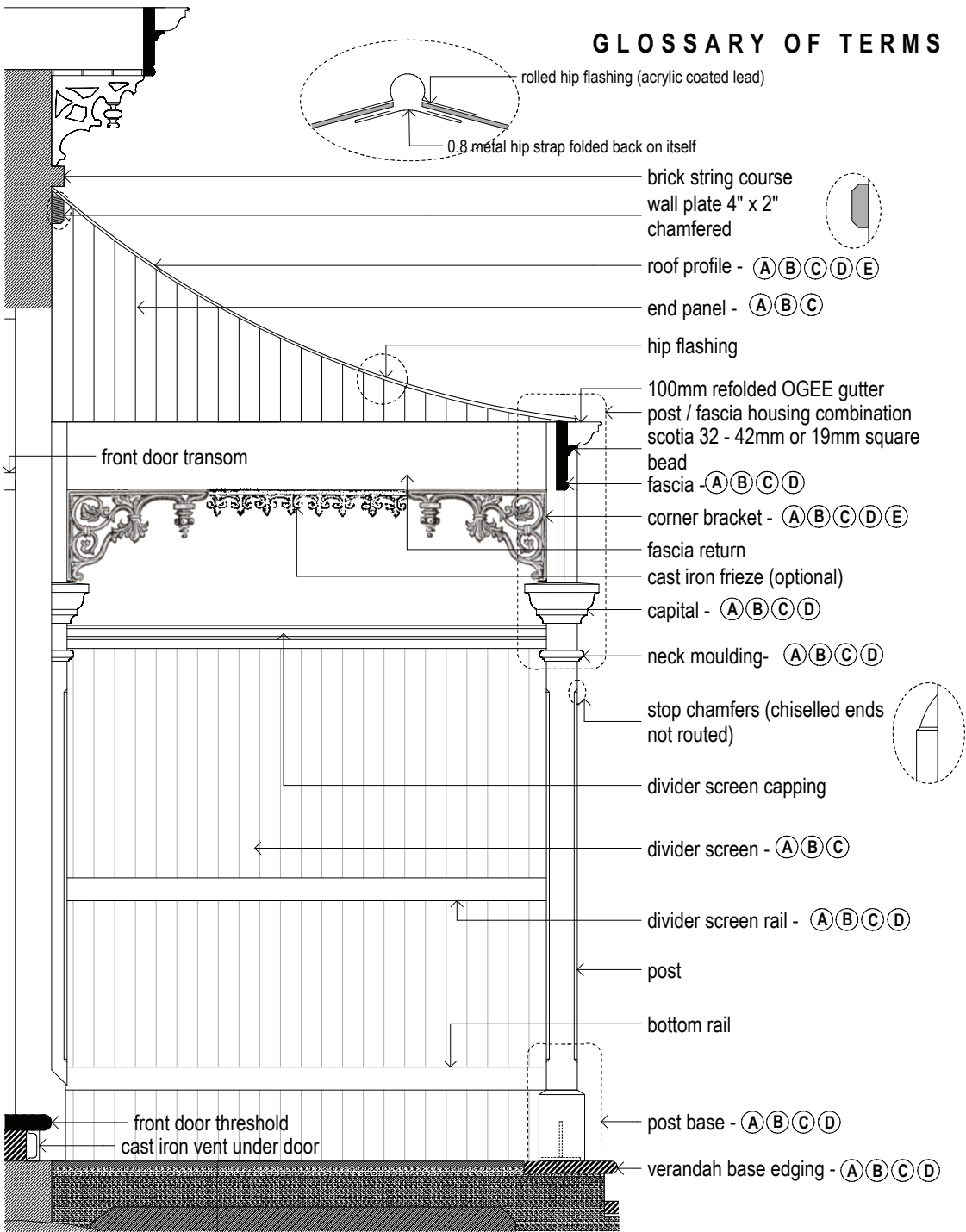




# HERITAGE TECHNICAL NOTES

## VERANDAHS

DRAWINGS PREPARED BY ALEXANDER WILKINSON DESIGN + PLANNING BY DESIGN (2007)



### ROOF PROFILES

- (A) CONCAVE OR EYELASH EARLY VICTORIAN
- (B) CONVEX
- (C) OGEE OR BELL CURVE
- (D) STRAIGHT
- (E) BULLNOSE LATE VICTORIAN

### ADELAIDE'S OWN VERNACULAR

Adelaide and the older suburbs have their own distinctive vernacular style of nineteenth century architecture, which distinguishes it from the other capital cities. Importantly, this vernacular includes the typical Adelaide verandah and its variants. Council's heritage policy is to recognise and reinforce Adelaide's unique historic character. These drawings in these Technical Notes are based on archival photographic and physical evidence.

### RETAINING ORIGINAL VERANDAHS AND REMNANTS

Where an original verandah still exists in whole or in part, the original elements should be retained and repaired rather than replaced with new materials to retain the cultural significance of the building. Partially rotted timber posts and fascias can often be repaired using epoxy or by splicing new timber into the remaining sound timber. Original galvanized verandah roof sheeting should be repaired and conserved where possible.

### RESEARCH

If the original verandah has been removed, look carefully for any remnants of the original structure such as a half-post against the wall, or a paint outline of the original verandah post and mouldings or the roof profile on the wall. Use any physical evidence to inform the new verandah. Any remnants should be retained and incorporated into the new structure. Historical photos may be available from past owners or online via: [State Library of South Australia, www.catalog.slsa.sa.gov.au](http://StateLibraryofSouthAustralia.com.au) [City of Adelaide Archives, www.cityofadelaide.com.au/cityarchives](http://CityofAdelaideArchives.com.au)

FOR FURTHER INFORMATION OR ASSISTANCE, PLEASE CONTACT THE CITY OF ADELAIDE HERITAGE TEAM

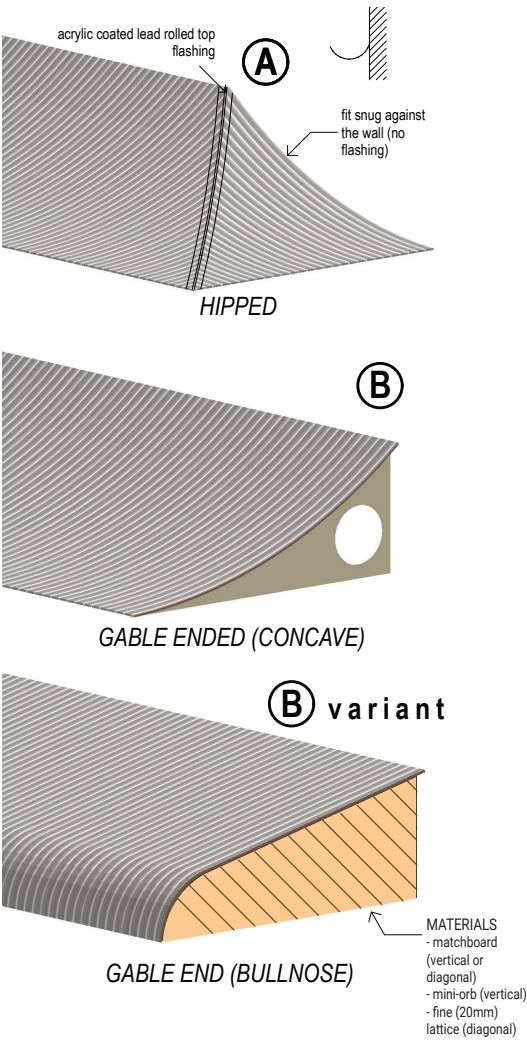
Phone 8203 7185  
Email [h.mail@cityofadelaide.com.au](mailto:h.mail@cityofadelaide.com.au)  
Visit [cityofadelaide.com.au/heritage](http://cityofadelaide.com.au/heritage)



# HERITAGE TECHNICAL NOTES

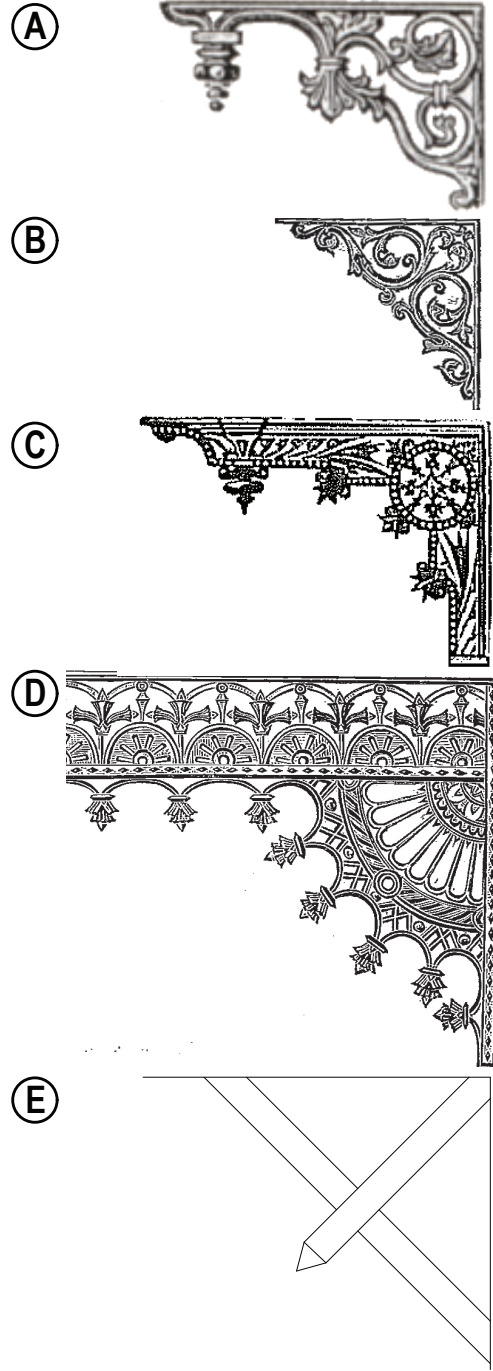
## VERANDAHS

### END PANELS

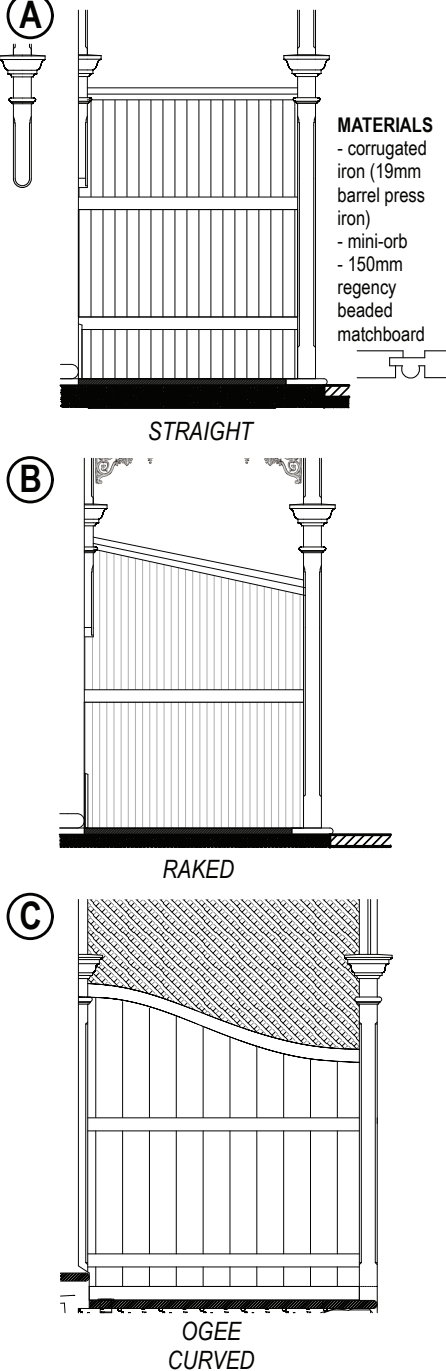


**NOTE:** A RANGE OF CAST IRON BRACKETS AND FRIEZES WERE USED IN VICTORIAN TIMES FROM THE AC HARLEY FULTONS ET AL RANGES MANY OF WHICH ARE STILL AVAILABLE. CONTACT COUNCIL HERITAGE STAFF FOR ASSISTANCE WITH APPROPRIATE SELECTIONS

### CORNER BRACKETS



### DIVIDER SCREENS



### TYPICAL DESIGN

The most common mid-Victorian era Adelaide verandah was typically a concave (eyelash) profile with square timber posts and decorative mouldings. Later verandahs had a bullnosed profile and turned timber posts. Even quite modest cottages had relatively ornate verandahs, which served to both shelter and decorate the house.

### HEIGHT & WIDTH

Typically 'Adelaide' verandahs were about 2200mm-2300mm (7ft+) high, so the underside of the fascia aligned with the front door transom. Sometimes the verandah had a frieze rail at this height when the building and verandah were higher. The verandah width varied from 1100mm to 2500mm. A common width was 1500mm-1800mm (5-6ft). Generally more modest cottages close to the street had narrow verandahs and larger houses with substantial front gardens and wide verandahs.

### \*NOTE

Common mistakes with new verandahs are fascias higher than the front door and shallow roof pitches.

### SET-OUT APPROACH

Generally verandahs were set out with the posts spaced, framing the front door and the adjacent windows, with the windows appearing to be in the centre of the span.

A common mistake is to set the posts out at equal spans so the posts do not relate to the windows, and may even be in front of the windows.

### PAINTING

Verandah roofs were often painted, even when the main roof was unpainted galvanized sheeting. It may be appropriate to have a red or a traditional striped verandah roof. Alternatively, if a uniform appearance is sought, the new or existing roof and verandah can be painted with a traditional micaceous (bridge) paint, which generally is dark grey and very long lasting.

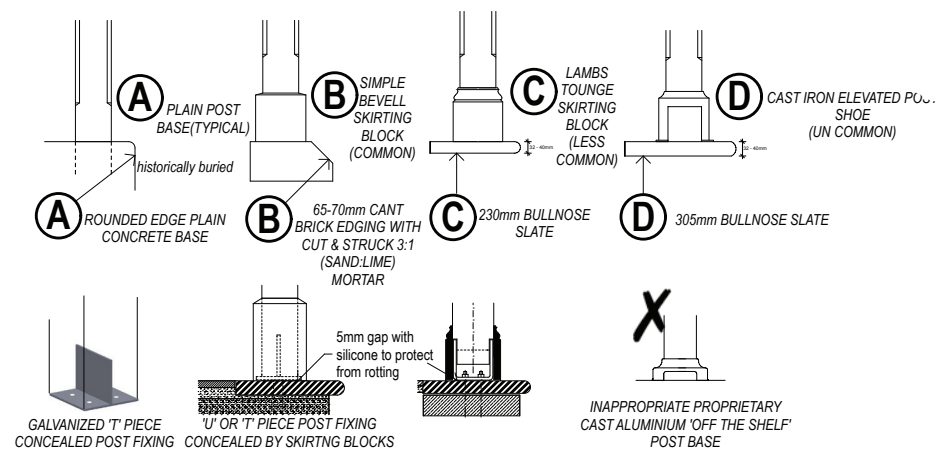
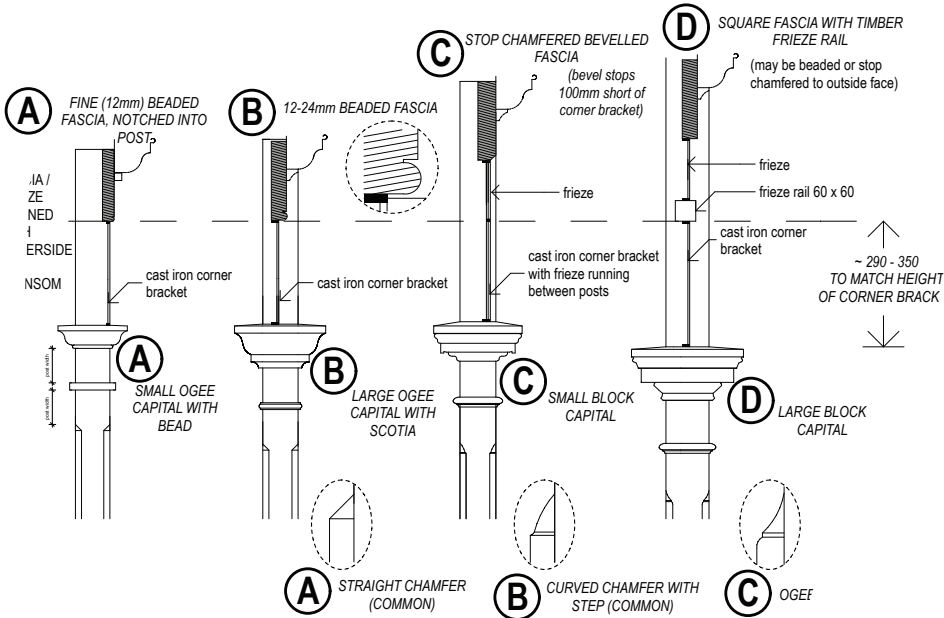
The underside of verandahs was invariably a light pastel green colour, such as 'Eau-de-Nil' (Water of the Nile) or the backing colour of canvas, 'Opaline Green'.

The original colour to the underside is often evident on the wall plate or splatters on the wall. Soft pastel colours, particularly blue/grey green are more suitable than creams or whites. Green is considered to deter flies. All metal elements including gutters & cast iron should be painted with gloss enamel (rather than water based acrylic paint) to avoid rusting.

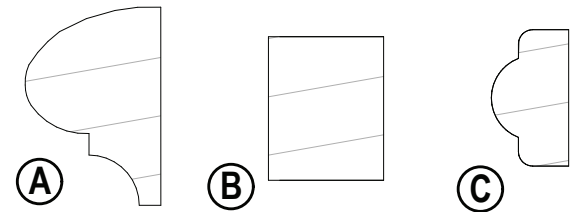
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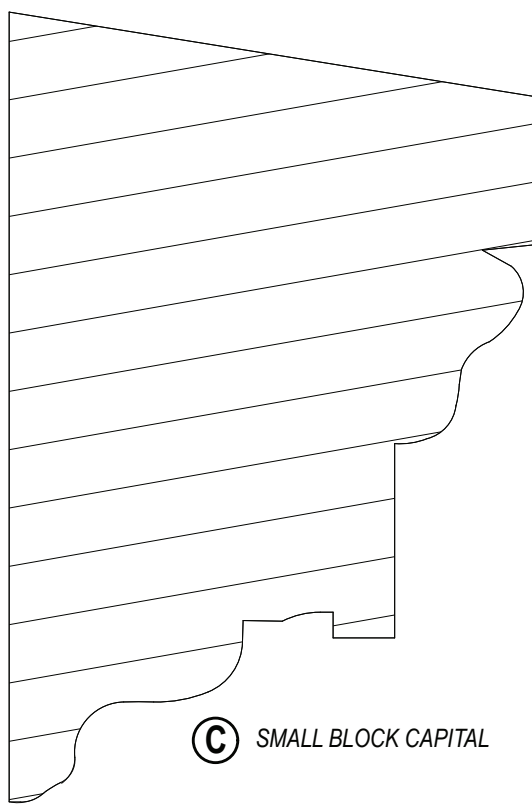
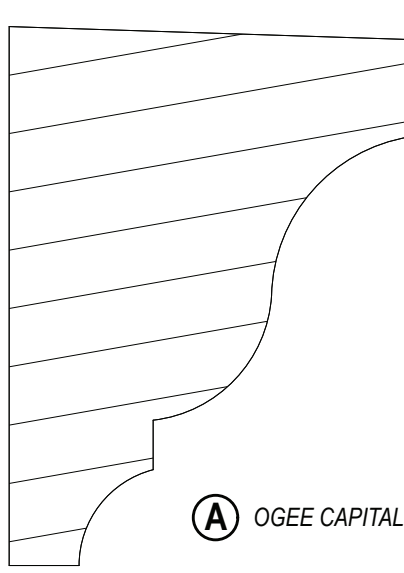
POST / FASCIA HOUSING COMBINATIONS



NECK MOULDINGS



CAPITALS



VERANDAH BASE

Generally verandah bases are set sufficiently below the front door threshold to allow for a vent to aid underfloor ventilation in the hallway. Sometimes the base did come up to the underside of a thick redgum threshold when heights didn't allow for an under-floor vent. Tiled verandahs were edged in either bullnose slate or cant (splayed) bricks on edge. A simple smooth finish concrete verandah with a gently curved edge was also common. Bullnose slate edging was generally between 32mm and 40mm (1 1/4" - 1 1/2") thick, and sometimes up to 50mm (2"). Edging width was either 230mm (9") or 305mm (1ft). Cant bricks were about 65mm wide with a 60mm splay. The wall below the edging was typically bluestone.

Posts were usually centred on the edging. Verandahs were not always tiled; often a simple red screed was laid within the border or a square of tiles were used in front of the front door. Early and mid-Victorian houses typically had pottery tiles, 6" wide square set on a diagonal in two colours, or hexagonal tiles with oatmeal squares within. Later Victorian houses generally had red and cream or black octagon and dot tessellated tiles. Tiles should be laid with virtually no grout gap to emulate the traditional appearance of verandah tiles.

TIMBER DIMENSIONS

Verandah posts were typically a 'finished' size of 100mm (4") thick. These should be planed down from a standard 115mm post. Larger villas had posts up to 120mm. A common mistake is to use off the shelf 90mm posts, which are too thin and 'matchstick'-like. Fascias were typically about 220mm deep by 32mm-50mm thick. Typically fascias had a bead at the bottom, which is finer than off-the-shelf beaded fascias. Fascia which were stop chamfered rather than beaded were 50mm thick.

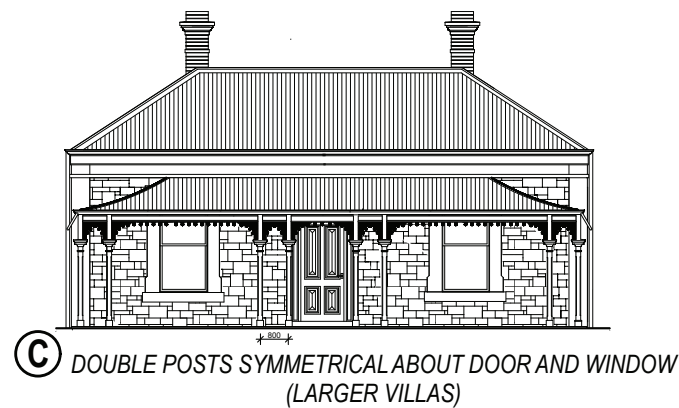
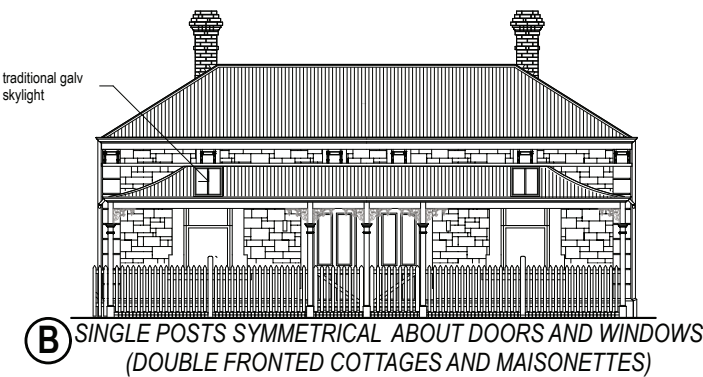
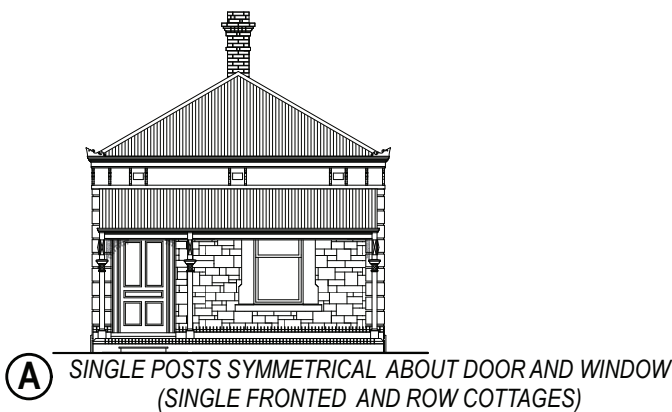
Where a timber frieze rail and cast iron infill frieze was used on larger/higher houses, the fascia was not beaded or stop chamfered.

CARPENTRY

Verandah fascias were typically housed into the posts so the posts appear to run up to the underside of the gutter with the timber scotia running between the posts. Verandah posts usually had concealed fixing to the verandah rather than metal post bases. Simple cottages had the posts set into the ground. To emulate this appearance a concealed 'T' piece post fixing can be used. More substantial houses typically had a simple skirting block around the base with concealed metal fixings. Elevated cast iron post shoes were rare.

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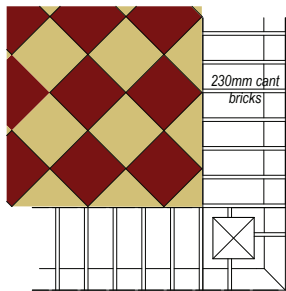
SET OUT



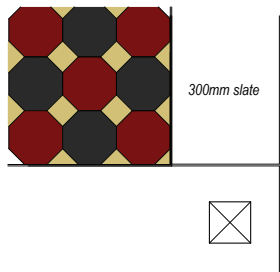
BASE PLANS

**(A)** PLAIN CONCRETE WITH ROUNDED EDGE (TYPICALLY PAINTED RED) NOT SHOWN

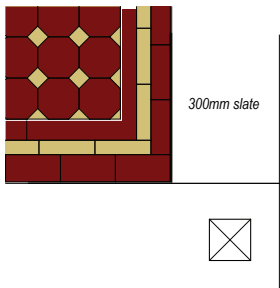
**(B)** HARLEQUIN PATTERN 150mm SQUARE POTTERY TILES



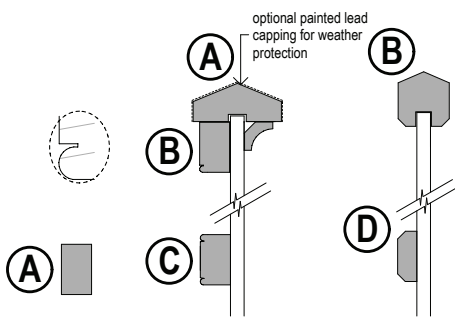
**(C)** 150mm EQUAL SIDED OCTAGON POTTERY TILE (NB NO TILE BORDER)



**(D)** 100mm UNEQUAL SIDED TESSELLATED TILE



DIVIDER SCREEN  
CAPPINGS + RAILS



MATERIALS

Verandah posts were usually jarrah or oregon. Fascias were typically oregon. Perma-pine is generally inappropriate as it is prone to splitting and twisting. LSOP (laminated timber) is not recommended as it has a different appearance to the natural timber grain, even after painting.

VERANDAH ROOFS

If the original verandah roof is in good condition, it should be retained. Verandah roofs were very well built out of heavy deep profile iron and tank riveted for additional strength. If the main house is re-roofed in Colorbond it is better to paint the original verandah to match rather than replace the verandah iron itself. Historically verandah roofs were designed to appear as canvas. The Victorian era concave profile roof emulated the natural slump of canvas roofs. Verandahs roofs were striped in alternate colours like striped canvas. Verandah roof sheets were 8 flutes rather than 10 flutes wide. If the sheets are replaced it is preferable to use 8 flute (rainwater) tank iron so that if the verandah is ever painted in stripes the stripes will be the correct width and set out across the width of the verandah. Verandah gutters should be ogee profile and narrower (100mm) than the main roof gutters. Verandah downpipes were typically 50mm metal and cranked from the back around the quoins to connect into the main roof downpipes, which were typically set around the side of the building behind the quoin. This avoided downpipes clashing with post mouldings.

COMMONLY REPEATED MISTAKES IN NEW VERANDAHS

- Verandah posts too thin, 90mm
- Verandah too high
- Posts set at equal spans
- Verandah base too high
- Standard gutters rather than 100mm refolded ogee gutter
- Tiling to the edge without a slate or brick border

RARE VARIATIONS

Verandahs occasionally had additional entry statements, such as a gablet over the entrance.

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Visit [cityofadelaide.com.au/heritage](http://cityofadelaide.com.au/heritage)