining heritage buildings or those that are associated with atypical elements.
- Where parts of the development are proposed to be taller than the front facade height, increase the front setback of the taller parts as indicated in Figure 34.

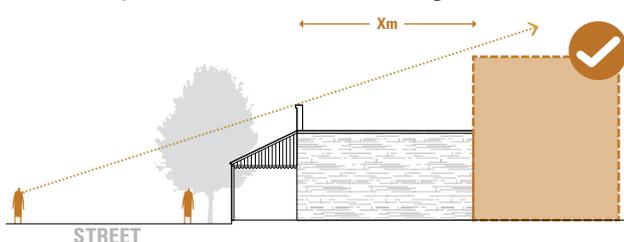


Figure 34. Rear addition that is concealed from the public realm.

### Side setbacks

- Adopt the side setbacks which are common within the Historic Central Area.
  - Where zero side setbacks are common, build across the whole width of the site.
  - Where there is a clear rhythm of open side setbacks, adopt similar side.
- On either corner or open sites, adopt setbacks to the side street which are consistent with corner setbacks within the Historic Central Area, and which would not diminish the prominence of adjoining heritage elements.

### 5.4.2 Form

#### Wall height

- Adopt a facade height consistent with adjoining heritage buildings (see Figure 35).

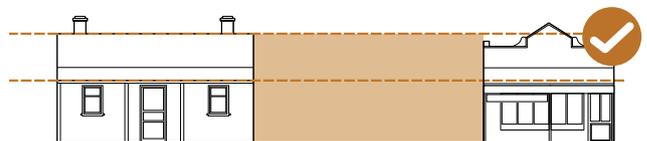


Figure 35. New building with facade height that is consistent with adjoining contributory buildings.

- Where the site adjoins atypically tall building/s, use the common facade height for other heritage buildings in the street as the reference point



Figure 36. New building that is consistent with prevailing facade height.

- Avoid wall heights substantially higher or lower than the common wall height for adjoining or nearby heritage buildings.
- Where sites do not adjoin contributory elements, adopt a wall height consistent with the common facade height of contributory elements in the street block.
- On corner sites, have regard to adjoining heritage buildings in both streets.
- On corner sites and open situations, the overall new building height should not dominate adjoining heritage elements when viewed from the footpath directly opposite in both streets or from the open situation, e.g. adjoining parks and reserves.

#### **Roof and parapet forms**

- Adopt roof and parapet forms that complement the adjoining heritage buildings. If no adjoining heritage buildings exist, then adopt the roof and parapet forms of the street block.

#### **Verandahs and upper level balconies**

- Areas with verandah coverage should provide a verandah for the full width of the frontage. Match the form, height above and coverage of the footpath of the neighbouring verandahs.
- Avoid introducing new verandahs where there are no verandahs on the adjoining properties or where they will obscure views to heritage elements.
- Upper level balconies are not typical in Maldon and are discouraged.

#### **5.4.3 Design**

- Respect the pattern, rhythm, orientation to the street, spatial characteristics, arrangement and proportions of windows and doors, entry treatments, materials and heritage character of the surrounding historic streetscape.

- Avoid elements that detract from the heritage significance of the area, such as unroofed or open upper level decks or balconies, reflective glass and glass balustrades.
- Upper level additions to heritage places should be sited within the envelope created by projected sight lines, to ensure they are not visible from within the public realm of the heritage town centre, in particular from within Main Street and High Street. Views and streetscape vistas towards ANZAC Hill should be protected from visible built form additions.
- New additions may be visible from the ANZAC Hill vantage point and need to be sensitively designed to respectfully sit within the otherwise heritage townscape vista.
- Consider the topography of the site. Keep new buildings close to natural ground level and step with the slope.
- When a second building is proposed on a lot, follow the guidelines for Subdivision.
- Preserve contributory elements such as outbuildings and internal elements that are expressed externally (such as roof lanterns or stairwells).

#### **5.4.4 New buildings in Laneways**

- New buildings fronting laneways should not dominate lanes and adjoining public spaces or the contributory elements within them, e.g. stables, toilets and outbuildings, etc.
- Outbuildings may be located on the rear boundary where they abut a lane and do not dominate or detract from the heritage place or obscure views to significant elements.

#### **5.4.5 Detailed design (including material, finishes and colours and signs)**

Refer to Section 6.0 of this document.

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DETAIL DESIGN

6.0

## 6.0 Design Detail

### 6.1 Vehicle access and crossovers

#### Context

Cultural heritage assets of a place are to be both protected and used. Urban design strategies recognise that a cultural heritage approach is essential to increase the attractiveness, identity and sense of place in towns. The integration of historic streetscapes and sustainable transport is a major factor in the success of attractive cities. This is particularly relevant for Maldon. The importance of streets in Maldon is in part due to their dual role as public spaces and social meeting spaces. They also have a critical role in traffic relief. They are mutually supportive. Sustainable transport includes walking and bicycle riding among other things.

Well-designed traffic management guidelines which understands, respects and complement the local historic character of Maldon, can add a positive dimension to the historic environment. Acts of adaptation, rehabilitation and reconstruction of Maldon's streetscapes is central to this urban design approach.

#### Objectives

- Ensure that vehicle access does not dominate or affect the significance of Maldon.
- Conserve and enhance the original historic elements which contribute to the heritage significance of Maldon.

#### Principles

- Materials should be sustainably resourced or recycled.

Vehicle and pedestrian access must:

- Respect the historic pattern of development.
- Ensure that the existing character and appearance of Maldon's historic areas are conserved.
- Do not detract from the heritage significance of the place or affect significant or contributory fabric on the building facade.
- Avoid new access or crossovers where no evidence of vehicle access exists.
- Minimise coverage of heritage stone channels.
- Design crossovers and driveways to minimise impact on heritage stone channels.
- Avoid damaging the root zone or canopy of significant trees.

#### Guidelines

##### 6.1.1 Crossovers

Existing crossovers

- Retain or restore original or early timber vehicle crossovers with like for like materials and details.
- Protect original or early vehicle crossovers during construction.
- Non-historic crossovers should be removed or replaced with timber crossovers.
- Protect, preserve and restore existing stone channels.

### New crossovers

- Locate vehicle access at the rear of the property where possible.
- Locate crossovers to avoid excessive coverage of heritage stone channels.
- Locate crossovers to one side of the property when on the frontage.
- Maximum width of 3m

Timber crossovers are characteristic of Maldon. They are preferred when crossing over heritage stone channels. They should:

- Be constructed of hardwood timber with a natural finish or left to grey over time.
- Concrete culverts may also be used where regular access for heavy vehicles is required and should:
  - Be rectangular and span the channel width.
  - Be overlaid with hardwood timber to camouflage their concrete structure.
  - Allow adequate space for water to flow under.
  - Not be covered with asphalt or cemented aggregate.

### 6.1.2 Driveways

Where possible the portion of driveway within the public realm should be consistent with the surface of the footpath or nature strip.

Appropriate surface materials include:

- Compacted granite or granitic sands.
- Concrete.
- Asphalt.

Blue metal gravel is not appropriate.

Within the property boundary it is encouraged to use materials that are sympathetic to the building, in addition to the materials above, this may include:

- Brick, stone or tile paving.
- Concrete.
- Local Gravel (such as Muckleford).



*Existing timber crossovers that are characteristic to Maldon.*

## 6.2 Fences

### Context

The cultural heritage of Maldon contains both tangible and intangible values. The tangible values are described as the solid objects and artefacts of a place while the intangible values encompass our social interactions and rituals carried out within that space. It includes our emotive and subjective responses to these both individually and collectively.

The everyday reality of architecture and its many elements creates patterns and shapes of varying degrees of permeability, mass and density that are given form through the interplay of light. It shapes the landscape and provides the spatial dimension through which we encounter the world. It evokes memory, emotions and meaning. We inhabit a haptic world, where the sense of touch, among others, integrates our experiences of the world. This continually negotiated relationship gives us a sense of our own being in the world. The handcrafted decorative detailing, semi-permeable organic materials of fences, surface textures and the kinetic designs of many historic fences found within the streetscape provides deep resonance, intensity and richness to our experience of the urban environment.

### Objectives

- Conserve and enhance the original historic fences which contribute to the heritage significance of Maldon.
- Encourage the reconstruction of original front fences.
- Ensure new fences are appropriate to the character and appearance of Maldon.

### Principles

- Ensure fences do not detract from the heritage significance of the place or affect nearby significant places.
- Ensure fences are consistent with the era of the significant place on which it is located.
- Materials should be sustainably resourced or recycled.

### Guidelines

#### 6.2.1 Front Fences

- Install low and permeable fencing in order to preserve views to the building beyond and maintain a sense of surveillance and security.
- Restore original front fences.
- Incorporate original sections of fence into the new fence and use it to form the basis of the new design.
- Reconstruct original fence designs where evidence exists.
- Replication of a fence style common to the period and style of the building to which it relates is encouraged.
- The height of the front fence should be between 1m-1.5m and/ or respond to the height of the neighbouring front fences.

#### Materials and Finishes:

- Timber pickets (vertical) dressed finish - painted.
- Timber pickets sawn (vertical) finish - unpainted or satin finish.
- Emu wire fences are only permitted in association with buildings constructed post 1920s.
- Colours are to be in accordance with the Colour Guidelines (refer to section 6).

### 6.2.2 Side and rear boundary fences

- Maximum 1.5m-2.0m high.
- Can be solid.
- Angle the front portion of the fence to match the front boundary fence height. The angle should start at the line of the front wall.

#### Materials and Finishes

- Butted vertical timber palings sawn finished hardwood, with no cover straps – unpainted or satin finish.
- Lapped vertical timber palings sawn finished hardwood - unpainted or satin finish.
- Custom orb (corrugated) - vertical — painted.
- Custom orb (corrugated) - vertical — galvanised.
- Post and wire (farm fence) – round or split posts and plain fencing wire or rabbit proof wire (not chain or other mesh).
- Colours are to be in accordance with the Colour Guidelines.



Existing types of fences as seen in Maldon

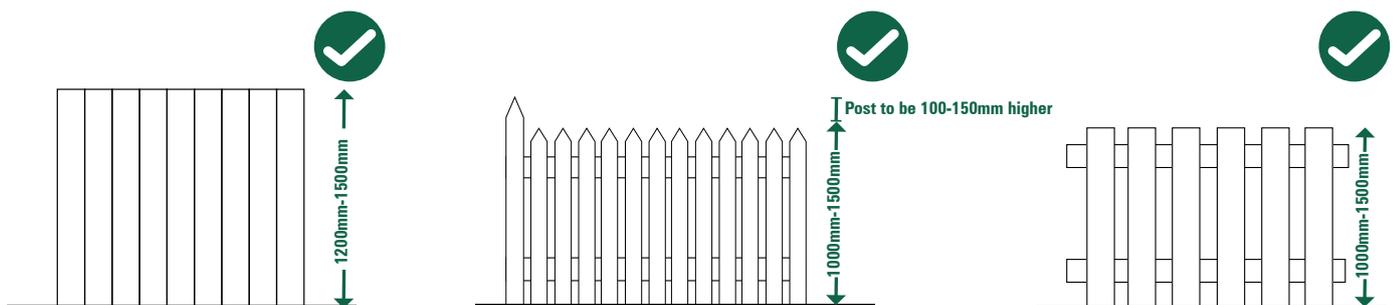


Figure 38. Preferred side and boundary fence.

## 6.3 Services

### Context

Maldon is set in a historic industrial landscape. Changing infrastructure and gold mining technology has influenced its development and shaped its cultural landscape. Associated components such as water management facilities are vulnerable to changing technology, decay, redundancy and replacement. Understanding the significance of industrial or utilitarian artefacts such as chimneys and historic services, and what should be protected, is important prior to the introduction of new technology.

### Objectives

- Ensure the addition of ancillary services does not dominate or affect the heritage significance of Maldon.
- Ensure that the installation of ancillary services does not damage the original fabric of a heritage place.
- Encourage improvement of the environmental performance of buildings whilst minimising impacts on the heritage significance of a place and its contributory elements.

### Principles

- Ancillary services such as solar panels, service units and water tanks should not adversely impact or damage the heritage significance of a place through their appearance or location.

## Guidelines

### 6.3.1 Solar panels

- Locate panels on a roof that is not visible from the street or public space and is not on the primary facade

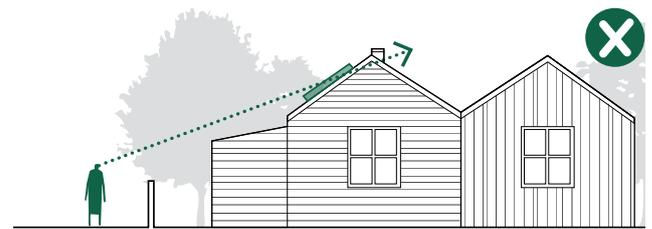


Figure 39. Solar panels mounted in visible position.

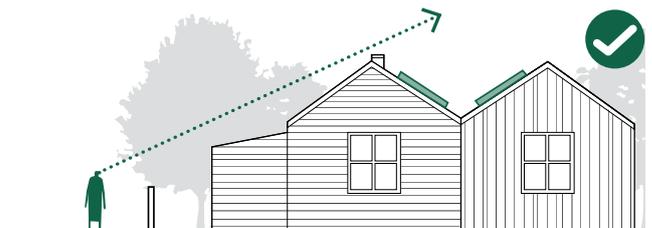


Figure 40. Solar panels mounted to be concealed from the public realm.

- Install panels flush with the roof plane.
- Install panels so they do not protrude above or beyond the roof.
- Locate on a building of less significance, for example a shed or carport where possible.
- Mounting panels on sensitive heritage fabric is strongly discouraged.

Where the above locations are not feasible, visible panels will be considered if they are sensitively located. For example, if they are:

- Set back from the primary façade and behind contributory items such as chimneys.
- Screened by a neighbouring structure or building.
- Arranged neatly and maintain a visible portion of roof around them, when viewed from the public realm.
- Proportionate with the roof size in terms of coverage.

### 6.3.2 Services units

(Air-conditioning units, hot water systems, meters etc.)

- Locate units so they are not visible from the street or public realm and not positioned on the primary facade or project above the roof ridge.
- Screen units with vegetation or appropriate structures.
- Install units flush with the roof plane where possible and do not allow units to protrude above or beyond the roof line.
- Mounting panels on sensitive heritage fabric is strongly discouraged.

### 6.3.3 Rain water tanks

- Locate tanks behind the building where possible, or on the side towards the rear of the lot. If those locations are not possible in-ground tanks, under floor tanks, or partially submerged tanks are encouraged (subject to compliance with manufacturer's requirements and potential archaeological impacts).
- Galvanised custom orb (corrugated) or colourbond to conform with the colour guidelines.
- Avoid plastic water tanks, unless in ground.
- Match associated plumbing with the material, finish and colours of the building and the tank.



*Example: Watertanks at foreground of dwelling rooftop with A/C unit on roof barely visible from side street*

## 6.4 Exterior materials, finishes and paint colours

### Context

The historic buildings of Maldon are constructed from organic materials gathered in the main from the local area. They have a great intimacy with the soil and rock from where they are derived. They are porous and their colours and composition react with the changing climate, seasons, weather and chemicals. In this respect their visual appearance blends in with their natural setting harmoniously. Exterior materials, finishes and textures are always natural.

Recommended colours refer to the Munsell Colour Chart which is designed to identify different soil types. The range of colours recommended in the early heritage guidelines takes the colours of the local soils and rocks as a reference point. The hues, the main colours include, red, yellow, brown, blue, green and grey. Importantly in each colour range, the recommended chroma or the intensity of colour is soft, muted and earthy. Similarly, the value, that is the degree of transparency or lightness of colour, is always in the mid-range for most colours except for whites and creams, which are light.

Original exterior building fabric for buildings or parts of buildings contribute to the significance of the heritage place. Most brick, stone and some rendered surfaces on Maldon's historic buildings were not intended to be painted and the finish, texture and colour of the material were part of the design.

### Objectives

- Ensure exterior materials, finishes and paint colours are appropriate to preserve the heritage significance of Maldon.
- Conserve and enhance original fabric that contributes to the significance of Maldon through the appropriate use of materials and paint colours.

### Principles

- New materials should respect the original building fabric, the exterior materials of significant buildings in the immediate context, and the character of Maldon.
- New materials should be harmonious with and should not dominate a contributory element or the heritage place.
- Painting previously unpainted masonry surfaces is discouraged.
- Paint removal methods should not damage the surface of the building material.
- Retain and conserve original render on external walls.
- Match paint colours of significant buildings to the original paint colours.
- Select paint colours that are appropriate for the era of the building or element.
- Permit applications must specify materials, finishes and colours for all external surfaces.
- Materials should be sustainably resourced or recycled.

### Guidelines

#### 6.4.1 Restoration of a significant element

- Exactly match the materials and construction techniques to the original fabric.
- Where matching is not possible the works should avoid interference with the original building fabric.

### 6.4.2 Additions to a significant element

- New elements should be distinctive from and complementary to the original building.
- The junction between original and new elements is important. Devices such as shadow lines or a light connection between new and old are encouraged.
- Select materials that complement the character of the building and will not be confused with the original building fabric.
- Materials with historic precedent may be considered if they can be shown to complement the character of the building and not be confused with the original building fabric.
- Reinstatement of other materials that were used on the site may be permitted if clear documentary evidence exists.

Preferred materials include but are not limited to:

#### Walls

- Square edged weatherboard with a paint finish.
- Smooth coursed cement render in natural or painted finish
- Plain pressed red bricks, new or second hand with natural coloured mortar and flush joints.
- Natural stone common to the local area, laid in a regular pattern.

#### Roof

- Galvanised custom orb steel sheeting (corrugated iron).
- Slate tiles where appropriate.

### Windows, doors, verandahs, posts, external trims and detailing

- Timber with a paint finish.

Materials that are not considered appropriate are:

- Glass when used for elements other than windows or doors.
- Metallic finishes other than galvanised or painted.
- Prefabricated panels such as aluminium or composite panels, polystyrene panels or stone veneer panels.
- Aluminium windows, frames and doors.
- Precast concrete.

### 6.4.3 New buildings

New building materials that are characteristic to Maldon and complement the materials used in the immediate area are encouraged.

Preferred materials include but are not limited to:

#### Walls

- Square edged weatherboard with a paint finish.
- Render, painted or unpainted.
- Plain pressed red standard sized bricks, new or second hand with natural coloured mortar and flush joints.
- Painted brickwork.
- Galvanised custom orb steel sheeting (corrugated iron).
- Natural stone.

#### Roof

- Galvanised custom orb steel sheeting (corrugated iron).
- Painted custom orb steel sheeting (Colorbond).

### **Windows, doors, verandahs, posts, external trims and detailing**

- Timber with a paint finish.
- Painted metal work.

### **Outbuildings**

Outbuilding building materials should be characteristic to Maldon and complement the materials used in the immediate area.

Preferred materials include but are not limited to:

- Timber structure where visible from the street.
- Vertical custom orb steel sheeting.
- Square edged weatherboard with a paint finish.
- Vertical Timber paling walls, paint finish.
- Square edged weatherboard with a paint finish.
- Uncoloured polycarbonate panels to be used sparingly and only when not visible from the street.

### **6.4.4 Finishes**

Colours for exterior surfaces for all buildings and signs are to comply with those listed in Table 1.

A colour sample board is available at Council.

Colours other than those on Table 1 may only be used;

- Where evidence exists that the property was painted that colour at or near the time of its original construction or
- If the Heritage Advisor is prepared to recommend different colours that would be considered more appropriate.

### **Guidelines**

#### **Walls**

- Natural finish brick, stone or galvanised iron.
- Stucco or cement render, either untreated or finished in a stucco wash of what was intended to be a Bath stone or other light stone colour.
- Painted cladding or masonry in various shades of cream, brown or Indian red. Paint finish should be low-sheen or, at most, a semi-gloss.
- Paint work in various shades of cream, various shades of brown or Indian red. Paint finish should be low-sheen or, at most, a semi-gloss.

#### **Roof**

- Galvanised custom orb steel sheeting (corrugated iron).
- Refer to Table 1 for acceptable colours.

#### **Joinery**

- Including door and window joinery, verandah posts, valances, bargeboards, ornamental work, signwriting, trimmings, and metal fittings.
- Semi-gloss or gloss paint finish is recommended for joinery.

**Fences**

- Semi-gloss paint finish.
- Oiled or stained timber is also appropriate.

**Outbuildings**

Select finishes that are harmonious with or recessive to the primary building.

- Unpainted (galvanized) or painted (Colorbond).
- Paint finish should be low-sheen or, at most, a semi-gloss.
- Oiled or stained timber is also appropriate.

**Signage**

- Fluorescent colours, light yellow and orange are not acceptable.
- Gold and silver leaf on windows is appropriate.
- Refer to Table 1 for colours appropriate for signage.

Colours	Munsell	Range	WALLS	ROOF	JOINERY	SIGNAGE	FENCES	OUTBUILDINGS
Off White	Hue	Unrestricted			●	●	●	
	Value	9.25 to 9.5						
	Chroma	0 to 1						
Cream	Hue	10YR-5Y	●		●	●	●	●
	Value	8.5 to 9.25						
	Chroma	1 to 6						
Light Stone	Hue	10YR-4Y	●	●		●	●	●
	Value	6.4 to 8.5						
	Chroma	3 to 5						
Light Brown	Hue	5YR-2Y	●		●	●	●	●
	Value	5 to 6.4						
	Chroma	2 to 6						
Rich Brown	Hue	5YR-10YR	●		●	●	●	●
	Value	1.4 to 5						
	Chroma	2 to 8						
Indian Red	Hue	7.5R-10R	●	●	●	●	●	●
	Value	2 to 3						
	Chroma	5 to 6						
Chrome Green and Related Greens	Hue	2.5GY-10GY			●	●		
	Value	4 to 6						
	Chroma	1.5 to 3						
Prussian Blue and Related Blues	Hue	7.5B-7.5PB			●	●		
	Value	2 to 3						
	Chroma	4 to 8						
Black and Off Black	Hue	Unrestricted			●	●		
	Value	0 to 2						
	Chroma	0 to 4						
Slate Grey	Hue	Unrestricted		●				
	Value	3 to 3.5						
	Chroma	0 to 1						
Other colours	Small scale signwriting: letters not exceeding 7.5cm in height					●		

● Permitted

● **Restricted:** For properties fronting High or Main Street in the Central Historic Area

Table 1. Exterior Paint Colours

## 6.5 Signs

### Context

Typeface and advertising history are embedded in the cultural and social context, available technology and aesthetics of the period. Original historic typeface and signs on buildings in Maldon are regarded as heritage artefacts. Their style is often individual and unique. Generally, sans serif styles were introduced in the mid 18th century by an Englishman, John Baskerville and used early in Australia. But the range of styles used in Maldon over the past 150 years is large. It includes the modern sans serif and neoclassical style created by Italian type designer, Giambattista Bodoni. His style of typeface became extremely popular during the 19th century especially for advertising. Robert Beasley, a 19th-century English typographer patented the Clarendon sans serif type face that has become universally popular. A creative approach to contemporary typeface that interprets the many historic styles of Maldon can strengthen the distinctive history of 19th century signage.

### Objectives

- Ensure new signage complements and respects the character and appearance of the heritage place and the historic commercial streetscapes within the Historic Central Area.
- Prevent the erosion of the significance and character of the heritage place through respectful design and placement of signage.
- Recognise the need for the business community to advertise in a manner that complements and preserves Maldon's historic streetscapes.
- Ensure the retention and conservation of historic signs that contribute to the Maldon's significance.
- Protect Maldon's residential streetscapes from prominent or inappropriate signage.



Brookes Store signs, Templeton Street.

## Principles

### New Advertising Signs

- Ensure placement, size, materials, fonts, colours are respectful of the Victorian era streetscape.
- Design and position signs so they do not dominate the heritage place.
- Locate signs where they would have traditionally been placed.
- Avoid locating signs where they would obscure or detract from a feature of the building.
- Limit signage to a level consistent with traditional coverage
- New signs are strongly discouraged in locations where there is no history of signs.
- Maintain views to individually significant or contributory signs.
- New signs should be readily removable.
- Fixings should not unduly damage the fabric of a heritage place.
- Previously unpainted masonry surfaces should not be painted.
- Sky signs, large freestanding and billboard signs are strongly discouraged in all locations.
- A-Frame signs are characteristic of Maldon, and are allowable with a Local Law permit.
- Signs within a residential street should be discrete and be limited to the contact details of the accommodation or dwelling.

### Historic Signs

Historic signs can provide evidence of previous use and social change. Some signs are landmarks.

- Retain and conserve historic signs in their original locations.
- Significant signs should be maintained using best practice conservation techniques.



*Pennant Kerosene sign, Main Street.*

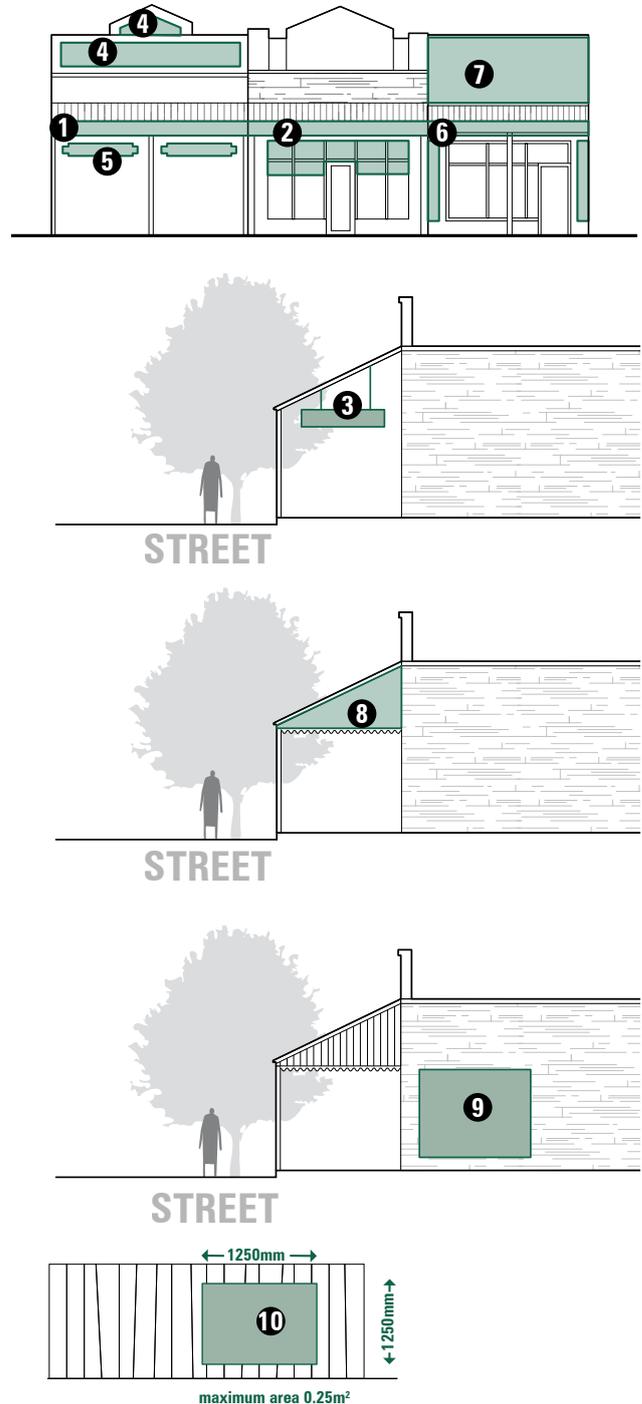


*Bushells sign, High Street.*

## Guidelines

### 6.5.1 Design

- Signs are to be simple in design and not dominate the building facade.
- Reproduction of historic advertising styles is not necessary. Respectful but modern design is preferred.
- Colours are to be appropriate to the heritage place. In some instances, this will require departure from standard corporate advertising colours.
- Corporate or business logos and painting of buildings in corporate colours are not appropriate. Limiting signage to lettering only is encouraged. In some instances a logo may be altered to be deemed suitable.
- Pictorial images within a sign are not supported.
- The composition of the lettering on the sign should respond to the size and shape of the space traditionally used for signage.
- Fascia under verandah signs are only be used if there is no space for a fascia sign.



#### DIAGRAM KEY

- |                               |  |
|-------------------------------|--|
| 1. Verandah Fascia Sign       | 6. Side Panel Sign                       |
| 2. Window Sign                | 7. Significant Historic Sign (protected) |
| 3. Under Verandah Sign        | 8. Verandah Spandrel Sign                |
| 4. Facade and Pediment Sign   | 9. Side Wall Panel area                  |
| 5. Fascia Under Verandah Sign | 10. Sign on residential fence            |

Figure 41. Examples of possible signage locations.

### 6.5.2 Placement

- Place signs so that they do not obscure or detract from any architectural detail of the building.
- Regard the composition of architectural elements on the facade. Symmetrical placement is encouraged.
- Introduction of any new, obtrusive structural element/s for support is discouraged.
- New signs should be readily removable. Fixings for new signs should not damage the fabric of a heritage place.
- Signs should not be painted on previously unpainted masonry surfaces.

#### Commercial Signs:

Place signs in traditional signage locations as indicated in Figure 41.

- The number of signs should be limited to a level consistent with traditional coverage and not occupy the majority of the space of any individual elevation.
- Place signs in locations that will not obscure views to significant signs.

#### Residential Signs:

Must be placed on the fence as indicated in Figure 41.

- A residential property is allowed one advertising sign per lot.

### 6.5.3 Size

The sign should be within the maximum dimensions indicated in the diagrams.

Commercial signs:

- Maximum area of 2.0m<sup>2</sup>
- Maximum dimension of 1500mm.
- Rectangular in shape unless the shape of the building element dictates otherwise.

Residential signs should:

- Maximum area of 0.250m<sup>2</sup>.
- Maximum dimension of 1250mm.
- Rectangular in shape.

### 6.5.4 Colours

- Select colours that are in character with the period of significance and compatible with the colour of the building exterior.
- Signage should be of high contrast with dark letters on a light background.
- Bright colours should be avoided.
- Gold and silver leaf on windows is appropriate.
- Fluorescent or iridescent colours and paint are not permitted.
- See Table 1 in Section 6.4 for colours appropriate for signage.

### 6.5.5 Lighting

The sign must not be animated, internally illuminated or spot lit.

### 6.5.6 Materials

Sign materials should be in character with the period of significance, and:

- Should not be glossy or reflective.
- Should not be painted on previously unpainted masonry surfaces.

The following materials are advisable:

- Existing painted building surface.
- Painted metal sheet (not glossy).
- Painted timber.
- Painted shop front windows.

### 6.5.7 Lettering

- Signs should use lettering details and styles that are sympathetic to the era of the building.
- Lettering should be restrained and symmetrical, signs should not be crowded with words.
- Reproduction of historic advertising styles is not necessary. Designs that reference the lettering details and styles of the era and are sympathetic to the character of Maldon are encouraged.

The following lettering details and styles reflect the identified styles used in Maldon in the period mid-1850-1930.<sup>5</sup>

### 6.5.8 Lettering Details

#### Sans-Serifs Italics and Fat Italics

- Italics in upper case, with a slightly taller first letter to each word, were infrequently used.
- In the 1850's and 1860's, Fat Italics were sometimes used in signs in Australia.
- Letters in Fat Italics have an exaggerated contrast between thick and thin strokes which are sloped. The thin strokes terminate in either a round blob or a barbed serif.

#### Lower Case Faces

- Lower case faces were not used on external signs.

#### Raised Capitals

- While the general practice was to use uniform capital letters, some small number of signs have words set out in capitals but with the first letter, and sometimes the last, slightly taller than the other letters.
- The lettering faces on signs were sometimes given additional character by flaring the letters; by presenting them as shaded faces, by highlighting parts of the letters, or by giving the letters cast shadows.

- In addition to these devices, words were sometimes arranged as a waving pattern.

#### Flaring

- The ends of the letters are slightly widened out with a flare to give each character a vibrant appearance.
- Some sans-serif examples show flaring at the ends of individual letters.

#### Shaded Faces

- Various letter faces were often shaded to give the appearance of letters being raised from their background.
- All letters were shaded at the same angle, generally downwards and to the right, at an angle of 45 degrees.

#### High-Lighting

- Sometimes the parts of shaded letters on which light would be presumed to fall, if the letters were real three-dimensional raised letters, were painted in lighter colours.

#### Cast Shadows

- Another nineteenth century technique was to give the letters cast shadows so that the unshaded letters appeared to float or stand clear of the surface of the sign.

#### Waving Patterns

- In a small number of cases words were set out to create a curved waving pattern.
- When such a decorative feature is present the letters are also surrounded by ornamental scrolls of coach work.

---

5. *Technical Bulletin 2.2 Lettering and Signs on Buildings c.1850-1900, Australian Council of National Trusts 1984*

### 6.5.9 Lettering Styles

Lettering faces used for signs on buildings during this period were characterised by boldness and clarity. Lettering was clearly formed and legible from a distance.

#### Clarendon

Clarendon is a thickened Roman with the serifs emphasised.

**A B C**

#### Ionic

Ionic has the serifs so increased in thickness that solid bracketed slab serifs flow into the stem of the thickened body of the letter.

**A B**

#### Sans Serif

Sans Serif has letters without serifs. All strokes are of even thickness in the manner of Egyptian.

**A B C**

#### Egyptian

Egyptian is the boldest of 19th faces. Letters are generated from the Roman face with massive bracketed slab serifs and each letter has a very heavy even line which obliterates the contrast between the thick and thin strokes in Roman.

**A B C**

#### Modern Face and Fat Face

Modern face is a compressed Roman with flat bracketed serifs. The contrast between thick and thin strokes is exaggerated. Fat face is a swollen version of the Modern face and shows a marked contrast between thick and thin strokes with some letters (C,G,S) having barbed terminals.

**A B C**

#### Roman Face

Roman faces have contrasting thick and thin strokes. Letters are terminated by pointed serifs. The weight of the thick stroke of the letters is equal to one-tenth the letter height. Each letter is generated by reference to a square.

**A B C**

#### Tuscan Face

Tuscan faces are decorative and have curled serifs or bi- or tri-furcated terminations. They also incorporate a decorative feature half way up the letter stem. The faces vary greatly and range from austere to elaborately decorated.



#### Fat Gothics

A highly decorative curvilinear face. This face was most commonly used by newspapers and chemists, and will be restricted to those uses.

**A B C**





# GLOSSARY

## 7.0 Glossary

### A

**Adaptation:** Changing a place to suit the existing use or a proposed use.

**Additions:** New works including detached and attached structures.

**Alter:** To modify or change the appearance or physical nature of the place or object, including any modification or change by way of structural or other works, by painting, plastering or other decoration.

**Alterations:** Works that change the existing building fabric.

**Archaeological Site:** A place which contains an artefact, deposit or feature which is over 75 years old and provides information of past activity in the State. (Refer to the Heritage Act 2017)

### B

**Bulk:** Refers to the size and perception of buildings height, width and depth (overall mass) in relation to other nearby or surrounding buildings.

**Building:** Includes a structure, work and fixture, and any part of a building, structure, work or fixture. (Heritage Act 2017)

**Building Fabric:** Building Fabric is all the physical material of the place, including finishes and fixtures. For example, for a house this would include the wall structure and any cladding or finish (such as render or paint), the roof including the structure and the cladding; the window and door joinery, verandahs including flooring, lining and posts, decoration, chimneys, paving, and fencing. (Heritage Victoria)

**Building Height:** The vertical distance from natural ground level to the roof or parapet at any point.

### C

**Character:** The physical elements of an area or place (and the relationships between them) that contribute to the area's unique identity. Everywhere has a character, but the more valued (or historic) and consistent, the stronger the sense of character appears.

**Conservation:** Includes all the processes of looking after a place or object so as to retain its cultural significance. Conservation includes maintenance, protection, preservation, restoration, reconstruction or sustainable use of a place or object.

#### **Contributory elements and places:**

Elements and places that contribute to the significance of a heritage place. These can include sites identified in the relevant heritage study, places of individual heritage significance, civic works, street trees and avenues or archaeological sites associated with the Aboriginal community. Parts of a contributory place might include walls, windows, doors, roof, chimneys, verandahs, detached buildings, paving, fencing, open spaces, gardens.

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

### D

**Demolition:** The action or process of pulling down an existing building, or structure, or removing parts of an existing building or structure.

**Detailing:** Decorative features on a building.

## E

**Elevation:** An orthographic projection (drawing) of the external vertical presentation of a building as viewed from one side or direction.

**Envelope:** Is an area of land (within a lot) within which a building can be sited and permitted. An envelope can define both the maximum footprint (extent) of a building as well as its maximum height, defining a overall volume to design a building within.

**Existing Building:** A current building or structure.

## F

**Fabric:** All physical material of a place including cladding, components, fittings, fixtures, contents and objects.

**Façade:** An external side of a building. The front façade is the principal front of a building, that faces onto the street or open space.

**Form:** The shape, proportions and size of a building.

**Frontage:** The road alignment at the front of a lot. If a lot abuts two or more roads, the one to which the building, or proposed building, faces

**Fenestration:** The arrangement (or pattern) of windows or doors in a building or facade.

## H

**Heritage Buildings, sites and elements:** Heritage items (including landscape and archaeological items, and building elements), and buildings, works, relics, trees and sites within heritage areas and streetscapes.

**Heritage Overlay (HO):** A planning overlay applied to a heritage place to conserve its cultural heritage significance. It may be an individual heritage overlay applied to one place or object, or a precinct overlay applied to multiple places or objects in an area. The HO provisions are found in the Planning Scheme.

**Heritage Place:** Can be a building, structure, features, private garden or public park, single tree or group of trees such as an avenue, group of buildings or sites, landscape, geological information, fossil site or habitat or other place of natural or cultural heritage significance and its associated land. (VPP Practice Note – applying the Heritage Overlay)

## I

**Interpretation:** All the ways of presenting the cultural significance of a place. (Burra Charter)

## L

**Lynch gate:** A gateway covered with a roof and often found at the entrance to a traditional (English) style churchyard.

## M

**Maintenance:** The continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.

**Massing:** Refers to the arrangement of elements within a building such as the proportion of 'positive' or solid elements such as walls in relation to 'negative' elements such as windows or voids.

**Munsell Colour System:** A numerical scale created to communicate colour. Each colour is comprised of three attributes, hue (colour), value (lightness/darkness) and chroma (colour saturation or brilliance)

## N

**Non-contributory elements:** Elements that do not make a contribution to the cultural heritage significance of the precinct or place are non-contributory elements. An example of a non-contributory element might be a 1980s dwelling in a primarily 1880s streetscape.

## O

**Outbuilding:** A garage, carport or shed

## P

**Parapet:** A wall built up higher than the line of the roof, typically to hide the roof surface.

**Place:** Place: geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

**Preservation:** Maintaining a place in its existing state and retarding deterioration.

**Public Realm:** Areas not under private ownership, including; public spaces, streets, parks and gardens, trees and plants, public buildings. Objects in the public realm include public infrastructure such as; footpaths, roads, drains, street furniture, street lighting, public signs.

## R

**Reconstruction:** Returning a place to a known earlier state. It is distinguished from restoration by the introduction of new material.

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

**Ruin:** An uninhabited building, structure or place that is in a state of decay, collapse or disintegration

## S

**Set back:** The minimum distance from any allotment boundary to a building. It can also mean the physical dimension between one object and another.

**Setting:** The immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

**Significance:** (refer to Cultural Heritage Significance)

**Significant Landscape Overlay (SLO):** A planning overlay applied to landscapes identified to be conserved and enhanced.

**Significant tree:** A tree identified with a Heritage Overlay and/or documented of the National Trust: Significant Tree Register; or a notable tree in a prominent location of historic and/or aesthetic value.

**Sky sign:** A sign on or above the wall or roof of a building or structure, but not a verandah; so that part of it is more than 7m above the ground.

**Statement of significance:** A guide to understanding the cultural heritage significance of a place. These are often divided into three parts: what, how and why.

**Soffit:** The underside of an architectural element such as a verandah, or overhanging eaves

**Statement of Significance:** Documentation that establishes the importance of a place and addresses the heritage criteria.

**T**

**Tripartite:** Consisting of three parts.

**U**

**Universal Access:** Defines a users' ability to use and comfortably gain access to a facility or service

**Use:** The functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

**V**

**Verandah:** An open area attached to a building supported by the building on one side and posts and columns below a verandah beam on the other. Verandahs are often ornamented with a timber or cast-iron frieze below the verandah beam, and/or brackets affixed to verandah posts.

**Vernacular:** A style of architecture concerned with ordinary houses rather than large public buildings

**W**

**Wall Height:** The vertical distance between the top of the eaves at the wall line, parapet or flat roof (not including a chimney), whichever is the highest, and the natural ground level, unless otherwise stated.

**Works:** Includes any physical intervention, excavation or action that may result in a permanent or temporary change to the appearance or physical nature of a place or object, any change to the natural or existing condition or topography of land; any removal or destruction of tree, and any removal of vegetation or topsoil.



**MOUNT ALEXANDER**  
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