

HERITAGE AUSTRALIA

A Guide to Character Homes in Queensland



FACADE ELEMENTS

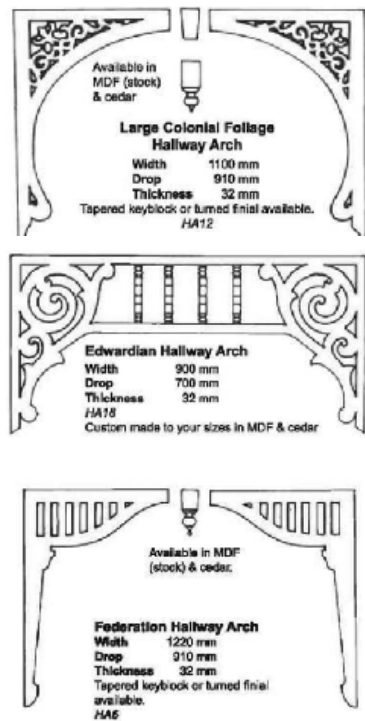


TIMELESS REVIVAL RESTORATION AND RENOVATION

Traditional homes are an integral part of our heritage and can provide insight to the cultural, economic and environmental influences on architecture throughout history. Throughout Australia, there is a growing trend towards restoring heritage homes to improve liveability for a 21st century lifestyle. Unfortunately, we are seeing more and more homes in heritage precincts becoming complete demolition projects for a modern revival with little care for heritage preservation. Restoring or renovating a period house should be treated as a delicate task and considerations should be made to ensure balance is achieved between rescuing features of the past, whilst making amendments necessary to improve liveability for the inhabitants. It is therefore, imperative that homeowners who intend to restore these properties, have a thorough understanding of council regulations, the history of the house, past associations and its significance to surroundings to ensure our cultural heritage is maintained. It is highly recommended to seek the opinion of a heritage consultant who can provide guidance surrounding project requirements and strategies that are compliant with council regulations. Any alterations made should be historically accurate and done so in a manner that honours the buildings past and its significance to its surroundings. A successful heritage renovation would be defined as a streetscape that is protected, a facade maintained, and an interior revitalised.

WINDOW HOODS

There are many elements in traditional Queensland housing that can assist in identifying the architectural style and time of construction. During the late 19th century, window hoods were a welcome addition in providing relief from the harsh QLD climate. The varying styles ranged from highly decorative hoods that were influenced from the Victorian and Edwardian era, and became progressively plain and functional with time as Federation occurred. Common styles were the ogee, concave, convex, skillion, functional and cantilevered window hoods which were constructed with either pressed metal or corrugated iron. Ogee hoods were popular during the 1880's to 1890's. They can be identified as having a combination of concave and convex hood style in an S shape which matched the roof. These window hoods were generally host to elaborate fretwork at the side with fluted edging. Around the same time, the concave skillion window hood emerged which featured similar side elements but with a complete concave roof. Queensland then saw the introduction of the convex Bullnose window hood which was prominent until the First World War and featured rounded tin roofing with latticework or fretwork. The convex straight skillion tin hood emerged in the 1920's which served as a more functional design that needed no timber or metal supports, as it was cantilevered above the window. By the 1930's, glass louvers were introduced to replace casement windows and provided cross ventilation, thus reducing the need for window hoods.



CLADDING AND MOULDINGS

One of the most defining features of Australian heritage housing that has maintained its timeless charm since the late 19th century is the timber weatherboard. The most readily available building material in Queensland upon settlement was undoubtedly wood, so timber cladding became the economical material of choice. Most Queensland houses that drew upon Victorian, Edwardian and Colonial styles, adopted cladding as the primary facade material, so styles were distinguished by the colour of paint finish and other decorative elements. Queenslanders furthered their timber usage and developed a style of its own with the use of geometric timber slats as screening on verandahs. Houses vulnerable to white ants were raised on high stumps and timbers and slats or pickets served to disguise these stumps. This timberwork occasionally took the form of arches and decorative diagonal shapes in the more prestigious suburbs such as Brisbane. During this period of time, mouldings were in incredibly high demand for all decorative facade elements; ranging from balustrading, columns, finials, gable brackets, bargeboards, arches, doors, gates, latticework and fretwork. Victorian verandahs were by far the most elaborate and were adorned with drapes of cast iron moulded handrails, corinthian post moulds and decorative fretwork. By 1910, it was common to see simple balustrading designs with tulip and flower mouldings which drew upon Art Nouveau flavours.

COLOUR SCHEMES



EXTERIOR COLOURS

Pictured above is an old Sherwin Williams Heritage palette of traditional housing colours from 1820 to 1920. Though Sherwin Williams was an American paint supplier, the colours used extensively in America were not too dissimilar to those used in Australia, as evidenced in the Haymes Heritage Paints image to the right. Late Victorian and Edwardian style roofs were typically painted in the same reds as seen in earlier Colonial period, but with the addition of dark greens and greys. The most popular colours of the time were deep reds and greens, fawns, drabs, dark pinks and greys. Generally, most homes featured three dominant colour palettes, with light timber weatherboards, dark trimming and an opposing colour for the window sashes, doors and roofing. Alternatively, weatherboards could host the darker tones, and the rest of the house would adopt a lighter alternative tone. The more elaborate housing styles of the Victorian era saw a range of polychroming colour schemes to highlight the complex trim and framing elements. For example, verandah post brackets were adorned in one colour, while the mouldings would assume another colour. Moving into the Federation era, Queenslanders embraced the Californian Bungalow styles which saw colour schemes in a more modest fashion. Pale whites, buffs and creams adorned the body of the house, while dark greens, dark reds and occasionally black for the trimming and shingles under the gables and bay windows.

INTERIOR COLOURS

The colour palette of a Victorian style home would typically differ from the external selection. Experts have identified the colour schemes native to three periods of the Victorian era. The early period held tones of burgundy, marsala, wine, ruby, gold and chocolate browns. Dark woods, greys, browns, beige, sand and ochre tones preceded in the middle era, and the late Victorian period saw an influx of earthy woods, in combination with creams, blues, dark greys and amber hues. The wall and ceiling surfaces were complementary to each other and opted for crimsons, buffs, blues, greys, browns, reds, tans, olives, terraottas, greens, roses and golds. Architraves, skirtings, doors, window sashes and decorative timberwork were always painted in alternative colours to the wall and ceiling finishes. Edwardian interiors became less elaborate in comparison to Victorian styles and tended to have a more Art Nouveau character. The presence of pastel and floral colour schemes were increasing, so bright flowers, leafy greens and lilacs were common wallpaper prints. Colonial styling maintained a strong presence of ornate mouldings like Victorian and Edwardian styles, but these interiors hosted a more relaxed country feel. Earthy green and brown tones became more prevalent in the Colonial era, as well as warmer tones of creamy yellow, deep orange and reds. White trimming was also quite popular and was complemented well with large classical pieces of furniture made from mahogany, walnut, cherry and birch.

IDENTIFYING YOUR PAINTS OHS

Many household paints contained high lead levels up until 1965, particularly those used prior to 1945. When renovating a period home, it is imperative that care is taken to ensure the safety of the occupants and the surrounding neighborhood. Lead-based paint is most likely to be found on kitchen and bathroom cupboards, exterior and interior walls, gutters, skirting boards, window frames, doors, fascias and metal surfaces. By appearance, it isn't possible to detect whether lead-based paint has been used, so it is highly recommended that a paint test kit be purchased from your local Resene ColorShop. Alternatively, staff can test a carefully removed flake of paint for traces of lead, or homeowners can contact their local Health Protection Officer for assistance. It is important to test all surfaces and layers of paint throughout the house, and to understand that test kits can give false results. According to WorkSafe.gov.au, if a swab gives a negative result, but the house is older than 1970, it is best to assume that lead-based paint is present. The process of lead paint removal can produce dust, fumes, and mist that if ingested or inhaled can lead to adverse health effects such as cancer, brain damage, cardiovascular disease, and disruptions of the nervous system. The WHS Act 2011 and AS/NZS 4361:2:2017 'Guide to Hazardous Paint Management' provides guidance for working with and removing lead-based paint.



Lerly Colonial home (A)



Lerly Colonial home (B)



Mid Victorian home (A)



Mid Victorian home (B)

INTERIOR FINISHES



TYPICAL BATHROOMS

Heritage bathrooms of the Victorian, Colonial and Edwardian genre can be identified as classic and timeless. Bathroom fixtures and fittings were incredibly detailed, taking inspiration from the English designs. Claw foot freestanding baths with an elevated side as a headrest were common, as were the console freestanding basin and exposed tapware. Walls were initially covered with heavily detailed timber panelling and wallpaper during the Victorian period, however tiles began to make their way into Queensland homes when the later Edwardian style was brought to our shores. This new era birthed pastel coloured tiles which started covering floor and wall surfaces in bathrooms. Chrome tapware subsequently bypassed the outdated brass fixtures that were native to Victorian styles.



TYPICAL FEATURES

The interior finishings of Victorian, Edwardian and Colonial styles held some similarities in a sense that symmetry was of the utmost importance. There are however, some definitive features that discern these architectural styles. During the Victorian era, faux marbelling was an incredibly popular effect used on interior walls and columns as a grand expression of wealth. High ceilings were absolutely essential in Victorian and Edwardian homes and would be rimmed with ornate cornices, painted in a different colour to the ceiling. Ceilings were generally constructed with pressed metal and showcased intricate designs like ceiling roses, which hosted stunning chandeliers. Damask or floral wallpapers were extremely popular and tended to be used above the dado rail, and wall panelling would feature below. If not wallpaper, vibrant paints would be substituted be used for the larger portion of the wall. Flooring in both Victorian and Edwardian eras was either timber parquetry, laminate, ceramic tiles with a baroque pattern or ceramic style carpets. Colonial architecture can be regarded as a more relaxed style to that of Victorian and Edwardian architecture. It was considered as a style movement that migrated from the clutter of the Victorian era. The dark vibrant colours of Victorian era were replaced with a more subdued colour palette. Ornate window cases, dado rails and and walls still held the patterned features but in a more modest form with less elaborative profiling. The fabrics commonly used were more cotton, linen and wool.

MOULDINGS AND CLADDING

Mouldings of interior components such as architraves, skirtings, cornices, chair rails and picture rails was a dominant feature in every home. Those who lived in the wealthier suburbs and had larger homes, opted for heavily profiled architrave and skirting mouldings. In workers cottages there was obviously less space to use these large profiles, so smaller mouldings were used. Breezeway and ceiling ventilation fretworks were very popular in both large and small houses, as were timber arches which compartmentalised the interior spaces. During this earlier period, Victorian and Edwardian influence saw four panel doors with intricate moulding details. From the 1890's the upper half of front doors were often filled with leadlights, and verandah doors were french four glazed panels. Portal entrances were a must, even in smaller homes, but grander residences used portal doors internally to all the public rooms. Between 1900 and 1918 in the Federation period, mouldings of skirtings and architraves assumed a less ornate form, while fretwork and hallway arches actually became more stylised as design choices increased. Wall panelling (as pictured above) was another decorative feature of period homes. These boards were applied vertically and topped with a dado rail to give dimension. In terms of interior cladding, T&G boarding became a native Queensland style, with multiple applications such as wall panelling and ceiling boarding, usually in 100mm or 120mm wide boards.

FURNISHINGS



VICTORIAN

The furnishings of the Victorian style can be characterized as bold, dramatic and romantic, with an intention to strive for 'more of everything'. Wealthier suburbs who valued prestige would crowd their interiors with oversized furnishings and ornate embellishments wherever the eye was cast. The living and dining areas were often an entertaining arrangement of furniture, typically in the form of button back chairs, large sofas, pouffes and ottomans in high quality multi-textured materials. The timber furniture always featured intricate carvings, as would the library cabinets, chests, dressers and bedheads. As a display of sophistication, education and wealth, Victorian interiors often displayed foreign tapestries, paintings, figurines and other items, particularly from Asia and Africa. Floor rugs held interesting damask designs. Other accessories that were commonplace were crystal chandeliers, floor rugs, paintings, vases, table and floor clocks, swag and tail curtains, candlesticks and cabinet displays of tableware.



EDWARDIAN

Edwardian architecture has roots from many historic periods including classical, Romanesque, Queen Anne and with the influence of Gothic revivals. Interior styling of the time started to sway toward slightly cleaner patterns and a more neutral colour scheme. Furniture began taking on an Art Nouveau style with long organic lines. The extensive use of mahogany timber provided a beautiful contrast to the pale blue or green wall panelling and balloon back dining chairs, which were a classic Edwardian choice. Luxurious chandeliers, persian rugs, ornate mirrors and frames adorned the sitting rooms, along with marble fireplaces and detailed trimmings. Large comfortable sofas coated with opulent fabrics such as brocades and silks were still the ultimate display of elegance and class. The period look was further achieved with displays of Edwardian china sets, needlepoint cushions, cake stands, picture rails and other ornamentation, but with less in comparison to its precursing Victorian style.



PRE 1915 -

Location, wealth and cultural development played a strong role in the stylistic elements used in heritage homes in Queensland. In the late Colonial era, the 'pyramid' or 'short-ridge' style was a more common type of workers cottage and ultimately birthed the 'Queenslander style' which comprised of two or three bedrooms, a sitting room and kitchen, usually in a square configuration. The interior space of a pre 1915 home in Queensland was typically a combination of Victorian and Edwardian architecture on a smaller and less extravagant scale. Tongue and groove wall panelling were common as they provided an economical but refined design alternative to the more expensive Victorian and Edwardian styles. The dado rail was a common feature that broke the wall into sections, with the lower half typically as t&g panelling and the upper half painted in pastel tones. Leadlight glass, both plain and coloured were utilised in the more wealthier suburbs, while smaller homes used moulded timber frame panelled glass. To separate rooms, ornate fretwork known as a breezeways, were fitted above doorways. These breezeways were often rectangular in form or arched. This feature was unique to Queensland housing as it became a sophisticated design solution for facilitating air circulation between rooms. Furniture was typically made from cane or wicker in preference to the mahogany overstuffed formal armchairs of the Victorian style.

PROTECTING HERITAGE

DESIGN CONSIDERTIONS

To ensure the success of this renovation, it was imperative to conduct extensive background research and ensure all elements of the design were considered carefully. The research included an examination of the historical, cultural, economic, and environmental influences on architectural styles and movements of pre-1915 homes in Queensland, particularly the relationship between local, regional, national, and international design trends. This was primarily Colonial, Victorian, and Edwardian architecture. An analysis of the relationship between external architecture and interior design was also performed to assist in achieving a sense of balance between the two contrasting stylistic movements of pre 1915 architecture and Hampton’s styling. To further this research, I familiarised myself with the conservation policies in place for character areas on the Sunshine Coast to ensure the streetscape was maintained. Once I felt I have enough confidence in my knowledge, I was then able to compile an array of external and internal colour selections, styles, and finishes in the form of mood boards. These mood boards were presented to the client and I was able to gain a clearer concept of the clients likes and dislikes. I was then able to proceed with the style selections and proposed plans. The analysis of design trends played a critical role in selecting materials that would increase liveability, accessibility, and energy efficiency for the best possible outcome for the client.

COUNCIL REQUIREMENTS

The conservation policies in place for heritage precincts differ in comparison to heritage-listed properties. When renovating within a character area on the Sunshine Coast, there are three main factors that must be considered; the street, shape and materials. Any new developments or restorations to the facade of the property must fit in with the style or ‘streetscape’ of the surrounding homes. This not only refers to the design style, but to the setback and location of garages and driveways. The shape of the house must also maintain similiar sizing and form to the nearby character houses, and the finishes must be made with similiar materials used the initial build or those native to the period of construction. In Queensland, the external materials for pre-1915 homes were generally timber and tin as shown below.



PRECINCTS SUNSHINE COAST

There are many properties on the Sunshine Coast that have been identified to have cultural heritage significance and have such been heritage listed in accordance with the framework set out in the Queensland Heritage Act 1992, Planning Act 2016 and ‘The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Heritage Significance, 2013’. There are also many houses on the Sunshine Coast that aren’t considered to be of cultural significance, but are located in a well-conserved areas which brings an aesthetic value to our community as it reflects the historic revolution of the Coast. These areas are known as ‘Heritage Precincts’ or ‘Character Areas’ and are outlined in the Sunshine Coast Planning Scheme 2014 overlay codes. The suburbs with listed addresses include: Eudlo, Eumundi, Kenilworth, Landsborough, Nambour, Palmwoods, Woombye and Yandina. These suburbs share similiar characteristics of small-scale commercial buildings, a respectable dispersion of community facilities, low residential neighbourhoods, and generally narrow frontages. The houses themselves come in varying sizes and configurations, but share many traditional features such as corrugated iron roofing in hip or gable styles, timber and fibro cladded walls, window hoods, integrated or attached verandahs, gable brackets, intricate fretwork and vegetation which contributes to the character of the neighbourhood.

DESIGN SOLUTION

CLIENT AND LOCATION

Located in Nambour, 23 Aspland Street is an east-facing two storey timber Class 1A building on a sloped site. The home has been previously regarded as the ‘worst house in the best street’ and was purchased by Bob Carpenter from GRQ Builders for \$600,000. Bob approached Danika Rae Design with an intention to renovate the property for future sale at a price of \$1.9 - \$2.6M. Whilst the property doesn’t fit the criteria for heritage protection, its location in Nambour is within a heritage precinct and can therefore be regarded as a ‘character home’.



CONSTRAINTS REQUIREMENTS

During the initial client meeting, there were a few constraints identified that would impact the timing and efficiency of this renovation project. The location of this property, being in a heritage precinct presented as the largest constraint in terms of design options as it limits the range of potential design solutions that can be adopted and would involve council approval. In terms of structural constraints, the client wanted the house to be lifted to create more space. This meant that a structural engineer would need to be engaged to ensure the heights were within legal limits and complied with council regulations. Discussions surrounding driveway crossovers also occurred during the meeting, with the clients desire for a new carport. This inclusion meant section details for the crossover upgrade would need to be submitted for council approval, as well as site coverage details. In terms of styling elements, the client expressed his dislike of the existing roof and wishes to explore options of colour changes or replacing it entirely. The client also mentioned the possible use of Colorbond Monument, to which we explained the integration would prove difficult to meet council requirements and the general streetscape as it is not considered a heritage colour. In terms of window options, the client advised that he had found some old windows at a local scrapyard which he would like to use. Notes were made during the meeting to engage the services of a local restorer and to also check that the windows fit the design theme and styles of pre-1915 homes.

CHALLENGES

Upon hearing these constraints, the team at Danika Rae Design forewarned the client that this renovation would not be straightforward, as we will need to engage a Heritage Consultant and Structural Engineer, as well as wait for Council approval. We advised that this could result in significant delays, but should be completed before Christmas as requested. In consideration of the project location, it became apparent that it would be beneficial to engage a Heritage Consultant, who could provide expert advice and guidance on the suitability of the proposed design, heritage requirements and choice of materials and finishes. In terms of interior styling, the biggest challenge was to balance styles and eras as requested by the client. This meant finding creative solutions that would ensure the clients requested coastal Hamptons theme was incorporated, whilst simultaneously evidencing elements of pre 1915 styling. To do so, it was important to conduct background research to fully grasp how external architecture relates to interior design. This knowledge would serve to ensure that the finishes and material selections were a consistent balance between the two contrasting styles.



VISUALS



EXTERIOR DETAILS

Taking inspiration from Colonial architecture, a symmetrical approach was taken when styling the facade of this property. With the addition of an external carport, there was little need for the existing garage space on the lower floor. With plans for an expansive upper balcony, this additional driveway space was opportune for an entry porch that extends to the southern side of the property to complement the composition of the upper deck, creating a proportional frontage. To exaggerate this symmetrical entrance, landscape excavation was required to create an elevated deck with three grand entry steps to align with the front gable; a common feature in many Queenslander style homes. Large casement windows flank the centrally located entrance door to further accentuate symmetry and simple window hoods protect the north and south facing windows. The exterior is clad with modest weatherboards in a soft grey, while deep red corrugated iron roofing in a sensible gable style replaced the outdated roof sheeting. To soften the somewhat harsh angles of Colonial styles, Victorian and Edwardian style pedestal arches in a curvilinear design with tulip fretwork adorn the facade. Further out, a stunning arbour is fringed with a white picket fence. Concrete paving was selected in preference to a pathway as an economical choice to preserve the natural look of the landscape. These styling elements address the character of the neighborhood and have led to an improvement in streetscape for the client.

INTERIOR DETAILS

Internally, there was more flexibility to incorporate Coastal Hamptons style. However, to fit the scope of the project as requested by the client, it was important to balance heritage and contemporary styling. Wall panelling immediately presented itself as the perfect design element to showcase this styling mix. As a common feature in Colonial, Victorian and Edwardian era's, wall panelling is the quintessential statement of elegance, and the finish options are endless. To honour these heritage styles, the living and dining areas are decorated with wall panelling that is divided with a Woodworker's dado rail. The contemporary Hamptons style is simultaneously achieved by a calming neutral palette of whites and greys, which form the visual base of interior and adds a soft level of contrast. The kitchen modestly blends with its surroundings in the same tones and features a stunning island bench. This bench is host to a luxurious neolith sintered stone benchtop with detailed edge profiling, and a venetian bronze faucet as the perfect addition to maintain a timeless look. The neolith sintered stone was also selected for the kitchen splashback to provide continuity with the benchtop. Overhead three industrial style charcoal pendant lights hang from a Red Oak Glulam Panel, as amodern statement. The engineered oak flooring in wide planks gives a country and traditional aesthetic, as well as a coastal feel which suits the scope of this project perfectly. High ceilings in a gable formation and expansive doors and casement windows work to flood the interior with light and

SELECTIONS FURNISHINGS

enhance the white and bright colour tones. A selection of houseplants embellishes the living and dining space which helps to create a more coastal feel and a relaxed vibe. The dining and living areas display and elegant mix of classic and coastal styles. A round dining table was selected for not only for its coastal and rustic feel, but its ability to throw a round edginess into the strong vertical and horizontal lines that dominate the space. The living area hosts two plush large sofas in a white linen fabric with grey and deep orange cushions. A subtle grey and white rug sits underneath the sofas, with elements of inspiration from both Hamptons geometric patterning and Victorian damask styles. The fiddle leaf and blue artwork inject a much-needed splash of colour in a modest and appropriate way. Moving into the main bedroom, viewers can appreciate an array of differing design styles. Timber wall paneling extends to meet the dado rail line, which was a common feature native to most pre 1915 Queensland homes. This is contrasted beautifully with peacock and floral wallpaper, which came into popularity at the turn of the Edwardian era. Wall skirting, dado rails and architraves that are used in the living and dining areas are seen in the main bedroom and insert a classical and romantic feel. Hamptons style side tables flank the bed which is covered in a variety of modest grey tones, while blush and green tones feature in the selected artwork to play further upon the Edwardian styling.



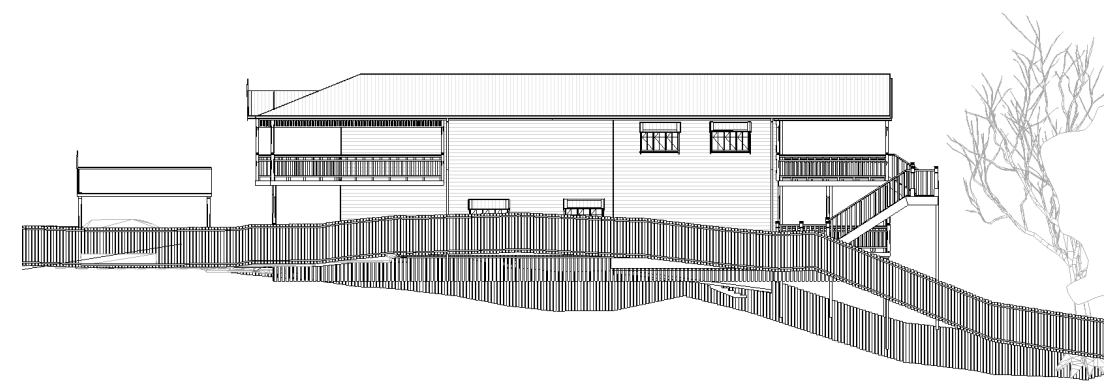
Designer
Danika Rae Design
Contact: 0754571389
Email: danika.landsberg@outlook.com

Project team;
Version:
Date:
Checked:





STREET ELEVATION



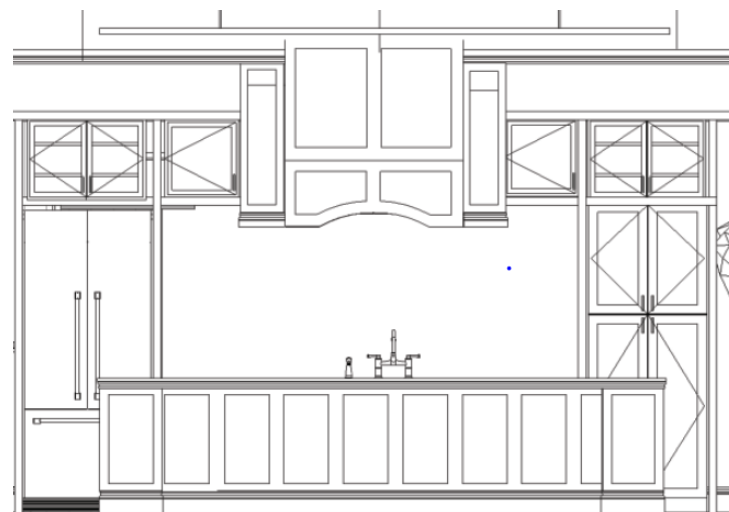
NORTH ELEVATION



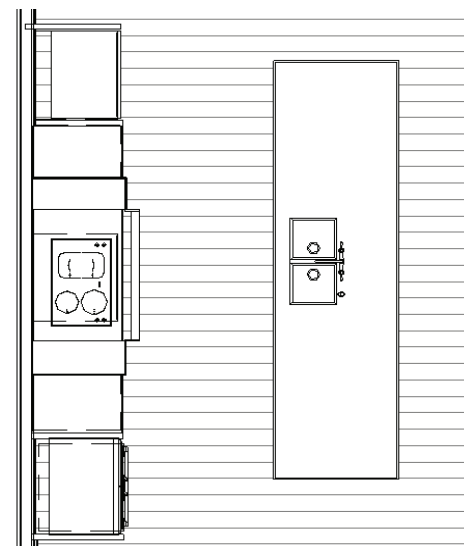
WEST ELEVATION



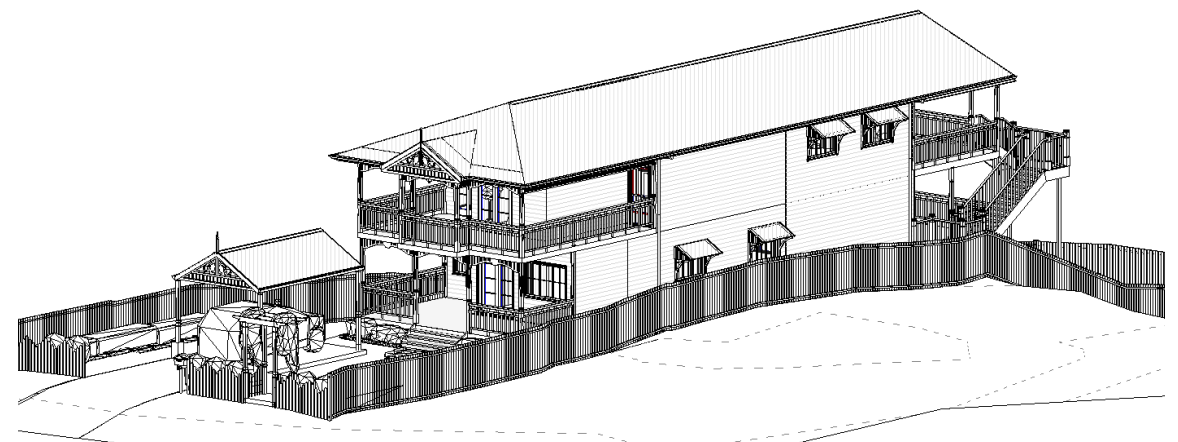
SOUTH ELEVATION

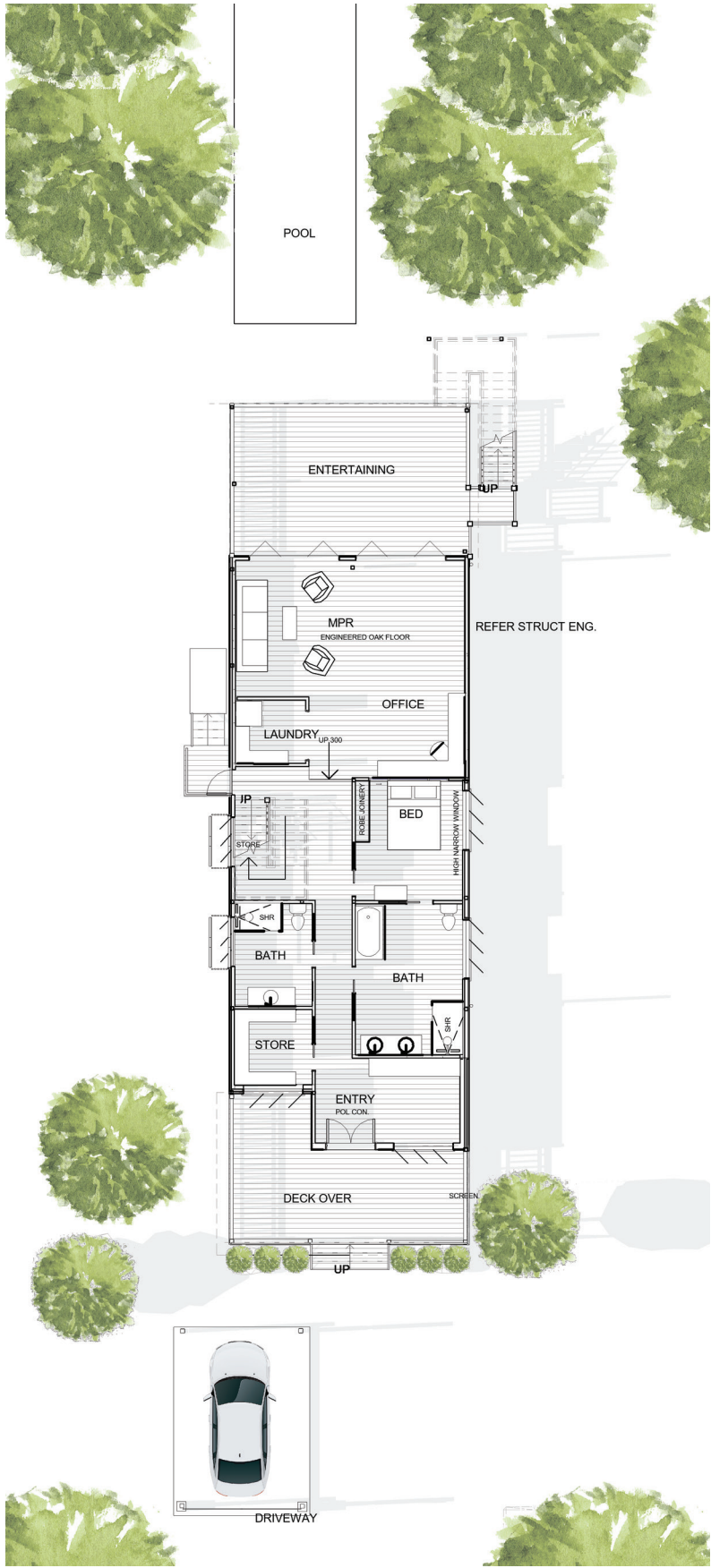


KITCHEN ELEVATION

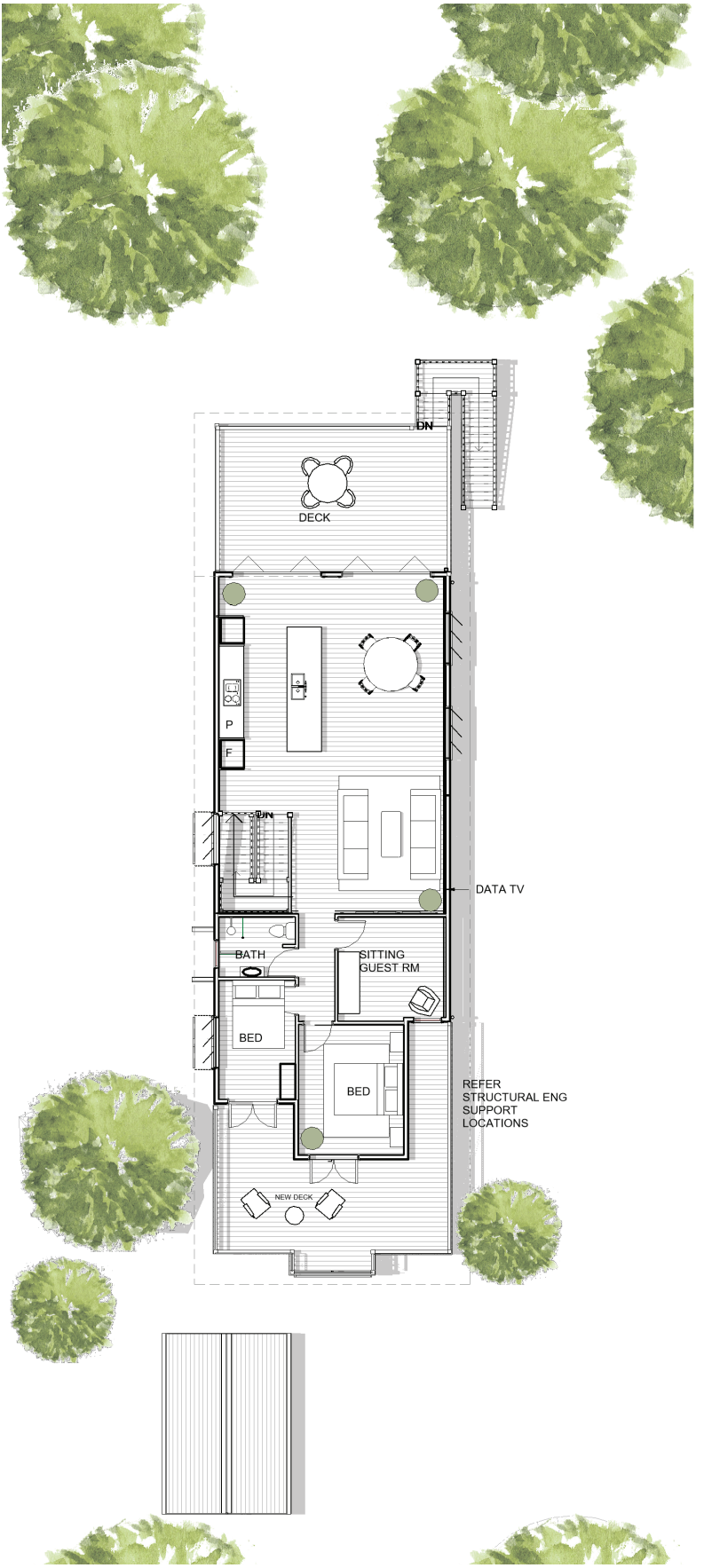


KITCHEN PLAN





LOWER LEVEL



UPPER LEVEL



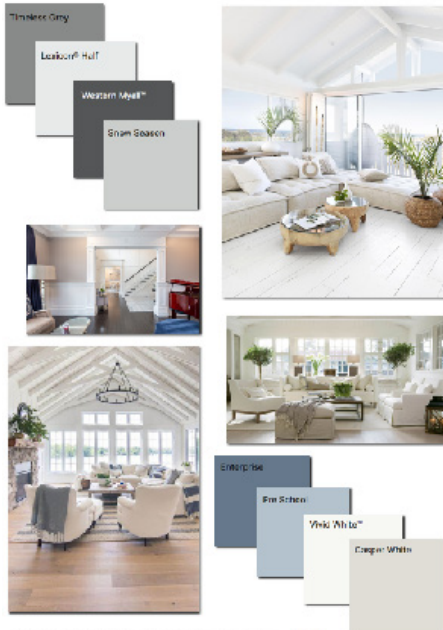
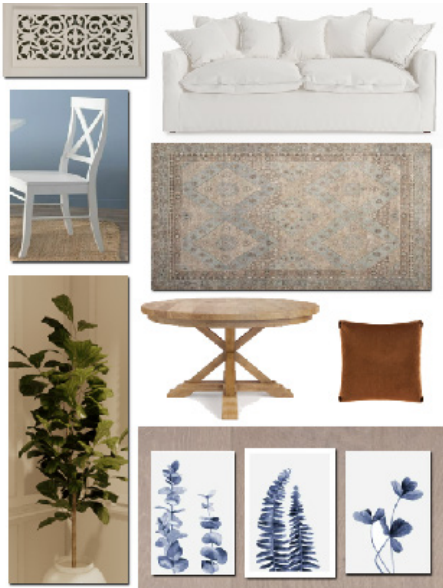


RENOVATION RESCUE 10222



RENOVATION RESCUE 10222

SELECTIONS



Products

Roofing:

Lysaght Zincalume Trapezoidal ribs in Colorbond Manor Red
Mesh Steel Emberguard 2mm Steel in Basalt ® Colorbond
Novaline Fascia System Zincalume Steel in Colorbond Basalt

External Walls:

James Hardie Linea Weatherboard 150mm in Dulux Tranquil Retreat finish

Internal Walls:

Boral plasterboard lining; Dulux White on White and Snow Half Season

Intril Decorative Moulding Blocks for Wall Panelling
Laminex Primed Classic VJ Wall in White Finish
Balabina Cole & Son Opulent Damask Wallpaper

Doors:

Cedar frame with hardware sill 8 Light Woodworkers Door

Flooring:

Internal Flooring Loire Heartridge Riviera Engineered Oak
External Decking UltraDeck Rustic Cedar

Lighting:

JD Lighting recessed downlights 12W LED
DFTP Nordlux Angle LED Ceiling Pendant Light
Hamptons Brass Wall Light with Nickel and Chrome

Kitchen:

Miele Stainless Steel Built- In Rangehood
Miele Stainless Steel Built Under Dishwasher
Miele Pyrolytic Oven 76L with KM FR /Induction Cooktop
Fisher & Paykel 36" French Door Refrigerator
Neolith Sintered Stone Benchtop and Splashback in Blanco Carrara

Furnishings:

Chablis Round Table Laguna Brown Mango Wood with Dulux White on White feature finish
Hamptons Dining Chair White MDF
Palermo 3 Seat Sofa in Corinthian White Solid Birch
Solid Oak Long Island Coffee Table
Hamptons Bedside Table White Mahogany with Dulux White on White Finish
Natalie Queen Slim Bed Frame Solid Birch
Nimes Ash Linen Quilt Cover Set
Napoleon Jay Shag Bluestone Grey Rug
Alexa Transitional Rug White Grey Black
Briones Throw in Carbon Monochromatic palette
Maris Cushion Smoke and Grey

Heating and cooling:

Fanco Eco Ceiling Fans

External Elements:

30m Retractable Hose Reel Charcoal
Chalet Royale Rear Opening Letterbox
4 post Haynes Arbour White Polymer
Woodworkers Fully Turned Column CC3
Single Stump 3 Rail Dowel Balustrading
Pedestal Arch Curvilinear Design in symmetrical layout with tulip feature
Woodworkers Standard Paling Skillion Window Hood