

Submission to the
Productivity Commission

**Conservation of Historic
Heritage Places**

By Ian Evans, OAM
PO Box 591
Mullumbimby, NSW 2482
Phone/fax 02 6684 7677
Email ianevans@oldhouses.com.au

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BACKGROUND AND CREDENTIALS

The Productivity Commission's issues paper, in referring to non-government organizations involved in heritage conservation, does not appear to have identified the role and contribution of individuals such as myself and of organizations such as the publishing company which I own and operate. I should therefore begin by establishing my credentials in this field.

My company and I are but a small part of the heritage sector in Australia but we have made a difference disproportionate to our size. For the past 27 years I have researched and written about the historic built environment of Australia. A list of the heritage books I have written, alone or in association with others, is attached to this submission as Appendix A. There are at present more than 170,000 copies of these books in print (Appendix B).

With my wife as partner, I established The Flannel Flower Press in Sydney in 1980 to provide a vehicle for the publication of books devoted to the conservation of Australia's architectural heritage. These books are the major source of information on conservation techniques and philosophy in Australia. They provide a blend of history, authenticity and practical conservation advice.

The Flannel Flower Press is the only publishing company devoted to the conservation of Australia's heritage of old buildings. Its publishing programme is entirely funded from the company's own quite limited resources. Authors whose works have been published by the company include the prominent conservation architects Clive Lucas, OBE, and Ian Stapleton.

A sample of the company's work, *The Queensland House – History and Conservation*, is provided herewith for the information of the Commission of Enquiry. A list of books published by the company is attached as Appendix C. Copies of these books will be available to the Commission for perusal at the enquiry hearing in Brisbane on 25 July 2005.

Several of these books have been instrumental in producing change in the perception and treatment of heritage buildings throughout Australia. Of these, *Colour Schemes for Old Australian Houses* has perhaps been the most influential. The traditional colour schemes it re-introduced to the community, after some years of research on old houses throughout Australia, brought about a major change in the appearance of our suburbs and towns. Houses that were previously painted off-white or in other unsuitable colours were afterwards decorated with the fashionable colours of their period. The book added colour to the heritage landscape of Australia.

Other books published by the company provide detailed information necessary for the conservation and reconstruction of significant elements of old buildings, including fences, gables, verandahs and chimneys.

These books have served to guide the conservation of houses and buildings in private and public ownership throughout Australia and have influenced community attitudes to the conservation and preservation of the built environment. There was little community or government recognition of the value of heritage when I began writing about this subject in 1978.

The basis of my work has been to provide to the widest possible audience the historic, theoretical and practical information that is required for the conservation of Australia's heritage of old houses and buildings. In 1978 this information was accessible to very few people. Believing that the great majority of our heritage buildings are in private ownership, I set out to provide these people with the information and the incentive that they needed. This work continues.

My books provide the historic background to the use of the various materials from which old buildings are constructed, together with authoritative, effective and practical advice on the methods by which they should be conserved. At the same time, every effort is made to foster affection and respect for Australia's heritage of old houses and buildings.

Through my website, the World of Old Houses (www.oldhouses.com.au), I have maintained since 1997 a link with owners of old houses and buildings throughout Australia. In response to email requests generated by the site I provide advice and assistance relating to all of the issues that confront the owners of heritage buildings in both rural and urban areas. I am thus kept fully informed of the problems affecting old buildings.

In addition, I wrote a series of articles on old house conservation which appeared in major capital city newspapers in New South Wales, Queensland, Victoria, Tasmania and South Australia during the 1980s and 1990s. Some 130 articles, each of around 1,000 words, were published as part of this series. A list of the articles can be found at Info-Central on the World of Old Houses. A sample essay, relevant to some of the topics referred to in the Commission's Issues Paper, is attached as Appendix D.

These articles, together with the books described above, contributed to the process of changing community perceptions of the value of our built heritage. The present relatively high level of community awareness was not in evidence during the period before about 1980.

Other aspects of my work on heritage buildings include several years as a Trustee of the Historic Houses Trust of NSW, and an engagement from 1998 to 2003 as architectural historian to the Troodos Archaeological and Environmental Research

Project conducted by the Department of Archaeology of the University of Glasgow. This involved a study of traditional buildings in the Troodos Mountains of Cyprus.

I am currently assisting the NSW National Parks and Wildlife Service with conservation issues relating to the Lighthouse Keepers' Cottages at Cape Byron, mainland Australia's most easterly point. I have acted as a consultant on the conservation of a variety of old houses and continue to do so.

THIS SUBMISSION

The scope of this submission will be limited to houses and other buildings. In my view, places such as mining sites, historic trees, landing places, cemeteries and sawpits have entirely different issues to those affecting buildings.

Regrettably, I do not have the time to deal with all of the matters in the Commission's Issues Paper. No doubt others will discuss these issues. But I will endeavour to make some points that I consider to be important.

In general, my comments will relate to the mass of houses and other buildings constructed before about 1930. I take a broad view of the concept of heritage and do not limit it to houses and buildings built for or associated with the rich and/or famous figures of our history, or for those buildings which, for one reason or another, are considered to have some claim to architectural distinction or superiority.

In my view, a cottage on the Hill End or Sofala goldfields, or indeed in the suburbs of Sydney or Melbourne, may have as much to say about our history as the palatial home of some 19th century merchant or banker.

Old houses tell us of the technology of their time and place and of the lives of the people who lived in them. The mosaic of our national history is composed of many fragments. Not all of them are large pieces of the picture but I suggest that they all have their own importance.

I see the use of the word 'historic' in the title of the Commission's enquiry as a possible indicator of a limited and antiquated view of heritage, one which will take the Commissioners on a tour of buildings and places on official heritage lists, ignoring the rest.

This submission is thus not limited to the grand houses on which the various state National Trusts and other heritage organizations have tended to lavish their attention, nor to those which have been selected for inclusion on the various Federal and State heritage lists. Local Government lists of heritage buildings, in my experience, vary in quality and are not consistent in their selection criteria. They should not be accepted as comprehensive and definitive inventories of the heritage buildings of local

government areas but perhaps as rough guides to the heritage of a district. Many local government authorities do not have these lists.

In my view, our heritage of 19th century and early 20th century houses is much larger than these official lists suggest. To understand this fully pause for a moment and try to imagine an Australia in which all old buildings other than those on official 'heritage lists' have been removed.

Our cities and towns are ringed with these buildings which provide the streetscapes and the urban environment that establishes the character of the places to which they belong. Most of these buildings are not on Commonwealth, State or local government lists.

The buildings to which I refer are largely in private ownership. They may be cottages, the comfortable houses of the middle class or the grand houses of the well-to-do.

The city of Bathurst, for example, has a grid arrangement with streets that are lined with houses of the 19th century. Few of these, individually, would qualify for inclusion on lists of heritage buildings. But as a mass they define Bathurst, providing it with the strands that compose the rich tapestry of its architectural history. The owners of these houses, almost all of them private citizens, receive no financial support or concession for the very significant contribution they are making to the heritage of Australia.

This situation is repeated throughout Australia in the suburbs, towns and villages that were established and developed in the period up to the early twentieth century.

THE VALUE OF HERITAGE PLACES

Old houses and buildings help to define the character of Australia. They provide us with a sense of place, both locally and nationally, that is part of our sense of being Australian. In Queensland, for example, a large part of the character of the State comes from its traditional timber houses with their broad verandahs.

Sydney and Melbourne have their terraces and the Federation houses that were popular when the Australian Colonies became a nation. Tasmania has a wealth of early colonial houses, farmsteads and associated outbuildings, plus a rich heritage of late-19th century houses, many of them in the Federation style.

This process of identification is universal throughout Australia, whether in the cities or the bush. Builders of the 19th century created houses that reflected the climate, materials and characteristics of the area in which they worked. As a result,

houses built before about 1920 are strongly related to that area in which they are located. The traditional houses of Australia are unique in the world.

The value of our heritage places is immense. We cannot conceive of an Australia without them.

In addition to the economic benefits that heritage places contribute to the nation in terms of tourism and the building conservation and renovation industry, there are other contributions. We still have much to learn from our old buildings. Research is ongoing and the results may be unexpected and quite startling.

I have recently discovered that old houses and buildings throughout Australia contain concealed ritual objects deposited in sealed voids. This is, I suggest, a quite extraordinary discovery, coming as it does more than two centuries after the commencement of European settlement in Australia, and is indicative of the cultural and research benefits accruing from heritage buildings.

The objects to which I refer reveal a secret history of folk magic in Australia, brought to this country from Britain and conducted here between 1788 and as late as the 1930s to protect households from evil. The only evidence of this custom is in the artifacts themselves (shoes, articles of clothing and dried cats) – all of which were deliberately placed beyond the reach of daily life in these buildings. Historians, who tend to rely on documents found in archives and libraries, had missed this extraordinary cultural practice. As a result, it does not appear in any of the books on Australian history.

Further details on this matter can be found on the World of Old Houses at www.oldhouses.com.au. The website of the Deliberately Concealed Garments Project at the University of Southampton provides some background to this custom in Britain. The Project's website is at www.concealedgarments.org.

PRESSURES ON HERITAGE PLACES

In the cities, pressures affecting heritage buildings are generally those imposed by rapid population growth and high real estate values. Population growth increases pressure on existing housing stock. Many old houses are located close to the centre of our major cities and some of them stand on very valuable blocks of land. The tendency in such cases is for these buildings to be demolished, allotments of land consolidated and apartment buildings to be constructed. The expansion of commercial centres in the suburbs inevitably brings losses in the stock of older buildings.

The increasing affluence of many middle-class homeowners has produced tendencies to either demolish old houses and re-build something that they consider

better reflects their status or else to over-restore old houses. Old houses suffer from extremes: too much money spent on them is as bad or worse than too little.

In the bush and in regional centres the economic difficulties often confronting people on the land are reflected in a lack of resources for essential maintenance on old buildings. Old timber woolsheds, shearers' quarters and other significant elements of rural properties and rural towns are sadly neglected.

The process of decay among heritage buildings is not limited to privately-owned property. The National Parks and Wildlife branch of the NSW Department of Environment and Conservation is struggling to care for heritage buildings on large and historic grazing properties acquired in western NSW. (SMH, 9-10/7/05, p 8).

In Tasmania, the rate of attrition of important early houses and farm outbuildings (including barns, stables and workers' cottages) has accelerated during the past 25 years or so. These buildings represent history in tangible form: the story of a nation in its formative years. The conservation of such buildings, and the preservation of the story that they tell, is clearly not within the resources of State Governments. Some buildings are being saved by the energetic and devoted efforts of individuals who struggle with lack of information, knowledge of appropriate conservation techniques and financial resources.

A great many houses and other buildings have already been lost or are in serious danger of demolition by neglect. Consolidation of properties, made possible by greater mechanisation, has resulted in superfluous old houses being left to rot. Important historic buildings have been lost as a result.

Early houses that have remained in the same family since construction or for long periods of time may be repositories of historic documents, photographs, furniture and paintings. While such ephemera is outside the scope of the Commission's Terms of Reference, many of these collections are directly related to the buildings in which they are held and are therefore extremely relevant to the conservation of these houses.

To give one example, Burrundulla near Mudgee has been in the ownership of the Cox family since its construction in 1865. This house contains a significant collection of 19th century furniture, books, images and documents that could, if catalogued and described, become a valuable historic resource. The documents collection includes the original architect's plans of Burrundulla, together with the specifications for the builder, and early images of the house. Some of these documents are in urgent need of conservation.

A programme under the auspices of the National Library, Australian Archives or Australian National Museum to provide conservation and curatorial assistance to such collections would perform an important national service. Under such a programme, owners of properties receiving assistance of this type would have to make the

collection available to scholars for the purpose of research. In this way, significant private collections of historic material would be preserved and become accessible to researchers.

FUNDING AND OTHER ASSISTANCE

Appropriate conservation work need be no more expensive than work that takes no account of the heritage value of an old building. The key issue is providing the knowledge required to guide the hand of the owner and the tradesmen and to give owners the motivation to deal with old houses in a sympathetic manner.

A greater number of private owners might be encouraged to take the trouble to familiarise themselves with conservation philosophy and techniques if offered some of the incentives outlined in the Issues Paper under Funding and Other Assistance. Taxation concessions would, I suggest, have particular appeal.

I would be very reluctant to suggest any scheme that required a new branch of bureaucracy in our public service and a further burden on the taxpayer. But I suspect that a scheme providing taxation concessions for authentic conservation might be implemented through the existing network of local government heritage advisors. A system under which suitably accredited publications on appropriate conservation methods could be made available to owners of heritage properties at a concessional rate could supplement an incentive scheme.

Funding for such a scheme might be raised from a national heritage lottery, such as the one established in the United Kingdom in 1994. The Heritage Lottery Fund provides grants and loans to community groups and non-profit organizations for a wide range of projects. The British system encompasses the natural as well as the built environment and includes the collections of museums, archives, libraries and galleries, as well as the buildings in which such collections are housed. An Australian scheme might take a different approach.

I have not studied the operations of the British Heritage Lottery Fund at close quarters or in great detail but it does appear to have been very successful, not only in raising and distributing very large sums of money and in many ways transforming areas of Britain much in need of rejuvenation, but also in involving large numbers of people in heritage conservation.

A report on the first ten years of the British Heritage Lottery Fund, prepared by Demos consultants in October 2004, states that more than £UK3 billion has been distributed to 15,000 applicants throughout Britain and that it has 'transformed the landscape of heritage in the United Kingdom.'

An extract from the Demos Report, entitled Challenge and Change, describing the parameters of the Fund, follows.

Under the 1980 Act, the Trustees were empowered to give grants or loans to eligible recipients for the purpose of assisting them to acquire, maintain or preserve:

- (a) Any land, building or structure which in the opinion of the Trustees is of outstanding scenic, historic, aesthetic, architectural or scientific interest.
- (b) Any object which in their opinion is of outstanding historic, artistic or scientific interest.
- (c) Any collection or group of objects, being a collection or group which taken as a whole is in their opinion of outstanding historic, artistic or scientific interest.
- (d) Any land or object not falling within paragraph (a), (b) or (c) above, the acquisition, maintenance or preservation of which is in their opinion desirable by reason of its connection with land or a building or structure falling within paragraph (a) above.

Trustees were required to have regard to public access and display, and could make that a condition of making grants or loans; eligible bodies were identified as museums, art galleries, public land amenity bodies and those concerned with nature conservation. Any property, land, building or structure must be “of importance to the national heritage.”

The result of this programme were summarised in Challenge and Change, as follows:

To July 2004 HLF has:

- committed a total of £3.026 billion of Lottery funds to 15,000 awards, an average of £300 million a year
- awarded approximately £1 billion to approaching 4,000 awards whose main purpose relates to historic buildings and monuments
- awarded £147.5 million to 468 projects relating to historic townscapes
- supported improvements to 245 historic parks amounting to £380 million
- given £604 million to 1,746 projects whose main purpose is the conservation of land and biodiversity
- in partnership with English Nature, delivered nearly 80 per cent of the targets for heathland conservation and restoration

- contributed £73.6 million towards the cost of purchasing 66,137 hectares of land across the UK
- awarded nearly £500 million for all kinds of construction projects including extensions, new buildings and refurbishment of museums
- given £1.17 billion to museums, libraries, archives and collections of which £150 million has been awarded to acquire objects and fine art
- given £244 million to places of worship of all faiths throughout the UK including cathedrals (57 awards) and churches (1,916 awards)
- supported 567 projects relating to industrial, maritime and transport heritage, to the value of £222 million, including £40 million in 77 awards to historic ships
- archives have benefited from investment of around £160 million since 1995, including awards for new facilities, IT projects and the wide – ranging Access to Archives (A2A) led by the National Archives
- funded more than 1,230 oral history projects, the majority of which have deposited their recording in archives, libraries or museums where they are accessible to everyone.

John Holden and Robert Hewison
 Demos
 7 Holbein Place
 London SW1W 8NR
 October 2004

There are obvious differences between the Australian situation with respect to heritage issues and those existing in the UK but the British Heritage Lottery Fund may provide a model for a similar scheme here.

As in Britain, grants might be available only to publicly-owned organisations or institutions. Private owners could be eligible for low-interest loans for appropriate conservation work. Such loans, perhaps combined with taxation concessions, could trigger a new wave of community interest in building conservation.

In my view, Australia's heritage places desperately need such a scheme. A lottery would appeal to the Australian psyche and have the advantage of not being a tax imposed on a people who already feel that they pay far too much tax.

The heritage 'industry' (if I can call it that) would fall upon any such scheme, providing it were seen to be properly established and independently administered, with a sigh of relief. For the most part, people involved in the built heritage of Australia are depressed and unhappy with the lack of funds, the endless lost causes and the never-ending battle to save old buildings from destruction.

Serious Commonwealth involvement, with the promise of serious money for heritage, would bring about a great change in the mood of the entire Australian heritage movement and, in consequence, make an important contribution to the national wellbeing, pride and sense of identity.

* * * *

APPENDIX A

Heritage Books by Ian Evans

THE QUEENSLAND HOUSE - HISTORY AND CONSERVATION

Ian Evans & The National Trust of Queensland

The fascinating story of the development of the traditional timber houses of Queensland is told for the first time in this book which blends history with practical advice on preserving these houses. Hardback, 148 pages, 215mm X 275mm. ISBN 1875253122. Published 2001, Flannel Flower Press. Total in print 3,135.

RESTORING OLD HOUSES

Comprehensive and authoritative advice on the philosophy and practice of conservation for the owners of old houses and buildings. Hardback, 160 pages, 220 X 300mm. ISBN 0 33 29881 0. First published 1979, reprinted 1983, 1986, 1989. Macmillan. Total in print: 26,153.

COLOUR SCHEMES FOR OLD AUSTRALIAN HOUSES

Ian Evans, Clive Lucas, Ian Stapleton

The first guide to painting and decorating old houses. A 'paint-by-numbers' book, illustrated with sketches of types of houses built in Australia between 1820 and the 1930's. Paperback, 108 pages, 255 X 242mm. ISBN 0 9594923 3 X. First published 1984, reprinted 1984, 1985, 1986, 1987, 1988, 1989, 1991, 1992, 1993, 1999, 2004. Flannel Flower Press. Total in print: 39,812.

MORE COLOUR SCHEMES FOR OLD AUSTRALIAN HOUSES

Evans, Lucas, Stapleton

The new guide to painting and decorating old houses, using traditional colours in the traditional manner. Illustrated with sketches of types of houses built in Australia between 1820 and the 1940's. Paperback, 123 pages, 255 X 242mm. ISBN 1 875253. First published 1992, Flannel Flower Press. Total in print: 5031.

GETTING THE DETAILS RIGHT : RESTORING AUSTRALIAN HOUSES 1890s - 1920s

Ian Evans and the NSW Department of Planning

Working drawings with dimensions for constructing fences, gates, doors, windows, chimneys, verandahs and garages for houses of the late 19th and early 20th centuries. Paperback, 160 pages, 213 X 287mm. ISBN 1 875253 03 3. First published 1989, reprinted 1991, 1995, 1998. Flannel Flower Press. Total in print: 10,099.

THE FEDERATION HOUSE : A RESTORATION GUIDE

The story of the development of this unique Australian architectural style, combined with advice on restoration. Commendation, Australian Heritage Award 1995. Paperback, 160 pages, including 16 in colour, 213 X 287mm. ISBN 1 875253 14 9. First published 1986, reprinted 1988, 1995, 1999, 2004. Flannel Flower Press. Total in print: 19,664.

FURNISHING OLD HOUSES

A guide to the choice, period, placement and use of furniture in Australian houses from the early nineteenth century to the early twentieth century. Hardback, 160 pages, 220 X 300mm. ISBN 0 333 35635 7. First published 1983, reprinted 1985, 1990. Macmillan. Total in print: 13,135.

CARING FOR OLD HOUSES

Winner, Australian Heritage Award, 1989. Illustrated with historic photographs and with detailed sketches by Michael McCowage. Information and advice for everyone who owns an old house. Paperback, 160 pages, 213 X 287mm. ISBN 1 875253 09 2. First published 1988, reprinted 1988, 1998. Flannel Flower Press. Total in print: 13,134.

THE AUSTRALIAN HOME

This social history of Australian architecture from 1788 to 1938 examines everything needed to create a home -- from the bricks and mortar right through to the kitchen stove and the garden gate. Paperback, 160 pages including 16 in colour, 212 X 285mm. ISBN 0 9594923 6 4. First published 1983, reprinted 1983, 1985, 1989. Flannel Flower Press. Total in print: 13,892.

THE AUSTRALIAN OLD HOUSE CATALOGUE

A guide to locating restoration products and services throughout Australia. Paperback, 96 pages, 200 X 290mm. First published 1984, reprinted 1985. Methuen Haynes. Total in print: 10,710.

THE COMPLETE AUSTRALIAN OLD HOUSE CATALOGUE

Where to get absolutely everything to restore an old building. An Australia-wide directory, with explanatory text, of the companies and people who provide the many products and services necessary for any building conservation programme. Paperback, 96 pages, 220 X 293mm. ISBN 1 875253 01 7. First published 1990, reprinted 2000. Flannel Flower Press. Total in print: 8,180.

THE GOLDEN DECADE OF AUSTRALIAN ARCHITECTURE - THE WORK OF JOHN VERGE

James Broadbent, Max Dupain, Ian Evans, Clive Lucas
An outline of the buildings designed in Australia by the noted early architect John Verge. Hardback, 128 pages, 215 X 290mm. ISBN 0 908197 00 4. Published 1978, David Ell Press, Sydney. Total in print: 1500 (Limited edition).

THE QUEENSLAND HOUSE - A ROOF OVER OUR HEADS

Papers from a seminar held in Brisbane by the Queensland Museum in late 1992. The book contains presentations on various topics relating to the timber houses of Queensland. The chapter by Ian Evans deals with restoration. The resulting book was published by the Queensland Museum in 1994. Paperback, 134 pages, 210 X 270mm. ISBN 07242 5711 X.

HISTORIC PLACES OF AUSTRALIA

Some of Australia's most historic locations, described by authors with a particular affinity

for each place. The book was produced by the Australian Council of National Trusts and published by Cassell Australia in 1978. Ian Evans wrote the chapter on the Sydney suburb of Glebe. Hardback, 245 X 320mm. ISBN 0 7269 00109.

APPENDIX B

Ian Evans Books in print

Title	Publisher	Date Published	Binding	No printed	ISBN No.
<i>The Golden Decade of Australian Architecture – The Work of John Verge</i>	David Ell Press	1978	HB	<u>1500</u> 1,500	0 908197 00 4
<i>Restoring Old Houses</i>	Macmillan	1979	HB	4963	0 333 29881 0
		1980	HB	2991	
	Sun Books	1983	PB	4022	0 7251 0401 5
		1985	PB	2096	
		1986	PB	3159	0 7251 0524 0
		1989	PB	5942	0 7251 0590 9
		1990	PB	<u>2980</u> 26,153	
<i>Furnishing Old Houses</i>	Macmillan	1983	HB	4067	0 333 35635 7
	Sun Books	1985	PB	3968	0 7251 0460 0
		1990	PB	3020	0 7251 0606 9
		1993	PB	<u>2080</u> 13,135	
<i>The Lithgow Pottery</i>	Flannel Flower	1981	HB	<u>1500</u> 1,500	0 9594923 0 5
<i>The Australian Home</i>	Flannel Flower	1983	HB	3078	0 9594923 2 1
		1983	HB	2511	
		1985	PB	4056	0 9594923 6 4
		1989	PB	4047	
		1989	HB	<u>200</u> 13,892	
<i>The Australian Old House Catalogue</i>	Methuen	1984	PB	4990	0 454 00635 7
		1985	PB	4120	0 454 01194 6
		1987	PB	<u>1600</u> 10,710	
<i>Colour Schemes for Old Australian Houses</i>	Flannel Flower	1984	PB	3126	0 9594923 3 X
		1984	PB	4206	
		1985	PB	3168	
		1986	PB	4057	
		1987	PB	4122	

		1988	PB	5117		
		1989	PB	5531		
		1992	PB	2183		
		1993	PB	3063		
		1999	PB	<u>3139</u>		
		2000	PB	2100	39,812	
<i>More Colour Schemes for Old Australian Houses</i>	Flannel Flower	1992	PB	<u>5031</u>	5,031	1 875253 04 1
<i>The Federation House</i>	Flannel Flower	1986	HB	5027		0 9594923 5 6
		1988	PB	5056		0 9594923 9 9
		1990	PB	3074		
		1992	PB	2238		
		1995	PB	2179		1 875253 06 8
		1999	PB	<u>3169</u>		1 875253 11 4
		2004	PB	2090	22,833	
<i>Caring for Old Houses</i>	Flannel Flower	1988	HB	5074		0 9594923 8 0
		1989	HB	4966		
		1998	PB	<u>3094</u>	13,134	1 875253 09 2
<i>Getting the Details Right : Restoring Australian Houses 1890s - 1920s</i>	Flannel Flower	1989	HB	4998		1 875253 00 9
		1991	PB	3061		1 875253 03 3
		1995	PB	2040		
		1998	PB	<u>3184</u>	13,283	
<i>The Complete Australian Old House Catalogue</i>	Flannel Flower	1990	PB	5120		1 875253 01 7
		2000	PB	<u>3065</u>	8,185	1 875253 05 X
<i>The Queensland House – History and Conservation</i>	Flannel Flower	2001	HB	<u>3135</u>	3,135	1 875253 12 2

TOTAL OF DAVID ELL PRESS TITLES IN PRINT 1,500

TOTAL OF MACMILLAN TITLES IN PRINT 39,288

TOTAL OF METHUEN TITLES IN PRINT 10,710

TOTAL OF FLANNEL FLOWER TITLES IN PRINT 120,805

GRAND TOTAL

172,303

Information in Appendix B has been compiled from records of The Flannel Flower Press and royalty statements by Macmillan and Methuen. The Flannel Flower Press Pty Ltd is owned and operated by Ian and Annette Evans. *Colour Schemes for Old Australian Houses* and *More Colour Schemes for Old Australian Houses* were written in association with Clive Lucas and Ian Stapleton. *Getting the Details Right* is based on information prepared by Hugh Fraser and others and the NSW Department of Planning.

APPENDIX C

The Flannel Flower Press

List of Titles 2005

THE QUEENSLAND HOUSE – HISTORY AND CONSERVATION

Ian Evans & the National Trust of Queensland

The extraordinary history of the traditional timber houses of Queensland combined with a comprehensive guide to their conservation. Hardback, 148 pages, 217 X 277mm, ISBN 1 875253 12 2.

AUSTRALIAN HOUSE STYLES

Maisy Stapleton and Ian Stapleton

The definitive guide to styles of houses built in Australia from 1788 to the present. Illustrated with detailed sketches by Ian Stapleton. Hardback, 104 pages, 260 X 250mm. ISBN 1 875253 08 4.

COLOUR SCHEMES FOR OLD AUSTRALIAN HOUSES

Ian Evans, Clive Lucas, Ian Stapleton

The first guide to painting and decorating old houses. Illustrated with sketches of types of houses built in Australia between 1820 and the 1930's. Paperback, 108 pages, 255 X 242mm. ISBN 0 9594923 3 X.

MORE COLOUR SCHEMES FOR OLD AUSTRALIAN HOUSES

Ian Evans, Clive Lucas, Ian Stapleton

The new guide to painting and decorating old houses, using traditional colours in the traditional manner. Illustrated with sketches of types of houses built in Australia between 1820 and the 1940's. Paperback, 123 pages, 255 X 242mm. ISBN 1 875253 04 1. **OUT OF STOCK**

GETTING THE DETAILS RIGHT: RESTORING AUSTRALIAN HOUSES 1890s-1920s

Ian Evans

Working drawings for constructing fences, gates, doors, windows, chimneys, verandahs and garages for old houses. Paperback, 160 pages, 213 X 287mm. ISBN 1 875253 03 3.

THE FEDERATION HOUSE : A RESTORATION GUIDE

Ian Evans

The story of the development of this unique Australian architectural style, combined with advice on restoration. Paperback, 160 pages, including 16 in colour, 213 X 287mm. ISBN 1 875253 11 4.

HOW TO RESTORE THE OLD AUSSIE HOUSE

Ian Stapleton

Invaluable, expert advice from one of Australia's top conservation architects. Paperback, 128 pages, 215 X 285mm. ISBN 1 875253 02 5.

CARING FOR OLD HOUSES

Ian Evans

Winner of the National Trust's prestigious Australian Heritage Award. Superbly illustrated with historic photographs and with detailed sketches by Michael McCowage. Invaluable information and advice for everyone who owns an old house. Paperback, 160 pages, 213 X 287mm. ISBN 1 875253 09 2.

THE AUSTRALIAN HOME

Ian Evans

This social history of Australian architecture from 1788 to 1938 examines everything needed to create a home – from the bricks and mortar right through to the kitchen stove and the garden gate. Paperback, 160 pages including 16 in colour, 212 X 285mm. ISBN 0 9594923 6 4. OUT OF STOCK

THE COMPLETE AUSTRALIAN OLD HOUSE CATALOGUE

Ian Evans

Where to get absolutely everything to restore an old building. This new edition contains email addresses and website details of many suppliers. Paperback, 96 pages, 220 X 293mm. ISBN 1 875253 05 X.

OUR HOME IN AUSTRALIA : A DESCRIPTION OF COTTAGE LIFE IN 1860

Joseph Elliott

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Ian Evans

A history of an Australian pottery which produced domestic wares that are now collectors' items. Hardback, 176 pages, 212 X 290mm. ISBN 0 9594923 0 5.

APPENDIX D

Newspaper article on heritage conservation

The following article was published as part of a series on home restoration issues in newspapers around Australia. These included *The Sunday Telegraph*, Sydney, *The Age*, Melbourne, *The Courier-Mail*, Brisbane, *The Sunday Tasmanian*, Hobart, and *The Advertiser*, Adelaide.

OLD HOUSE RESTORATION BENEFITS ALL

© Ian Evans

As property values soar, more and more people are restoring old houses.

The trend is one that benefits not only the homeowner whose property increases in value but also the community.

A few well-restored houses in a street add to the quality of the neighbourhood and encourage others to follow their example. In addition, the owners of such houses are conserving our heritage of old buildings at no cost to the Government or the National Trust.

Most of the old buildings in Australia are privately owned and are being cared for and conserved by people who regard their houses as 'home' rather than 'heritage'. While we may not be able to see inside these buildings, we can all appreciate their outward appearance.

Australians have begun to realize that many old houses are antiques, just as much as old furniture or paintings are, and that care and attention given to them will enhance their value. Well-restored houses now command premium prices. A glance at the real estate pages of any newspaper will confirm this statement.

The realisation that our houses have their own special qualities has meant that old buildings are increasingly regarded as treasures. In cities and towns throughout Australia houses that have been neglected for many years are taking on a new lease of life and becoming highly desirable pieces of real estate in the process. Original features, lost many years ago, are reappearing on houses which are being given smart new coats of paint in fashionable colours of the period in which they were built.

Less than twenty years ago, the restoration of old buildings was a task carried out exclusively by specialist architects. Today, the information that will enable almost anyone to carry out a professional-quality restoration project can be found in most bookshops.

There's a world of difference between a house that's been restored and one that has merely been renovated. Restoration means to return a building to its original condition. Renovation on the other hand is a process in which something old is updated or modernized, not necessarily in harmony with its original appearance or condition. This is the approach of the past and one which is now very much out of date.

For a number of reasons, informed opinion today is that restoration is a far more desirable process for the homeowner and for the community as a whole. Restoration retains the original character of a building and ensures its continued preservation as a small but significant part of our heritage.

A renovated building is frequently a blend of old and new materials, combined without tact or sensitivity and often producing an ugly and unfortunate result, a hybrid that belongs to no particular period or style. Renovation diminishes the value of any house, historically, architecturally and as real estate. Real estate agents can tell you that this type of work costs much more than the amount paid to tradesmen or builders. The hidden costs are what comes off the value of the building when the time comes to sell.

We have all seen examples of regrettable alterations to old buildings: The pretty Victorian house with aluminium windows, the nice timber cottage with its verandah enclosed in fibro and a fence of concrete blocks, the Federation house which has been stripped of its exterior brick skin and rebuilt to look 'like new'. Many old timber houses have had their exterior weatherboards stripped and replaced by aluminium or some equally inappropriate cladding.

Just as bad in its own way is the process of tarring up an old house by adding 'period' features which it never possessed. Tacking cast iron lace onto a building which never boasted any ironwork is one example of this process. In another, a perfectly good cottage fence will be replaced by a more elaborate structure. This sort of fakery is spoiling many old buildings.

Old houses fall into a number of categories as far as their condition and importance are concerned. The most significant are those which, although weatherbeaten and frail, are almost completely intact.

The best and very rarest of these may retain not only their original decoration but perhaps also some of their original furniture and furnishings. These are real gems and should be treated with great care and understanding. Ideally, they should be 'conserved' - that is, kept just as they are. They can't be 'restored' to their original state because they have never been changed.

At the other end of the scale are the buildings which been tortured with 'Spanish' arches, exposed sandstock bricks, terazzo and aluminium windows. Somewhere in the middle are houses which have not been altered but which have been repainted many times in colours that are not appropriate to their period or style.

It's important to understand what restoration is about before you begin work on an old building. Check the books available at your local library or bookshop before you touch a thing. There's much more to it than most people realise. The wrong decision can do a great deal of damage.

Everyone makes mistakes when they first begin work on an old house. The idea is to make as few mistakes as possible and to ensure that these won't seriously harm a frail old building.

The boom in house restoration has led to the revival of a number of old-fashioned crafts and manufacturing skills. Workers in leadlight, etched glass, decorative ceramic tiles and cast iron are now finding it possible to make a good living from crafts that had been in the doldrums for many years.

Items that were not available or very costly as little as five years ago are now back on sale, often many decades after they began to fade from everyday use. A typical example is the decorative etched glass that was

commonly used in and around the front doors of late Victorian houses. Virtually unobtainable in the 1970s, it is now available from a number of suppliers in a variety of traditional patterns that date back to the 1870s and 1880s.

The attractive ceramic tiles that were such a feature of Victorian and Edwardian fireplaces were one of the major restoration problems of the 1970s. If your fireplace lacked a few tiles, you had very little chance of finding suitable replacements. Today, these tiles are made in numerous patterns and to a very high standard.

Many of the items that are needed to restore an old house can be found in unusual places. Curved corrugated roofing can be rolled into shape at a sheet metal workshop or tankworks. Cast iron panels and pendant pieces for verandahs, together with 'spear-heads' for cast iron fences, can be made at an iron-foundry.

For many years timber yards and joinery workshops in cities and towns throughout Australia have produced architraves and skirting boards in patterns that Queen Victoria would have recognised. Most of these old joineries have now expanded their ranges of traditional patterns to keep up with the increased demand.

Restoring an old house is an exciting and challenging task that has been made a great deal easier as a result of the research and practical work carried out during the past few years. The homeowner who studies the available literature, visits as many old houses as possible and examines professional restoration projects before starting work is likely to begin with a better idea of where he or she is going and to complete the task more quickly and easily than would otherwise be possible.

APPENDIX E

Article on Concealed Ritual Objects

NEW RESEARCH REVEALS A STRANGE STORY FROM AUSTRALIAN HISTORY

Members of the Commission may have been surprised by the information on concealed ritual objects briefly outlined on page 6 of this submission. If so, you are not alone: this research has surprised a lot of people. Many of those involved in the care of our heritage places are still not aware of this find or its consequences.

A great many people have been working on and conducting research into Australia's heritage places, and indeed on Australia's social history, for a very long time without realising the secrets that many of our old buildings contain.

The following two pages consist of a draft version of an article to be published in 'Reflections', the journal of the National Trust of NSW, in August. It provides a brief introduction to the topic.

A great many houses and other buildings throughout Australia contain concealed objects. I suggest that the conservation of these artifacts and research into the story that they can tell are important issues that need to be addressed by museums and archives, and by conservation architects, archaeologists and historians.

* * * *

OLD SHOES TELL A SURPRISING STORY FROM AUSTRALIA'S PAST

By Ian Evans

Dark places in old houses and buildings are beginning to reveal a strange chapter from our past.

An assortment of seemingly everyday objects from the lives of Australians in the period before about 1930 has begun to tell a story that is recorded nowhere else.

In the past eighteen months I have been looking for the evidence of a lost history of belief in ancient British folk magic rituals among Colonial Australians.

I believe that I have found the evidence and that in doing so have opened a new window into the history of Australia. It is, I suspect, the last great secret of our old houses.

Every house and every building contains inaccessible places. These are sealed cavities that are not within reach of the people who live and work in these buildings. Voids are typically found in chimneys, the roof or attic space and under floors.

Chimneys, for example, are typically broad structures with a narrow flue in the centre. There are commonly voids on each side of the flue. With regard to subfloor cavities, these are often created when foundation walls

are constructed. While it is sometimes possible to gain access to the spaces under the floors of a house, many houses are constructed with foundations that prevent any access to these areas.

The voids in old houses and buildings are commonly undisturbed for many years – perhaps a century or more. They may be breached when renovations are carried out. Chimneys may be demolished, perhaps when the kitchen is being updated. Damp can cause deterioration in bearers, joists and floorboards and the old flooring is taken up and replaced. It is during this type of renovation work that some apparently misplaced objects may be found.

The articles found in these cavities are deceptively mundane: old shoes, items of clothing (including shirts, hats, jackets, gloves and leather leggings), an assortment of children's toys and household artefacts, medicine phials or other small bottles, long-dead cats and animal bones. People have been finding these objects in our houses for a very long time but did not have the information necessary to decode the message that they conceal.

The first reaction of the modern home-owner to finding such objects is to look for a reasonable, rational explanation for their presence. It is difficult for us, with our 21st century mindsets and understanding of science and logic, to accept the fact that these objects may have a purpose which is outside of our view of the world. It should be remembered that the past was a very different place.

There is no doubt that many objects found in and under old houses are the result of chance: items that have been lost or carried there by rats or dogs. Coins may fall through cracks in the floor. Stray cats may crawl under the house and die there. But there are many objects that cannot be explained as the result of accidental loss or the actions of children or animals.

I first became aware of concealed ritual objects in old houses and other buildings during a visit to England in 2003. Such objects are often found in British buildings and are now recognised as being linked with folk magic rituals intended to protect houses and their occupants from witches and evil spirits. The connection was more easily made in England with its long history of witchcraft.

Witches, it was thought, could enter a house and harm its occupants by coming down the chimney or sneaking in through open windows or doors. These and other weak points were protected with objects associated with the family. The objects served as decoys, luring the witch into voids from which he or she could not escape.

The custom of concealing shoes in old houses has been traced as far back as the thirteenth century when John Schorn, priest at North Marston in Buckinghamshire, was reputed to have conjured the Devil into a boot. From this, perhaps, came the idea that old shoes could be used as spirit traps.

But the custom was not recognised until the early 1970s when June Swann, curator of the shoe collection at Northampton Museum, in the heart of Britain's 19th century shoemaking industry, had her curiosity aroused by the steady stream of shoes brought in by people who had found them in unlikely places in old houses. She realised that something very odd was happening when someone brought in an infant's shoe found in the thatched roof of an old cottage. Several thousand concealed shoes have now been identified in houses and other buildings in England.

The custom reached its peak in the seventeenth century when belief in the power of witches and witchcraft was at its zenith. But the work of a number of British researchers has shown that belief in witches and their evil

powers was still very much alive in England throughout the nineteenth century. It would be surprising indeed if these beliefs had failed to reach Australia as part of the cultural baggage of the convicts and free settlers who made the journey to Australia in the late eighteenth and the nineteenth centuries.

An indication of the deeply-held fears surrounding the practice of these ancient rituals is the fact that they were never recorded. There does not appear to be any trace of these customs in the documentary records, either in Britain or Australia. The only evidence is in the objects themselves and these are securely tucked away in secret places in old buildings. The custom thus appears to have been associated with a powerful oral tradition, called forth only when a perceived need arose. This lack of documentary evidence is the reason why historians, who tend to rely on the written record, have not identified this phenomenon.

Transportation and emigration to Australia clearly imposed huge stresses on people and I suspect that the familiarity of folk magic rituals from home provided them with comfort and reassurance in an alien land.

During the past eighteen months I have received reports of objects found in old houses and buildings in many areas of Australia. I have investigated many of these finds (in New South Wales, Victoria and Tasmania) and will be visiting other States where finds have been made. In New South Wales concealed objects have been found in Sydney, in the Central West and in the Hunter Valley. Finds of concealed objects are not limited to cottages but have come from a broad range of buildings.

There are certain identifying characteristics that are associated with concealed objects. Shoes are typically single shoes, often those of infants or small children, and have commonly been worn to the verge of destruction. It appears that many of these shoes were used by more than one child, and perhaps numerous children. They were therefore imbued with the essence of the children of the family and thus made ideal ritual objects.

Dried cats are perhaps the most bizarre objects found in old houses and buildings. It is thought that cats were chosen for their reputed association with the underworld. It appears that they were not alive when placed in the voids. Animal bones may be an allusion to ancient rituals associated with foundation sacrifices.

Many of the concealed objects appear to have been put in place with the active cooperation of building tradesmen. At least two of the finds that I have seen were linked to the work of bricklayers. Other concealments must have been known to the carpenters who laid the floors over objects placed in houses in widely-separated areas of Australia. The suggestion, therefore, is that some of the concealments were associated with rituals carried out by tradesmen as part of the mystery of their craft.

The rest, I suspect, were the work of men and women who believed that they were doing something that would protect their children and themselves from the forces of darkness and the many risks to life and health that were part of everyday life in Australia before 1900. The rituals of folk magic gave them a sense of empowerment at a time when life and good health were very fragile states.

These objects have a lot to tell us about life in Australia during the eighteenth and nineteenth centuries. The shoes alone convey information about styles, shoe-making techniques and the relative affluence or otherwise of their wearers. The fact that so many of them are worn well beyond the stage at which modern shoes would be discarded is an indication of the poverty in which so many Australians lived in the past.

Other consequences to flow from this discovery may include a fresh look at the collections policies of our museums to accommodate such finds, revision of books dealing with Australia's social history, and new fields of research for historians and archaeologists. Archaeologists now have a new avenue to explore: suburban houses built before about 1930. There are, I suspect, many surprises awaiting them there.

* * * *

Ian Evans would like to hear from people who find objects in odd places in old houses and buildings. He can be contacted on 02 6684 7677 or by email to ianevas@oldhouses.com.au. His website, the World of Old Houses, at www.oldhouses.com.au has a page on concealed ritual objects.

Ian Evans is the author of many well-known books on the conservation of old Australian houses. These include *The Federation House – A Restoration Guide*, *Caring For Old Houses* and *Colour Schemes for Old Australian Houses* (with Clive Lucas and Ian Stapleton).

Ian Evans's contribution to the architectural heritage of Australia was recently recognised with the award of the medal of the Order of Australia.

* * * *

WHAT TO DO IF YOU FIND CONCEALED OBJECTS IN AN OLD BUILDING

- Do not disturb them. If they must be moved photograph them in situ first, preferably using a digital camera set on RAW mode.
- Contact Ian Evans by email at ianevas@oldhouses.com.au, at PO Box 591, Mullumbimby, NSW 2482 or by phone or fax to 02 6684 7677.
- Record the details of the find, including type and number of objects, position in the building, location of the building and name and contact details of the owner.
- Consider ways in which the objects may be preserved and retained for further study.

* * * *

Bewitched! Concealed ritual objects in old houses and buildings.

Tuesday, 4 October, 2005, 6-8.00 pm

Annie Wyatt Room, National Trust Centre, Observatory Hill, Sydney

Hear Ian Evans reveal one of colonial Australia's best-kept secrets at this illustrated talk.

Cost \$12.00 (includes pre-talk refreshments).

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