

Recommendation of the Executive Director and assessment of cultural heritage significance under Part 3 of the *Heritage Act 2017*



Current name	Napier Waller House
Proposed name	Waller House and Collection
Location	9-9A Crown Road, Ivanhoe, Banyule City
Date Registered	19 February 1986
VHR Number	VHR H0617
Current VHR Categor(ies)	Registered Place
Proposed VHR Categor(ies)	Registered Place Registered Objects Integral to the Place
Hermes Number	602



Waller House from the east (2009).

EXECUTIVE DIRECTOR RECOMMENDATION TO THE HERITAGE COUNCIL:

To amend the existing registration for Napier Waller House in accordance with s.62 of the *Heritage Act 2017* to:

- Include Registered Objects Integral to the Registered Place
- Change the name of the place to the Waller House and Collection to better reflect the cultural heritage significance of the place
- Update the statement of significance
- Update the Permit Policy and Permit Exemptions

Reasons for the proposed amendment:

Napier Waller House was included in the VHR on 19 February 1986 under the *Historic Buildings Act (1981)*. The assessment in 1986 identified significant objects integral to the place but did not include these objects in the registration. The original registration did not identify the garden and there is no extent diagram. The existing registration documentation is provided at Attachment 1 of this report.

STEVEN AVERY
Executive Director

Recommendation Date: 16 September 2019

Advertising Period: 20 September 2019 – 18 November 2019

This recommendation report has been issued by the Executive Director, Heritage Victoria under s.37 of the *Heritage Act 2017*. It has not been considered or endorsed by the Heritage Council of Victoria.

AMENDMENT BACKGROUND

Application to Amend

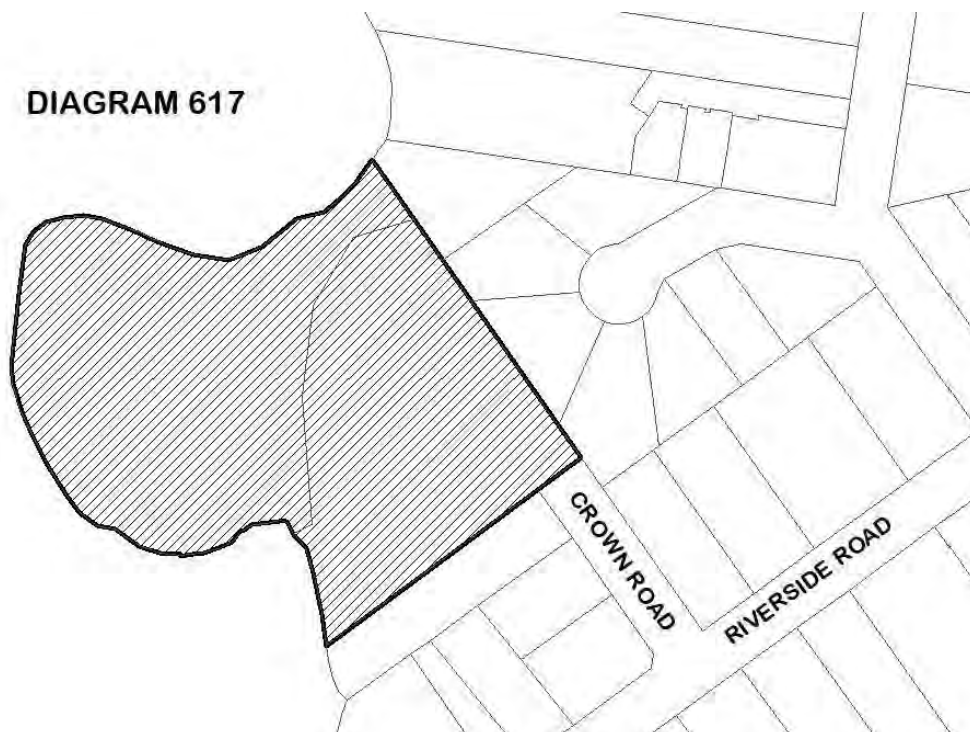
An application to amend the registration of Napier Waller House, Ivanhoe (VHR H0617) was accepted by the Executive Director on 28 August 2019.

Background to this Proposed Amendment

A grant to prepare an inventory of the Collection at Napier Waller House had been awarded to the Napier Waller House Committee of Management in 2009 under Victoria's Heritage Grants program. The National Trust of Australia (Victoria) was appointed as the committee of management for Napier Waller House in February 2018 and took up the grant. The inventory was delivered in January 2019 and the registration is now being updated to include the Collection.

RECOMMENDED EXTENT OF REGISTRATION

All of the place shown hatched on Diagram 617 encompassing all of Crown Allotments 2004 and 1T, Parish of Keelbundora.



The extent of registration of the Waller House and Collection in the Victorian Heritage Register affects the whole place shown on Diagram 617 including the land, all buildings (including the exteriors and interiors), paths, trees, landscape elements and other features. It includes the *Lower Darebin Creek Shared Bike Trail* where it travels across the lower river flats section of the site (this area of the site is now known as the *Napier Waller Reserve*).

The registration also includes all fixtures attached to the building at the time of registration including light fittings, built-in furniture, wall and ceiling finishes, murals, mosaics and timber panelling.

The registration also includes movable and fixed objects integral to the place listed in the inventory dated August 2019, held by the Executive Director, Heritage Victoria. There are ca. 1440 objects or groups of objects in the full inventory.

The land included in the recommended extent is the same as the existing extent.

AERIAL PHOTO OF THE PLACE SHOWING PROPOSED REGISTRATION



Name: Waller House and Collection
VHR number: VHR H0617
Hermes number: 602

CHANGE OF HERITAGE CATEGORY

Current category

Registered Place.

Proposed category

Registered Place

Registered Objects Integral to a Registered Place

CHANGE OF NAME

Current name: Napier Waller House

Proposed name: Waller House and Collection

It is the Executive Director's view that the proposed name better reflects the contributions made to the place by Napier Waller and his first wife Christian Waller (née Yandell) and second wife Lorna Waller (née Reyburn).

BACKGROUND

WHAT IS AT THE PLACE?

The Waller House and Collection is located at the end of a cul-de-sac in Ivanhoe, Melbourne. The upper area of the steep site above the Darebin Creek is terraced with the main house and garage located on the top terrace at street level. The self-contained Art Studio is located on a lower terrace. The garden nearer the house is designed while the lower area is a bush garden. The house is a bungalow made of concrete blocks with a rough cast finish, steeply pitched gables and Tudor style battens. It has a double height Living Hall, Dining Room, a Glass Studio, three bedrooms and service rooms including an ornate mosaic shower. It contains the Wallers' artworks, library, furniture, tools and household items.

WHAT IS THE HISTORY OF THE PLACE?

The house where artists Napier Waller, Christian Waller, Lorna Waller and their niece ceramicist Klytie Sclater/Pate lived and worked was constructed in 1922 to the Wallers' design and demonstrates their commitment to the Arts and Crafts ideals of utility combined with beauty. Later alterations to the house were designed by Percy Meldrum. The main Living Hall was originally a studio until a new Glass Studio was added to the main house in 1931. A light well was converted to a Minstrels' Gallery at the same time. In 1934 the Blue Room was extended by enclosing part of the verandah. A separate Art Studio was built in 1937. Interior decorations, furnishings and the garden were designed by the Wallers, some in conjunction with architect Percy Meldrum and furniture maker Harry Goldman.

WHO ARE THE TRADITIONAL OWNERS/REGISTERED ABORIGINAL PARTY(IES) FOR THIS PLACE?

The Wurundjeri Woi Wurrung are the traditional owners for the land on which the place is located. The Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation is the Registered Aboriginal Party for the place under the *Aboriginal Heritage Act 2006*.

STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

WHAT IS SIGNIFICANT?

The Waller House and Collection including all the buildings (interiors and exteriors), fixed and movable objects and the garden. The buildings include the main house with semi-detached sunroom and laundry/bathroom, a separate garage and a separate Art Studio. The garden near the house includes plantings, terraces and garden rooms with brick and stone edged gravel paths, brick or stone walls and concrete paths. A less formal bush garden is located further away from the house. The Collection includes artworks by Napier Waller; Napier and Christian Waller's full-size cartoons for stained-glass windows, library, art materials, tools and equipment as well as items associated with the Wallers including a collection of Melbourne Art Pottery, rugs and household items. Most of these objects are still in the house.

HOW IS IT SIGNIFICANT?

The Waller House and Collection is of architectural, historical and social significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

WHY IS IT SIGNIFICANT?

The Waller House and Collection is significant at the State level for the following reasons:

The Waller House and Collection is historically significant as the residence and workplace of renowned artists Napier and Christian Waller where, with assistance from Lorna Waller and others, many artworks of State and national significance were designed and fully or partially executed. These include mosaics, stained-glass windows, painted murals, ceramics, prints and books. Evidence of these creative practices still exists at the place. [Criterion A]

The Waller House is architecturally significant as a notable example of an artists' residence and workplace, specifically designed and modified for the production of monumental artworks such as murals, mosaics and stained-glass windows, noting that smaller scale prints, paintings and drawings were also made at the house. A separate Glass Studio was attached to the Living Hall in 1931 and the original studio and light well were converted to a double height Living Hall and Minstrels Gallery respectively. Full-size cartoons of monumental artworks could be hung in the Living Hall and viewed from the Minstrels Gallery and Entrance

Hall. A simple self-contained Art Studio was constructed on a lower terrace in 1937 for mosaic work and print making. Both studios have large south facing windows intended to provide good light to the artists. [Criterion D]

The Waller House and Collection is also architecturally significant for its architecture, interiors, furnishings and garden; all of which demonstrate the ideals of the English Arts and Crafts movement, especially the value of simplicity, utility and beauty; unified design schemes for buildings and their interiors and gardens, and collaborations between designers and crafts people. The house was designed by the Wallers in 1922 and has similarities to the work of the Wallers' friend architect Harold Desbrowe-Anneer. Later alterations were designed by architect Percy Meldrum, in sympathy with the original design. The individually designed furniture resulting from collaborations with the Wallers, Percy Meldrum and furniture designer and manufacturer Harry Goldman, reflects the Wallers' creativity and is either Arts and Crafts or Moderne in style. The handcrafted interior finishes were also designed by the Wallers. The Australian Arts and Crafts style garden has more formal terraced garden rooms and hand-crafted features nearer the house, and an informal bush garden further away from the house. [Criterion D]

The Waller House and Collection is significant for its association with artists Napier and Christian Waller. Mervyn Napier Waller CMG OBE (19 June 1893 – 30 March 1972) was a noted Australian stained-glass artist, mosaicist, muralist, print maker and painter. Christian Marjory Waller (1894–1954) was a noted book designer, printmaker, stained-glass artist and painter. The Waller House and Collection provides a unique insight into the daily lives, work practices, friendships, range of interests and personal and professional associations of the Waller family and their circle of artist friends especially ceramicists Kylie Sclater/Pate and John Barnard Knight, architect Percy Meldrum, sculptor Ola Cohn and furniture designer and manufacturer Harry Goldman. Most of the Collection consists of artworks by Napier Waller; Napier and Christian Waller's full-size cartoons for stained-glass windows, their library, art materials, tools and equipment as well as items associated with the Wallers including a collection of Melbourne Art Pottery, rugs and household items. Most of these objects are still in the house, many in their original rooms. [Criterion H]

PROPOSED PERMIT POLICY

Preamble

The purpose of the Permit Policy is to assist when considering or making decisions regarding works to a registered place. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place.

The extent of registration of the Waller House and Collection in the Victorian Heritage Register affects the whole place shown on Diagram 617 including the land, all buildings (exteriors and interiors), roads, trees, landscape elements and other features. Under the *Heritage Act 2017* a person must not remove or demolish, damage or despoil, develop or alter or excavate, relocate or disturb the position of any part of a registered place or object without approval. It is acknowledged, however, that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director, Heritage Victoria for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a **permit exemption** is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under s.38 of the *Heritage Act*) or after registration (under s.92 of the *Heritage Act*). It should be noted that the addition of new buildings to the registered place, as well as alterations to the interior and exterior of existing buildings requires a permit, unless a specific permit exemption is granted.

Management plans

It is recommended that a Conservation Management Plan is developed to manage the place in a manner which respects its cultural heritage significance. It is recommended that a Collection Policy is developed to manage the Collection in a manner which preserves its cultural heritage significance.

Aboriginal cultural heritage

There are places in the Aboriginal Heritage Register within ten metres of the extent of registration. If works are proposed which have the potential to disturb or have an impact on

Aboriginal cultural heritage it is necessary to contact Aboriginal Victoria to ascertain any requirements under the *Aboriginal Heritage Act 2006*. If any Aboriginal cultural heritage is discovered or exposed at any time it is necessary to immediately contact Aboriginal Victoria to ascertain requirements under the *Aboriginal Heritage Act 2006*.

Other approvals

Please be aware that approval from other authorities (such as local government) may be required to undertake works.

Archaeology

Any works that may affect historical archaeological features, deposits or artefacts at the place is likely to require a permit, permit exemption or consent. Advice should be sought from the Archaeology Team at Heritage Victoria.

While it is likely that there are fragments of stained glass and mosaic tesserae in the garden these are not considered to be archaeological. These should be left in situ as evidence of the Wallers' working practices and managed as part of the garden, not as archaeological objects.

Collection

Additions and alterations to the Inventory held by the Executive Director

It is recognised that the catalogues of all cultural collections change over time due to a number of factors. These include cataloguing previously uncatalogued items, finding lost items, determining the correct location of objects and new research. These changes will necessitate amendment of the Extent of Registration on a regular basis. Therefore, every five years, the managers of the Waller House and Collection will be required to submit amendments/corrections to the Inventory which is held by the Executive Director. The Extent of Registration will need to be altered to remove the old version and include the new version of the Inventory.

Objects removed from the house in the 1950s

There are a number of movable objects relating to Christian Waller which were removed from the house following her death in 1954. These items were sold, and many are now held by the National Gallery of Victoria, the National Gallery of Australia and in private collections. These objects included furniture she painted with scenes from Arthurian legends: six dining chairs (panels only removed); a hall stand and one of a pair of benches. Also removed was a large painting by Napier of Christian and her three Airedale dogs which had hung over the fireplace; as well as her paintings, prints, a sketch book and drawings. The dispersal of these items in the 1950s is currently considered to be part of the history of the place and not a loss. Therefore, while the locations of many items are known, these have not been included in the inventory held by the Executive Director and are not included in the Extent of Registration of the place.

Objects held at Heritage Victoria

Ca. 350 full size cartoons of stained-glass windows and other works on paper as well as a few objects are temporarily held in Heritage Victoria's Abbotsford facility as at 9 September 2019.

These objects are included in the extent of registration of the place. Once pest, security and housing issues at the Waller House can be resolved, these objects should return to the Waller House.

Books

An inventory of the library was prepared by Jane La Scala in 1995 and found a total of 787 books and pamphlets. The 2019 inventory project only counted the books without inventorying them and also found 787 books, although a check in 2009 found some books missing.

Tesserae

Requests may be made to permanently remove tesserae from the place for the repair of Napier Waller mosaics in Victoria or other parts of Australia. These tesserae are still being made in Venice and initially all repair projects should attempt to source replica tesserae from there. Where colours represented in the Collection are no longer being made, and a resin replica cannot be used for repair purposes, consideration may be given to allowing the removal of a small number of tesserae providing a good representative sample remains at the Waller House. Permits must be obtained.

Missing objects

The 2019 inventory project sought to locate all the objects listed in a 1998 artworks inventory prepared by Terence Lane – ca.38 objects could not be found. An earlier check had found that all but one of these objects were still in the house in 2009. The majority of these are artworks on paper by Napier Waller plus some ceramics by John Barnard Knight. Ca.18 other objects are known to have been in the house but were not included in the 1998 inventory. These include Napier Waller's 1953 OBE and 1959 CMG medals. All ca.56 of these missing objects have been included in the inventory held by the Executive Director as they may be found in the house or elsewhere in the future. These objects are included in the Extent of Registration of the place and are protected under the *Heritage Act 2017*.

Conservation, Movement or Relocation

- Preventive conservation cleaning of the historic fabric of the place according to the recommendations in the UK National Trust *Manual of Housekeeping* (2011) is recommended.
- Archival rehousing of paper or photographic objects in the Collection according to the recommendations in the National Archives of Australia Standard for the Storage of Nondigital Archival Records is recommended.
- Preventive conservation of the Collection according to National Standards for Australian Museums and Galleries, Principle C2 is recommended.

Permits must be obtained if the objects must be moved from the place.

Security and disaster planning

Management of the place should ideally include security and fire detection and suppression systems suitable for museum use and be informed by a Disaster Plan prepared and implemented in accordance with Museums Australia's standards.

Building works

Any works to the buildings where the Collection is held have the potential to damage the Collection. All objects must be removed from the area of the building impacted by these works before the works commence and not be returned until after the works have been completed. Permits must be obtained if the objects must be moved from the place.

Cultural heritage significance***Overview of significance***

The cultural heritage significance of the Waller House and Collection lies in the intactness of the place and its high degree of artistic creativity and adherence to Arts and Crafts principals. The Wallers designed the interior finishes, and the varnished and painted timber furniture resulted from a collaboration between the Wallers, Percy Meldrum and Harry Goldman. The house contains artworks by Napier Waller, Klytie Sclater/Pate, John Barnard Knight, Ola Cohn, Lorna Waller and others; Napier and Christian Waller's library, art materials, tools and equipment as well as their rugs and household items. The garden includes plantings, terraces and garden rooms close to the house with brick and stone edged gravel paths, brick or stone walls and concrete paths. There is a bush garden further away from the house. The whole place including the buildings, gardens, interiors and Collection reflects the creativity of the artist occupants.

A permit is required for most works or alterations. See Permit Exemptions section for specific permit exempt activities.

EXECUTIVE DIRECTOR RECOMMENDATIONS FOR EXEMPTED WORKS OR ACTIVITIES (PERMIT EXEMPTIONS)

It should be noted that Permit Exemptions can be granted at the time of registration (under s.49(3) of the Heritage Act). Permit Exemptions can also be applied for and granted after registration (under s.92 of the Heritage Act).

General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

General Condition 3

All works should ideally be informed by Conservation Management Plans and Collection Management Plans prepared for the place. The Executive Director is not bound by any Conservation Management Plan or Collection Management Plan and permits still must be obtained for works suggested in any Conservation Management Plan.

General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

General Condition 5

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

Specific Permit Exemptions

The following works do not require a permit provided that they are carried out in a manner which does not harm the cultural heritage significance of the place.

General

- Maintenance and replacement of existing external electrical and fire services in the same location and of the same size.
- Works or activities, including emergency stabilisation, necessary to secure safety in an emergency where a structure or part of a structure has been irreparably damaged or destabilised and poses a safety risk to its users or the public. Every attempt must be made to conserve and retain as much significant fabric as possible. The Executive Director,

Heritage Victoria, must be notified within seven days of the commencement of these works or activities.

- The erection of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety.

Landscape

- The process of gardening, including mowing, hedge clipping, bedding displays, disease and weed control, maintenance of existing plants and replacement with similar species.
- The removal or pruning of dead or dangerous trees to maintain safety.
- Management and maintenance of trees including formative and remedial pruning, removal of deadwood, pest and disease control, cabling and similar supportive works.
- Works associated with the management of possums and vermin.

Exterior of buildings

- Repair to or removal of items such as air conditioners, pipe work, ducting, wiring, antennae, aerials and making good.
- Minor patching, repair and maintenance which replaces like with like without large-scale removal of or damage to the existing fabric or the large-scale introduction of new materials. Repairs must maximise protection and retention of fabric and include the conservation of existing details or elements. Any new materials used for repair must not exacerbate the decay of existing fabric due to chemical incompatibility, obscure existing fabric or limit access to existing fabric for future maintenance.
- Painting of previously plain painted external surfaces in the same colour, finish and type provided that preparation or painting does not remove all evidence of earlier paint finishes or other decorative schemes.

Collection

- Movement of non-fixed objects within the place does not require a permit provided that the movement is to return objects to known pre-1986 positions within the house, or when the movement is temporary and is intended for the security or safekeeping of the objects or for interpretation of the place. Handling of objects is to be undertaken in accordance with the National Trust of Australia (Victoria) collection management policy once submitted to and accepted by the Executive Director, Heritage Victoria.

RELEVANT INFORMATION

Local Government Authority	Banyule
Heritage Overlay	HO22
Heritage Overlay Controls	External Paint: Nil Internal Alteration: Nil Tree: Nil
Other Overlays	Environmental Significance Overlay – Schedule 1 (ESO1) Land Subject to Inundation Overlay (LSIO) Significant Landscape Overlay – Schedule 1 (SLO1)
Victorian Aboriginal Heritage Register	Yes (within ten metres of the outer edge of the extent of registration)
Other Listings	National Trust B4203 Register of the National Estate (non-statutory archive) Place ID 15291
Other Names	Waller House (Register of the National Estate)

Comments

The Waller House and Collection is owned by the State Government of Victoria. The National Trust of Australia (Victoria) was appointed as the committee of management in February 2018. The tenant did not give permission to view the main bedroom and third bedroom/sunroom. It was not possible to view the Blue Bedroom due to a mould outbreak.

HISTORY

Mervyn Napier Waller (1893-1972) was a prolific artist and designer who worked in many media including small scale oil, watercolour and printmaking and monumental murals, mosaics and stained-glass windows. His murals include *Peace After Victory* (1929) in the State Library of Victoria, (VHR H1497); the Mural Hall murals (1935) in the Myer Emporium, (VHR H2100) and the *Pioneer Mural* (1962) in St Andrew's Church Brighton, (VHR H2100). His mosaic art includes *The Five Lamps of Knowledge* at the University of Western Australia (1931); *I'll put a girdle round about the earth* (VHR H0447) commissioned by Theodore Fink in 1933 for Newspaper House; *Prometheus* (1962) for the SEC at Monash House and *the "Eight" Aboriginal Tribal Headmen* (1963) for Temple Court. A few of his many stained-glass windows include those for St Peters Eastern Hill (1945), (VHR H0009); St Mark's, Camberwell (1952), (VHR H2158); St Paul's, Frankston (1960) and St Stephen's, Gardenvale (1970). Many preliminary drawings, sketches and full-size cartoons of these works remain in the Waller House Collection. Between 1955 and 1958 he designed and executed (with others) the mosaics and stained glass for the Hall of Memory at the Australian War Memorial in Canberra, creating one of the largest single mosaics in the world.

Christian Waller (1894-1954) was a noted book designer, print maker, painter and stained-glass artist in her own right. In the 1930s she produced her finest prints, book designs and stained glass while residing at the house. Using an 1849 printing press still at the house, she designed, cut, and hand printed *The Great Breath: A Book of Seven Designs* (1932). A copy, purchased by the National Gallery of Victoria in the year it was published, was her first work to enter a public collection. Christian Waller created more than 65 stained-glass windows for a number of churches, especially for those designed by Louis Williams in Melbourne, Geelong, and rural centres in New South Wales. She also created *The Robe of Glory* mural in 1937 for the crematorium at Fawkner Memorial Park (VHR H2331) and the *East of the Sun and West of the Moon* stained glass window at Beleura (VHR H0319).

Napier and Christian Waller were married in 1915. Napier lost his right arm while serving on the Western Front in 1916. After he returned to Australia in 1917, Christian supported him briefly by working as a commercial artist. Napier Waller bought the land at 9 and 9A Crown Street in 1920. He discharged the mortgage to the War Services Homes Commissioner in 1922 and the house was constructed by builder Phillip Millsom in the same year.

The Wallers visited England, Venice and Ravenna in the late 1920s and became interested in murals and received training in mosaic and stained-glass techniques. The interwar period was a highly creative period for both Napier and Christian Waller when many of their major public commissions were created. Artistic collaboration by the Wallers on stained glass projects has been noted and both artists are recognized as among Australia's leading stained-glass artists of the twentieth century. Napier Waller is also recognised as Australia's leading mosaic artist. Napier Waller lived at the house continuously for fifty years, while Christian Waller lived there on and off for thirty years. The house tells the story of the artists' home and of their work spaces and is a memorial to them.

All images, objects and artworks created by or depicting Christian Waller were removed from the house following her death in 1954. Her niece Klytie Sclater/Pate was given many items, and others were sold. These works are now mainly held by the National Gallery of Victoria, the National Gallery of Australia, Beleura (VHR H0319) and in private collections.

Napier married his second wife Lorna Waller (née Reyburn) (1912-1997) in 1958. She was Napier Waller's model and studio assistant in stained glass and mosaic although she also made prints. She did the lettering on his stained-glass windows and was the assistant to Waller for the work at the Hall of Memory in the Australian War Memorial, Canberra. Following Napier's death, she was forced to sell some of the Collection for financial reasons. Lorna Waller was responsible for the preservation of the Waller House. Her will specified that her trustees should:

...establish in the dwelling ... a centre for the study of art and in particular of monumental art in Australia; not to sell or otherwise dispose of the art collection; to keep the art collection on display at the dwelling ... and not to remove or cause to be removed the art collection nor any part thereof from the property other than for temporary purposes... the dwelling ...not be subjected to external alterations; the

exterior and interior decoration of the dwelling house to be maintained in the form in which it is at the time of my death ...

While many artworks have been attributed to Napier Waller in the past, it is almost certain that Napier and Christian Waller collaborated on many stained-glass windows, mosaics and murals in the 1930s and 1940s as well as the decoration of the house. This is based on stylistic similarities; their shared artistic vision; known collaborative work practices including sharing the studios at the house; Napier's disability and Lorna's efforts to expunge Christian Waller from the house. Works dating from the early 1950s would have been designed by Napier Waller alone.

Harry Goldman (1872-1939) the co-designer and manufacturer of much of the varnished timber furniture in the house was a noted Melbourne cabinet maker and designer who worked exclusively in Australian timbers. His manufacturing company was known as H. Goldman Manufacturing Co. He also co-designed and constructed furniture for the Marion and Walter Burley Griffin's Cafe Australia in Melbourne. The painted built-in furniture in the house and Art Studio was designed by Christian Waller and architect Percy Meldrum (1887–1968) in a Moderne style and constructed by H. Goldman Manufacturing Co. Meldrum also designed Newspaper House where the Wallers' mosaic *I'll put a girdle round about the earth* (VHR H0447) was installed and the 1931, 1934 and 1937 alterations to the Wallers' house and studios.

Many of the ceramics at the house are made by noted ceramicists Klytie Sclater/Pate (1912-2010) and John Barnard Knight (1910-1993). Klytie Sclater was Christian Waller's niece and lived in the house from 1925 until 1937 when she married William Pate. Her artistic practice was very much influenced by Christian. She began her sculptural practice making drawings, prints and plaster models and learning sculptural techniques from Ola Cohn at the Waller House. Later she made ceramics at the Working Men's College. John Barnard Knight was a potter who studied and worked with Napier Waller in the 1930s. The house holds 17 vessels that he threw, and which Napier Waller decorated and others that he made and decorated alone.

CONSTRUCTION DETAILS

Designers:	Napier and Christian Waller
Architectural style name:	Arts and Crafts Bungalow
Builder name:	Phillip Millsom (1922) and C Trinck (1937)
Construction started date:	1922
Construction ended date:	1937

PHYSICAL DESCRIPTION

The Waller House is a split-level house designed by Napier and Christian Waller who intended the house to be both a home and a workplace. The house is a bungalow and was not so much influenced by popular American fashions of the time as by English Arts and Crafts houses and may also have been influenced by the Wallers' friend Harold Desbrowe-Annear. Its style is very restrained, and it is constructed from reinforced concrete walls with a rough cast finish.

The roof is steeply pitched with a prominent half-timbered gable over the front entrance and has Marseilles pattern terracotta tiles. There are small paned casement windows. The house is entered from a verandah which wraps around part of the south and east elevations. The garage is a separate building at the end of the front driveway in the same style as the house.

There were three alterations to the house in the 1930s, all designed by Percy Meldrum. A studio in the same style as the main house was added in 1931 and became known as the Glass Studio. This was where all three Wallers worked on numerous stained-glass commissions. When the original studio was converted to the Living Hall, at the same time its lightwell became the Minstrels' Gallery. In 1934 part of the front verandah was enclosed to extend and create the Blue Bedroom.

A simple free-standing Art Studio was added in 1937. It is set on the lower terrace/slope and is made from fibro cement painted an orange/terracotta colour. It has a narrow undercroft beneath the large studio room. The full height section of the undercroft functioned as a print making studio. The low underfloor area of the undercroft has an earth floor. It appears to have been used for storage and also contains a small brick cupboard with a door lined with galvanised iron which may have been used to store hazardous chemicals. The upper level of the Art Studio is reported to have been used for mosaic design and construction. As the door into the Studio is not large it appears that these mosaics must have been made in sections and joined during installation.

There is a semi-enclosed sunroom with glass walls off the west side of the kitchen and this joins to the separate bathroom/laundry.

Landscape

The 1.4-hectare site consists of two blocks – 9 and 9A Crown Street. 9 Crown Street faces the street and is gently sloping with terraces. 9A Crown Street slopes steeply down to river flats and is bordered on the west by the curve of Darebin Creek. The house, laundry and garage are sited on the upper terrace and the 1937 self-contained print studio is on a lower terrace, at the top of the steep slope. The main features of the landscape are the bush-like setting above Darebin Creek and the hand-crafted garden features with the same Arts and Crafts aesthetic as the house.

The garden design and features display the creativity of the Wallers. The front gates are decorative cast iron with glazed brick gate posts and lead to a gravelled drive way. The garden layout features a series of terraced spaces or garden rooms created by brick and stone edged gravel paths, brick or stone walls and concrete paths. The informal bush garden of the lower area contrasts with the more formal terraced areas close to the house. This is characteristic of Arts and Crafts garden design in Australia.

The house backs onto on the first and highest terrace which is on the western side of the house. The terrace is enclosed by a long stone retaining wall along the western side of the north-south ridgeline forming a courtyard. This narrows to a gravelled path that joins to the path down to the Art Studio. This wall is made of irregularly shaped volcanic stones and mortar with occasional insertions of spherical white stones.

Paths in the garden are gravelled and the driveway and gravelled terrace outside the Glass Studio contain the same spherical white stones of various sizes. Garden beds are edged with small volcanic stones, bricks or small fieldstones all set in mortar. Many of these walls also contain occasional insertions of spherical white stones. Steps are mostly square pre-formed concrete pavers. The gateposts, brick gutters and some garden edgings are the same glazed bricks as used on the base of the house.

The garden below the Glass Studio is reported to contain stained glass fragments and there may be mosaic fragments in the area around the Art Studio or in other areas.

The garden rooms were further defined and enhanced by beds filled with flowers and shrubs and cypress hedges. There was a hedge of five Italian Cypress opposite the entrance gates between the two driveways; a pair of formerly barrel-shaped cypress (now overgrown) at the end to the lower drive; a hedge of six Monterey Cypress (three now stumps, one partially dead and two young trees) along the north boundary. The Glass Studio was separated and screened from the neighbours to the south by a Monterey Cypress hedge (now ca. 15 stumps) joining the western stone wall and creating a garden room.

The steep slope is planted with an informal massed planting of sugar gums, *Eucalyptus cladocalyx* (a native of South Australia). The use of sugar gums in this location may have been due to Napier Waller being from Peshurst where sugar gums are widely planted as windbreak trees and occur throughout the Western District. The river flats beyond has thicker bush coverage.

Interiors

The interiors are influenced by English Arts and Crafts houses such as William Morris' Red House. Themes in common with the Red House include the use of scenes from Arthurian Legends on the furniture, unpainted timber panelling, decorated ceilings, a Minstrels' Gallery and the mix of studios and living spaces.

The entrance hall is panelled in Tasmanian timber and has two stairs leading to the different levels of the house interior as well as a window into the Living Hall. In one direction the hall leads to the main Living Hall. Opening off the Living Hall to the left is a long rectangular room with a large south facing window known as the Glass Studio. From the entrance hall, stairs lead down to the entrance and stairs up to the Minstrels' Gallery which has an external window and overlooks the studio/living room.

The Living Hall has a high ceiling with casement windows, an upper level Minstrels' Gallery on the east side and a broad brick fireplace. The Minstrels' Gallery is situated with a vantage point above the Living Hall and could be used to view full size cartoons at height. Like many of the other rooms in the house this room is panelled and floored with Tasmanian hardwood. Above the panelling the plaster walls are covered with white paper with golden combed varnish to produce a woodgrain effect. The rafted plaster ceiling was painted in marble effect with fragments of gold leaf floated up to the ceiling and adhered randomly. Book shelves are built into the panelled walls.

The Dining Room is entered through a curtained doorway on the north side of the Living Hall. The walls are panelled and there are rafted ceilings. It has an angled brick corner fireplace and the walls and ceiling have the same decorative treatment as the Living Hall. A small den/bedroom with a high window, opens off the Dining Room.

The kitchen is located at the end of the corridor. It is panelled and rafted with built-in cupboards conforming to the panelling. The ceiling is hand stencilled with a fleur-de-lys motif. There is a pantry on the eastern side of the kitchen. The western door of the kitchen leads to a covered sunroom which in turn leads to the northern laundry and second bathroom with wood storage room behind. The shower cubicle in the bathroom is richly decorated with mosaic tiles.

Stairs lead up from the entrance hall to a guest room, known as the Blue Room. An alcove section of the room was constructed out of an extension to the verandah. The interior of this room was designed by Christian Waller and Percy Meldrum and is simpler in style than earlier rooms. The walls were painted a blue grey colour.

A bathroom with attic pitched rafter ceiling and casement windows is situated on the upper level of the house next to the Blue Room. The walls and fixtures are painted a strong orange/terracotta colour.

The main bedroom is located next to the bathroom with a third bedroom/sunroom in ship's cabin style with flared wall light fittings and built in bunks opening off the main bedroom.

The walls of the upper and lower corridors have green or hand stencilled wallpapers and have the same ceiling papers as used in the dining and living rooms.

Objects integral

The Collection of artworks, furniture and furnishings tells the story of the artists' home and of their work space. The in-situ Collection includes the numerous cartoons for the Wallers' stained-glass and other monumental art commissions, artists' tools and materials, the 1849 lithographic press, Napier Waller artworks including lithographs, oil and water colour paintings and decorated ceramic pieces. Many other preliminary drawings, sketches and full cartoons of the Wallers' public artwork commissions remain in the collection. The house also holds Napier Waller's personal archives and memorabilia and the Wallers' personal library. The furniture, decorative objects, tools, rugs and household objects, remain in the house situated as they were when the artists lived there.

Furniture in the main Living Hall includes a three-piece leather suite and black bean sideboards and cupboards. This furniture was designed in the nineteen thirties by Napier Waller and noted cabinet maker Harry Goldman and constructed by the H. Goldman Manufacturing Company in South Yarra. Christian Waller painted scenes from Arthurian legends onto panels of the furniture. The painted panels were removed from all the furniture after her death and replaced with woven cane, with the exception of one painted panel on a bench (NWH 0050).

The Living Hall also contains two of the cartoons (paintings on canvas) for Waller's mosaics: *The Five Lamps of Knowledge* for the University of Western Australia and *Peace After Victory*

for the State Library of Victoria. Another prominent fixture is a monumental plaster cast of a late-Hellenistic horse's head which was a gift from architect Harold Desborowe Annear. The fireplace is flanked by fire-dogs and bellows made by the sculptor Ola Cohn. Ceramics by Klytie Sclater/Pate and John Barnard Knight are displayed and stored in the living hall. Books are located in built in bookshelves. The furniture in the Living Hall contains dining items, plates, napkins and cutlery. It is not known why these are not located in the Dining Room.

The library at the house reveals the Wallers' interests. Alongside extensive titles on art history, decorative arts and design are texts on Greek mythology, ancient Egypt, poetry, classical literature and the occult, there are also technical reference books on ceramics and the applied arts. Books are also located in the Blue Room and the Art Studio.

The Dining Room furniture includes a round oak table. The six dining chairs from this room are currently located in the Living Hall.

The Glass Studio contains the kiln, stained glass designs and racks which are still stacked with pieces of stained glass sorted by colour. Several layout tables and a light box are also located in this room. Many of the Waller's stained-glass cartoons were located in this studio until 2004 when they were moved to the Heritage Victoria laboratory in Abbotsford for pest treatment.

The Blue Room contains simple built-in glass topped furniture painted to match the walls. The furniture was designed by Christian Waller and Percy Meldrum and constructed by H. Goldman Manufacturing Company. There are two mosaics on the wall – *Head of Medusa* and the head of a man. There are also two painted murals in the room depicting the Labours of Hercules (with a young Napier as Hercules) - *Hercules and the Nemean lion* and *Hercules and the Serpents*.

The Print Studio undercroft contains a lithographic press and an 1849 printing press for woodcuts and linocuts. This was used by Napier and Christian to produce prints in the 1930s. The presses and some lithographic stones remain in this area. The furniture in the upper studio may have been designed by Christian Waller and Percy Meldrum and includes day beds and small tables and is all painted a pink/buff colour to match the walls.

The kitchen contains a 1930s stove, oven and dishwasher as well as timber household items, shelving and cupboards.

The garage contains Napier Waller's mosaic tesserae. These are small squares of coloured glass used to make mosaics and are also called 'smalti'. They were and continue to be made in Venice. They are kept in a variety of containers, mostly located on shelves in the garage. Most of the containers are open cardboard boxes (many numbered) but hessian bags, steel film cannisters and glass jars are also used.

Archaeology

There is no identified archaeology of State level significance at this place.

INTEGRITY/INTACTNESS

Intactness

The intactness of the place is excellent/very good with the majority of significant fabric remaining and no intrusive alterations to the buildings. Some minor repairs have been undertaken with unsympathetic materials, but these are reversible.

Garden

- The structure of the garden is intact, but the plantings have been altered with many of the original plantings no longer present.
- A number of conifers were cut down for safety reasons and are now stumps.
- An undated watercolour plan apparently of the bed to the east of the driveway, specifies an apricot tree, Petunias, Daffodils, Lobelias, Iris, Hydrangea and a *Goliath orange* plant whose name was not specified. None of these were visible at the time of inspection in winter.
- *Bursaria spinosa* bushes on the steep slope noted in earlier reports are not visible.
- Some concrete paths are lifting or cracked.
- The driveway is eroded with various sized round white stones and gravel visible. Its original design intent is not clear.

Collection

- The positions of many objects have been changed but it is probable that enough early images exist to enable the 1970s or 1980s arrangements to be recreated. It is recognised that these arrangements were created by Lorna Waller as a homage to Napier Waller and may not represent the interiors when the place was the residence of working artists.
- All ca. 56 missing objects have been included in the inventory held by the Executive Director. In the future these items may be found in the house or elsewhere.
- All the tesserae, their containers and their shelves are now located in the garage instead of in the Art Studio. It is not known when these were moved.
- Most of the paper-based cartoons for stained glass windows were moved from the Glass Studio to Heritage Victoria's facility in Abbotsford in 2004 for safekeeping and in order to treat a silverfish infestation. This is not considered to be the permanent location for these objects.
- The Celtic Revival influence on the interiors of the house were mostly demonstrated by Christian Waller's paintings of Arthurian legends onto at least nine items of furniture. Eight of these artworks were removed in the 1950s and only one painted item of furniture remains. Therefore, the Celtic Revival influence on the house is less clearly demonstrated except for the ceiling fleur-de-lys motifs.
- The small den off the Dining Room was furnished with leather chairs in 1979 but these are no longer present.

(August 2019)

Integrity

The integrity of the place is very good, and the heritage values of the place, garden and objects are still evident and can be easily understood and appreciated in the extant fabric. There have been several early additions to the original design of the house. These were designed by the Wallers and Percy Meldrum and were sympathetic to the original design. Many objects may not be in their exact original positions; however, the artistic values of the interior are still evident.

The *Lower Darebin Creek Shared Bike Trail* was installed across the lower section of what is now known as the *Napier Waller Reserve* in 2013. This includes bridges joining the Napier Waller Reserve to Alphington Grammar School to the north and Latrobe Golf Club to the south. This trail divides the lower part of the site from the rest of the property. The trail and bridges are visible from some parts of the garden and somewhat detract from the bush like setting and views of the lower part of the site, but it is still possible to read the original landscape. (August 2019).

CONDITION

The place is in fair condition.

- The Blue Room is currently inaccessible due to a serious mould outbreak perhaps caused by a leak in the adjoining bathroom or roof. The mould has also affected the books in this room.
- Recent images of the Blue Room show it and the furniture to be a warm buff colour not blue. It is not known if the room has been repainted or if the original colour has changed.
- The decorated ceiling linings in the Dining Room near the fireplace and in the upper corridor are collapsing. The wallpaper in the corridor is peeling from the walls with one section lost. Masking tape has been used in a repair attempt. Both these damages are significantly worse than when these areas were documented in 2013 despite 2013 works to the roof.
- The remainder of the main house appears to be stable except for the north wall of the external bathroom which is covered by a tarpaulin and has some spalling render.
- The upper level of the Art Studio is in poor condition with roof leaks and damage to the walls and furniture.
- The long stone western retaining wall supporting the terrace on which the house is built has several vertical cracks, some modern repairs, and is tilted outwards slightly.
- The garden walls and paths are generally in good condition although some display small amounts of damage, cracking or lifting
- The hessian bags holding tesserae have split and tesserae are spilling out.
- Some of the blackwood furniture designed by Napier Waller and Harry Goldman has been revarnished in shiny modern varnish replacing the original low gloss finish.

(July 2019)

KEY REFERENCES USED TO PREPARE ASSESSMENT

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http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;search=place_name%3Dwaller%3Bstate%3DVIC%3Blist_code%3DRNE%3Bkeyword_PD%3Don%3Bkeyword_SS%3Don%3Bkeyword_PH%3Don%3Blatitude_1dir%3DS%3Blongitude_1dir%3DE%3Blongitude_2dir%3DE%3Blatitude_2dir%3DS%3Bin_region%3Dpart;place_id=15291

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ADDITIONAL IMAGES



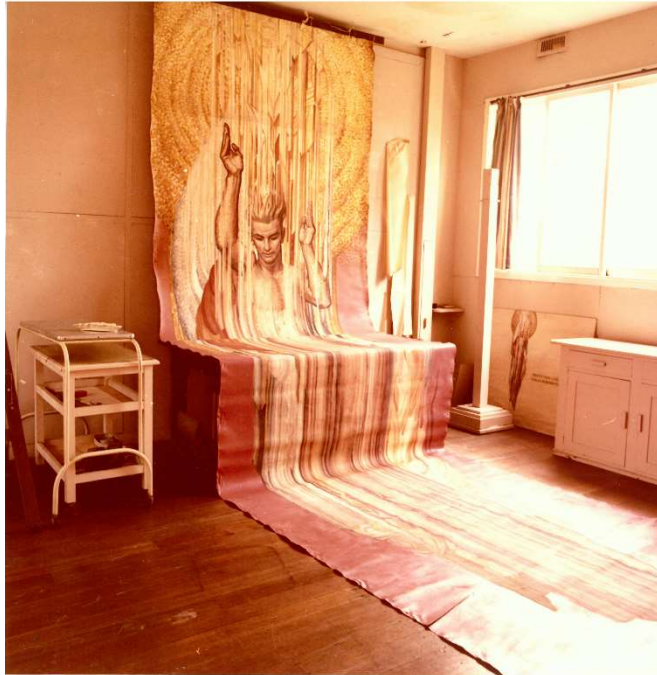
Living Hall including the study for *The Five Lamps of Knowledge* (1931). Note rugs, dining chair with caned back replacing Christian Waller painted panel and the Moderne style sideboard.
Source: Photographic print from the Waller House (ca. 1970s / 1980s)



Bench (NWH 0050), 1925, designed by Napier Waller, painting, *Percivale and Ector de Maris* by Christian Waller and constructed by H. Goldman Manufacturing Company, Melbourne. (April 2019).



Detail, combed varnish wall decoration in Living Hall (August 2019)



Interior, upper level of Art Studio showing cartoon (paint on canvas) for *Prometheus* mosaic (1961)
Monash House. Source: Photographic print from the Waller House (ca. 1970s / 1980s)



Containers of tesserae in the garage (August 2019)



Mosaic tiled shower in the separate ground level bathroom at the Waller House (August 2019)



Bookshelf in Living Hall (January 2009)

Name: Waller House and Collection
VHR number: VHR H0617
Hermes number: 602



Christian Waller in the undercroft of the Art Studio with the 1849 printing press (1932)
Source: *Daughters of the Sun - Christian Waller and Klytie Pate*, 2018, by Emma Busowsky Cox.



Lithographic press, NWH 0035 in the undercroft of the Art Studio (August 2019)



Glass Studio in use. Undated. Source: The Waller House.



Detail showing St Michael, from proposed design for a memorial window at Geelong Grammar School (January 2006). Source: Bronwyn Hughes



Napier Waller, *The house on the hill*, 1925, Colour linocut, before the construction of the Glass Studio

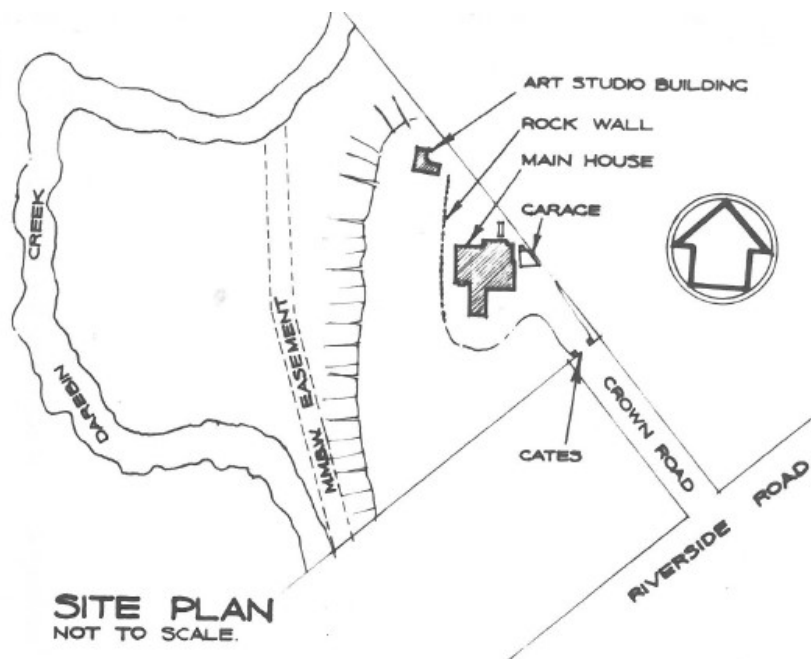
The sun, plaster plaque with mosaic tesserae, 1932, by Klytie Sclater/Pate, one of a series of plaques made at the Waller House for Christian Waller's bedroom. Now held at the National Gallery of Victoria. Source: National Gallery of Victoria



Garden plan, watercolour. Source: The Waller House, undated



View from Darbein Creek, Source: Scanned slide from the Waller House, undated



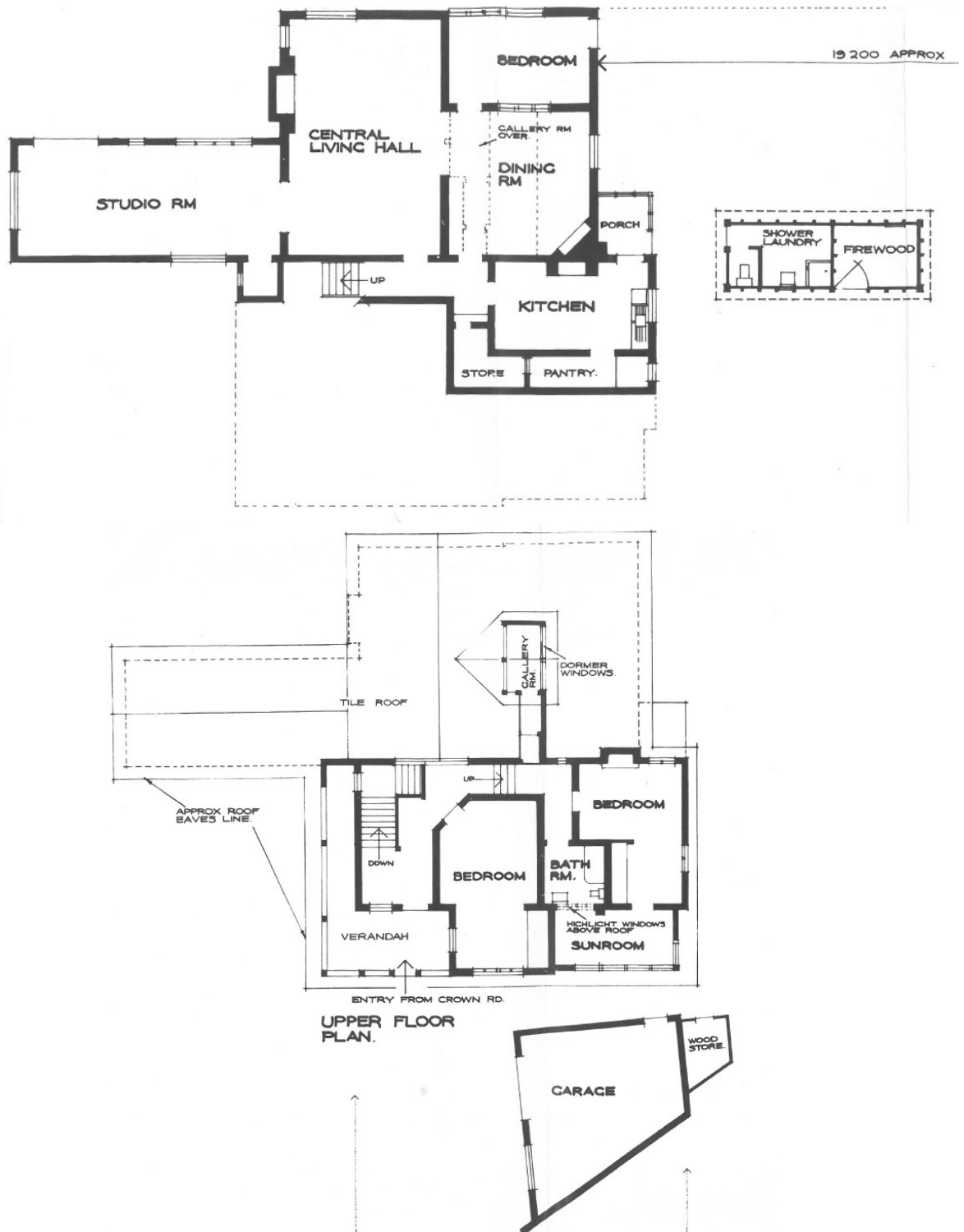
Site plan The Waller House, 1980. Source: Public Works Department, Victoria



Napier Wall in the eastern area of the garden.
Source: Scanned slide from the Waller House ca.1950s



Eastern area of the garden showing changes in plantings (August 2019)



Lower and upper levels, The Waller House, 1980. Source: Public Works Department, Victoria

**CONFIDENTIAL IMAGES AND INFORMATION – NOT FOR PUBLIC
CIRCULATION**

IMAGES NOT FOR PUBLIC CIRCULATION:

None

COMMENTS:

ATTACHMENT 1

EXISTING REGISTRATION DETAILS

TO BE SUPERSEDED BY THE FOREGOING RECOMMENDATION

EXISTING CATEGORY OF REGISTRATION

Heritage place.

EXISTING EXTENT OF REGISTRATION

Historic Building No. 617, Napier Waller House, 9 Crown Road, Ivanhoe (to the extent of the house, studios and outbuildings and the whole of the land, Volume 4331, Folio 061).

[Victoria Government Gazette No. 11 19 February 1986 p. 416]

[NOTE: At the time of registration Volume 4331 Folio 061 included all the land now known as Crown Allotments 2004 and 1T, Parish of Keelbundora.]

NO CURRENT EXTENT DIAGRAM

EXISTING STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

Mervyn Napier Waller completed the first part of his home in 1922 to his own design.

It was later extended by the addition of two studios. The main living area was used as a studio originally and was used again for very large projects. The house is a bungalow and was not so much influenced by popular American fashions of the time as by English and even Japanese influences. Its style is very restrained. The use of concrete blocks (with a rough cast finish) is unusual. The house remains remarkably intact. It contains furniture designed by Napier Waller, many of his artworks and his library. The whole speaks clearly of the artist and is maintained as his memorial. Waller was a prolific artist and designer who worked in many media including oil, watercolour, mosaic and stained glass. He visited England, Venice and Ravenna in the late 1920s and became interested in murals. His murals include "Peace After Victory" in the State Library (1928), those in the Myer Mural Hall (1935) and the "pioneer Mural" in St Andrew's Church Brighton (1962). His mosaic art includes "The Five Lamps of Knowledge" at the University of Western Australia (1931). "I'll put a girdle round about the earth" commissioned by Theodore Fink in 1933 for Newspaper House, Collins Street, Melbourne and "Prometheus" for the SEC at Monash House, William Street, Melbourne. He also executed the mosaics and stained glass in

the Australian War Memorial, Canberra. Many preliminary drawings, sketches and full cartoons of these works remain in the house. Napier Waller died in 1972, aged seventy-nine.

EXISTING PERMIT POLICY

The cultural heritage significance of Napier Waller House is principally due to its historical associations with Mervyn Napier Waller and Christian Waller, both prominent figures in the Australian art community during the interwar period. Napier and Christian Waller designed the house and also designed many of its interiors and furnishings. The high level of intactness of the design and fabric of the house as well as the art and object collections and furnishings contribute to its cultural significance.

The cultural heritage significance of the Napier Waller House Collection is principally due to its association with Mervyn Napier Waller. The Napier Waller Collection includes all items as listed on the inventories held by the Executive Director, Heritage Victoria and extends to include of the artists' materials, media, equipment and tools in the house which are associated with the life and work of Mervyn Napier Waller, and also of Christian Waller and Lorna Reyburn. No item of the Napier Waller Collection can be removed from the Napier Waller House without a permit. No item of the Napier Waller Collection can be disposed of, deaccessioned or sold without a permit. The items which constitute the Napier Waller Collection must be retained in the House so far as it is practical to do so. The retention of the original sitings of furniture, furnishings and artworks and of the general collection is strongly encouraged so far as it is practical to do so.

It is recommended that a Conservation Management Plan be carried out for Napier Waller House, the Napier Waller Collection and for the gardens and surrounds of Napier Waller House. The preparation of a Conservation Management Plan would assist with the future management of the cultural significance of the place. The conservation and management of Napier Waller House and the Collection should be undertaken with reference to the future Conservation Management Plan.

EXISTING PERMIT EXEMPTIONS

General Conditions: 1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Conditions: 2. Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible. Note: All archaeological places have the potential to contain significant sub-surface artefacts and other remains. In most cases it will be necessary to obtain approval from the Executive Director, Heritage Victoria before the undertaking any works that have a significant sub-surface component.

General Conditions: 3. If there is a conservation policy and plan endorsed by the Executive Director, all works shall be in accordance with it. Note: The existence of a Conservation Management Plan or a Heritage Action Plan endorsed by the Executive Director, Heritage Victoria provides guidance for the

management of the heritage values associated with the site. It may not be necessary to obtain a heritage permit for certain works specified in the management plan.

General Conditions: 4. Nothing in this determination prevents the Executive Director from amending or rescinding all or any of the permit exemptions.

General Conditions: 5. Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authorities where applicable.

Minor Works: Note: Any Minor Works that in the opinion of the Executive Director will not adversely affect the heritage significance of the place may be exempt from the permit requirements of the Heritage Act. A person proposing to undertake minor works may submit a proposal to the Executive Director. If the Executive Director is satisfied that the proposed works will not adversely affect the heritage values of the site, the applicant may be exempted from the requirement to obtain a heritage permit. If an applicant is uncertain whether a heritage permit is required, it is recommended that the permits co-ordinator be contacted.

Collection Conservation Works: Any Collection Conservation Works that in the opinion of the Executive Director will not adversely affect the heritage significance of the collection may be exempt from the permit requirements of the Heritage Act. A person proposing to undertake Collection Conservation Works should submit a conservation treatment proposal to the Executive Director. If the Executive Director is satisfied that the proposed conservation works will not adversely affect the heritage value of the collection the applicant may be exempted from the permitting process.

House Exterior:

Minor repairs and maintenance which replace like fabric with like.

Removal of extraneous items such as air conditioners, pipe work, ducting, wiring, antennae, aerials etc, and making good.

Installation and repairing of damp proofing by either injection method or grout pocket method.

Installation or removal of external fixtures and fittings such as, hot water services and taps.

House Interior:

Painting of previously painted walls and ceilings provided that preparation or painting does not remove evidence of any original paint or other decorative scheme.

Installation, removal or replacement of carpets and/or flexible floor coverings.

Installation, removal or replacement of curtain tracks, rods and blinds.

Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art or religious works or icons.

Demolition or removal of non-original stud/partition walls, suspended ceilings or non-original wall linings (including plasterboard, laminate and Masonite), bathroom partitions and tiling, sanitary

fixtures and fittings, kitchen wall tiling and equipment, lights, built-in cupboards, cubicle partitions, computer and office fitout and the like.

Removal or replacement of non-original door and window furniture including, hinges, locks, knobsets and sash lifts.

Refurbishment of existing bathrooms, toilets and kitchens including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall and floor coverings.

Removal of tiling or concrete slabs in wet areas provided there is no damage to or alteration of original structure or fabric.

Installation, removal or replacement of ducted, hydronic or concealed radiant type heating provided that the installation does not damage existing skirtings and architraves and that the central plant is concealed.

Installation, removal or replacement of electrical wiring.

Installation, removal or replacement of electric clocks, public address systems, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.

Installation, removal or replacement of bulk insulation in the roof space.

Installation of plant within the roof space.

Installation of new fire hydrant services including sprinklers, fire doors and elements affixed to plaster surfaces.

Landscape:

The process of gardening and maintenance, mowing, hedge clipping, bedding displays, removal of dead plants, disease and weed control, emergency and safety works to care for existing plants and planting themes.

Removal of vegetation that is not significant to maintain fire safety and to conserve significant buildings and structures.

The replanting of plant species to conserve the landscape character and plant collections and themes.

Repairs, conservation and maintenance to hard landscape elements, buildings, structures, ornaments, roads and paths, drainage and irrigation system.

Management of trees in accordance with Australian Standard; Pruning of amenity trees AS4373.

Removal of plants listed as noxious weeds in the Catchment and Land Protection Act 1994.

Installation, removal or replacement of garden watering and drainage systems.

Non-structural works that occur at a distance greater than 5 metres from the canopy edge of a significant tree, plant or hedge, (structural works may require a permit if still on the registered land).

Non-commercial signage, lighting, security fire safety and other safety requirements, provided no structural building occurs.

Plant labelling and interpretative signage.

Resurfacing of existing paths and driveways.