

Appendix D: Design Guides

Raglan Town Centre Design Guide

D1 Specific Guidelines

Note that all orientation (i.e. left and right) is assumed as viewed from the street.

D1.1 Setbacks [refer figure 2]

Commercial buildings in Raglan were typically sited right up to the street boundary.

- To reflect the established pattern, new buildings in the Raglan town centre should be built to the street boundaries.
- Areas that are set back from the street should be planted and landscaped as a feature.

D1.2 Scale [refer figures 1, 3 and 4]

Scale refers to a building's overall size, height, bulk, shape and proportions. Although basic shapes can be the same, the scale of the same shapes can be quite different [refer figure 3]. Where these characteristics vary considerably in a street, the larger scale buildings can dominate and detract from those around them.

Should development of larger buildings be considered then they should integrate cohesively with their neighbours and guidance for detailing and proportion should be taken from typical pre-war commercial facade designs in other small New Zealand towns.

- New buildings should be a similar size to their neighbours.
- It is preferred that new buildings keep within the height ranges of those around them. This allows key buildings, like the Harbour View Hotel, to remain a prominent feature in the streetscape.
- Avoid buildings that are too low or too high compared with those around them.
- Avoid large buildings which could because of their size and bulk overshadow or dominate surrounding buildings.

D1.3 Height [refer figures 1, 4, 5a and 5b]

Most commercial buildings in the Raglan town centre are one or two-storied. The district plan allows a maximum height in Business Zone of 10metres. Double-storey facades hard on the street boundary can appear extremely dominating or overpowering. This tendency can be mitigated by emphasising horizontal elements, careful fenestration and detailing, provision of verandahs, and articulating the facade by breaking large solid planes into smaller elements.

- Consider using a gable end roof, small tower or a higher parapet to raise the apparent height of single-storey buildings surrounded by mainly two-storied ones.
- Consider building in the roof space or adding an attic storey to a building to keep its height more in keeping with lower-scale buildings around it.
- Buildings should be one or two storied.

D1.4 Building Form and Shape [refer figures 1, 3 and 4]

Most buildings in the Raglan town centre are similar in width to height. Buildings of a low and wide proportion can detract visually from those around them. The supermarket is such an example. Continuous long parapets, signage and verandahs all

accentuate this proportion. A successful blend of old and new can be achieved where there is variety and interest but a similarity of scale. Wider, larger buildings can be divided into smaller scale pieces that help them fit in. Commercial structures of the early twentieth century were typically simple in plan, and tended to occupy the entire site. The shapes of a building and the size of its surfaces can also affect its apparent scale.

- Avoid designing buildings where the main shapes are out of scale with those around them.
- Where a new building is a large shape consider breaking it up into smaller pieces.
- Step pieces back and forward from one another and accentuate the pieces with different colours and materials.
- Use features such as verandahs, porches and bay windows to create visual interest on a surface by adding depth and shadow.
- Add an architectural feature such as a feature window to add variety.
- Where a new building is wide in proportion consider breaking it up into more vertically proportioned pieces.
- It is preferred that the main shapes of a building are traditional in form.
- Non-traditional shapes and forms may be used on secondary parts of the building such as a tower or bay window as an architectural feature. The whole design should be consistent in materials and intention.
- Building forms shall follow those of existing historic structures when viewed from the street.

DI.5 Roof Form [refer figures 1 and 6]

Where visible, roofs are generally hipped to the main building and mono-pitch for lean-to additions and verandahs. Where concealed behind parapets, roofs are typically gable form. Pitches are moderate and vary from 12 or 15 degrees for mono-pitched roofs and between 15 and 25 degrees for main roofs.

- Avoid flat roofs or mono-pitches as the main roof shapes.
- Rooflines shall follow the form of existing historic structures when viewed from the street.

DI.6 Cladding, Texture and Roofing Materials [refer figure 1]

Two materials were predominant during the early twentieth century – painted horizontal weatherboards for walls and corrugated iron for roofs. There were variations, more usually to the walls, where corrugated iron might be used either vertically or horizontally to clad the side and rear of buildings. Vertical board and batten cladding was also used extensively, although this is more usual in domestic architecture.

More recently, predominant materials are corrugated steel roof and wall claddings, timber wall claddings and facings, window and door joinery, and fibre-cement sheet wall claddings. All materials are generally painted.

- Materials associated with tents and sails, such as tent and awning fabrics and synthetic sail cloths are also appropriate.
- Replacement materials should be limited to those materials that are made from the same materials or similar materials where same materials are not available (e.g. timber with timber), and with the same profile as the original (e.g. a sash window with a sash window). Proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.

- Plastics, brick and tile, mirror glass and glass curtain walling, are discouraged.
- Roof cladding on new and existing heritage buildings may substitute modern long-run corrugated profile colour-coated steel for the original. Long-run tray and trough section profiles are designed to accommodate modern shallow pitch roofs and are not acceptable as replacement claddings on heritage buildings.

DI.7 Windows and Doors [refer figures 1 and 6]

Attention should be paid to the sizes and proportions of window openings and their placement on the facade. The size, proportions, repetitions and groupings of windows and openings can also reduce the scale of building surfaces. A symmetrical pattern can divide a facade into two. Patterns of window placements and detailing give very strong clues as to the architectural style of a particular building.

- Traditional windows are generally of timber construction, however aluminium joinery may be used on windows viewed from the street but the proportions must be in keeping with neighbouring buildings, using details to create similar window and pane sizes, and level of detail.
- Window placement is symmetrical and this should be respected. Windows are usually taller than wide, and are placed regularly on the facade.
- Horizontal banding of windows is to be avoided. It is preferred that windows are accentuated by surrounding trim or facings. Windows flush with the wall, or curtain walling, should be avoided.
- Corner windows and different shaped windows should be seen as a feature rather than dominating the view along the street.
- In secondary forms, other window types and detailing, along with more horizontal orientation, are acceptable, provided that the whole design is complementary and consistent.
- Windows generally decrease in size from lower to higher storeys and are usually placed above one another. Often trim or structure emphasises this vertical alignment.
- Large areas of glass used for shopfront display should be divided by posts, columns or mullions into pieces with vertical proportions.
- In new buildings non-traditional window types and construction are acceptable.

DI.8 Verandahs [refer figures 1, 5a and 5b]

Verandahs were developed to provide protection from the elements both for pedestrians on the street and to the rooms immediately beyond. Although the verandah was built primarily as a pedestrian shelter space it also forms a partly enclosed separation for people from the roadway. Verandahs provide a feeling of enclosure for pedestrians as well as adding character by way of detail to the facade. They also offer an opportunity for decoration.

The district plan requires verandahs to be supported from the face of the building (either cantilevered or suspended from steel rods) rather than carried by posts. Posts may be used for decorative or aesthetic purposes but may not be structural supports.

- The general style of the verandah should be corrugated iron exposed to the underside with the roof sloping and forming a bull-nose, straight lean-to or a concave style.
- The verandah heights at the kerb should be a minimum of 2.2metres from the pavement to the underside of the verandah beam (and 3.5metres maximum). However, it is desirable that the verandah height be within the existing maximum

and minimum verandah heights in Bow Street. Posts should be setback 500millimetres minimum from the kerb face. Verandahs should be no narrower than 2.5metres. The verandah fascia should be less than 400millimetres deep.

- Verandahs should be either pitched roof or lean-to style supported by poles at the edge of the verandah (as per the verandah on the Tongue and Groove Café) [refer figure 5b] or a flat or horizontal plane verandah roof either supported by steel rods, or with an integrated supporting structure hidden within the roof plane [refer figure 5a].
- When the verandah is designed as an integral part of the building it should echo the forms of the building and be adorned appropriately to give emphasis to the entrance.

DI.9 Shopfronts [refer figures 1 and 6]

- Shopfronts in the Raglan town centre are generally formed as bays with shop entrances recessed, either centrally or to one side. New development should respect this pattern.
- New buildings should be designed to recognise the width range of typical building frontages, which are approximately 4.0 to 10.0metres. Any building with a width over 10metres should be articulated in such a way as to present the appearance of a pair or group of independent buildings.
- Shopfront height (where the shopfront height is defined as ground level to the underside of the verandah) should be within the existing maximum and minimum shopfront heights in the Raglan town centre.

DI.10 Parapets [refer figures 1, 5a, 5b and 6]

Most commercial-style buildings will have parapets with elaborate frieze areas and pediments reflecting various architectural styles and periods. Although the parapet was often used to advertise a shop's name or wares, it was essentially a design feature to screen the roof behind. Parapets and friezes are generally in proportion to the height of the existing windows: the most common proportion being at least the equivalent of one window height, although there are occasional examples of one-and-a-half times window height.

- In general, for a single-storey building the parapet should be between one-quarter and three-quarters of the height of the shopfront.
- New buildings should have a parapet and reflect a vertical proportion that relates to storey and window height.

DI.11 Colours

There is no reason, when choosing colours for the walls, facings and roofs of new buildings, or when repainting older buildings, not to use today's palette of colours, which is much wider than the palette available in earlier years, provided the new colours are in accord with the historic character of the heritage buildings in the Raglan town centre and its streetscape. Simple combinations of discreet individual colours are particularly preferable when applied to older buildings. Stained timber finishes are acceptable but the preference is for painted or coloured surfaces.

- The range of paint colours now available is unlimited but this was not the case in the later nineteenth century. The colours of Victorian colonial buildings were earthy, ranging from pale greys and green to dark rich browns, reds and greens.
- There was a tendency to make a feature of the horizontal and vertical bands and decorative embellishments of buildings by painting them in a contrasting colour. Feature colours were applied as a light decoration on a darker background or vice

versa. Generally window sashes adjacent to dark glass were painted the darkest shade in the colour scheme of 3 or 4 colours.

- Colours for heritage buildings should be chosen from the Resene Heritage Colours chart or similar. These colours have been researched, and original paint samples taken from buildings built in the Victorian and Edwardian eras and duplicated today to provide some authenticity to the colour chosen.
- In keeping with the vibrant coastal atmosphere of the town a very wide colour palette is acceptable – generally based on timeless neutral light colours applied to the main mass of the building with brighter primary and nautical colours to smaller building elements for contrast.

DI.12 Signage

Advertising signs can have a dramatic effect on the appearance of a building facade, and the character of a street as a whole. This effect can be detrimental to the streetscape and building. Signs on facades or fascias are not isolated entities. Their design, position, size, shape, colour and lettering style should be carefully considered and assimilated into the design of the building's facade.

New signs will help enhance the character of Raglan if they are simple, not excessively large and do not obscure interesting architectural details of buildings. Signs incorporating simple backgrounds, borders and text are preferable to complex graphics, particularly photomontage based signage and large-scale advertising hoardings. The proliferation of signs, which are obtrusive because of their size, colour or placement, could undermine the pleasing character of the Raglan town centre. Neon, moving, or brightly lit signs will generally not fit pleasingly into the township.

- It is preferred that signage does not dominate the buildings or streetscape.
- Reduce size of signage and link in with building details and surfaces. Signs should integrate with the overall appearance of the building and not extend across specific elements of the facade or dominate other features of the building.
- Signs may be located on the parapet, at shopfront level, or kept within the depth of the verandah fascia. Signs may also be located at right angles to the footpath under the verandah provided they are no deeper than 400millimetres below the bottom of the fascia level.
- Signs should not extend beyond the sides or top of the parapet.

DI.13 Diagrams

Figure 1: Streetscape showing the relationship of buildings and surroundings in terms of building shape, form, detailing, use of materials, decoration, colour, signage and setting.

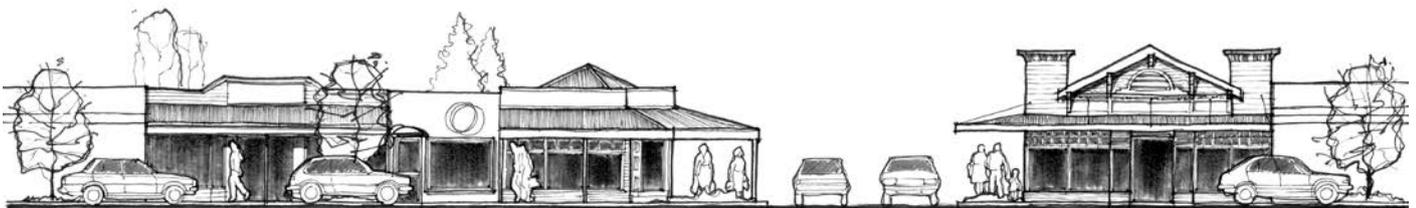


Figure 2: Plan view showing siting in relation to front and side lot boundaries. New development within the Raglan town centre must align with the existing buildings in order to preserve the overall appearance and rhythm of the streetscape. Note the position of verandahs in relation to the street-front lot boundaries and roadside kerb.

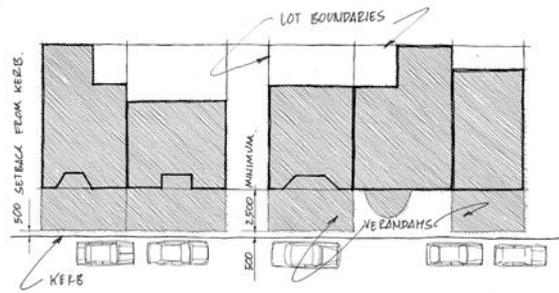


Figure 3: Scale refers to a building's overall size, height, bulk, shape and proportions. Although basic shapes can be the same, the scale of the same shapes can be quite different. Where these characteristics vary considerably in a street, the larger scale buildings can dominate and detract from those around them.

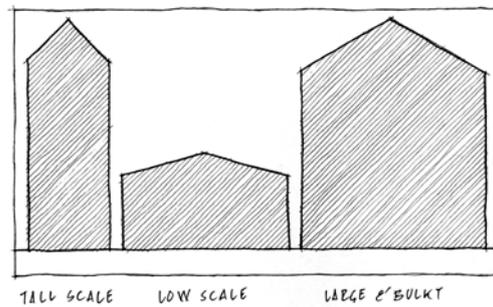


Figure 4: Building form and shape. Most buildings in the Raglan town centre are similar in width to height. Buildings of a low wide proportion can detract visually from those around them. The supermarket is such an example. Continuous long parapets, signage and verandahs all accentuate this proportion. A successful blend of old and new can be achieved where there is variety and interest but a similarity of scale. Wider, larger buildings can be divided into smaller scale pieces that help them fit in.

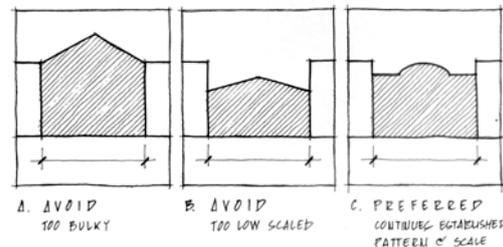


Figure 5: Verandah and parapet. 5a – a flat or horizontal plane verandah roof either supported by steel rods, or with an integrated supporting structure hidden within the roof plane and 5b – pitched roof or lean-to style supported by poles at the edge of the verandah (as per the verandah on the Tongue and Groove Cafe).

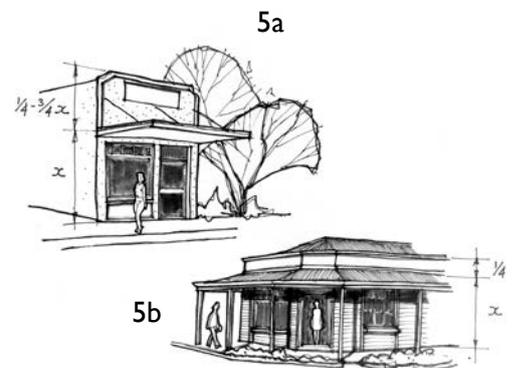
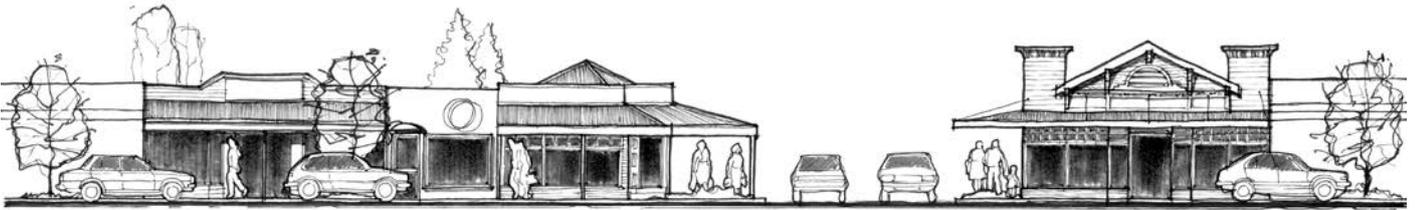


Figure 6: Shopfronts. Shopfronts in the Raglan town centre are generally formed as bays with shop entrances recessed, either centrally or to one side. New development should respect this pattern. New buildings should be designed to recognise the width range of typical building frontages, which are approximately 4.0 to 10.0metres. Any building with a width over 10metres should be articulated in such a way as to present the appearance of a pair or group of independent buildings. Shopfront height (where the shopfront height is defined as ground level to the underside of the verandah) should be within the existing maximum and minimum shopfront heights in the Raglan town centre.



Huntly Heritage Precinct Design Guide

D2 Specific Guidelines

Note that all orientation (i.e. left and right) is assumed as viewed from the street.

D2.1 Setbacks [refer figures 1a and 1b]

The Huntly railway houses have a consistent and regular set back from the street boundary and the side boundaries. Rows of houses create a visual line that work nicely to generate a sense of order, balance and tranquillity in the streetscape. Generous setbacks from the street allow a sense of repose and calm quite different from high-density residential housing typical of most recent urban developments.

It is important that new houses continue the building line of their neighbours. New dwellings need to be set back from the street and align with those of the existing railway houses. The position of the dwelling in relation to the side boundaries should also replicate that of the existing houses. Typically the house was placed closer to the left side boundary (approximately 3.5metres) than the right (approximately 6.0metres) thereby enabling a driveway to be located on the right-hand side providing vehicular access to the garage located at the rear of the site. This relationship between the boundaries and the width of the building with regard to the overall width of the site should be respected in order to maintain the unique rhythm of the street.

- New buildings in the Huntly Heritage Precinct must be set back from the street to align with the existing heritage buildings and to keep the relationship to both side boundaries.

D2.2 Garages [refer figure 1b]

Typically the historic houses had a single, detached vehicle garage located at the rear of the section. As mentioned above the driveway passed along the right side boundary. The dwelling was set back approximately 6.0metres from the right side boundary for this purpose. Garages were simple gable roofed structures, with the ridge parallel to the long boundary and the shallow gable end presented to the street. Roof pitch was approximately 15 degrees.

- New garages in the Huntly Heritage Precinct shall be designed to be complementary to the streetscape in form, detail and use of materials.
- Garages should be set well back from the street, and located on the right-hand rear portion of the section. Garages are not permitted in the front yard.
- New garages for new dwellings may be attached provided they are stepped well back from the street front of the building and the roofline follows the form of the existing garages when viewed from the street.

D2.3 Fences [refer figure 1a]

The intimacy of the street depends upon the openness of the houses to the street. The original low fences are ideal for this purpose, gently defining the boundary but maintaining openness. To be able to look into and enjoy gardens along the street greatly adds to the character of the settlement. High fences are inappropriate as they break this pattern, therefore low fences are encouraged.

- Fencing materials should be sympathetic to the house design and fences should be no more than 1.2metres above ground level.

D2.4 Height [refer figures 1a, 2, 4a, 4b, 4c, 4d and 4e]

The railway houses are all single storey, creating a uniform scale in relation to the street.

- New dwellings within the Huntly Heritage Precinct shall be single-storey although lofts within the roof spaces may be allowed where they do not penetrate the roof envelope when viewed from the street.

D2.5 Roof Forms [refer figures 2, 4a, 4b, 4c, 4d and 4e]

Roofs are typically of three basic forms – gable, hip and Dutch gable (a combination of the two). All three roof types are generally of moderate pitch (approximately 20 degrees). Eaves and verge overhangs are typically 300millimetres. Eaves soffits are sloping, match lined and carried on exposed rafters.

- Roof lines shall follow the form of existing houses when viewed from the street.

D2.6 Cladding, Texture and Roofing Materials [refer figure 2]

Exterior wall cladding is plain bevel-back timber weatherboards (approximately 180millimetre cover). Corners are boxed with scribes to match the cladding profile. Gable ends were originally clad with asbestos-cement sheets and timber battens covering the vertical joints. The roof cladding was originally standard profile short-run corrugated iron sheets.

Building materials used within the Huntly Heritage Precinct may differ from the heritage buildings, however the designer shall select materials that complement and enhance the character of the existing buildings.

- Roof cladding on new dwellings and existing heritage buildings may substitute modern long-run corrugated profile colour-coated steel for the original short-run iron cladding. Long-run tray and trough section profiles are designed to accommodate modern shallow pitch roofs and are not acceptable as replacement claddings on heritage buildings.

D2.7 Windows [refer figures 2 and 3].

Attention should be paid to the sizes and proportions of window openings and their placement, or grouping, in relation to neighbouring buildings. The window design, shape and proportion are important elements in the design of the houses. Windows typically display a strong vertical emphasis – the height being slightly over twice the width (2.1:1).

Windows in the more common cottage plan are typically double-hung sashes. The upper sash in the Huntly examples is divided into 6 equal panes, while the lower sash is divided into 3 equal panes by 2 vertical glazing bars. It is worth noting that there are numerous variations in the division of windows in railway cottages throughout the country. The most basic form is a single central vertical glazing bar to both upper and lower sashes, thereby dividing the window into the classic two over two pattern. However there also exist many cottages with the upper sash of the street facing windows divided into 9 panes.

A small hood surmounts the 2 windows on the street elevation. The hood is pitched at approximately 15 degrees and constructed from a light framework of exposed under-purlins and rafters supported on timber brackets. The hood is clad in corrugated profile roofing iron and extends approximately 100millimetres beyond either side of the window facings.

Windows in the more unusual bungalow-style plan comprise tall casement hung sashes, those to the street elevation being grouped in 2 pairs of 3 sashes in projecting bays symmetrically disposed on either side of the porch. The division of the sashes is quite distinctive – the upper two-fifths is divided by 2 horizontal glazing bars, while the upper fifth is further divided into 2 equal panes by a single vertical glazing bar.

Windows to principal rooms are generously proportioned while those to service rooms at the sides and rear of the dwellings are simpler and smaller awning-hung sashes, generally divided into 2 equal panes by a single horizontal glazing bar. Glazing bars are delicate and plain. All windows have broad plain timber facings (generally 125 millimetres minimum) and scribes.

- Traditional windows are generally of timber construction however aluminium joinery may be used on windows viewed from the street but the proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.
- Where window placement is symmetrical this should be respected. Windows are usually taller than wide, and either stand alone on a wall surface or are grouped together. This vertical proportion should tie in with typical windows in the surrounding buildings.
- Horizontal banding of windows is to be avoided. It is preferred that windows are recessed into the wall and this depth be created by appropriate choice of materials, or accentuated by surrounding trim or facings. Windows flush with the wall or curtain walling should be avoided.

D2.8 Doors [refer figures 2 and 3]

The only door visible from the street is the front door located within the porch space. The door is timber. The upper third is glazed and divided equally into 4 rectangular panes of obscure glass. The lower two-thirds of the door is divided into 3 simple vertical panels. A distinctive feature of all railway cottages is the solid brass doorknob centrally placed below the glazing. Situated immediately above the door is a small rectangular obscure-glazed fixed fanlight.

The front door to the bungalow style dwelling has windows on both sides extending up to fanlight height. Unlike the simpler cottage style fanlight, those in the bungalow plan are divided vertically and horizontally into small panes.

- Traditional doors are generally of timber construction and replacement joinery should be of the same materials, or similar material where same materials are not available, on doors viewed from the street and the proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.

D2.9 Front Porches [refer figures 2, 4a, 4b, 4c, 4d and 4e]

Possibly the most distinctive feature of the railway houses is the central porch on the street elevation, gained by a short flight of 2 concrete steps. There are 4 basic porch designs for the cottage-style plan, however the basic construction is the same. Porch roofs are supported on 2 pairs of timber posts (generally 100 millimetres x 100 millimetres). All porches are decked with tongued and grooved timber boards falling away from the junction with the dwelling in order to shed rainwater.

The 'Gothic' porch [refer figures 4a and 4b] has curved brackets cut from solid boards attached to either side of each post thereby forming a pointed arch. A rebated handrail and foot rail run between each post with regularly placed vertical boards forming balusters. This porch type is surmounted by either a simple mono-pitch roof placed

directly beneath the spouting of the main roof, or a more elaborate Dutch gable which is integral with the main roof and runs out either side to form hoods for the windows beside the porch.

The 'Japanese' porch [refer figure 4c] is extremely distinctive and supports a very shallow hip roof, located immediately beneath the spouting of the main roof, and which runs out either side to form hoods for the windows beside the porch. This roof is carried on prominent exposed rafters, the corners on the diagonal, with sharply shaped ends. There are two rows of bevel-backed weatherboards wrapping the porch directly below the roof and rafters, while the areas between the posts are filled with simple square trellis.

The 'Lattice' porch [refer figure 4d] has the side and front areas between the posts filled full height with a broad diagonal trellis. The trellis to the sides of the porch is further pierced by 4 diamond shaped openings set in the shape of a larger diamond. This porch type is surmounted by a simple mono-pitch roof placed directly beneath the spouting of the main roof.

The porch provided to the bungalow-style plan [refer figure 4e] is broader and deeper than that of the cottages. A shallow arch frames the entrance, while the areas between the posts contain solid panels between the foot rail and the handrail, and again from the door head height to the eave. The area between the solid panels is filled with square trellis. Open balustrading extends a short way either side of the posts forming the porch entrance, effectively narrowing the width of the entranceway, and this terminates in a round-topped post. The porch roof is a gable with vertical battens to the end and exposed rafters matching the main house to the eaves.

Regrettably there have been some unfortunate attempts to completely enclose the porch, which has had a detrimental affect on the appearance of the individual houses concerned and, by extension, on the general streetscape. The porches are an important feature of the house design and provide a transition space between the public and the private home. Residents must be encouraged to maintain, or restore, the open porches.

D2.10 Chimneys [refer figures 2, 4a, 4b, 4c, 4d and 4e]

A chimney is located on the right-hand side of the dwelling. The chimneys are brick with a roughcast plaster rendering. They are capped with a simple brick projection and generally contain 2 flues corresponding to the 2 simple chimney pots.

D2.11 Colours

There is no reason, when choosing colours for the walls, facings and roofs of new buildings, or when repainting older buildings, not to use today's palette of colours which is much wider than the palette available in earlier years, provided the new colours are in accord with the historic character of the houses and their streetscape. Simple combinations of discreet individual colours are particularly preferable when applied to older buildings. Stained timber finishes are acceptable but the preference is for painted or coloured surfaces.

- The range of paint colours now available is unlimited but this was not the case in the earlier twentieth century.
- Colours should be chosen from the Resene Heritage Colours chart or similar. These colours have been researched and original paint samples taken from historic buildings and duplicated today to provide some authenticity to the colour chosen.

D2.12 Diagrams

Figure 1a: Streetscape showing the relationship between the street facade, fences and plantings. Of particular importance is the relationship between the houses resulting from uniform design, bulk, density and siting. Note the position of the building in relation to the two side boundaries and the rhythm that repetition produces.

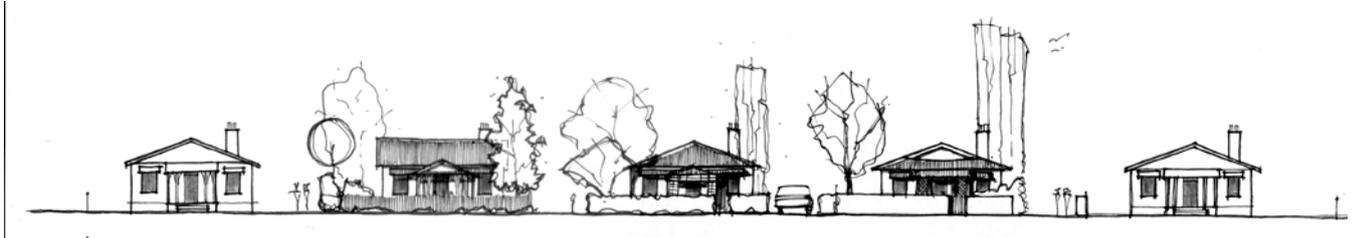


Figure 1b: Plan view showing siting and front and side boundary setbacks. New development within the Huntly Heritage Precinct must align with the existing buildings in order to preserve the overall appearance and rhythm of the streetscape. Note the position of garages at the rear, right-hand side of the site.

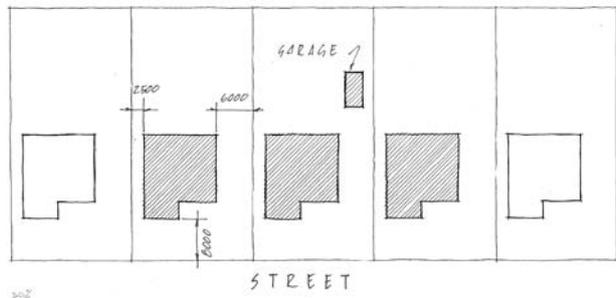


Figure 2: Elevation showing the key architectural features of the historic Huntly railway cottages. Note the roof and porch forms, representing one of 16 possible variations. Other key features include the fenestration (placement of window and door openings on a facade), exposed eaves rafters, window hoods and supporting brackets, chimney and bevel-back weatherboard cladding.

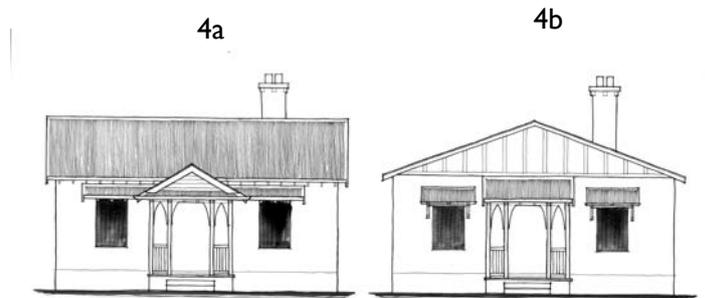


Figure 3: Window and door types found in the historic Huntly railway cottages. Windows typically display a strong vertical emphasis – the height being slightly over twice the width (2.1:1). Windows in the more common cottage plan are typically double-hung sashes. The upper sash in the Huntly examples is divided into 6 equal panes, while the lower sash is divided into 3 equal panes by 2 vertical glazing bars. It is worth noting that there are numerous variations in the

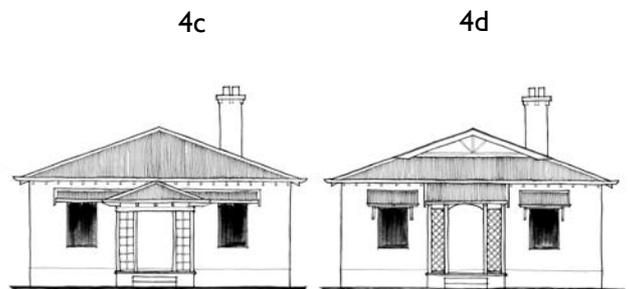


division of windows in railway cottages throughout the country. The most basic form is a single central vertical glazing bar to both upper and lower sashes, thereby dividing the window into the classic two over two pattern. However there also exist many cottages with the upper sash of the street facing windows divided into 9 panes. Glazing bars are delicate. Particular care should be taken to replicate the proportion and details of windows when replacing timber sashes with aluminium, or designing new structures.

Figures 4a and 4b: Porch and roof types. The 'Gothic' porch has curved brackets cut from solid boards attached to either side of each post thereby forming a pointed arch. A rebated handrail and foot rail run between each post with regularly placed vertical boards forming balusters. This porch type is surmounted by either a simple mono-pitch roof placed directly beneath the spouting of the main roof, or a more elaborate Dutch gable, which is integral with the main roof and runs out either side to form hoods for the windows beside the porch. Figure 4a shows a gable roof with ridge parallel to entrance front while Figure 4b shows the same gable roof rotated 180 degrees with the gable end to the entrance front



Figures 4c and 4d: Porch and roof types. The 'Japanese' porch [refer figure 4c] is extremely distinctive and supports a very shallow hip roof located immediately beneath the spouting of the main roof and which runs out either side to form hoods for the windows beside the porch. This roof is carried on prominent exposed rafters, the corners on the diagonal, with sharply shaped ends. There are 2 rows of bevel-backed weatherboards wrapping the porch directly below the roof and rafters, while the areas between the posts are filled with simple square trellis.



The 'Lattice' porch [refer figure 4d] has the side and front areas between the posts filled full height with a broad diagonal trellis. The trellis to the sides of the porch is further pierced by four diamond-shaped openings set in the shape of a larger diamond. A simple mono-pitch roof placed directly beneath the spouting of the main roof surmounts this porch type. It has a Dutch gable roof style.

Figure 4e: Porch and roof types. The porch provided to the bungalow-style plan is broader and deeper than that of the cottages. The entrance is framed by a shallow arch while the areas between the posts contain solid panels between the foot rail and the handrail, and again from the door head height to the eave. The area between the solid panels is filled with square trellis. Open balustrading extends a short way either side of the posts forming the porch entrance, effectively narrowing the width of the entranceway, and this terminates in a round-topped post. The porch roof is a gable with vertical battens to the end and exposed rafters matching the main house to the eaves. The gable roof's ridge is parallel to the entrance front.



Matangi Heritage Precinct Design Guide

D3 Specific Guidelines

Note that all orientation (i.e. left and right) is assumed as viewed from the street.

D3.1 Setbacks [refer figures 1a and 1b]

The Matangi dairy factory houses have a consistent and regular set back from the street boundary and the side boundaries. Rows of houses create a visual line that works nicely to generate a sense of order, balance and tranquillity in the streetscape. Generous set backs from the street allow a sense of repose and calm quite different from high-density residential housing typical of most recent urban developments.

It is important that new houses continue the building line of their neighbours. New dwellings need to be set back from the street and align with those of the existing dairy factory houses. The position of the dwelling in relation to the side boundaries should also replicate that of the existing houses. Typically the house was placed closer to the left side boundary (approximately 2.5metres) than the right (approximately 6.0metres) thereby enabling a driveway to be located on the right hand side providing vehicular access to the garage located at the rear of the site. This relationship between the boundaries and the width of the building with regard to the overall width of the site should be respected in order to maintain the unique rhythm of the street.

- New buildings in the Matangi Heritage Precinct must be set back from the street to align with the existing heritage buildings and to keep the relationship to both side boundaries.

D3.2 Garages [refer figure 1b]

Typically the historic houses had a single, detached vehicle garage located at the rear of the section. As mentioned above the driveway passed along the right-side boundary. The dwelling was set back approximately 6.0metres from the right side boundary for this purpose. Garages were simple gable roofed structures, with the ridge parallel to the long boundary and the shallow gable end presented to the street. Roof pitch was approximately 15 degrees.

- New garages in the Matangi Heritage Precinct shall be designed to be complementary to the streetscape in form, detail and use of materials.
- Garages should be set well back from the street, and located on the right-hand rear portion of the section. Garages are not permitted in the front yard.
- New garages for new dwellings may be attached provided they are stepped well back from the street front of the building and the roof line follows the form of the existing garages when viewed from the street.

D3.3 Fences [refer figure 1a]

The intimacy of the street depends upon the openness of the houses to the street. The original low fences are ideal for this purpose, gently defining the boundary but maintaining openness. To be able to look into and enjoy gardens along the street has long been the character of the settlement. High fences are inappropriate as they break this pattern, therefore low fences are encouraged.

- Fencing materials should be sympathetic to the house design and fences should be no more than 1.2metres above ground level.

D3.4 Height [refer figures 1a and 2]

The dairy factory houses are all single-storey, creating a uniform scale in relation to the street.

- New dwellings within the Matangi Heritage Precinct shall be single-storey, although lofts within the roof spaces may be allowed where they do not penetrate the roof envelope when viewed from the street.

D3.5 Roof Forms [refer figure 2]

Roofs are generally of moderate pitch (approximately 15 degrees) with gable ends. The main ridge runs parallel to the road boundary, while a smaller gable-ended bay projects towards the street. Eaves and verge overhangs are typically 600 millimetres. Eaves soffits are sloping, matchlined and carried on exposed rafters. Verge soffits are similarly match-lined and carried on projected under-purlins with chamfered ends extending slightly beyond the face of the bargeboards. The low points on the verge are supported by simple timber brackets. These brackets are replicated in the window hood to the street-facing gable end.

- Roof lines shall follow the form of existing houses when viewed from the street.

D3.6 Cladding, Texture and Roofing Materials [refer figures 2 and 5]

Exterior wall cladding is concrete and roughcast plaster (stucco). A projecting moulded string-course runs around the exterior walls at windowsill height. Beneath this the wall finish is smooth while above the string-course the finish is roughcast. Concrete windowsills are flat faced with a bevelled upper surface and project beyond the string-course. Window and door reveals are deep with the roughcast stucco returned. The roof cladding was originally broad-profile corrugated asbestos-cement sheet, which remained unpainted.

Building materials used within the Matangi Heritage Precinct may differ from the heritage buildings, however the designer shall select materials that complement and enhance the character of the existing buildings.

- Roof cladding on new dwellings and existing heritage buildings may substitute modern long-run corrugated profile colour-coated steel for the original broader corrugated profile. Long-run tray and trough section profiles are designed to accommodate modern shallow pitch roofs and are not acceptable as replacement claddings on heritage buildings.

D3.7 Windows [refer figures 2 and 3]

Attention should be paid to the sizes and proportions of window openings and their placement, or grouping, in relation to neighbouring buildings. The window design, shape and proportion are important elements in the design of the houses, with the stucco returns creating depth to the facade. Windows typically display a strong vertical emphasis – the height being slightly over twice the width (2.1:1). The top third of the window is divided into 2 equal sized awning-hung sashes, each of which is divided into 4 equal panes. The lower two-thirds of the window below the transom is divided vertically into 2 casement sashes. The upper portion of both the casement sashes is further divided into 2 small rectangular panes. Glazing bars are delicate.

The window on the bay facing the street is surmounted by a small hood. The hood is pitched at approximately 15 degrees and constructed from a light framework of exposed under-purlins and rafters supported on timber brackets. The under-purlins have

radiused ends, while the rafters have squared ends. The hood is clad in flat painted metal and extends approximately 900 millimetre either side of the window it protects.

- Traditional windows are generally of timber construction and replacement joinery should be of the same materials or similar materials, where same materials are not available, on windows viewed from the street and the proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.
- Where window placement is symmetrical, this should be respected. Windows are usually taller than wide, and either stand alone on a wall surface or are grouped together. This vertical proportion should tie in with typical windows in the surrounding buildings.
- Horizontal banding of windows is to be avoided. It is preferred that windows are recessed into the wall and this depth be created by appropriate choice of materials, or accentuated by surrounding trim or facings. Windows flush with the wall or curtain walling should be avoided.

D3.8 Doors [refer figures 2 and 3]

The only door visible from the street is the front door located within the porch space. The door is timber. The upper third is glazed and divided into 3 rows of 3 equal panes of obscure glass. The lower two-thirds of the door is divided into 3 vertical panels each framed with a planted moulding. Situated immediately to the right of the door is a small rectangular window divided into 6 equal panes of obscure glass.

- Traditional doors are generally of timber construction, however aluminium joinery may be used on doors viewed from the street but the proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.

D3.9 Front Porches [refer figure 2]

The dairy factory houses have deep porches along the balance of the street elevation, and are accessed up a short flight of 3 concrete steps. The porches have a wall up to string-course height, and roughcast pillars framing a single large rectangular opening to the street front and a smaller rectangular opening to the side. The porches provide ample cover to the front door as well as an area outside where residents can enjoy protection from the elements while maintaining a degree of privacy.

Apart from the front door and a small adjoining window there are no other openings from the house into the porch. This presents a rather blank wall surface to the street, however some owners have placed windows or French doors in this wall. Where this is done in an appropriate and sympathetic way it has been most successful. Rather less successful have been some attempts to completely enclose the porch to create a sunroom. This has had a detrimental affect on the appearance of the individual houses concerned and by extension on the general streetscape. The porches are an important feature of the house design and provide a transition space between the public and the private home. Residents must be encouraged to maintain the open porches.

D3.10 Chimneys [refer figure 2]

A chimney is centred on the ridge of the projecting front bay and extends beyond the main ridge. An unusual and distinctive feature of the chimney is the broad flared concrete capping and deep frieze beneath it – both rendered in a smooth finish. Beneath the capping the chimney is finished in roughcast.

D3.11 Colours

There is no reason, when choosing colours for the walls, facings and roofs of new buildings, or when repainting older buildings, not to use today’s palette of colours which is much wider than the palette available in earlier years, provided the new colours are in accord with the historic character of the village and its streetscape. Simple combinations of discreet individual colours are particularly preferable where there are large numbers of older buildings. Stained timber finishes are acceptable but the preference is for painted or coloured surfaces.

D3.12 Diagrams

Figure 1a: Streetscape showing the relationship between the street façade, fences and plantings. Of particular importance is the relationship between the houses resulting from uniform design, bulk, density and siting. Note the position of the building in relation to the two side boundaries and the rhythm that repetition produces.

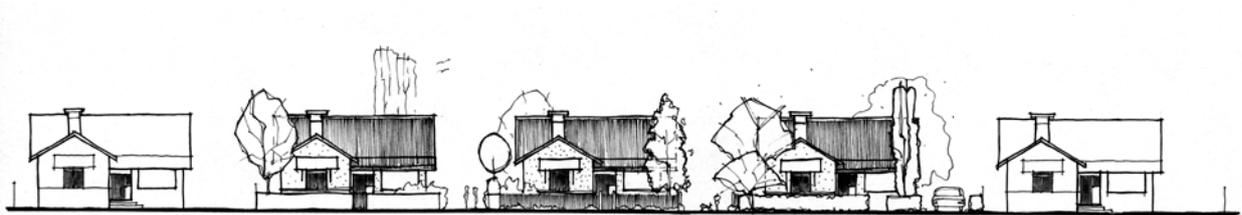


Figure 1b: Plan view showing siting, and front and side boundary setbacks. New development within the Matangi Heritage Precinct must align with the existing buildings in order to preserve the overall appearance and rhythm of the streetscape. Note the position of garages at the rear, right-hand side of the site.

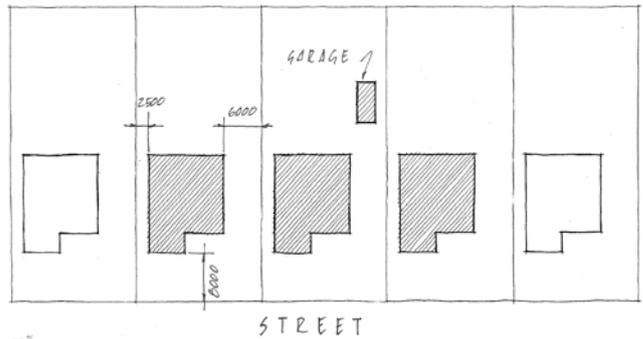
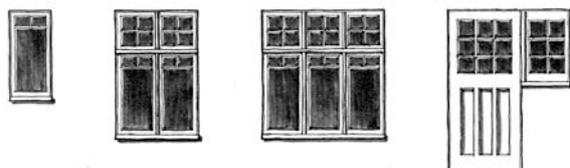


Figure 2: Elevation showing the key architectural features of the historic Matangi dairy factory houses. Note the gable roof form, with main ridge parallel to the street and smaller return gable facing the street. Other key features include the fenestration (placement of window and door openings on a facade), deep entrance porch, exposed rafters, brackets supporting eaves and window hood, moulded string course at sill level, chimney and roughcast stucco cladding.



Figure 3: Window and Door types found in the historic Matangi dairy factory houses. Windows typically display a strong vertical emphasis – the height being slightly over twice the width (2.1:1). The top third of the window is divided into 2 equal sized awning hung sashes, each of which is divided into 4 equal panes. The lower two-thirds of the



window below the transom is divided vertically into 2 casement sashes. The upper portion of both the casement sashes is further divided into 2 small rectangular panes. Glazing bars are delicate. Particular care should be taken to replicate the proportion and details of windows when replacing timber sashes with aluminium, or designing new structures.

Figure 4: Bracket used to support eaves and verge, and window hood.



Figure 5: Moulded string-course located at windowsill height and used to emphasise the clear break between the smooth finish below and the roughcast finish above.



Rangiriri Heritage Precinct Design Guide

D4 Specific Guidelines

Note that all orientation (i.e. left and right) is assumed as viewed from the street.

D4.1 Setbacks [refer figure 2]

Commercial buildings in the 1860s were typically sited right up to the street boundary. New buildings in the Rangiriri Heritage Precinct should continue this existing pattern.

- Areas that are set back from the street should be planted and landscaped as a feature.
- Large car parking areas to the street should be avoided.
- It is preferred that car parking spaces are informal and broken into small areas with paving and landscaping to give a pedestrian feel.

D4.2 Height [refer figure 1]

The Rangiriri Hotel is a two-storey structure of approximately 9.6metres in height. The district plan allows a maximum height in the Business Zone of 10metres. Double-storey facades hard on the street boundary can appear extremely dominating or overpowering. This tendency can be mitigated by emphasising horizontal elements, careful fenestration and detailing, provision of verandahs, and articulating the facade by breaking large solid planes into smaller elements.

D4.3 Building Form and Shape [refer figures 1 and 2]

Commercial structures of this era were typically simple in plan. The Rangiriri Hotel is essentially 2 rectangles placed together in the shape of an 'L', with the shorter leg facing the street and the longer leg at right angles to it. The street wing housed the public areas, such as the bar and wholesale, while the private accommodation areas were located in the quieter wing at some distance from the noise and activity of the street.

- Building forms should follow those of existing historic structures when viewed from the street.

D4.4 Roof Form [refer figures 1 and 2]

Roofs are generally hipped to the main building and mono-pitch for lean-to additions and verandahs. Pitches are moderate and vary from 12 or 15 degrees for mono-pitched roofs and between 15 and 25 degrees for main roofs. Eaves are typically no more than 200millimetres wide and boxed. The eaves on the entrance front are supported on evenly spaced decorative timber brackets [refer figure 4].

- Rooflines shall follow the form of existing historic structures when viewed from the street.

D4.5 Cladding, Texture and Roofing Materials [refer figure 1]

Two materials were predominant during this era – painted horizontal weatherboards for walls and corrugated iron for roofs. There were variations, more usually to the walls, where corrugated iron might be used either vertically or horizontally to clad the side and rear of buildings. Vertical board and batten cladding was also used extensively, although this is more usual in domestic architecture.

In the case of the Rangiriri Hotel the exterior wall cladding is plain bevel-back timber weatherboards (approximately 190millimetres cover). Corners are boxed with scribes

to match the cladding profile, as are horizontal joints in weatherboards. In the case of corrugated iron wall claddings, the corners were boxed in similar fashion. Roof cladding is standard corrugated-profile iron. Originally this would have been in short-length sheets although the modern long-run colour-coated equivalent is entirely acceptable.

The hotel facade displays a richness of detailing characteristic of the era [refer figure 4]. Wide window facings, eaves brackets, decorative verandah posts and turned balusters, all seen on a base of horizontal lines created by painted weatherboards.

- Roof cladding on new and existing heritage buildings may substitute modern long-run, corrugated profile, colour-coated steel for the original. Long-run tray and trough section profiles are designed to accommodate modern shallow pitch roofs and are not acceptable as replacement claddings on heritage buildings.

D4.6 Windows [refer figures 1 and 3]

Attention should be paid to the sizes and proportions of window openings and their placement on the facade. Windows typically are two over two double-hung sashes. The lower storey windows are generously proportioned (approximately 2.2metres high by 1.3metres wide over all) with broad plain facings (generally 125millimetres minimum). Upper-story windows are slightly shorter (approximately 2.0metres) but the same width as those below. Facings to upper-floor windows are equally broad but moulded rather than plain. Glazing bars are delicate and plain. Windows are regularly spaced and symmetrical on the elevation.

An unusual single leadlight and opaque glass window is located at fanlight level on the entrance front, beside what was originally a door.

- Traditional windows are generally of timber construction, however aluminium joinery may be used on windows viewed from the street but the proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.
- Horizontal banding of windows is to be avoided. It is preferred that windows are accentuated by surrounding trim or facings. Windows flush with the wall or curtain walling should be avoided.

D4.7 Doors [refer figures 1 and 3]

Doors visible from the street are contained within broad-faced frames detailed to match the adjoining windows. Frames run up to window head height, with a heavy transom separating the door from a fanlight. Doors are either single or double-leaf, but both are clear glazed on the upper third and panelled below.

- Traditional doors are generally of timber construction and replacement joinery should be of the same materials or similar materials, where same materials are not available, on doors viewed from the street and the proportions must be in keeping with the precinct, using details to create similar pane sizes, depth and level of detail.

D4.8 Verandahs [refer figures 1 and 4]

Verandahs were developed to provide protection from the elements, both for pedestrians on the street and to the rooms immediately beyond. Although verandahs were built primarily as a pedestrian shelter space it also forms a partly enclosed separation for people in the roadway. Verandahs provide a feeling of enclosure for pedestrians as well as adding character by way of detail to the facade. They also offer an opportunity for decoration.

The Rangiriri Hotel has an open double-storey verandah running the full length of the entrance front. The verandah deck is supported on a verandah beam that forms a fascia. This in turn is supported by 5 sets of paired posts symmetrically disposed along the front. The posts are nominally 100 by 100 millimetres, and decorated with a simple pedestal base and capping. Plain struts e.g. (50 by 50 millimetres) spring at 45 degrees from the capping on the outer sides, and between each paired post there is a square timber panel perforated by a simple quatrefoil design. A stopped chamfer runs on the underside of the verandah beam between each pair of posts.

The upper verandah roof is supported on 5 single posts centred on the posts below. The posts have the same capping and strut detail, and additionally a square timber strip terminating in small turned pendants is applied to the underside of the roof beam between each post. A barrier of turned timber balusters and a handrail runs around the perimeter of the verandah from post to post. The verandah roof is a straight 12 degree slope with squared-off boarded ends. The verandah roof abuts the main building below the eaves brackets.

- The general style of the verandah should be corrugated iron, exposed to the underside, with the roof sloping and forming a bull-nose, straight lean-to or a concave style.
- The verandah heights at the kerb should be a minimum of 2.2 metres from the pavement to the underside of the verandah beam (and 3.5 metres maximum). Posts should be setback 500 millimetres minimum from the kerb face.
- When the verandah is designed as an integral part of the building it should echo the forms of the building and be adorned appropriately to give emphasis to the entrance.

D4.9 Colours

There is no reason, when choosing colours for the walls, facings and roofs of new buildings, or when repainting older buildings, not to use today's palette of colours which is much wider than the palette available in earlier years, provided the new colours are in accord with the historic character of the village and its streetscape. Simple combinations of discreet individual colours are particularly preferable when applied to older buildings. Stained timber finishes are acceptable but the preference is for painted or coloured surfaces.

- The range of paint colours now available is unlimited but this was not the case in the later nineteenth century. The colours of Victorian colonial buildings were earthy, ranging from pale greys and green to dark rich browns, reds and greens.
- There was a tendency to make a feature of the horizontal and vertical bands and decorative embellishments of buildings by painting them in a contrasting colour. Feature colours were applied as a light decoration on a darker background or vice versa. Generally, window sashes adjacent to dark glass were painted the darkest shade in the colour scheme of 3 or 4 colours.
- Colours should be chosen from the Resene Heritage Colours chart or similar. These colours have been researched, and original paint samples taken from buildings built in the Victorian and Edwardian eras and duplicated today to provide some authenticity to the colour chosen.

D4.10 Signage

Advertising signs can have a dramatic effect on the appearance of a building facade, and the character of a street as a whole. This effect can be detrimental to the streetscape and building. Signs on facades or fascias are not isolated entities. Their design, position,

size, shape, colour and lettering style should be carefully considered and assimilated into the design of the building's facade.

New signs will help enhance the character of Rangiriri if they are simple, not excessively large and do not obscure interesting architectural details of buildings. Signs incorporating simple backgrounds, borders and text are preferable to complex graphics, particularly photomontage-based signage and large-scale advertising hoardings. The proliferation of signs, which are obtrusive because of their size, colour or placement, could undermine the pleasing character of Rangiriri. Neon, moving or brightly lit signs will generally not fit pleasingly into the township.

- It is preferred that signage not dominate the buildings or streetscape.
- Reduce size of signage and link in with building details and surfaces.

D4.11 Diagrams

Figure 1: Elevation showing the key architectural features of the historic Rangiriri Hotel. The 1982 additions are to the left, the original structure is in the centre and further additions are to the right. Key features include the fenestration (placement of window and door openings on a facade), double-storey verandah with decorative posts and balustrading and brackets supporting eaves.

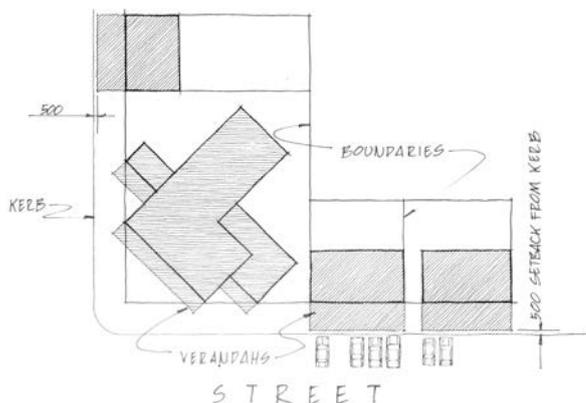


Figure 2: Plan view showing siting, and front and side boundary setbacks. New development within the Rangiriri Heritage Precinct must align with the existing buildings in order to preserve the overall appearance and rhythm of the streetscape. Note the position of verandahs in relation to the streetfront lot boundaries and roadside kerb.

Figure 3: Window and door types found in the historic Rangiriri Hotel. Windows typically display a strong vertical emphasis – the windows are two-over-two double-hung sashes. Glazing bars are delicate. Window and door facings are broad and plain on the lower floor, while moulded on the upper floor. Particular care should be taken to replicate the proportion and details of windows when replacing timber sashes with aluminium, or designing new structures.

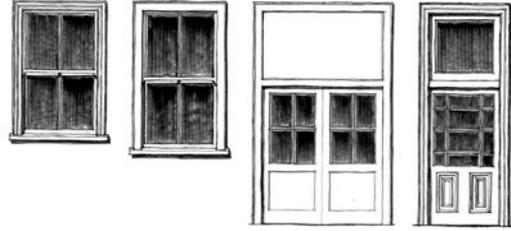


Figure 4: Decorative details. (a) Lower-storey verandah post head showing decorative quatrefoil panel, capitals and struts. (b) Lower-storey verandah post foot. (c) Eaves bracket. (d) Upper-storey verandah post head showing pendants, capitals and struts. (e) Upper-storey verandah post foot and turned baluster railing.

