

## **Section C: Non-Regulatory Design Guidelines**

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## **C. NON-REGULATORY DESIGN GUIDELINES**

This section includes Non-Regulatory Design Guidelines prepared and approved by the Palmerston North City Council.

### **C.1 ELMIRA AVENUE AND MANAPOURI CRESCENT DESIGN GUIDELINES**

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#### **C.1.1 Introduction**

The Elmira Avenue and Manapouri Crescent Design Guidelines were prepared by Council in April 1999 following the completion of an urban design analysis commissioned in 1997 to ascertain whether Elmira Avenue and Manapouri Crescent possessed a unique character or specific qualities that justified some form of regulatory recognition or protection within the District Plan. The development of Non-Regulatory Design Guidelines was considered the most appropriate method to recognise the unique character of the two streets. Council reaffirmed this decision in September 2003 following a review of the Elmira Avenue and Manapouri Crescent Design Guidelines.

The Elmira Avenue and Manapouri Crescent Design Guidelines are a Non-Regulatory document and therefore it is not mandatory to consider the Design Guidelines during the assessment of resource consent applications pertaining to properties located in Elmira Avenue and Manapouri Crescent. The inclusion of the Guidelines within the Second Volume of the District Plan is one of a number of non-regulatory measures Council has pursued to promote the special character of Elmira Avenue and Manapouri Crescent. The Design Guidelines include further information on the special character of the two streets.

#### **C.1.2 Purpose**

The purpose of the Elmira Avenue and Manapouri Crescent Design Guidelines is to:

- Encourage any new work or development in the area to be sensitively designed and located so as not to detract from the special characteristics of the two streets.
- Promote resident and general public awareness and understanding of the patterns and characteristics which define the area and how best these can be retained.

#### **C.1.3 District Plan Volume One: Cross-Reference**

Elmira Avenue and Manapouri Crescent are located within the Residential Zone. A Note to Plan Users advising Plan users of the Elmira Avenue and Manapouri Crescent Design Guidelines is included within the Residential Zone of the District Plan. Refer to section 10 of Volume One of the District Plan for further information on the objectives, policies and rules for the Residential Zone.



## **C.2 SAVAGE CRESCENT DESIGN GUIDELINES**

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### **C.2.1 Introduction**

The Savage Crescent Design Guidelines were prepared by Council in June 1996 to complement the regulatory provisions pertaining to the Savage Crescent Conservation Area contained within the Subdivision and Residential sections of the District Plan.

The Savage Crescent Design Guidelines are a non-regulatory document, therefore it is not mandatory to consider the Design Guidelines during the assessment of resource consent applications pertaining to properties located within the Savage Crescent Conservation Area. The inclusion of the Design Guidelines within the Second Volume of the District Plan is intended to complement the regulatory provisions contained within Volume One of the District Plan by further promoting the special character of the Savage Crescent Conservation Area. The Design Guidelines include further information on the special character of the area.

### **C.2.2 Purpose**

The purpose of the Savage Crescent Design Guidelines is to provide assistance and advice to individual owners (and potential owners) of houses within the Savage Crescent Conservation Area, so that future additions, alterations and improvements can be carried out in ways consistent with the uniqueness and long-term value of the area. The houses in the area will continue to change and adjust to different owners over time and the Design Guidelines provide a wide range of suggested options on how these changes might occur. They have been designed to protect the unique physical qualities of the area without stifling people's desire to make their own place.

### **C.2.3 District Plan Volume One: Cross-Reference**

The Savage Crescent Conservation Area is located within the Residential Zone. Refer to rule 10.7.4.1 and rule 7.7.3.1 within section 10 and section 7 of Volume One of the District Plan for further information on the regulatory provisions pertaining to dwellings and subdivision within the Savage Crescent Conservation Area.

# Elmira Avenue & Manapouri Crescent

## DESIGN GUIDELINES

### Why is the character of these streets valuable ?

- They have a distinctive local identity not found elsewhere in Palmerston North.
- Their treed garden quality makes them attractive both as a street environment and as a garden setting for houses.
- They are lasting examples of the historically-important 'Garden Suburb' approach to planning, and especially notable in that most of the original dwellings and features have been retained.

Future development can take place in these streets without destroying the distinctive physical characteristics that make them so special. This balance can be achieved by maintaining the defining patterns that differentiate these streets from others and are derived from links to the idea of the Garden Suburb. Explanation of these defining features, and how they can be treated, is provided in these design guidelines.

### What is Council doing for these streets?

In response to resident demand, Council has commissioned research and carried out consultation to determine the special and valued character of Elmira Avenue and Manapouri Crescent.

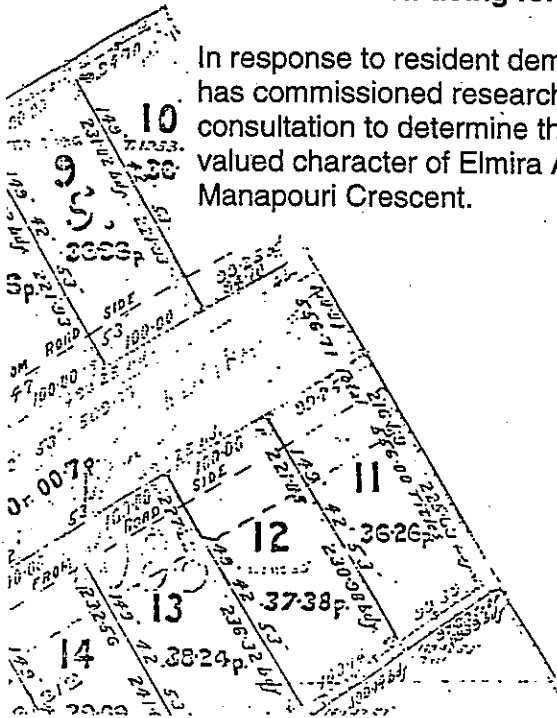
Following these processes, this design guide has been prepared to offer practical guidelines for developing or maintaining properties in a way that enhances this unique neighbourhood.

### A sensitive approach to development

In Elmira Avenue and Manapouri Crescent, houses and front gardens are the 'walls' of the street. The mature trees, the houses, and the alignment of the streets themselves collectively contribute to its special character.

Infill development on front gardens, including garages will destroy this special character. Similarly, unsympathetic additions to original 'character' houses - particularly those of the California Bungalow and English Cottage Style houses that are a feature here - will gradually erode the established character of the street.

The value and quality of individual homes depends on the value of the setting. Unsympathetic changes, even if minor in themselves, collectively have a major adverse effect. On the other hand, sensitive garden landscaping, tree maintenance and dwelling design and alteration will collectively maintain the qualities which people value here.



# Design Guidelines

## 1 Frontage setbacks

- Retain the existing pattern of setbacks, maintaining consistency with adjoining properties with (as a rule of thumb) a 10m setback from the front boundary.
- Avoid reducing setbacks, particularly if this is done by placing a garage or car port at the street edge.

### Commentary:

The average setback for all dwellings in these streets is more than 12 metres. This important pattern maintains the characteristic spaciousness of front gardens, and was created by deliberate design. On 13 August 1928 the Council Works and Town Planning committee granted a request by the developer, Mr H R Farquhar that the building line be set back 20 feet from the boundary.

## 2 Garage type and location

- Wherever possible, new garages should be detached from the house and placed to the rear of the building.
- If the garage is attached, ensure that it is set back from the front facade.
- Ensure the style and form of new garages match the house.
- Single rather than double garage doors should be used.
- Design doors and associated paved areas to be unobtrusive.

### Commentary:

The typical garage in these streets is detached (78% of all garages) and located to the rear of dwellings. The majority of attached garages are those for houses built since 1970.

## 3 Front fences

- Retain existing low fences.
- Where new fences are required, they should be low and made from the permanent materials that match those on the house.

### Commentary:

Most houses have front fences and over 80% of these are low, with the bulk of the fence between 500 and 800 mm high. The original developers opted for low fences so that now, front gardens contribute colour and visual interest to the street as a whole. High fences create a barrier and prevent this from happening. Those parts of the streets notable for their visual quality have low front fences complementing well developed front gardens. Traditionally, the materials used for fences have matched those used on the house, often brick, or brick piers and capping with roughcast plaster infill.

Plan 1 Frontage Setbacks and Garage Location

Plan 2 Tree Location

Plan 3 F



#### 4 Materials and detail

- Use materials and finishes that match those already in the street for new buildings, or fences and other landscape constructions in front gardens.

##### Commentary:

The overwhelming impression produced by houses in these streets is of light painted surfaces, with some 82 % of walls either white or off-white. Painted weatherboard and stucco are the predominant wall finishes. The only brick veneer buildings are those built after 1970, and naturally weathered or stained timber is completely absent. Characteristic red brick is used in the detail and in the front fences of many dwellings. Timber weatherboards or shingles are typically used for gable ends.

#### 5 Dwelling style

- Maintain original style when adding to or altering a dwelling,

##### Commentary:

While there is not an exceptional concentration of old buildings of consistent style, the California Bungalows and English Cottage style dwellings contribute most strongly to the quality of the street. It is these which maintain the streets' links with the era of their original construction and their Garden Suburb origins. The originality of these dwellings should be maintained, and any new buildings designed to be in keeping with them, to complement rather than contrast. Refer to the Palmerston North Housing Design Guide for more detail on how this can be achieved.

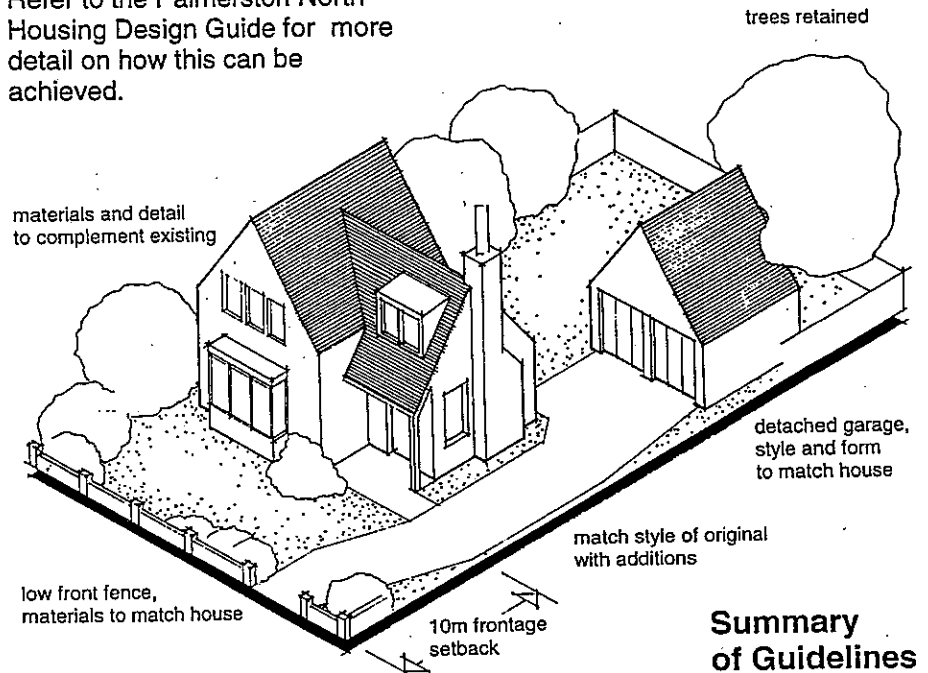
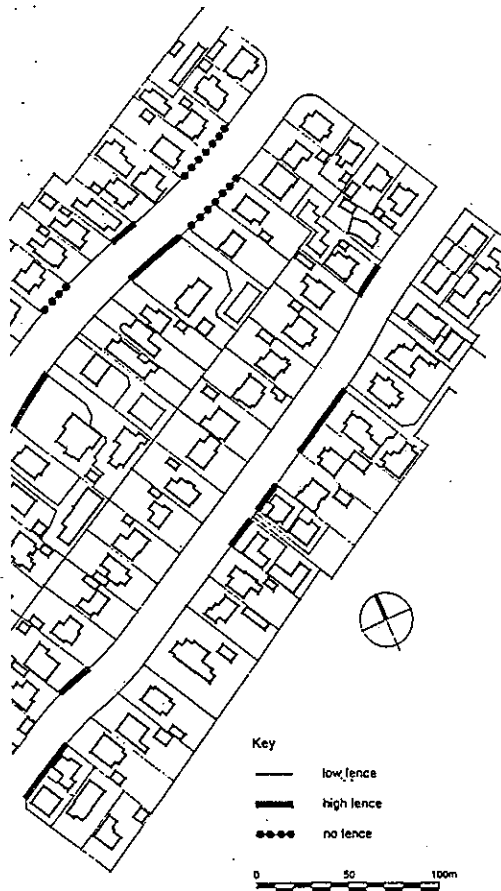
#### 6 Mature trees

- Protect and maintain existing trees.
- Retain sufficient space around the house for large trees to flourish.

##### Commentary:

The large mature trees in private gardens at the front and rear of houses reinforce the Garden Suburb quality of these streets. They also help enclose the street edges.

Fence Type



Summary of Guidelines

#### Origins

Elmira Avenue and Manapouri Crescent were subdivided in 1928-29 by Dr Hunter-Will and H.R. Farquhar. Farquhar, who was a surveyor and who had been responsible for drafting the 1924 city map of Palmerston North, described Manapouri Crescent in 1928 as a "first-class residential street", part of "the better class residential locality" established by Elmira Avenue.

#### Significant visual qualities

Elmira Avenue and Manapouri Crescent have special qualities not found to the same extent in other streets of similar age in Palmerston North. These qualities are:

- central carriageway strongly enclosed by trees
- continuous tree canopy of a single species
- footpath strongly tree defined
- relatively consistent dwelling style



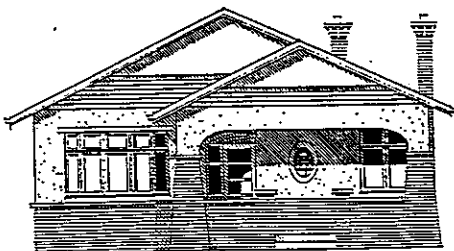
## The Garden Suburb Connection

The Garden City was promoted as a model for urban development by English theorist Ebenezer Howard in 1898, and remained the basis for much development in the early decades of this century. It drew on an English planning tradition of houses grouped among gardens in the countryside dating back as far as John Nash in 1810, and continuing through the 19th century model villages built by the industrial philanthropists. The first recognised Garden City in the UK was Letchworth

From looking at these streets today and studying the developers' records, strong parallels are evident with the streetscape of the Garden Cities and Garden Suburbs that were popular internationally from the end of the nineteenth century.

The characteristics that Elmira Avenue and Manapouri Crescent share with the Garden Suburb model include:

- street geometry and alignment manipulated for visual effect
- streets edged with trees and broad grass berms
- front gardens read as part of the streetscape
- picturesque massing and composition of dwellings
- predominance of Arts and Crafts style architecture, the English Cottage style and the California Bungalow



### Unity of design and purpose

*"...it is essential ... that there should be unity of design and purpose - that the town should be planned as a whole, and not left to grow up in a chaotic manner as has been the case with all English towns, and more or less so with the towns of all countries. A town, like a flower, or a tree, or an animal, should, at each stage of its growth, possess unity, symmetry, completeness, and the effect of growth should never be to destroy that unity, but to give it greater purpose, nor to mar that symmetry, but to make it more symmetrical; while the completeness of the early structure should be merged in the yet greater completeness of the later development."*

*Ebenezer Howard*

*Garden Cities of To-morrow, (1902)*

### Further Information

available from the PNCC

- Palmerston North Housing Design Guide
- Urban Design Analysis: Elmira Avenue and Manapouri Crescent
- Elmira Avenue / Manapouri Crescent Special Amenity Area Variation: Assessment and Findings

Guidelines produced

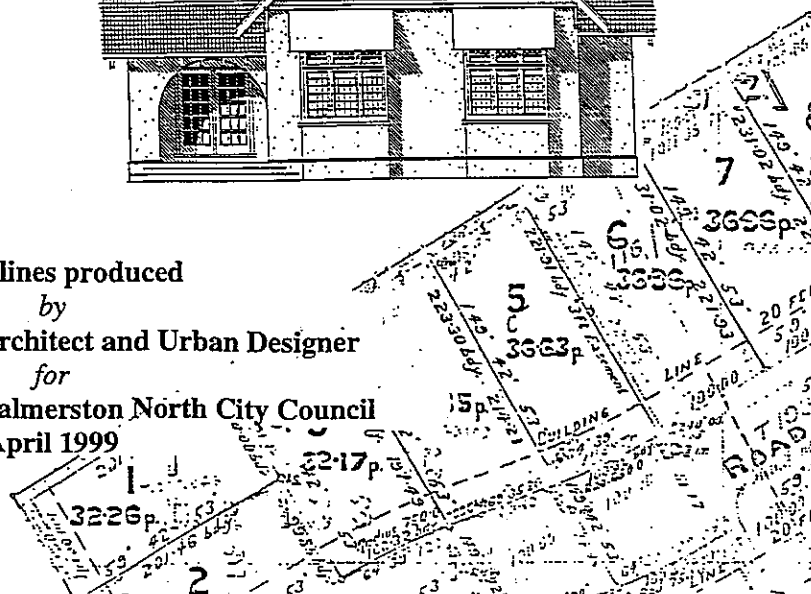
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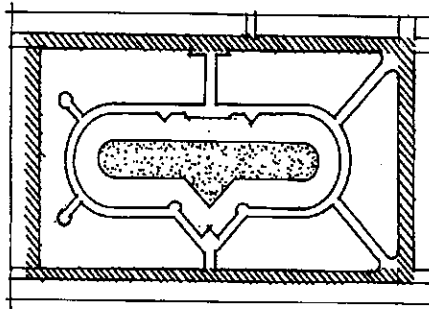
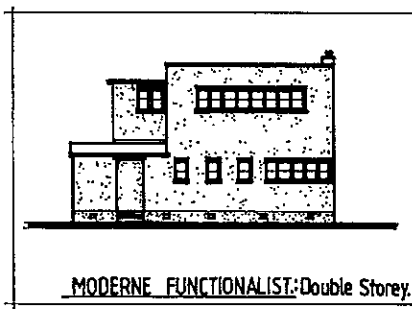
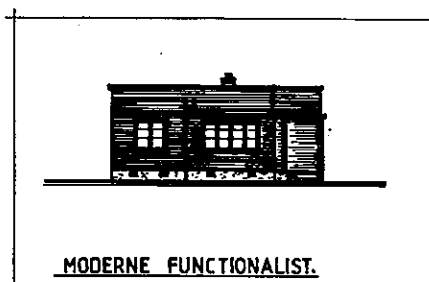
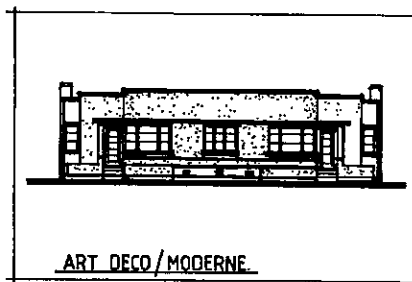
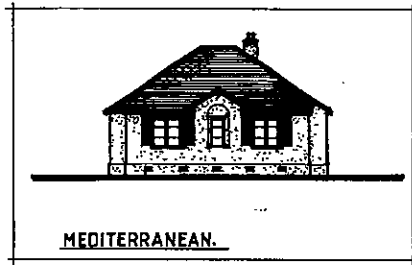
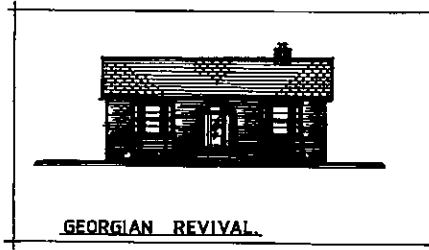
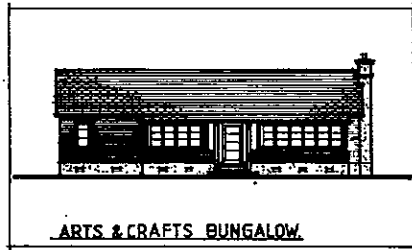
Strategic Planning, Palmerston North City Council

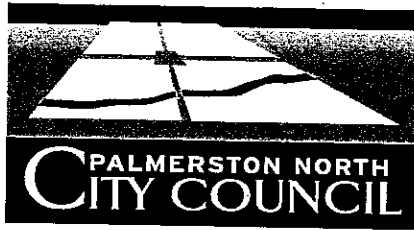
April 1999



# SAVAGE CRESCENT DESIGN GUIDELINES

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This design guide was produced for

Strategic Planning Unit  
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*June 1996*



## 1.0 SIGNIFICANCE OF SAVAGE CRESCENT

While a general shortage, and the existence of a relatively large amount of sub-standard, housing had been recognised as a major social problem by previous New Zealand governments, the First Labour Government elected in 1935 was the first to tackle the issue in a radical and comprehensive way.

The State Housing and State Advances Corporation Acts of 1936, immediately following the 1935 election, put their housing philosophies and programme into action.

This involved the state purchase of blocks of suitably located land in various towns and cities and the design of new residential estates with the houses rented to those in housing need.

As much care was given to the overall layout and design of the estate - its roads, cul-de-sacs, public recreation areas, pedestrian paths and other elements of social infrastructure - as that given to the design and placing of the individual house.

The houses themselves were to be at least equal (if not better than) the average New Zealand house in their range and quality of domestic amenities, the materials they used and the construction processes employed. In short, "workers housing" was not to be an excuse for the cheap, the basic and the mean.

The designs of many of the early state housing areas were strongly influenced by contemporary model housing philosophies and programmes from England and the United States. Of particular importance were the ideas of Ebenezer Howard and the "Garden City" movement and their influence in the 1920's and 30's on the design of Hampstead Garden Suburb and Letchworth Garden City in England and the Rayburn "Neighbourhood" concepts of Clarence Stein in the USA.

These were the influences on Reginald Hammond, the Government's former Director of Town Planning and chief planning advisor to the Housing Branch of the State Advances

Corporation. He was responsible for the design of a number of early state housing areas and designed the Savage Crescent Housing Precinct between 1936 and 1937.

The Precinct was named after Michael Joseph Savage, Prime Minister of the first Labour Government, and the housing units were the work of a number of architects, some in the direct employ of the Government's Housing Branch, others from private architectural practices selected through a competition for new state housing designs.

Although subject to some change and modification since its construction between 1938 and 1945, the Savage Crescent Housing Precinct remains a significant, intact example of the First Labour Government's innovative model state housing programme.

## 2.0 THE INTENTION OF THE DESIGN GUIDE

### 2.1 Who Is It Aimed At?

Based on previous Council research and an analysis of existing circumstances, the Design Guide has been commissioned by Palmerston North City Council to provide assistance and advice to the individual owners (and potential owners) of the Precinct's houses, so that future additions, alterations and improvements can be carried out in ways consistent with the uniqueness and long-term value of the Precinct.

### 2.2 What Is Its Status

While the Guide is advisory and has no legal status, it has been written with an eye to the individual house-owners and their desire to maintain and enhance their property values.

### 2.3 Why Is It Important?

To the degree that the houses in the Precinct will continue to change and adjust to different owners over time, the Guide provides a wide range of suggested options for how these changes might occur. They have been designed to protect

the unique physical qualities of the Precinct without stifling people's desire to make their own place. To the degree that Precinct houses change over time in accordance with the Design Guide, individual property values will be maintained and enhanced, through their attachment to a unique housing district of national importance.

Both the City Council and the individual property owners have responsibilities in this regard. The Guide is intended to underline that joint partnership.

### 3.0 THE STRUCTURE OF THE DESIGN GUIDE

The Guide is in six parts:

- the House lots
- the Dwellings;
- the Garages;
- the Gardens and Sheds;
- Colours; and
- Conservation Principles (appendix 1)

The guide first moves to a consideration of the individual housing lots, their houses, garages and sheds, and finally down to the detail of people's individual gardens.

A description and background explanation of various aspects of the Precinct accompany each of the sections so that users can understand why the Guidelines make the suggestions they do.

Considerable individual scope is still available for how each house can accommodate changes, modifications or alterations. The Guide focuses on the key patterns where care is needed in making changes if the value of an individual house and the Precinct as a whole are to be protected.

### 4.0 HOW THE GUIDE WORKS

While the design Guide is "advisory" only, there is, however, one simple pragmatic consideration behind the Guide. The Precinct and its houses are unique. That fact translates directly into individual property values. It gives these properties (and the Precinct as a whole) a potential marketing advantage over other houses and in the city and a "niche" advantage against other residential districts.

Taking care of that uniqueness is directly related to enhancing the value of these houses and properties in the Palmerston North housing market. Above all else, this should underline the value of taking advantage of the Design Guide and its advice.

While the Guide describes the general strategies for how to alter your house and property, each housing unit is subtly different in its detail and its finishes from its neighbours. When it comes to how an alteration to a particular house might be detailed in keeping with its special features, it is recommended that the Council makes available the limited services of specialist advice to recommend how this might happen. This need not be a significant cost. It may, at most, involve a couple of hours consultation and a quick indicative sketch.

It is, however, essential if the intentions behind the Guide are to translate into effective, long term physical results. The use of the Guide involves an active partnership between the Council and the residents of the Precinct. The partnership already exists and has been the catalyst for commissioning this Guide.

This is a good foundation to build on if the future of this unique piece of New Zealand's social and residential history is to be secure

## II THE HOUSING LOT

## 1.0 BACKGROUND

The housing lots exhibit a consistent layout and a group of standard and repeated elements. However, variation of housing type and detail and the many different expressions of ownership provide an overlay of considerable individual idiosyncrasy.

The balance between the shared and the idiosyncratic, and its cumulative effect across the housing lots is an important part of the precinct's physical character.

The layout pattern for each housing lot generally exhibit the following characteristics:

- locates the dwelling unit at the centre of the lot, and in a position approximately one third of the depth of the lot back from the street boundary;
- locates the house entries (for both single and double units) either mid-point on the street frontage, to either end of this frontage, or to approximately mid-point to either side elevation of the house;
- makes a division between front and back gardens, where the front garden is visually part of the public domain of the street while the back garden provides the private recreation space for each lot;
- locates a garage to one or other side and to the rear of the lot;
- locates a garden shed in the back garden between the house and one or other side boundary to the opposite side of the house from the garage and the drive.
- utilises a number of standard boundary and dividing elements, i.e.:

a low concrete nib wall to the street boundary;

an open lattice fence or screen between the house and either side boundary on the opposite

side of the lot from the garage and its driveway;

timber and wire mesh fences, with or without an enveloping hedge, to each side boundary;

- incorporates an entry path with a characteristic timber letter box and a twin concrete tyre-strip driveway to the garage (or carport)

The details of these individual characteristics are identified in more detail in other sections of the Design Guide

## 2.0 GUIDELINES

- G.1 Maintain the open, inclusive relationship between the front garden and the street space through buildings set backs, and location of hard and soft landscaping.
- G.2 Consider reinstating or repairing the consistent and repeated elements of each lot design, i.e.:
- the timber letter box and entry path;
  - the lattice screen;
  - the nib wall to the street frontage;
  - the hedges and/or wire mesh fences.
- G.3 Maintain the approximate original positioning of the important built elements of the lot, i.e.:
- the house;
  - the garage;
  - the garden shed.



## III THE DWELLINGS

1.0 BACKGROUND

The house designs of Savage Crescent are derived from popular architectural styles of the times. These are divided between the hipped and gabled forms of the Arts and Crafts Bungalow, Georgian Revival and the related Mediterranean style, and English Domestic Revival, and the flat roofed styles of the Modern Movement - Art Deco/Moderne, and Functionalist. Each house is designed with a main, primary form onto which add-on forms are attached. The style of the add-on forms is consistent with the main house form.

The existing building patterns of these two basic house forms have been analysed and are identified below.

detached housing. The main form of the house is rectangular with gabled or hipped roofs. The main form is modified with smaller-scaled gabled, hipped, lean-to or flat roofed add-on forms, while faceted bays occur on several of the houses. The add-on forms are located on any side of the house. The main entry from the street is located at the front or side of the house and is usually located in a recessed porch.

Chimneys are significant elements in the design of these houses, and are prominent from the street.

Few of the houses are symmetrical.

Only two houses of two-stories are constructed with hipped roofs.

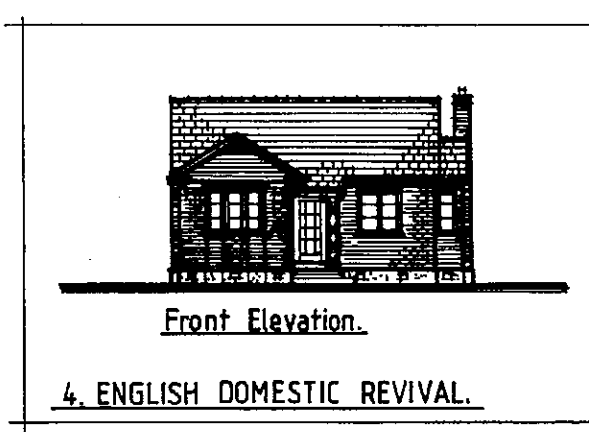
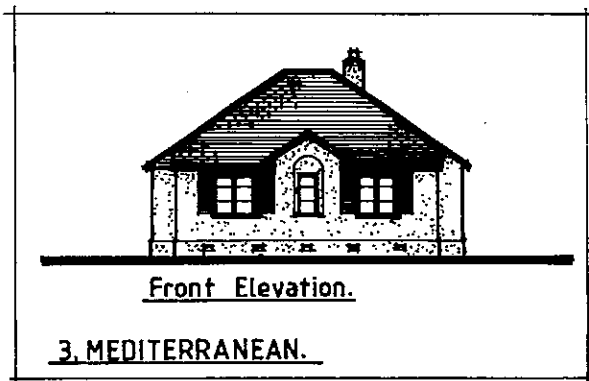
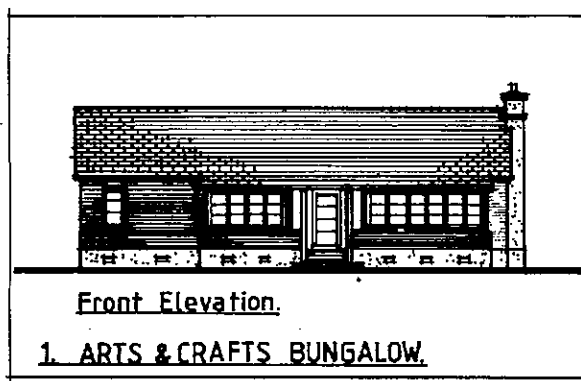
1.1 Existing Built Patterns - the Gabled and Hipped Roof Houses

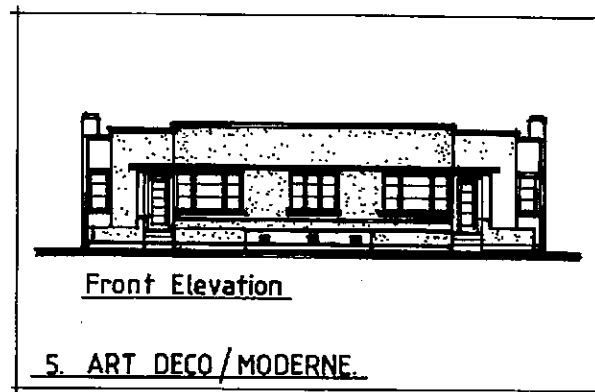
1.1.2 Roofs

1.1.1 Building forms

The houses have roofs at 16, 20 and 37 degrees and are any combination of gable, hip, hipped gable, or lean-to roofs. The eaves height of almost all houses is maintained at nine feet

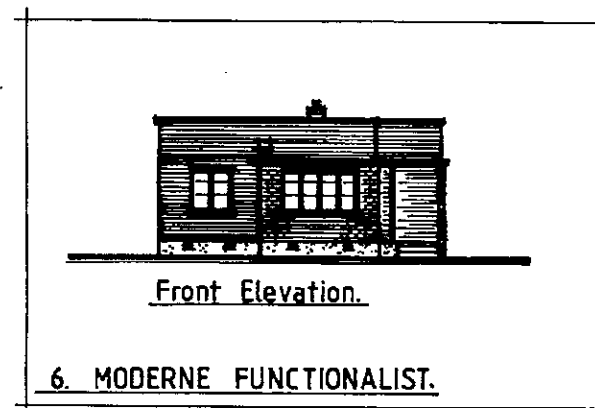
These houses comprise both detached and semi-





### 1.1.3 Exterior materials and finishes

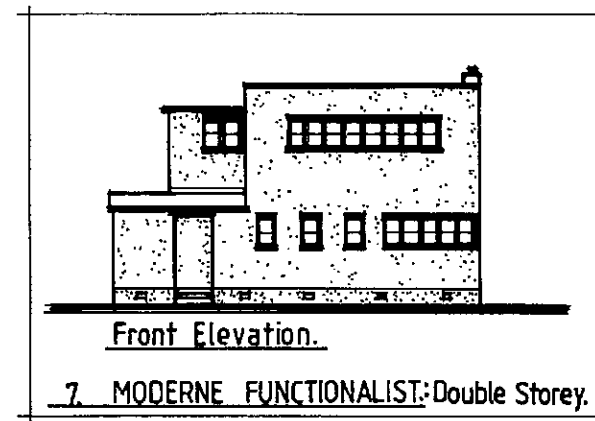
The materials for the main form are painted timber weatherboard, painted cement render, or painted or unpainted brickwork. A panel of painted or unpainted brickwork is common with houses constructed mainly of other materials, while several weather boarded houses have a brick, sill-height plinth around the main form. A painted or unpainted cement rendered plinth is consistent with all houses regardless of main building material.



Add-on forms generally follow the material of the main house, but occasionally the add-on form is different to the main form.

With brick houses, infill panels between windows are usually painted board and batten.

Chimneys are either uncoated natural brick or painted cement rendered brickwork and can be located within the house or on exterior walls.



Gables are clad in a variety of materials. These are painted plain or scalloped weatherboards (wide or narrow), painted scalloped cement sheet and batten, painted board and batten, painted board and batten with 'w' edging, and painted cement render. Brick houses do not have brick gables. These are chosen from the other materials.

Roof materials for gabled and hipped roof houses are mostly cement or clay tiles, with a few houses having corrugated steel roofing.

### 1.1.4 Details

All original window joinery is painted timber. Almost all opening windows are side hung or top hung casements with a very few houses having double hung sash windows. Windows are generally 1:2 or 3:5 proportion with head heights aligned. The 1:2 casements are usually divided horizontally into three equal panes, with the 3:5 proportioned windows divided into two equal panes horizontally. Variations include no divisions, or the top third a separated pane.

from floor level, with several houses having a lower gutter level for add-on forms.

Lean-to roofs are either flat at the same level as the gutter, or a sloping roof continuing the same slope as the main roof with a consequent lower gutter line than the main roof. Flat roofed porch roofs or faceted bay window roofs are lower than the gutter line.

The windows are either single or in groups of up to five windows together. Larger windows which are generally twice the length of a single window are common and follow the horizontal dividing pattern.

Decoration on the main form of brick or cement rendered houses include widely spaced projecting or incised rustications, brick quoining around openings, and flat and shallow cornices under eaves.

Porches have a variety of decoration and include rusticated pilasters, lattice work, vertical timber posts, semi-circular openings, bracketed openings, scalloped openings, brick buttresses, and simplified classical columns.

Many houses have shutters, of which there are seven variations, all painted : diagonal batten, chevron batten, ledged, trellis-like, large followed by small scallop, and three-panel.

## 1.2 The Existing Built Patterns - Flat Roof Houses

### 1.2.1 Building forms

As with the gabled and hipped houses, the main form of flat roofed housing is rectangular and is constructed behind a parapet. Smaller-scaled, flat-roofed rectangular or semi-circular add-on forms are also constructed behind a parapet, with the main form the highest. The add-on forms progressively reduce in height towards the rear of the section. The add-on forms are located on any side of the house. The main entry from the street is located at the front or side of the house and are usually located in recessed porches.

Few of the houses are symmetrical, however some forms are also at 45 degrees to the house. This includes porches and add-on forms.

The main form of the house is given prominence by having a higher parapet than the add-on elements. Generally the highest part of the main form is located towards the street with progressively lower forms towards the rear of the section. Generally the parapet is not

continuous towards the rear, and the corrugated iron roofing is exposed with a gutter. Generally chimneys are part of the parapet.

Apart from two hipped, two-storied houses, the majority of two storied houses follow the same pattern as the single-storied houses. Add-on forms are lower than the main form.

### 1.2.2 Roofs

The roof pitch of the dominant form of flat-roofed houses is seven degrees. The roofs have a constant slope towards the rear or fall to a central valley gutter. Add-on forms with flat roofs do not have any pitch.

### 1.2.3 Exterior materials and finishes

The range of materials for the main form follows the pattern if the hipped and gabled houses. Also, occasionally, a different material is used for the entry porch.

Roofing material, of seven degree pitch, for the main form is corrugated steel with flat-sheet metal with welted joints to the add-on roofs without pitch.

### 1.2.4 Details

Windows have the the same pattern as the gabled and hipped roof houses, with the addition of circular windows in several houses. Several flat-roofed houses have lead-light windows, with the Art Deco or Moderne style of patterns.

The Functionalist-styled buildings have steel window frames, - the only houses to do so.

Almost all flat-roofed houses have a coping to the parapet wall, while ventilator coverings are also common in the wall.

## 2.0 GUIDELINES

These guidelines are described in terms of **recommendation** and **encouragement**. Following the **recommendations** is vitally important for both maintaining heritage values and successful sympathetic design. Design areas which are **encouraged** or are **acceptable** are less critical, but will ensure an even higher level of success in integration of new and original design.

## 2.1 General

**G1** It is **recommended** that the basis for the design of additions be the existing house and that additions not be higher or larger than the existing house.

2.1.2 Location

**G2** It is **recommended** that additions be located to the rear of front elevations and existing main side entry porches, where these exist. Construction behind the lattice fence line meets this **recommendation**.

2.1.3 Roofs

**G3** It is **recommended** that no dormer windows be used within the roof plane. Glazed skylights in the plane of the roof which project no more than 150 mm are **acceptable**.

2.1.4 Exterior materials and finishes

**G4** It is **recommended** that the choice of building materials and their finishes generally match the existing house. The texture is the most important element to retain so that where cement render over brickwork is the original finish, render over fibre cement sheet is **acceptable**. Maintaining the original combination of two materials is not necessary.

**G5** With flat roofs, the existing roofing material is **recommended** for additions.

2.1.5 Chimneys

**G6** The construction of chimneys of the same general scale and materials as the originals is **encouraged**.

2.1.6 Windows

**G7** Where not visible from the street, the heights, division and grouping of windows and doors are not critical. Where visible from the street, it is **recommended** that the heights and proportions of doors and window-sill and head-height be maintained.

2.1.7 Details

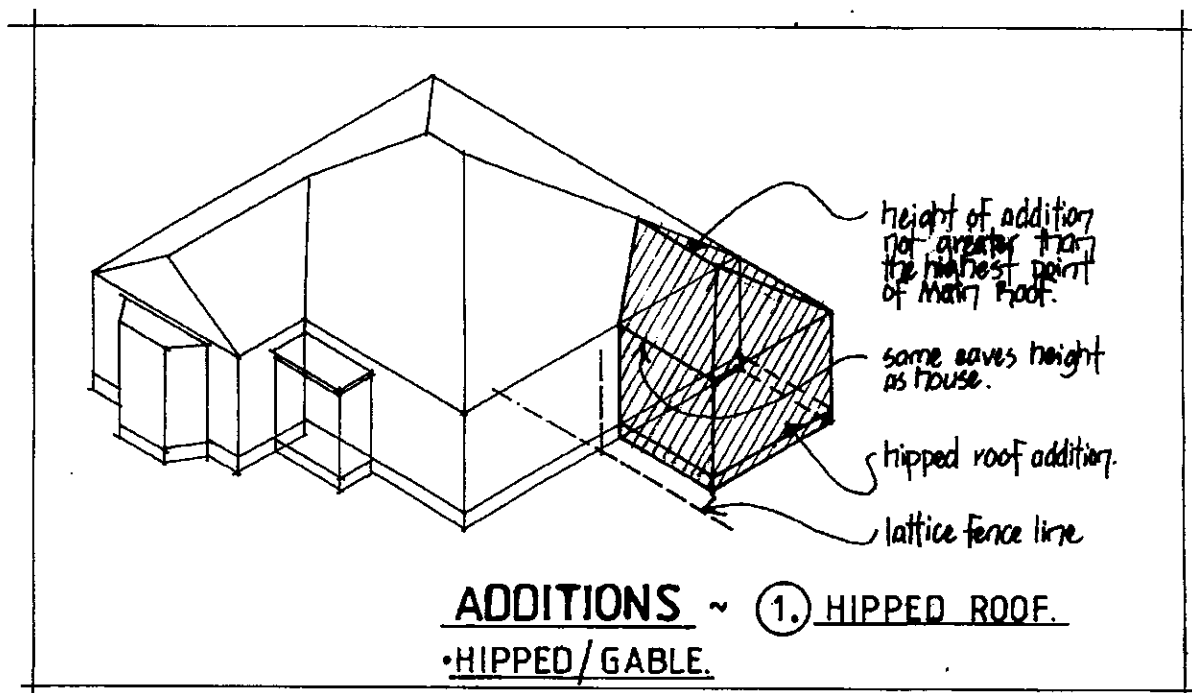
**G8** Where the original is not copied, the design of decoration in material, lattice screens, and pergolas based on existing is **encouraged**.

**G9** The addition of conservatories is **acceptable** where these are constructed in the original window material, follow the window and door proportions, and maintain the concrete plinth.

2.2 Gabled and Hipped Roof Houses2.2.1 Building forms

**G10** It is **recommended** that building additions to the plan layout and form of a house match the main and rectangular add-on forms with gabled, hipped, flat, lean-to, or hipped gabled roofs.

**G11** The height from ground level to the eaves is an important element of design and it is **recommended** that this dimension be maintained in new additions.



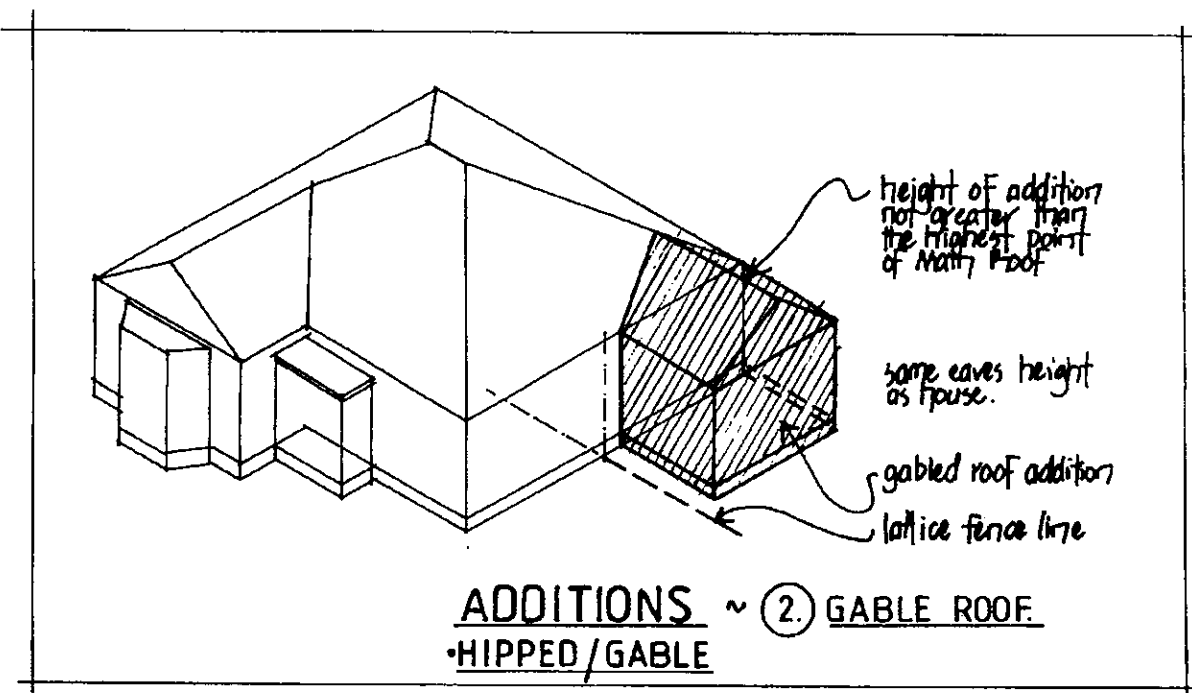
2.2.2 Roofs

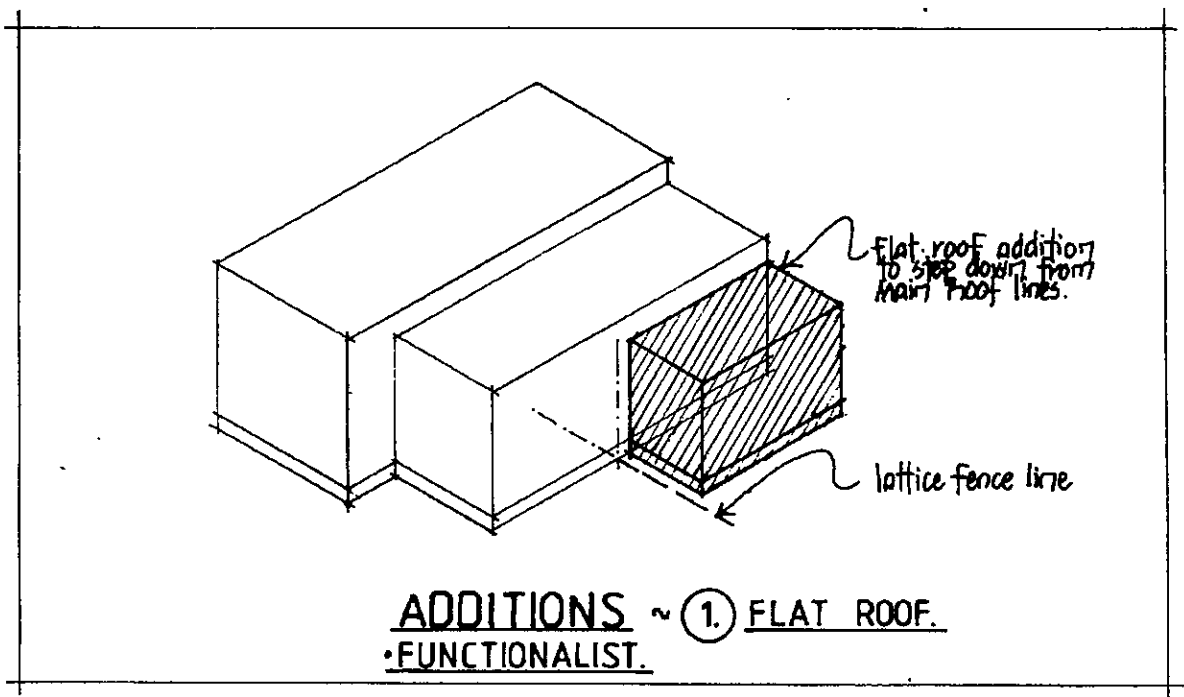
additions are also acceptable.

G12 It is recommended that roof pitches of additions match the existing main roof or existing add-on forms, of 32, 20, or 16 degrees. The choice of roof forms for additions should be gabled, hipped, gable-hip, or lean-to. Flat roofed

2.2.3 Details

G13 The use of timber joinery for all houses is recommended.





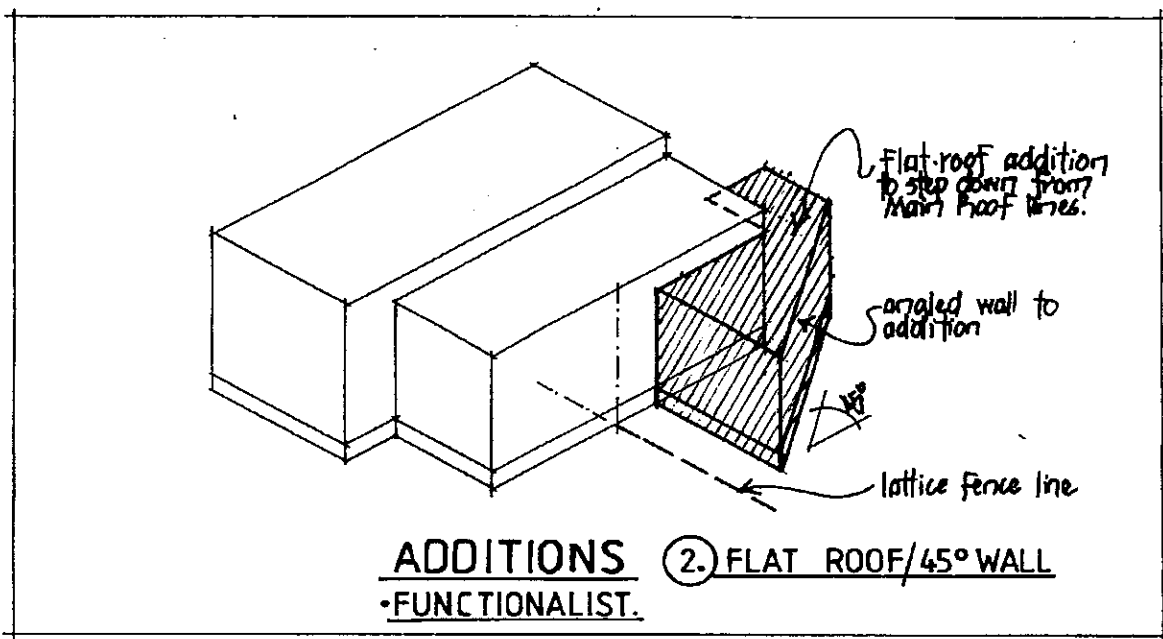
2.3 Flat Roof Houses

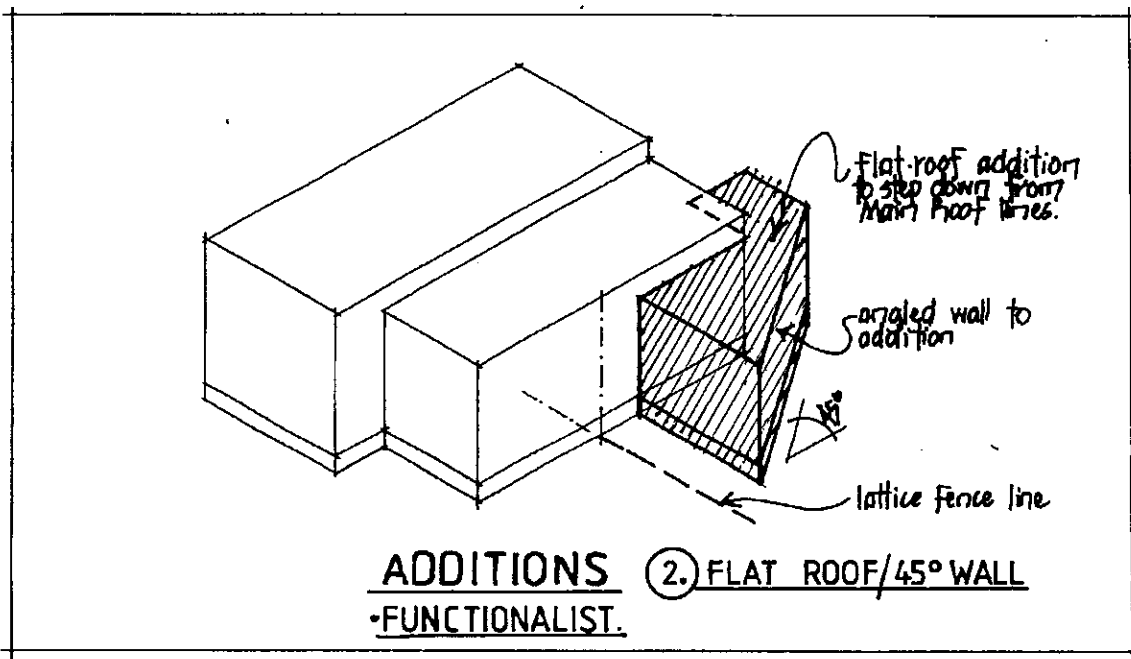
G15 Forms located at an angle of 45 degrees to the house are acceptable.

2.3.1 Building forms

G16 Semi-circular forms are acceptable for Moderne/ArtDeco houses.

G14 It is recommended that additions be rectangular to match the main rectangular plan layout and form of each house.



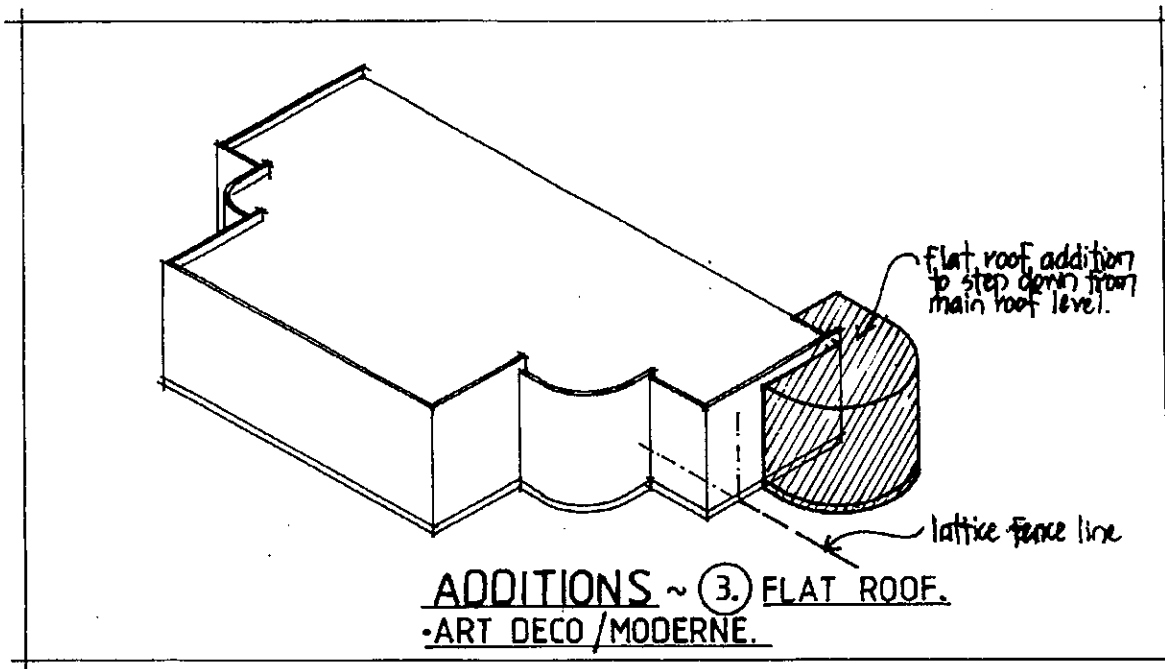


2.3.2 Roofs

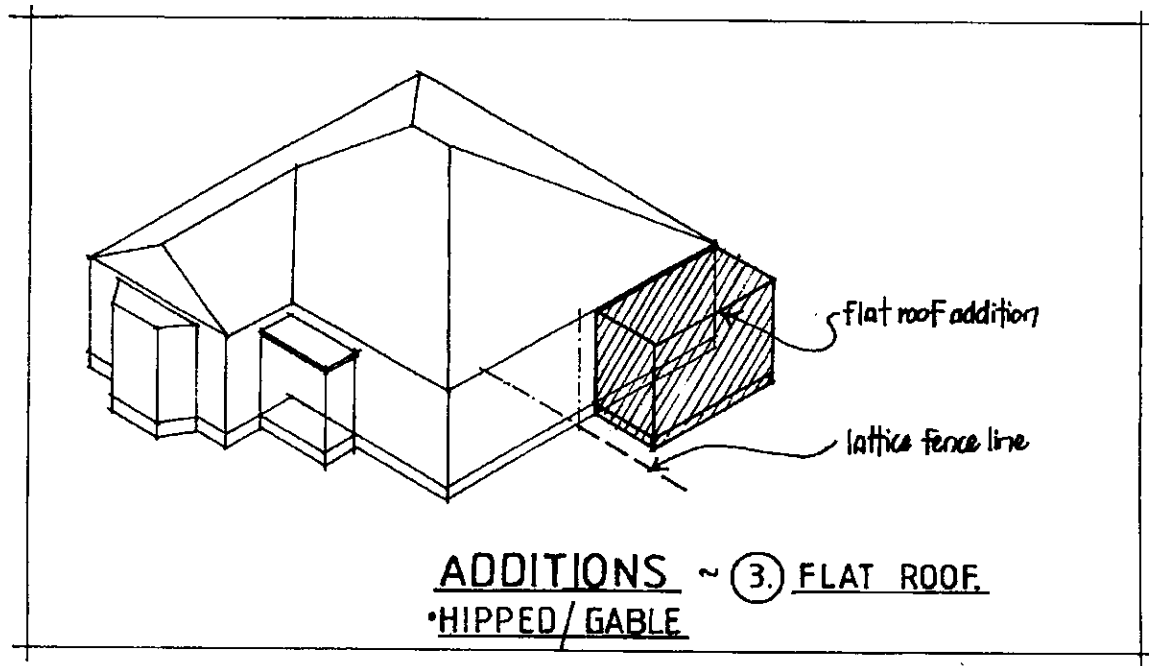
G17 It is recommended that additions to flat-roofed houses maintain the existing roof pitch of seven degrees or have no pitch.

G18 It is recommended that the pattern of decreasing parapet heights towards the rear of the house be maintained.

G19 Following the existing houses, the use of parapets at the rear of flat roofed houses is not necessary.

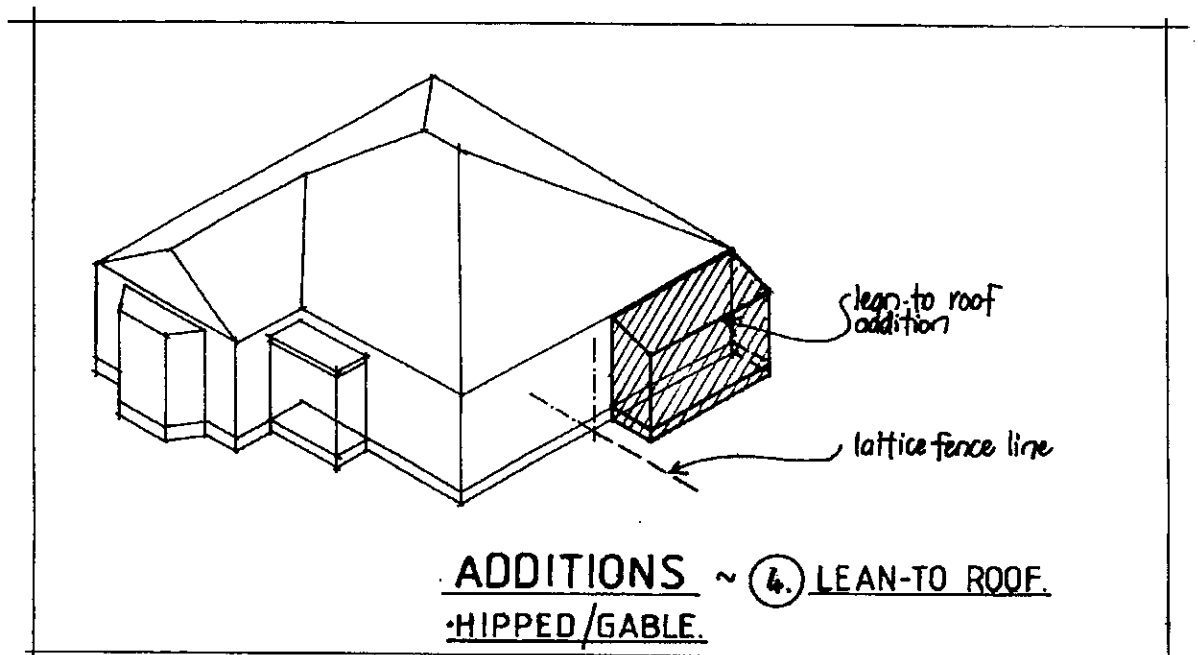


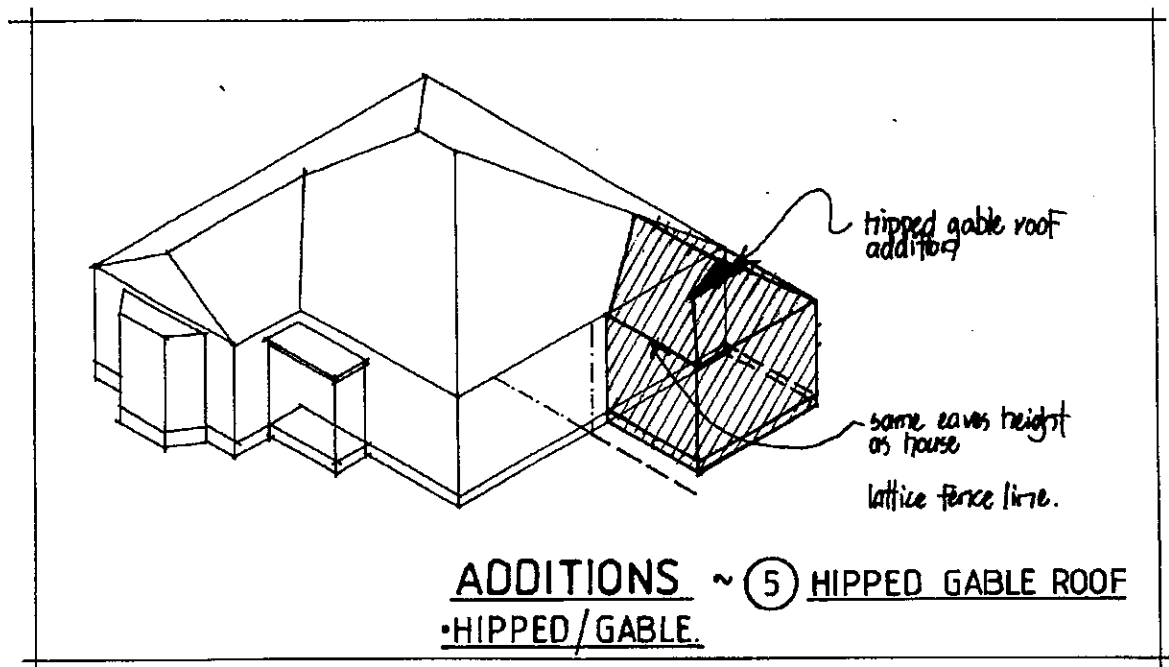




### 2.3.2 Details

- G20 The use of timber, steel or aluminium joinery matching the profile of the original windows is **recommended** for Functionalist houses. original windows is **recommended** for Functionalist houses.





### 3.0 SUMMARY

- No construction higher than the main house form;
- Additions no larger than the original house;
- No additions on the front of the house or in front of a main side entry;
- Construct behind the lattice fence line;
- Design additions that are contemporary in appearance while respecting the general form and proportion principles of the Guide;
- Follow the forms, roof pitches, and eaves height of the original house for additions;
- Use materials which maintain the same profile, texture and finish as the original house or original add-on forms;
- Windows and doors shall generally match proportions where visible from the street;

- Use contemporary details which are based on the original details.

# IV GARAGES AND CARPORTS

## 1.0 BACKGROUND

Originally garages were not constructed with the houses. Groups of communal garages were located throughout the Precinct instead. Although garages were not built, driveways down one side of each house were constructed and subsequently many existing garages have been located on the driveways towards the rear of the section.

Most individual garages seem to have been constructed soon after the house and are consistent with their general designs and cladding materials. Carports are now popular for housing cars, however it appears that this was not a common building type when the Savage Crescent houses were constructed.

These early existing garages have been analysed and are identified below.

### 1.1 Existing Built Patterns

#### 1.1.1 Location

The original garages were located to the rear of the house or at least behind the lattice fence line. Garages were seen as part of the private realm of the back yard.

The original early single garages are all rectangular and of approximately 3 by 6 metres. There appear to be no early double garages.

#### 1.1.3 Roofs

Generally most garages have gables at 7, 24, or 32 degrees. Several 'flat' roofed garages of 7 degree pitch also exist. One garage has a stepped parapet to the front.

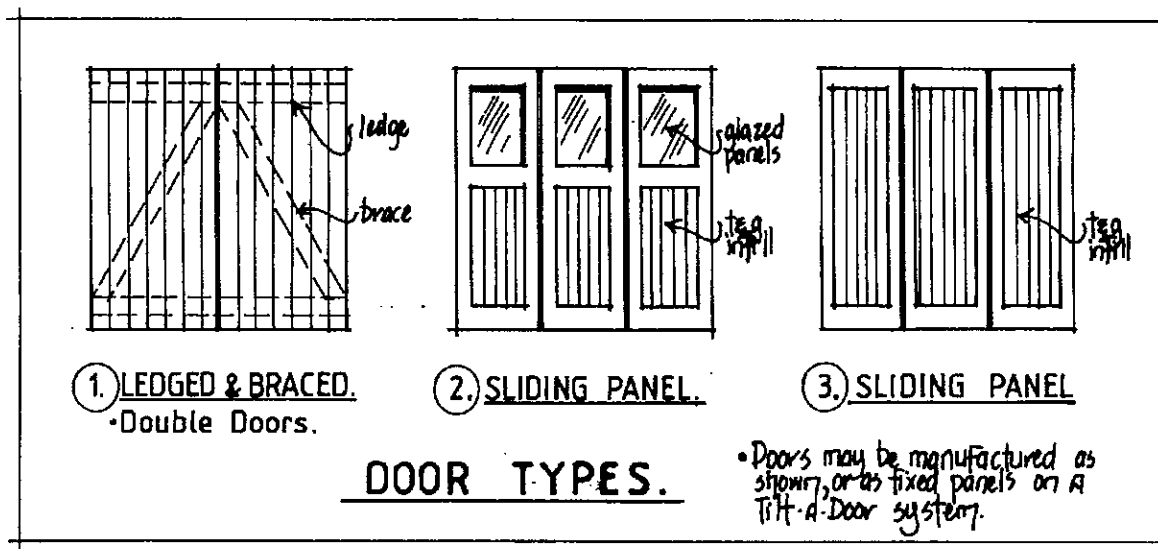
#### 1.1.4 Materials and finishes

Most early garages are constructed of fibre cement with timber battens. Painted timber weatherboards were also used as the main cladding material or as weatherboards in the gable. One garage has a painted cement rendered parapet.

The most common material for roofing is corrugated steel.

#### 1.1.5 Details

Garage doors are painted, timber ledged and braced double, or bi-parting sliding. Small square or rectangular windows in one or more of the leaves of the door is common. Barge boards of gabled or the lean-to type are either set flush



or overhang the door. Garages have painted timber corner boards with architraves around the door.

2.0 GUIDELINES

1.1.2 Building forms

These guidelines are described in terms of recommendation and encouragement. Following the recommendations is vitally important for both maintaining heritage values and successful sympathetic design. Design areas which are encouraged or are acceptable are less critical, but will ensure an even higher level of success in integration of new and original design.

2.1 General

G1 It is recommended that the basis for the

design of new garages and carports be the design and materials of the house.

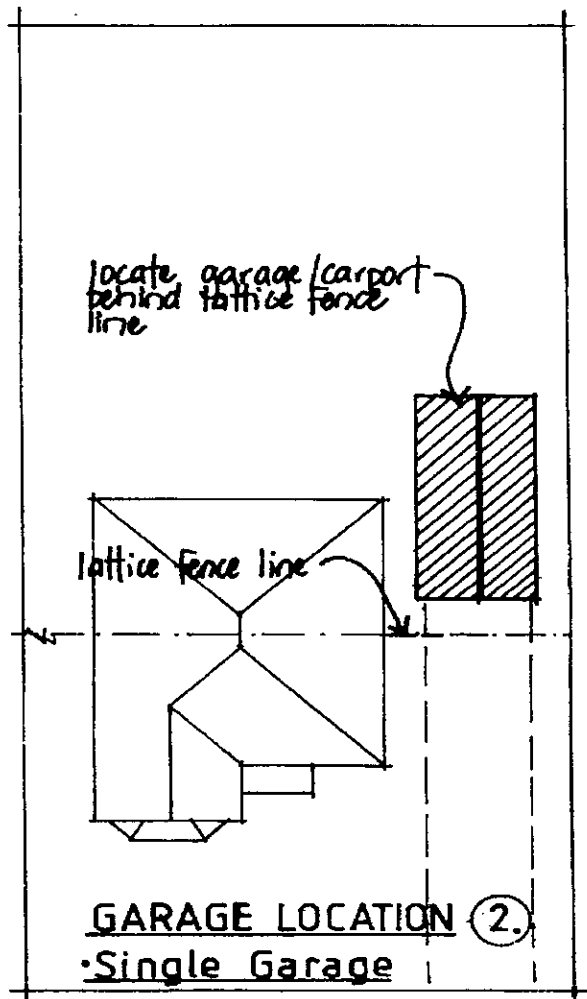
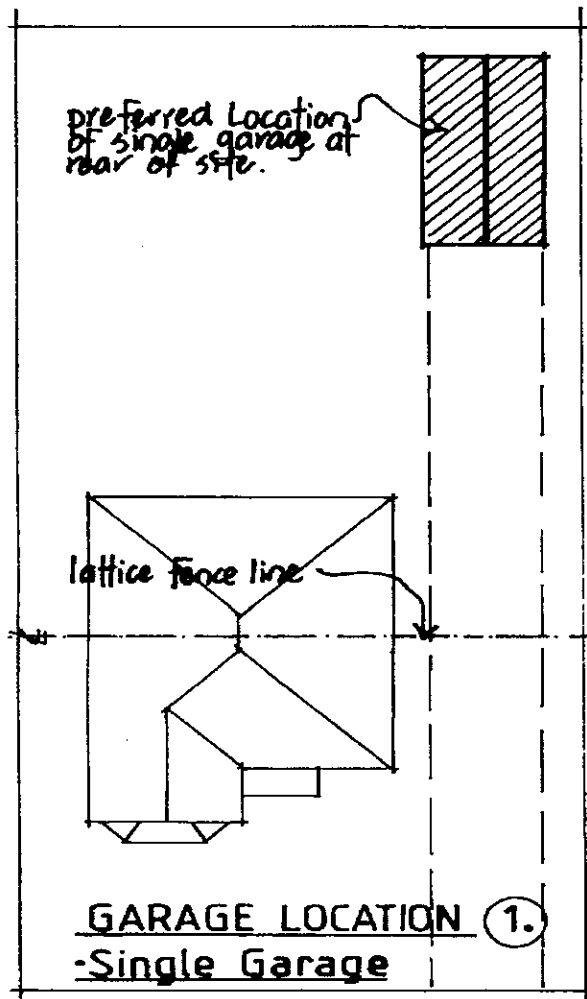
2.2 Location

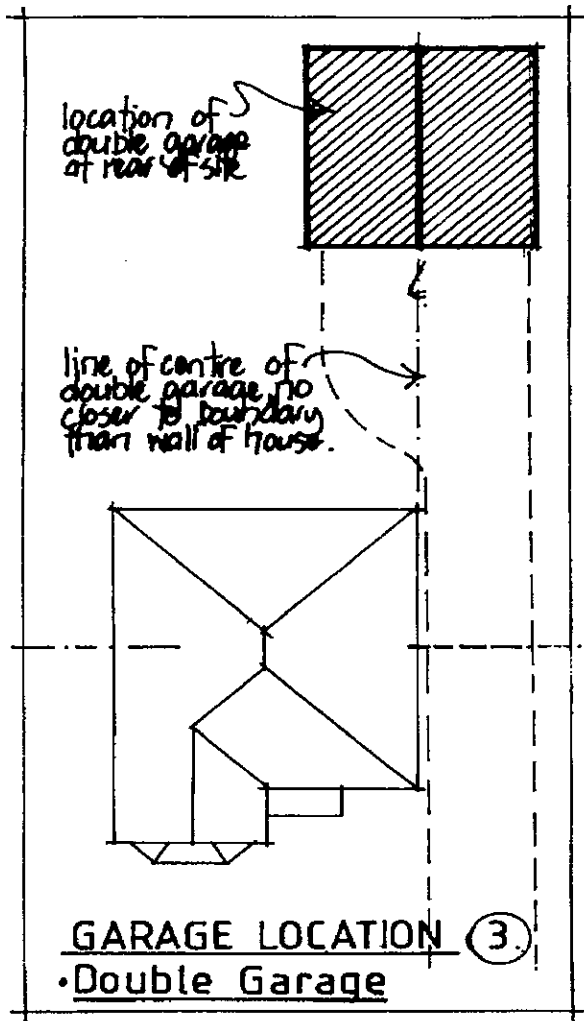
G2 It is strongly recommended that all garages and carports be located behind the lattice fence line and preferably behind the house.

G3 To avoid the scale of a double garages or a garage with a carport dominating the original house, it is recommended that at least one bay of a garage be located behind the house.

2.3 Building Form

G4 It is recommended that garages and





are recommended for flat-roofed houses.

#### 2.5 Exterior Materials and Finishes

G7 It is recommended that materials for the garage or carport match the house. Otherwise painted weatherboards, or natural or painted fibre cement sheet and painted timber battens are acceptable.

G8 It is recommended that roofing material match the house or be of corrugated steel.

#### 2.6 Details

G8 Doors matching the early garages are encouraged, otherwise tilt-a-doors with timber or plywood grooving to match the early doors are acceptable.

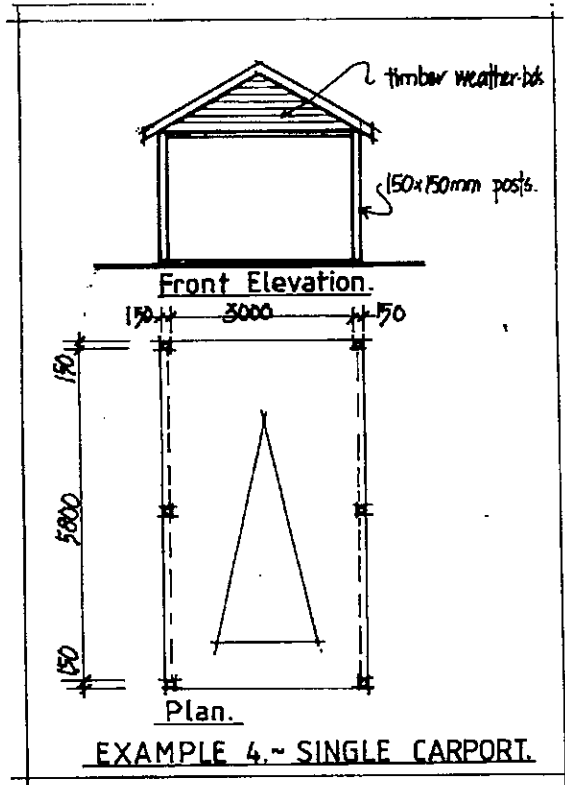
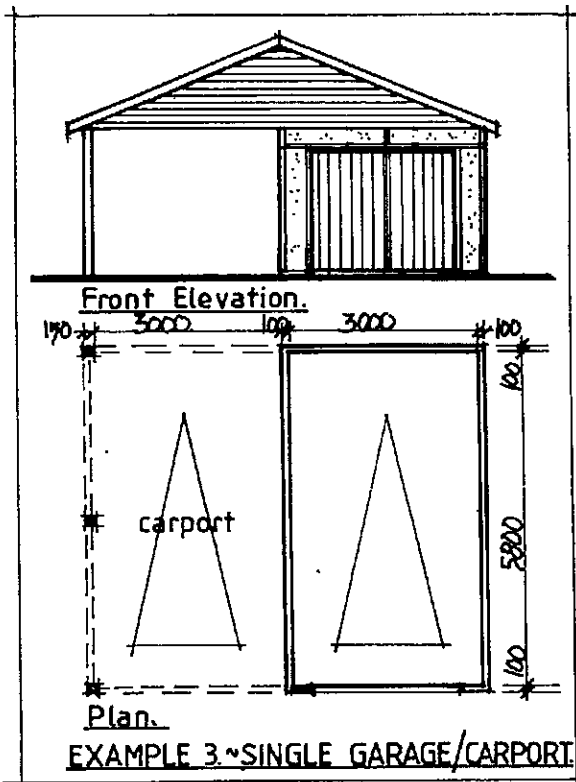
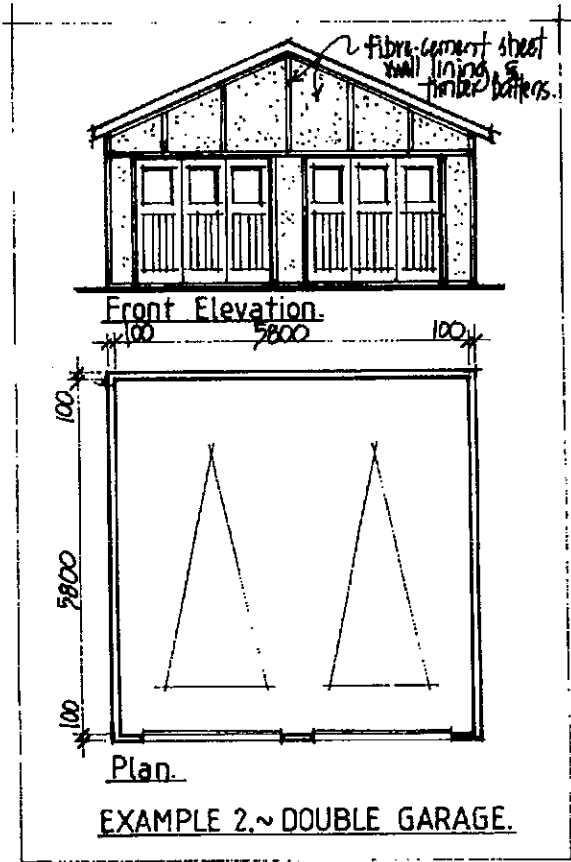
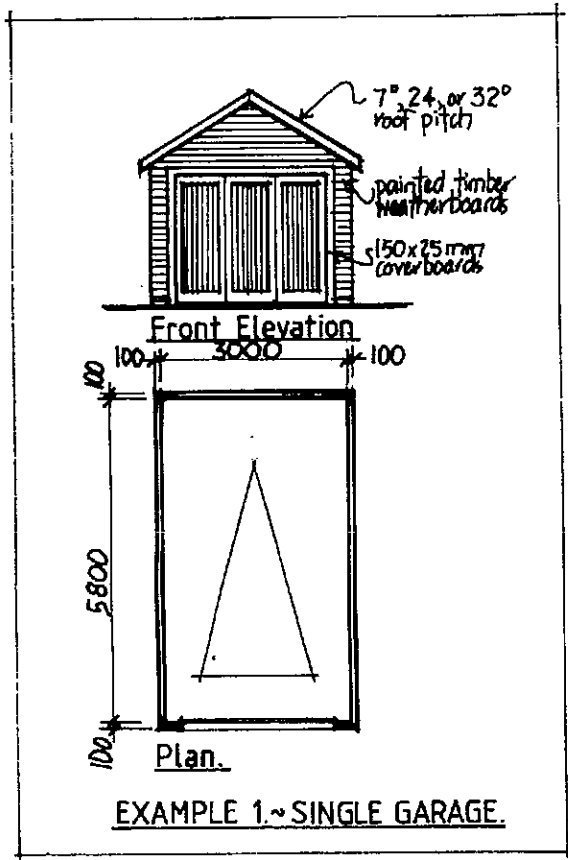
G9 It is recommended that carport details be based on post and lattice details of the original lattice fences, or the post details of house porches.

carports be rectangular and a maximum width of a double garage. The possible combinations of forms are single garage or carport, double garage or carport with cars parallel or one behind the other, or a combination of garage and carport as for double garages.

#### 2.4 Roofs

G5 It is recommended that roofs generally be gabled for gabled and hipped roofed houses with a pitch that matches the house. Hipped and seven degree pitched roofs are also acceptable.

G6 Exposed flat roofs of 7 degree pitch or similarly pitched roofs behind parapets



**3.0 SUMMARY**

- Design garages and carports based on the forms, materials and roofs of the original houses;
- Locate garages and carports behind the lattice fence line, and preferably at the rear of the section;
- Obscure at least one bay of a double garage with the original house



# V GARDENS AND SHEDS

## 1.0 BACKGROUND

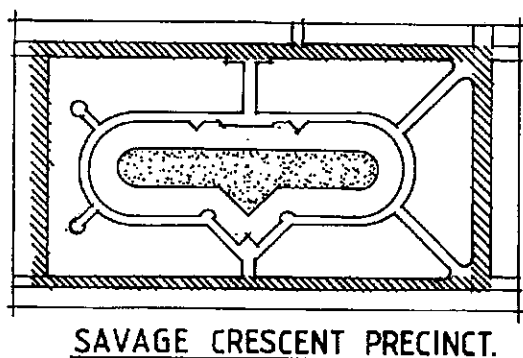
In the Savage Crescent Precinct, the break away from the traditional grid street system, and the allocation of open space and reserves, pedestrian walkways and wide road berms, are typical of the "Garden Suburb" and its concepts for beneficial residential environments. This approach has extended to the layout of each individual residential lot. The front garden is to be seen as part of a large community garden belonging to the neighbourhood as a whole. This approach provided a more unified street character and gave the overall visual sense of the Precinct as one residential community.

### 1.1 General

Each residential lot had a clearly defined front garden which was part of the public domain of the street and a rear garden, which was generally larger, and provided for privacy, safe children's play, and service functions. Both front and rear gardens contained typical standard elements which added to the visual unity of the Precinct. It is these standard elements which remain particularly important to the retention of the cultural heritage values and visual integrity of the Savage Crescent Precinct today.

### 1.2 Plan Layout

The accompanying plan illustrates the general layout of a typical Savage Crescent property in plan view. The standard garden features and



elements are identified in their typical location although these obviously varied depending on the shape of individual lots and the location of the house within the lot.

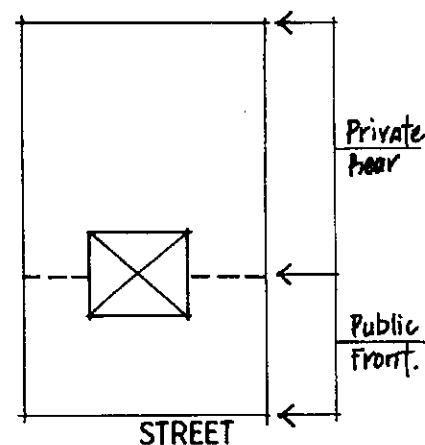
## 1.3 Garden Elements

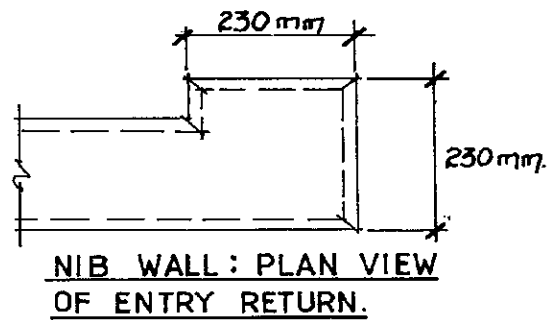
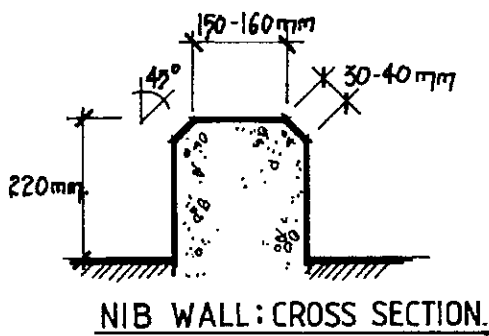
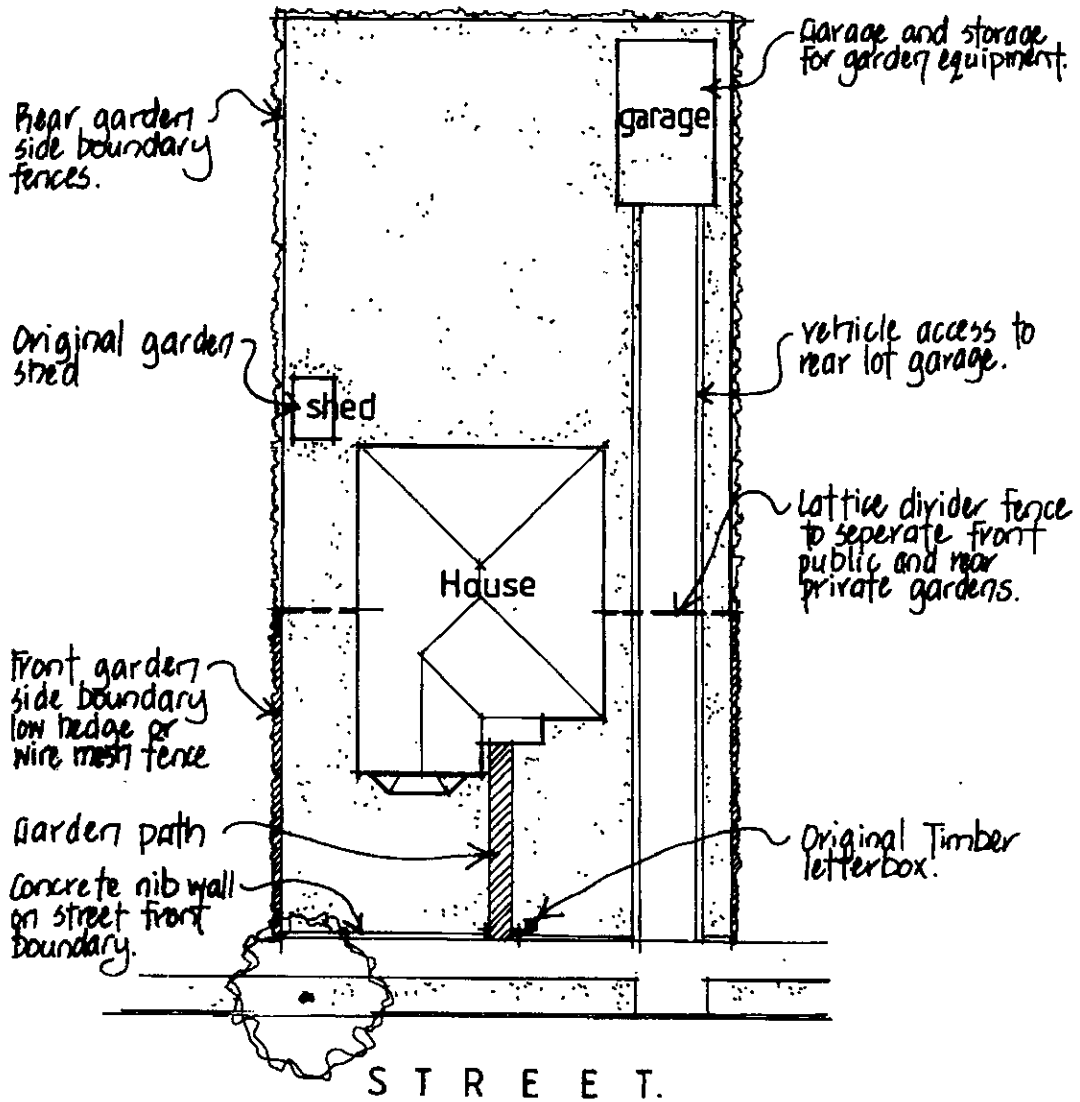
### 1.3.1 Front boundary low concrete nib wall

The concrete nib wall was used to delineate the street front boundary throughout the Precinct. Although over the years a variety of other timber and concrete walls have been constructed along the street front boundary of properties in the Precinct the concrete nib wall remains the only really effective style of wall along this frontage consistent with the "Garden Suburb" concept. At not much more than eight inches in height the nib wall formed a kerb at the edge of the road reserve maintaining the entirely open character of the front garden. The nib wall was some six inches wide with a one and a half inch 45 degree chamfer on both sides. At the entry point to the property the nib wall has a short return into the property to announce the entry. General dimensions for the standard concrete nib wall in cross section and plan view showing the entry return detail are set out adjacent.

### 1.3.2 Front garden side boundary fences

In keeping with the open, public and neighbourly concept of the Precinct, side





boundary fences in the front garden, forward of the street frontage of the house were typically low, up to approximately 1 metre in height and easily able to be seen over. Hedges and wire mesh fences with a timber frame were common with some good original examples of these still remaining in the Precinct.

1.3.3 Hedges

Hedges were typically used in the Precinct to provide side and rear boundary definition. A small number of original hedges remain in the Precinct although many have also been removed in favour of more maintenance free fencing styles.

1.3.4 Wire mesh fences

Another standard side and rear boundary fence style originally used in the Precinct was formed using timber (3" x 4") posts with top and bottom

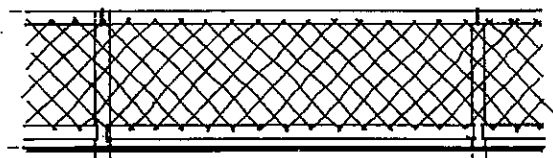
rail (3" x 2") and infilled with square wire mesh. In some cases, particularly along the public walkways this style was used in tandem with hedging to provide protection for hedges whilst they established.

1.3.5 Rear garden perimeter fences

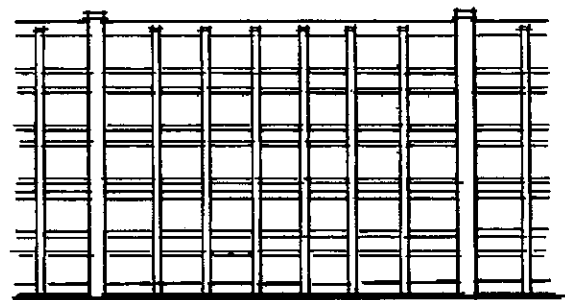
As with houses, the treatment of rear gardens and their style of definition is less important to the intactness of the Precinct than the street frontage and associated front garden. Generally taller hedges and fences were used to create more private rear gardens.

1.3.6 Lattice divider fences

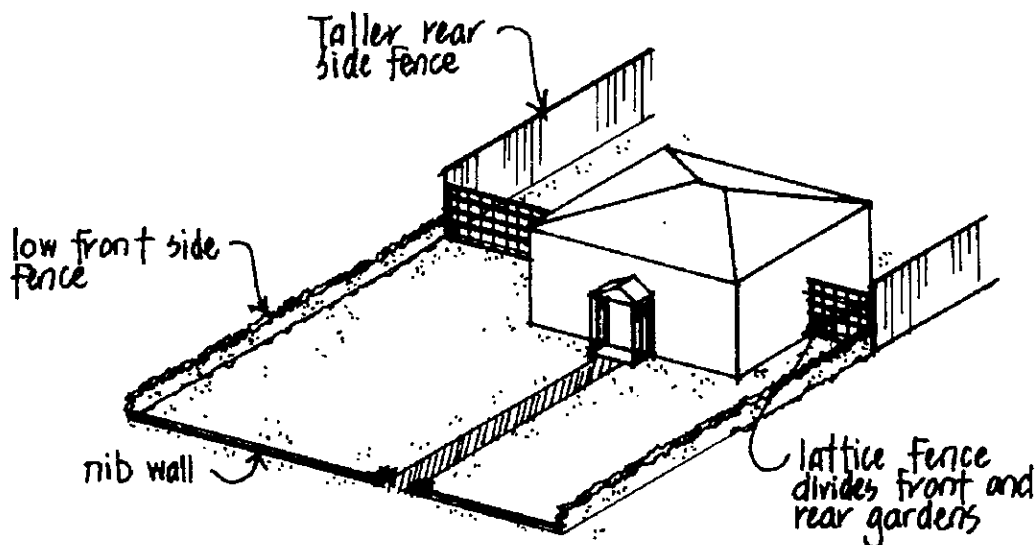
Like the concrete nib wall a distinctive timber



FRONT GARDEN: SIDE BOUNDARY FENCE



ELEVATION: LATTICE DIVIDER FENCE



lattice fence, painted white, was used exclusively throughout the Precinct as a standard element to form the separation between the front, public, and rear, private, gardens. Many fine examples of this original trellis remain in the Precinct today and it is important that these are retained and maintained wherever possible.

### 1.3.7 Pedestrian entry paths

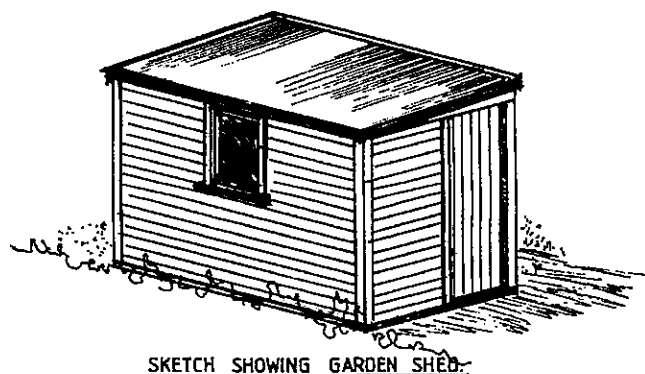
The path from the street frontage to the front door of the house was formed in concrete. It was generally straight and at right angles to the street frontage. These were not excessively wide being between 0.8 to 1 metre wide.

### 1.3.8 Driveways

Individual garaging for cars was not originally provided for properties within the Precinct, although the original layout for the Precinct incorporated a number of communal garages. When property owners in the Precinct began to construct garages on their individual properties they were encouraged to locate these to the rear of the property certainly behind the front wall of the house. Typically driveways to garages were formed with concrete wheel strips with grass between. There are many good examples of this early form of driveway remaining in the Precinct.

### 1.3.9 The garden shed

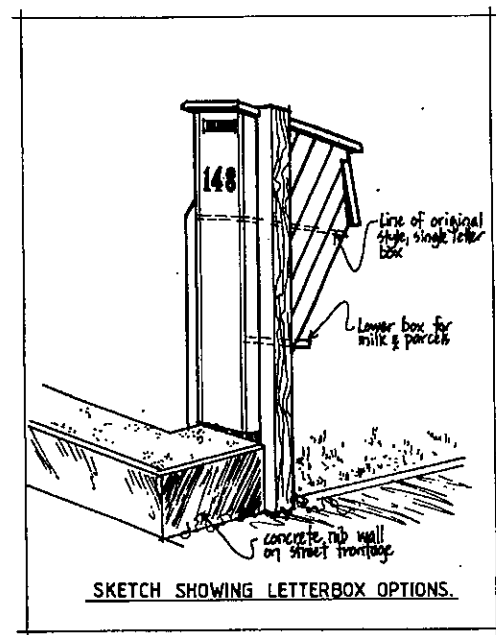
This is the one significant standard feature of



the rear garden important to the heritage significance of the Precinct. Originally houses in the Precinct were provided with a small timber garden shed, this was part of the encouragement for property owners to develop productive gardens. These sheds were designed to store garden equipment such as forks, spades, hoes, hedge clippers, and other tools, buckets, hoses and hand lawn mowers. Present day garden equipment is generally larger and heavier and the sheds are generally rather small for their purpose. The storage function has also been somewhat surpassed by the construction of garages and carports which provide for easier storage. Many good examples of garden sheds remain in the Precinct, however, and it is important that these are retained and maintained wherever possible.

### 1.3.10 Letter boxes

At the end of the path on the street frontage every household in the Precinct was provided with a standard timber letter box. These came in two styles with the larger version possibly being an adaptation of the original smaller version. The original style, illustrated below, provided space for letters whilst the adaptive version also provided a lower box for milk bottles, parcels, and the like. Many examples of



these original letter boxes remain in the Precinct and it is important that where possible these are retained and maintained.

### 1.3.11 Front garden planting

Consistent with the open garden suburb and community concept of the Precinct, front gardens were traditionally sparsely planted with specimen trees and shrubs. Floral displays were also popular with annual bedding plants providing colour and show.

Garden beds within the front garden were set out both in linear fashion, such as a narrow planting strip parallel to the entry path and with curves depending on the ideas of the gardener. Specimen trees and clipped shrubs in lawn were also popular in the Precinct and some examples of early planting of this character still remain in the Precinct.

### 1.3.12 Rear gardens

As with building additions or alterations activities or development which is not visible from the public street front or reserve environment is of less significance to the intactness and traditional character of the Precinct.

## 2.0 GUIDELINES

These guidelines are described in terms of **recommendation** and **encouragement**. Following the **recommendations** is vitally important for both maintaining heritage values and successful sympathetic design. Design areas which are **encouraged** or are **acceptable** are less critical, but will ensure an even higher level of success in integration of new and original design.

### 2.1 **Front Boundary Low Concrete Nib Walls**

**G1** It is **recommended** that, where replacing sections of the nib wall that the new wall is constructed to meet the precise height and width of any existing wall

adjacent. To assist in aging new concrete to tie in with the old, the concrete finish should be matched and the completed wall painted with a diluted milk product such as plain yoghurt or an animal manure slurry to speed the process of natural aging and weathering of the concrete.

**G2** Where an existing concrete nib wall is cut to create an additional entrance into the property, such as that for a vehicle entry, it is **recommended** that the wall should be cut through with a concrete cutter and new returns constructed to announce the entry.

### 2.2 **Front Garden Side Boundary Fences**

**G3** It is **recommended** that hedges remain the main style of fencing, particularly in the front garden where they are retained at a low height of 1.0 to 1.2 metres. Suitable hedge plants for the Precinct include, but are not limited, to:

Escallonia  
Corokia  
Photinia  
Cotoneaster  
Camellia

### 2.3 **Hedges**

**G4** Hedges are an **appropriate** form of fencing for side and rear boundaries

### 2.4 **Wire Mesh Fences**

**G5** The original wire mesh fences or similar forms of open fencing to low heights of approximately one metre are **recommended** for front garden side boundaries.

- 2.5 **Rear Garden Perimeter Fencing** provided.
- G6 Tall hedges and timber paling fences stained or left to weather naturally are most **appropriate** for rear garden fencing today. Corrugated iron run horizontally has been used extensively in the Precinct as a cheap fencing alternative in more recent times. This has a very harsh appearance and is not consistent with the original character of the Precinct. Existing fences of this type would be better painted in recessive green colours.
- 2.6 **Lattice Divider Fences**
- G7 Where new fences are desired to divide the front and rear gardens the lattice fence style of lattice is highly **recommended**. This dividing fence was typically located back from the street front elevation of the house by some one to two metres with a gate in the lattice on one side to allow pedestrian entry.
- |                     |            |
|---------------------|------------|
| Height              | 1.5 to 1.8 |
| Posts               | 3" x 4"    |
| Top and Bottom Rail | 3" x 2"    |
| Lattice             | 1" x 1.5"  |
- 2.7 **Pedestrian entry paths**
- G8 Concrete, with a fine grip surface such as brushed, remains the most **appropriate** material for pedestrian paths, particularly in the front garden. More modern paving materials such as unit pavers, in concrete or clay, are less desirable than plain in situ concrete although these could be used in the rear garden to create paved courtyards without affecting the character of the street frontage.
- 2.8 **Letter Boxes**
- G9 It is **appropriate** that new letter boxes be constructed to match those originally
- 2.9 **Front Garden Planting**
- G10 Today our interest in gardens styles is very eclectic and broad ranging and many different types of planting can be **appropriately** adapted to the Savage Crescent gardens. The most important aspect, however, in retaining the original streetscape character of the Precinct is to retain a predominant openness in the front garden with the house and front garden clearly in view from the street. Rear gardens can be more enclosed and private as they are away from the public domain.
- 2.10 **Driveways**
- G11 The original style is **encouraged** as the most appropriate for any new drive. If grass is not desired between the wheel strips a lower maintenance ground cover such as creeping thyme, ivy or vinca, can be used. The concrete wheel strips themselves should be some 3-400 mm wide.
- G12 Fully paved driveways are **not encouraged** but if these are constructed they should be concrete with a brushed or exposed aggregate finish and tinted with a grey oxide to avoid large white expanses. Use of more modern paving materials such as more modern unit pavers or pressed concrete is discouraged.
- 2.11 **The Garden Shed**
- G13 Where new or larger garden storage facilities are desired it is **encouraged** that these be built as part of, or as an addition to, a garage if this exists or that a new shed is located out of view of the public street environment.

## 2.12 Rear Gardens

- G14 Generally more modern garden features and/or styles and new elements such as swimming pools, spas or decks can be accommodated without concern in the rear garden.

### 3.0 SUMMARY

- Retain and/or reinstate the concrete mb wall complete with entry returns.
- Retain the front garden visually open with the front elevation of the house clearly visible.
- Keep side boundary fences in the front garden low enough to comfortably see over, ie. up to 1.2 metres in height as a maximum. Use hedges or wire mesh styles in preference.
- Retain, and maintain existing trellis work and replace lost or decayed trellis with that of the same style.
- Ensure driveways are as unobtrusive as possible, preferably using the concrete wheel strip style of driveway.
- Retain existing original letter boxes and where possible replace more recent styles with those of original design.
- Retain existing original garden sheds wherever possible and ensure new sheds are not visible from public areas.
- Avoid the use of more modern landscape materials and structures, such as unit pavers, pressed concrete, pergolas, decks, pools/spas and gazebos in the front garden.
- In the rear garden away from public view create a private garden to meet your family needs and circumstances.



## VI COLOUR SCHEMES

## 1.0 BACKGROUND

### 1.1 General

The period of construction for the houses is between 1938 and 1945. The range of architectural styles includes simplified forms of the Arts and Crafts Bungalow, Georgian Revival and the related Mediterranean style, offshoots of the Modern Movement of Art Deco/Moderne, and Functionalist, English Domestic Revival, and even simplified versions of the Frank Lloyd Wright Prairie house style can be seen. With the exception of the Modern Movement styles, most of the houses derive from the English Domestic Revival styles, with only slight variations in details to differentiate other styles. The different styles, however, generally exhibited different colour schemes.

### 1.2 Exterior

The Arts and Crafts Bungalow style used pale colours including off whites, buffs and creams for the body of the house and dark greens, reds and even blacks for trim and shingles under the gables and bay windows. An alternative was for the entire house to be painted or stained dark. Door and window joinery used dark browns and greens. Arts and Crafts used dark stains and blacks for trim, while the Georgian revival styles reverted to the original schemes of white weatherboards with medium green shutters.

Georgian Revival and Mediterranean styles were generally painted in pastel colours including green, blue, pink and off whites. Walls were generally white, cream, or pinkish cream with shutters were in green or soft blue. Window sashes or casements could be in the same colours as the shutters, but were more generally cream, white or off-white. The concept of the lighter colours was as a deliberate contrast to the dark, sombre colours of the popular Bungalow style of the preceding decades. The concept of the use of light colours was to also enliven external surfaces and to make them 'glow' in the clear sunny skies, and follows Californian and Australian examples.

Colour schemes for English Domestic Revival styles were not as bright as the Georgian Revival and Mediterranean styles. Cement render, or painted brickwork was generally painted off-white, cream, buff, stone, buff-pink, or terracotta on walls. While these colours were also used on weather boarded houses, a brown or green oil stain was also used. Window sashes or casements of weather boarded houses could either be in a contrasting colour of white, cream or bone, or the same colour as the stain. Where the gable mimicked half timbering with timber battens, the battens were black, brown, or green while the wall surface was white, cream or stone colour, and windows were light brown, dark brown, mid-green, apple green, ivory, buff or tan. Front doors were often brightly coloured, a dark oil or stain, or followed the window joinery colour.

Art Deco and Moderne styles were usually in monochromatic light colours. White, cream, pale green, pale pinks, and light browns, was applied to both walls and timber joinery, while the front door was often given a bright colour. Bright red, green, yellow, and blue were common, while doors of Art Deco houses would often be a dark colour such as blues and greens. The Art Deco details were often picked out in contrasting colours such as green and melon orange, or green and turquoise blue, mint green and sapphire blue.

### 1.3 Interior

The interior paint colours of most house styles in this period commonly used soft pastel colours. Between the wars less complicated colour schemes were used with walls and plastered ceilings painted white, cream, light yellows and greens. Limited coloured stained glass and plain obscure leaded glass windows were also popular.

Timber panelled rooms and beamed ceilings were stained or painted dark colours usually browns or black. The timber aesthetic was continued with the varnished floors, although less common with carpet more available.

While the use of vibrant colour and design was often left to the selection of wallpapers, curtains, rugs, and furniture material, the use of paintwork in Art Deco and Moderne houses was more avant garde.

## 2.0 GUIDELINES

**G1** It is recommended that colours should be similar to the original colour schemes.

### Greys

Silver Grey Resene heritage Colour chart HC 70 23

### Blues

Dulux Mater Palette Blue Bow 30 BG 72/069  
Resene heritage Colour chart Cobalt HC 14 44  
Resene heritage Colour chart Blue Night HC 14 43

### Greens

Resene heritage Colour chart Green Fields HC 14 37  
Resene heritage Colour chart HC Mid Green 70 20  
Resene Total Colour System chart Cutty Sark 3BG 50  
British Standard 381 C No 217 Sea Green  
British Standard 5252 Resene Acapulco 7079  
Resene heritage Colour chart Soft Apple HC 14 38  
Resene heritage Colour chart Soft Mint HC 14 41  
Resene heritage Colour chart Marsh Green HC 14 40

### Reds/pinks

Resene heritage Colour chart Vermilion HC 14 46  
Resene heritage Colour chart Terracotta Pink HC 14 45  
Resene heritage Colour chart Florentine Pink HC 90 28  
Resene heritage Colour chart Soft Pink HC 14 42  
Resene heritage Colour chart Sienna HC 40 03  
Resene heritage Colour chart Nelson Red HC 40 04

### Whites/creams/light browns

Resene heritage Colour chart Zinc White HC 70 24  
Resene heritage Colour chart Soapstone HC 14 39  
Resene heritage Colour chart Butter HC 90 25  
Resene heritage Colour chart Light beige 90 26  
Resene heritage Colour chart Flesh HC 90 29  
Resene heritage Colour chart Pearl HC 90 35  
Resene heritage Colour chart Rich Cream HC 90 27  
Resene heritage Colour chart Sand HC 90 30  
Resene heritage Colour chart Soapstone HC 14 39

### Yellows

British Standard 381 C No 355 Lemon  
British Standard 381 C No 309 Canary Yellow  
British Standard 381 C No 310 Primrose

### Browns/buffs

Resene heritage Colour chart Dark Buff HC 90 31  
Resene heritage Colour chart Buff HC 90 34  
Resene heritage Colour chart Cappuccino HC 90 32  
Resene heritage Colour chart Light Tan HC 14 48  
Resene heritage Colour chart Fudge HC 40 11  
Resene heritage Colour chart Oak HC 40 08  
Resene heritage Colour chart Toffee HC 40 12  
Resene heritage Colour chart Milk Chocolate HC 40 07  
Resene heritage Colour chart Deep Chocolate HC 40 10  
Resene heritage Colour chart Mahogany HC 40 02

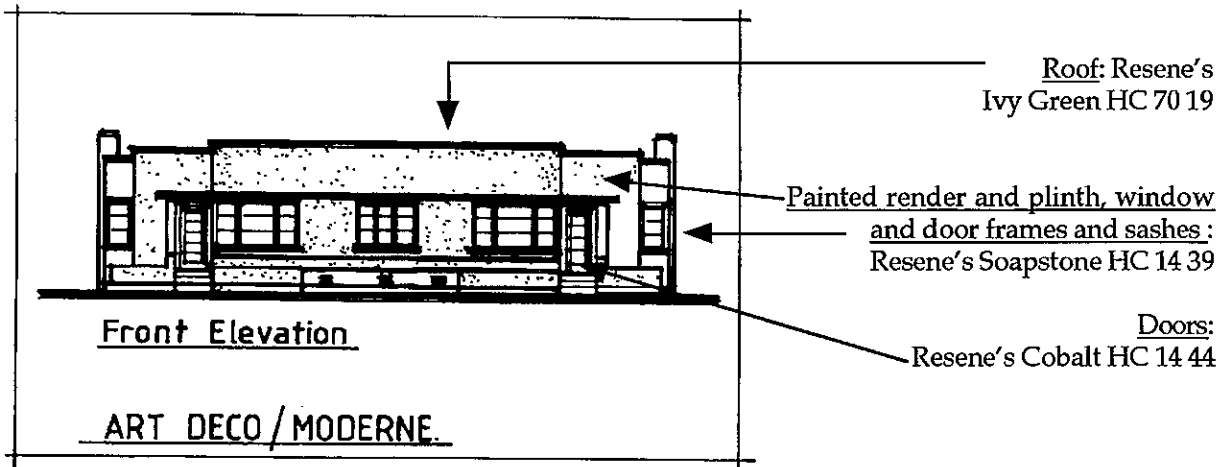
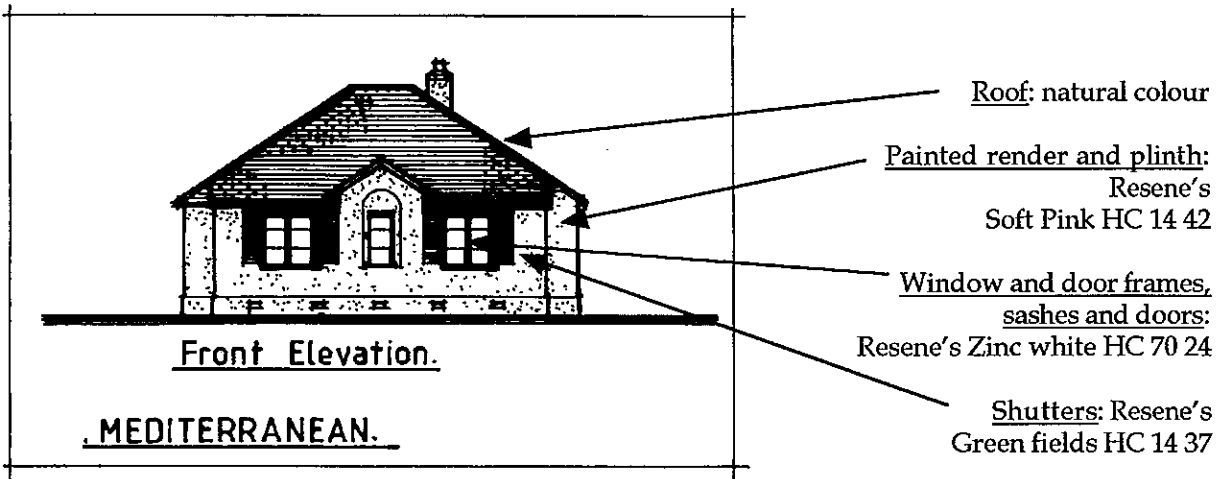
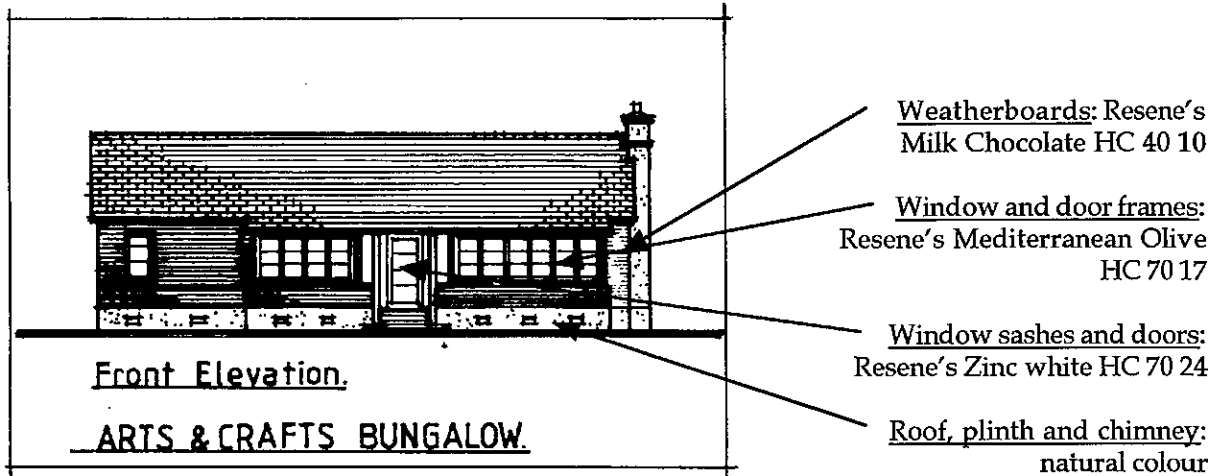
### Orange

Resene heritage Colour chart Melon Orange HC 14 47

### Black

British Standard 381 C No 642 Night

3.0 EXAMPLES OF COLOUR SCHEMES



APPENDIX 1  
CONSERVATION  
PRINCIPLES

**APPENDIX 1****1.0 BACKGROUND PRINCIPLES**

It is recommended that the conservation of the Savage Crescent Housing Precinct as an area of significant heritage values, should follow accepted conservation principles. This includes following the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value*.

The main points to understand are:

- All new work should be thoroughly documented;
- Significant original material in good condition should not be removed;
- Any new work should be identifiable on close inspection (date stamping for example) and be visually and physically compatible in all respects with adjacent fabric;
- The existing levels of authenticity of design, materials, craftsmanship and setting should be maintained or enhanced;
- The level of existing heritage values should not be reduced.

**2.0 SELECTION OF AN APPROPRIATE CONSERVATION PROCESS**

Where there is authenticity in design, new work should respect the architectural and structural designs. The choice of conservation work includes maintenance, repair, stabilisation, restoration, or modification for a compatible new use.

Where there is authenticity in materials, maintenance and consolidation of materials related to the significant periods of construction are appropriate conservation activities. Repair and restoration are also acceptable using matching materials which are identified with discretely located date stamps.

Where there is authenticity in workmanship the aim of the conservation treatment is retention of significant material and structures through maintenance, and repairs using traditional skills or compatible new techniques.

Authenticity in setting requires the retention of the relationship of the setting with the house.

**3.0 BUILDINGS AND SETTING****3.1 Authenticity of Design**

In general, the street frontage of the the Precinct's houses should be altered least, and if possible not at all. The street frontage is usually the most important part of the house where its distinctive character is presented, and also where the front entrance is generally located. It is very important to retain this elevation without change. Where the front entrance is located on the side of the house, this should also be retained unchanged, with any addition to the rear of the entry.

The main determinant of the style and character of the house should be retained. The architectural and aesthetic significance of each house is largely determined by its style and the style will guide the design of the new alteration or addition. The style of the house will be reflected in areas such as the level of symmetry, use and articulation of materials, openings, skyline, roof forms, and details.

Retention of the style and character of the house should, however, be achieved with a visual distinction between the original house and any addition. It should be sympathetic in form, scale, cladding materials (eg cement render, weatherboards), and house and opening proportions. Copying house details can lead to confusion between original and new work whereas a modern sympathetic addition can enhance the original house and make a significant contribution to modern architecture.

An addition should respect the scale of the original house, and not be visually dominant. This generally means that an addition should

not be larger than the original house, nor should it be higher than the original house.

### 3.2 Authenticity of Materials and Craftsmanship

Original material and craftsmanship are two important areas of authenticity which define the overall level of authenticity for a house. Respect for and retention of the maximum of original material will ensure retention of authenticity.

A means of ensuring retention of materials and craftsmanship is by repair, rather than replacement and in the use of materials which match the original physical composition, texture, form, profile, strength, and colour. The use of inappropriate substitute materials can compromise the architectural design of the house while using materials which are not compatible in strength and other physical characteristics can result in the destruction of the original fabric. For example, the use of waterproof coatings on uncoated brickwork is not recommended as these materials prevent natural moisture movement through the wall and can create a build-up of harmful salts in the brickwork.

### 3.3 Authenticity of Setting

The authenticity of the setting in Savage Crescent is of great significance and the design of additions to a house can affect the setting. Following these guidelines should ensure the retention of the authenticity of setting.

## 4.0 ADAPTATION OF INTERIORS

### 4.1 Authenticity of Design

New uses may require alterations to interior rooms. The layout of rooms in the house is likely to have heritage significance as it will reflect the style of the house. Therefore, significant rooms and corridors should be respected. These include the main entry, the

major corridor from the front entry to the front rooms of the house, and living room.

Where openings are required between existing rooms or additions, the top 300 mm of the the original wall should be retained. This will ensure that any cornice or other ceiling/wall junction decoration is retained, and the original room dimensions will be visible without inhibiting the overall new dimensions of the room.

### 4.2 Authenticity of Materials and Craftsmanship

Elements such as architraves, skirtings, panelled doors, and panelling are usually designed to be consistent with the style of the house, and are likely to be of significance and should be conserved. Original glazing is also of importance and should be maintained.

## 5.0 SUMMARY

- Follow the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural heritage Value*.
- Additions should not be located at the front or in front of a main side entry.
- The design of an addition should be modern but be based on the original house.
- The design of an addition should not be bigger or higher than the original house.
- Original significant material should be retained.
- Repair is better than replacement.
- Retain the original layout of the main entry and rooms.

### Note

Any queries about the interpretation or meaning

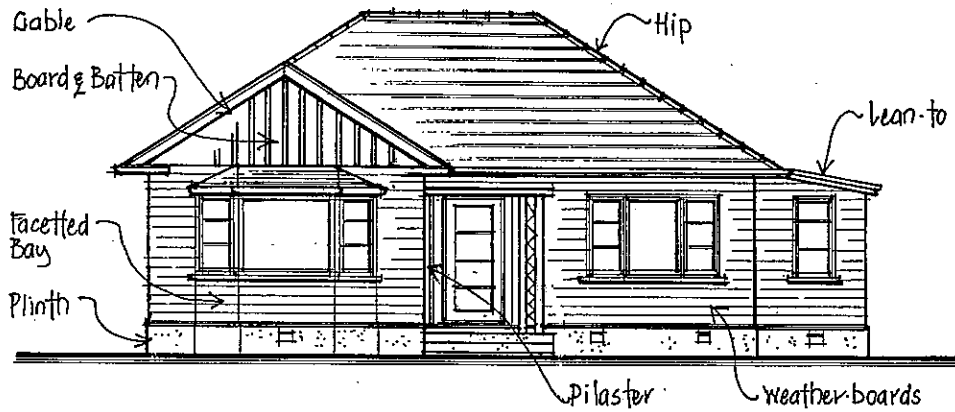
of these principles applied to any particular property can be clarified by reference to particular sections of the Design Guide or by contacting the Strategic Planning section of the Palmerston North City Council.



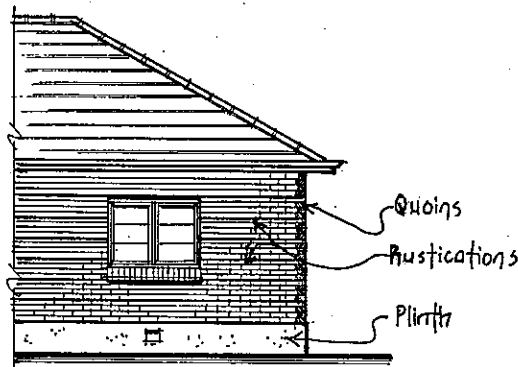
**APPENDIX 2**  
**GLOSSARY OF TERMS**

APPENDIX 2

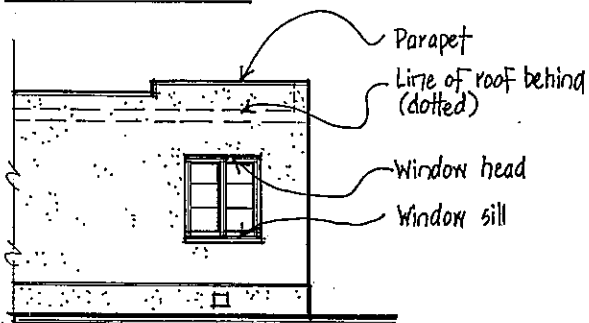
GLOSSARY OF BUILDING TERMINOLOGY.



TYPICAL ELEVATION.



PART ELEVATION.



PART ELEVATION.