

LAUNCESTON LOCAL PROVISIONS SCHEDULE

LOCAL HERITAGE PRECINCT

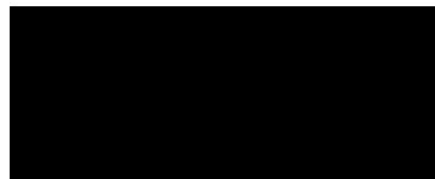
LAU-Table C6.2 Local Heritage Precincts

Reference Number	Town/Locality	Name of Precinct	Description, Statement of Local Historic Significance, Historic Heritage Values and Design Criteria / Conservation Policy
LAU-C6.2.#	Newstead	Newstead Crescent	Refer to attached Datasheet LAU-C6.2.#



THE COMMON SEAL
Of the City of Launceston
was hereunto affixed in the
presences of: -

Date 17/04/26



Sam Johnson
Chief Executive Officer

TASMANIAN PLANNING SCHEME - LAUNCESTON LOCAL PROVISIONS SCHEDULE

Amendment PSA-LLP0034 - Newstead Crescent Heritage Precinct

Amend the Tasmanian Local Provisions Schedule maps as below



1:2,000

 Local Heritage Precinct

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Table C6.2 Local Heritage Precincts Datasheet - LAU-C6.2.2

Newstead Crescent Heritage Precinct

Description

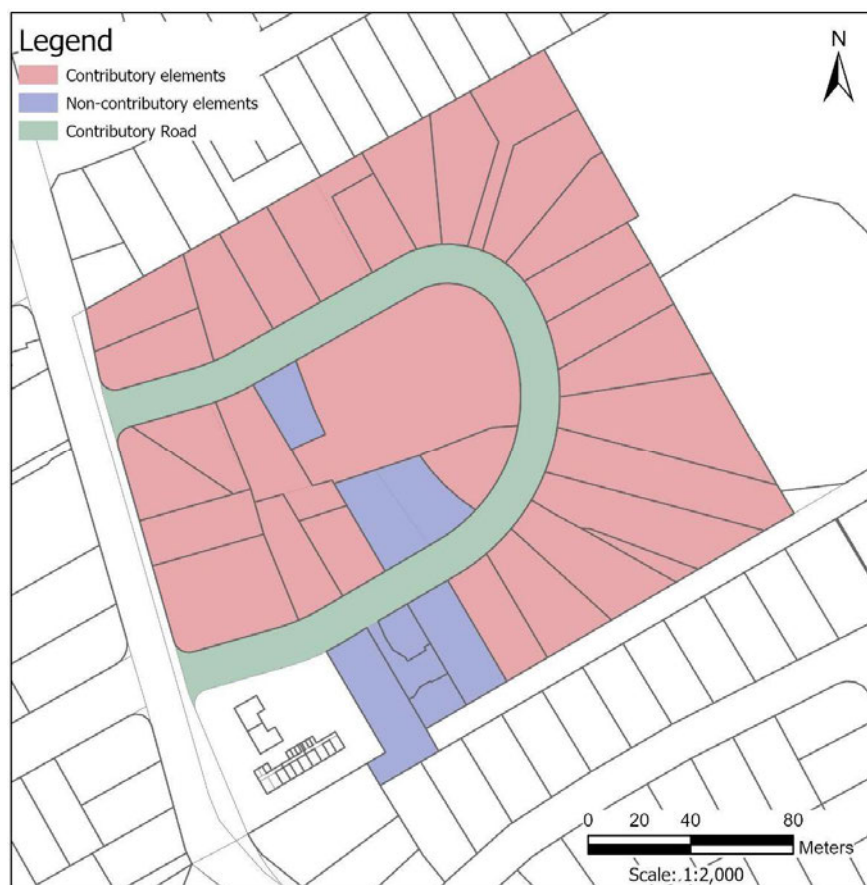
This datasheet applies to all land located within the Newstead Crescent Heritage Precinct ('the Precinct') included within Table C6.2 - *Local Heritage Precincts* and assists assessment of development against clauses C6.7.1, C6.7.3 and C6.10.2 of the *Local Historic Heritage Code* within the *Tasmanian Planning Scheme*.

The Newstead Crescent Heritage Precinct is of *Local* heritage significance.

Precinct Extent

The Newstead Crescent Heritage Precinct is situated within the suburb of Newstead, approximately two kilometres east of the Launceston city centre (refer: LAU-C6.2.2 Newstead Crescent Heritage Precinct Map). The Precinct comprises a small residential subdivision constructed around the 'U' shaped form of Newstead Crescent, linked at both ends by Penquite Road.

Exclusions from significance include any existing modern additions or extensions approved under the standards of the Tasmanian Planning Scheme.



LAU-C6.2.2 Newstead Crescent Heritage Precinct Map

Statement of local historic heritage significance and values

(a) Significance of the local heritage place and its historic heritage values because of its role in, representation of, or potential for contributing to the understanding of:

(i) local history -

The Newstead Crescent Heritage Precinct presents historic change over time, featuring architectural forms ranging from Colonial, Inter-War, and Post-War in addition to present-day development. The Precinct is of particular historical significance in its ability to demonstrate a 1930s subdivision within Launceston. The place exhibits modest residential life, particularly of the Inter-War to Post-War era, in architectural styling of housing.

The area encompassing the Precinct first appears on the outer limits of the *Plan of Launceston and Vicinity* prepared by Surveyor William Stanley Sharland in August 1826. Whilst formal streets had not yet been developed, the Precinct falls within land grants owing to T. Hanagan and M. Fitzgerald at this time.

In 1855, Ronald Campbell Gunn acquired a 200-acre land grant encompassing the Precinct. Gunn constructed Newstead House (extant; 10 Newstead Crescent) on the grant, completed in 1860. Newstead House is listed on the Tasmanian Heritage Register (THR ID 4477). The property is known to have maintained substantial gardens, with some extant Newstead Crescent mature trees likely to have been planted during these years.

Ronald Campbell Gunn's estate was dispersed in 1920, with Gerald and Beryl Potter acquiring Newstead House in 1934. In 1936 the Potters sold several acres (Williams, 1973, as cited in Parsons, 2019).

The Newstead House property was subdivided during the 1930s, creating the irregular arc of Newstead Crescent. The subdivision pattern is remnant of the twentieth century garden city movement, whereby urban planning was encouraged to promote satellite communities surrounding a central city or village, separated by greenbelts. In this small-scale case, Newstead House is situated at the crescent's core, surrounded by sufficiently sized allotments, separated by green verges and street trees. The allotments were developed with Inter-War and Post-War residences set within landscaped gardens, predominantly throughout the 1930s and 40s.

In December 1952, John Gordon Cuff, George Ernest Riley and Harry Desmond Fysh, on behalf of the Penquite and Newstead Progress Association, purchased five building blocks from Beryl Potter, owner of the Newstead House property (Figure 9). Numbers 35, 37, 39, 41 and 43 (Lots 13-17) Newstead Crescent became the site of the Christopher Potter Gardens, named after Beryl Potter's son who was killed in World War II (Launceston Examiner, 11 December 1951, p.8). 'Many of the fine trees in the Christopher Potter Gardens were planted there when the land was part of the original Newstead House Grounds' (Launceston Examiner, 15 November 1952, p.3). In 1957 the five properties were sold and developed between the 1960s and 2020s, with many of original trees remaining.

(ii) creative or technical achievements -

Significant in demonstrating a high degree of technical achievement and compositional balance as an identified Heritage Precinct presenting well-designed historic residential premises. The streetscape is highly intact, largely demonstrating Inter-War and Post-War residences, developed on a 1930s subdivision of a Colonial estate. The tree-lined crescent presents a cohesive setting, based upon the principles of the garden city movement.

The subdivision exemplifies a significant phase of architectural transformation in Launceston, characterised by evolving design principles and a spirit of experimentation that reflected broader shifts in urban development and aesthetic trends.

(iii) a class of building or place -

A fine representative example of a Heritage Precinct presenting historic change over time, featuring building forms ranging from Colonial, Inter-War and Post-War architecture in addition to present-day development. The Precinct maintains an intact streetscape remnant from an original 1930s subdivision. It is considered to form a fine homogenous historic precinct.

Street trees and grassed verge elements are considered to contribute to the significant heritage values of the precinct.

(iv) aesthetic characteristics -

The Newstead Crescent Heritage Precinct is collectively considered to contribute aesthetically and historically to wider Launceston, presenting architectural style changes over time within an original 1930s subdivision. The precinct presents original and significant external detailing, finishes and materials representative of its architectural style with a high degree of integrity.

The Precinct residences are timeless, homely and honestly expressed in their architectural styles, with use of natural materials and colouring. Individually and collectively the residences are considered good representative examples of their types.

Number 21 Newstead Crescent presents a fine representative example of an Inter-War Georgian Revival style residence. Designed by East Roy Smith & Willing Architects in 1939 for Frank Bernard King, the residence presents Georgian simplicity and restrained classicism in design. Key stylistic elements include symmetry to front façade, columns to portico, shutters to multi-paned hung windows, and entrance doors with sidelights and fanlight.

Numbers 13, 23, 31, and 33 Newstead Crescent present fine representative examples of Inter-War Moderne Art Deco residences. 13 Newstead Crescent was constructed by J. Bohdal for Everard F. S. Fricke. 23 Newstead Crescent was constructed by Hinman, Wright & Manser in 1940 for Mary Hope Genevieve Hulton and Jessop Bassett Grey Hulton, whilst 31 Newstead Crescent was constructed by H. J. Martin in 1944 for George T. Bridgborn. Each residence presents radical functionalism and are considered dynamic and progressive in design. Key significant stylistic elements include the use of face brick (unpainted/unrendered), asymmetrical massing, and rounded bays with curved windows and corners.

31 Penquite Road also presents an exemplary example of the Inter-War Moderne style. The residence 'Flora' was built 1945 for Allan Ramsay. In outstanding condition, its principal characteristics include, asymmetrical composition, slim metal railings, terra cotta tiles, low pitched hip and flat roofs, clinker bricks, art deco detailing, curved portico, balconies and porch with feature concrete columns.

Numbers 1, 3, 5, 7, 9, 11, and 29 Newstead Crescent present fine representative examples of Post-War style cottages featuring traditional Art Deco elements. These

residences demonstrate the optimism and growth of the precinct, featuring modern designs of understated elegance. Style characteristics include, brick veneer, staggered facades, terracotta tile, hipped roofs, decorative shutters and curved front porticos.

Number 17 Newstead Crescent is a unique Inter-War bungalow designed by architects, East, Roy Smith & Willing in 1938 with extensions made by the same architects in 1944. 'The design is eclectic, combining bungalow proportions, Art Deco portico, Baronial door and vertical oil-boards' (Morris, 1989).

Number 25 Newstead Crescent, designed by Frank Heyward for Miss Ethel Webster, is a fine and rare example of an Inter-War Chicago style Bungalow, the only one of its kind in Newstead Crescent. The style is characterised by the brick construction, central dormer window, low pitched hipped roofs and generous windows.

Number 4 and 6 Newstead Crescent and 25 Penquite Road were designed in 1937 for builder Frederick G. Bowen in the Inter-War Functionalist style. Stylistic elements to include, flat and low hipped roofs, smooth rendered cream walls, simple modern lines, feature porticos and subtle art deco detailing.

Decorative shutters feature on many fine examples throughout Newstead Crescent, creating a cohesion between the variety of Inter-War and Post-War architectural styles.

In 1946, 50 trees were planted in Newstead Crescent under the instruction of the Superintendent of Reserves, Mr. F. R. Dowse. The English beech, English ash and lime trees were chosen as 'good street trees' for their attractive foliage (*Launceston Examiner*, 25 July 1946, p.4), some of which are still visible along the streetscape.

The place is significant as a unified group of residences within a residential streetscape featuring consistent architectural styling, including roof pitch, street facing windows, visible entrances and fencing, forms a harmonious historic precinct. Street trees, setbacks, landscaped gardens, grassed verges and subdivision pattern are considered of particular aesthetic significance.

(b) Significance of the local heritage place and its values because of its association with:
(i) a particular community or cultural group for social or spiritual reasons - Not Applicable
(ii) the life or works of a person, or group of persons, of importance to the locality or region - Newstead Crescent is associated with several prominent architects, most notably the respected Launceston firm East, Roy Smith & Willing, whose designs are strongly represented throughout the streetscape. The Crescent also reflects the craftsmanship of reputable building contractors such as Hinman, Wright & Manser, J. H. Martin, and builder Frederick G. Bowen, each contributing significantly to the subdivision's distinctive architectural character. Ronald Campbell Gunn, noted botanist, is a key historical figure in the area, with the subdivision later established on his original land grant. The Crescent subsequently became home to several other notable Launcestonians, including but not limited to former Alderman George T. Bridgborn and Frank Bernard King, former Launceston Mayor (1968–1969).

Guidance

All properties have been graded in regard to their importance and consistency with the significance of the precinct (*contributory* and *non-contributory*) as detailed in the Heritage Precinct map (Figure 1).

Trees are considered to be contributory if they are street trees, or where they have a height greater than 5m and a single trunk circumference of 1m or more, measured from a height of 1m above existing ground level

When visible from Newstead Crescent or Penquite Road within 100m of the precinct boundaries, the following values, features and characteristics form part of the precinct:

Values

- Distinctive U-shaped subdivision pattern.
- Intact original tree-lined streetscape, inclusive of Inter-War and Post-War residences.
- Groupings of houses sharing similar architectural features, presenting a coherence to streetscape.
- Consistent materials and finishes to existing buildings, predominantly unrendered/unpainted face brick.
- Consistent fencing materials and design, such as low scale, brick and wrought iron.
- Uniformity of structures in relation to height, bulk, mass, scale, colouring and material, predominantly dwellings that are single to double storey in form and scale.

Characteristics

- Inter-War and Post-War residences are the dominant architectural form, featuring but not limited to, Inter-War moderne, Inter-War bungalow and Post-War cottage styles.
- Grouping of residences, sharing uniform architectural features, including asymmetrical massing, low pitched hip and flat roofs, feature porticos, parapets, rounded bays with curved windows.
- High quality streetscapes inclusive of landscaped gardens, street plantings and grassed verges.
- Landscaped front setbacks are generally consistent across the Precinct.

Features

- Original timber-framed windows and timber panelled doors consistent with the Inter-War and Post-War periods and styles of residences.
- Original roof forms with original cladding including, terracotta tiles, corrugated steel, iron and prominent chimneys.
- Consistent form, materials and finishes to residences, fences and gardens.
- Residences are predominantly unrendered/unpainted face-brick, with some masonry surfaces originally rendered or painted.
- Original Inter-War and Post-War detailing and key characteristics, including
- Windows facing the street.
- Obvious and visible entrance to the building, often with portico details.
- Predominately European street trees.
- Established residential area little to no signage.

Key precinct element figures



- | | |
|--|---|
| 1. Inter-War Moderne Architecture | 11. Glass bricks & art deco brick details |
| 2. Post -War Architecture | 12. Low hipped roofs |
| 3. Inter-War Georgian Revival Architecture | 13. Decorative shutters |
| 4. Inter-War Chicago style Bungalow Architecture | 14. Feature Porticos |
| 5. Mid-Century Modern Architecture | 15. Central Dormer Window |
| 6. Face brick (unpainted/unrendered) | 16. Smooth rendered cream walls |
| 7. Asymmetrical massing | 17. Terracotta tiled roofs |
| 8. Parapets | 18. Timber framed windows |
| 9. Flat Roofs | 19. Significant setbacks from street, with landscaped gardens. |
| 10. Rounded bays with curved windows | 20. Sympathetic carports/garages located to the side or rear of the main residence. |

Conservation policy

The following Conservation Policy is proposed to conserve the heritage character and significance of the precinct and to encourage the recovery of significance, particularly of streetscape elements which add to the presentation and character of the entire precinct. Where performance criteria for Local Heritage Precincts apply, the following criteria should then be applied to guide the assessment of works.

Demolition of Buildings and Building Elements

1. Buildings and structures within *contributory* places are to be retained and conserved.
2. Elements not listed as part of the precinct's *values, features or characteristics* may be removed where they enhance the character of the precinct.
3. In determining applications for demolition to *contributory* places, it should be considered whether the demolition or removal of any part of the place will not adversely affect the heritage significance of the wider precinct.
4. In the case of demolition or removal of elements to *contributory* places which are not listed as *values, features or characteristics* of the precinct, applications must be accompanied by a demolition plan and demonstrate that:
 - a) the partial demolition or removal contributes to the long-term conservation of the heritage precinct's significance, including its *values, features, and characteristics*;
 - b) the demolition or removal contributes to the long-term conservation of a *contributory* place;
 - c) the *contributory* place is structurally unsound and cannot be reasonably rectified, noting that the poor condition of a *contributory* place should not in itself be a reason for permitting demolition of key features and characteristics of the heritage precinct;
 - d) the partial demolition or removal should not adversely affect built fabric that contributes to the significance of the precinct.
5. Partial demolition of *contributory* places should not result in *facadism*, where only the very front-most parts of buildings are maintained, but the integrity and massing of the place is lost either through demolition or obtrusive additions.
6. Applications for demolition or removal of buildings, structures or landscape elements from *non-contributory* properties must be accompanied by documents that describe the use and form of the intended development.
7. *Non-contributory* elements may be removed to enhance the character and setting of the precinct.

Reproduction of Features

1. Reproduction of architectural features should only occur in instances where it can be proved that they were originally present and evidence of original or earlier appearance can be provided.

Materials and Finishes

1. Existing unpainted, un-rendered masonry and brick exterior surfaces to *contributory* places should be retained and not be painted or rendered. This does not apply to non-original features.
2. Removal of finishes from masonry surfaces to *contributory* places must be supported by advice from a suitably qualified person, such as a heritage architect.

Fences and Retaining Walls

1. Original or early fences to *contributory* places should be retained.
2. Original fences may be reconstructed where historical evidence exists of their form.
3. If original fences and walls require replacement or a *contributory* place requires a new fence, they should be replaced 'like for like' or in a manner which is considered to be typical of the period of the buildings on the site, or the predominant fencing style in the precinct. Any alternative solution must be supported by a report from a suitably qualified person.

Open Space and Landscaping

1. Front setbacks and open views that add to the streetscape should be retained.
2. Established and/or significant planting, hedges, and visually prominent trees should be retained, however removal may be considered if it will assist in the preservation of other items of historic heritage significance and this is supported by a report prepared by a suitably qualified person (arborist).
3. Removal, destruction or lopping of trees or the removal of vegetation should not detract from the existing character of the precinct.
4. The generous nature strips are to be retained.
5. Existing street trees are to be retained.

Subdivision

1. Road and allotment layouts that date from the original subdivision, including their established widths, are to be retained.

Vehicle Access, Parking, Outbuildings, and Services

1. Original/early detached single garages should be retained.
2. Original/early outbuildings should be retained.

Design Criteria

The following Design Criteria have been developed to provide for new development that is commensurate with the significance of the precinct. Where performance criteria for new work apply (refer clause C6.7.3 and C6.10.2), the following criteria should then be applied to guide the design and assessment of planning permit applications.

Design of Alterations and Additions to Existing Buildings

1. Should not alter fabric that contributes to the local heritage precinct's significance and of any part of a *contributory* place.
2. Should not obscure fabric that contributes to the local heritage precinct's significance and of any part of a *contributory* place that is visible from any road or public open spaces within 100m or within the Local Heritage Precinct, whichever is greater.
3. Should be located to the rear of the *contributory* place, where possible.
4. Should be located in a manner that does not detract from or dominate the significant fabric of the heritage features and/or characteristics. This may be achieved through a combination of building setback, height and physical separation as appropriate.
5. Should not rely on vegetation and fences to limit visibility from the street as these items are not considered to be permanent screening.
6. Should be sympathetic with heritage fabric and make use of materials and surface finishes that are complementary to the significant fabric of the heritage precinct.
7. Should use design details which are interpretive, honestly representing their modernity, while also conveying the patterns and heritage character of their surroundings and making reference to the features and characteristics of the heritage precinct, including, but not limited to, the type and form and arrangement of windows, doors, and façade lines.

Design of New Buildings

1. Should be sympathetic with heritage fabric and make use of materials and surface finishes that are complementary to the significant fabric of the heritage precinct.
2. Should use design details that are interpretive, honestly representing their modernity while also conveying the patterns and heritage character of their surroundings, making reference to the features and characteristics of the heritage precinct, including, but not limited to, the type, form, and arrangement of windows, doors, and façade lines.
3. Should not rely on vegetation and fences to limit visibility from the street, as these are not considered to be permanent screening.

Siting

1. New buildings and additions or alterations to *non-contributory* places should be oriented in a similar manner to adjacent *contributory* heritage places and to the heritage precinct as a whole.
2. New development should have a front setback equal to or greater than any adjoining contributory building, and no building, including garages, carports, or outbuildings, should be proposed within the front setback.
3. For additions and alterations to *contributory* places, new development should have side setbacks equal to or greater than the existing building.

4. For *non-contributory* places, new development should have side setbacks consistent with those of neighbouring contributory places.

Building Form and Height

1. New buildings and additions should be of a height and form that are consistent with the predominant single storey development of the precinct as viewed from the street.
2. Where multistorey additions are required, they should be located in recessive positions with proportions that are subservient to the dominant character of the precinct. For example, to the rear or beyond a main roof ridge line, and recessive from existing side walls.
3. The roof form, pitch and overall massing of new development should relate to the significant neighbouring buildings visually connected to it.

Materials, Surface Finishes and Details

1. New development should incorporate and draw from the material palette and colours characteristic of the precinct, which typically includes brown, orange, red and cream brick, and terracotta tiled or corrugated roofing.
2. Painting should not be undertaken in a way that detracts from an understanding of the place, including painting over or obscuring windows, removing contrast that highlights architectural features, or applying colours that are visually intrusive or inconsistent with the heritage character of the precinct.
3. Unpainted and un-rendered masonry, brick or stone exterior surfaces should remain as such.
4. All sandstone and natural stone construction, generally seen in walls, kerbing or other site elements should be retained.

Fences and Retaining Walls

1. New fences should not block views of façades and gardens facing the streetscape.
2. For *non-contributory* places, the design of new fences should complement the characteristics of existing fences in the precinct, including height, visual permeability, spacing of elements, and the materials and finishes used.

Open Space and Landscaping

1. Open space and established garden settings between the primary buildings and the street should be reasonably retained to an area that provides an appropriate setting to the scale of the house.
2. New hard and soft landscaping should be designed to complement the heritage values of the area.
3. New hard and soft landscaping should be constructed without damaging existing significant features.
4. Street trees and grassed verges should be retained to preserve the garden city-esq movement elements of the original 1930s subdivision.

Subdivision

1. Subdivision must be consistent with and not diminish the identified U-shaped historic subdivision pattern or established streetscape character, having regard to the heritage significance of the precinct.
2. Subdivision must maintain an appropriate curtilage and setting for heritage places and contributory elements, and must not disrupt spatial, functional, or historical relationships that contribute to the heritage significance of the precinct.
3. Subdivision must respond to and retain significant landscape characteristics and topography that contribute to the heritage significance of the precinct.
4. Subdivision must result in lots capable of accommodating future development that will not adversely impact the heritage significance of the precinct.

Vehicle Access, Parking, Outbuildings, Services and Signage

1. Garages, carports and outbuildings should be located to enable the original building form to remain prominent within the streetscape.
2. If visible from any road or public open space, garages, carports and outbuildings should be subservient in scale and design to the main building on the site.
3. For corner properties, garages, carports and outbuildings should have setbacks greater than or equal to the setback of the dwelling.
4. Garages, carports and outbuildings should use construction or cladding materials that match the dwelling on the site.
5. Works to the street should consider the original street profile, including generous nature strips with trees.
6. Provision for vehicle access and parking should not detract from the existing character of the precinct and should be located to the side or rear of the primary buildings.
7. Any signage should complement and enhance the heritage precinct without directly or indirectly impacting on *heritage values, characteristics and features*.

References

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- Parsons, Andrew. (2019). *Launceston Revealed*, Queen Victoria Museum and Art Gallery.
- Paul Davies Heritage Architects, 2007. *Launceston Heritage Study*. Report to City of Launceston.
- Raworth, Bryce (1991). *Our Inter-War Houses*, National Trust of Australia (Victoria).
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Historical mapping

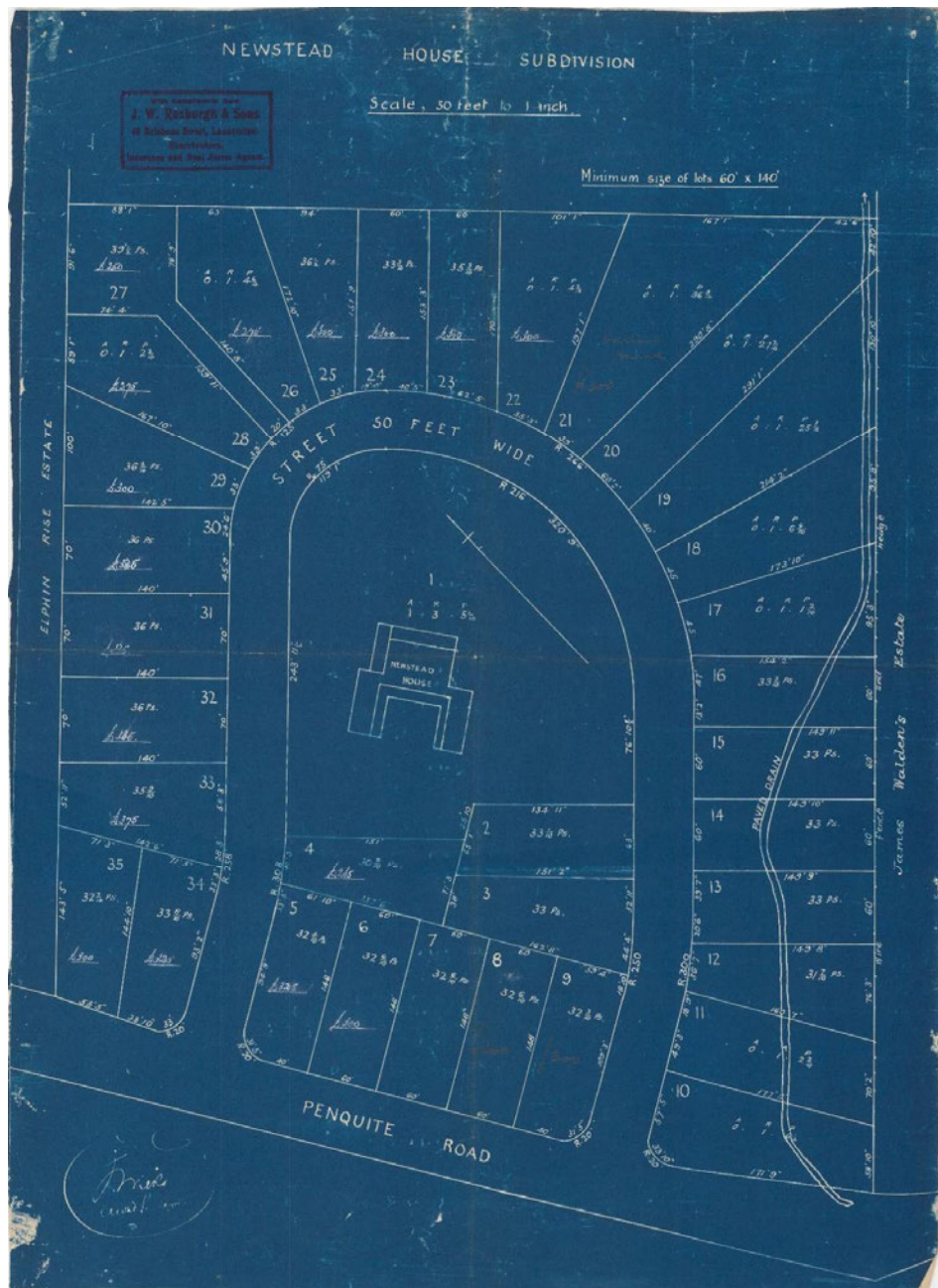


Figure 1 - Newstead House Subdivision, 1936, Queen Victoria Museum and Art Gallery (QVMAG) collection QVM:2018:M:0091

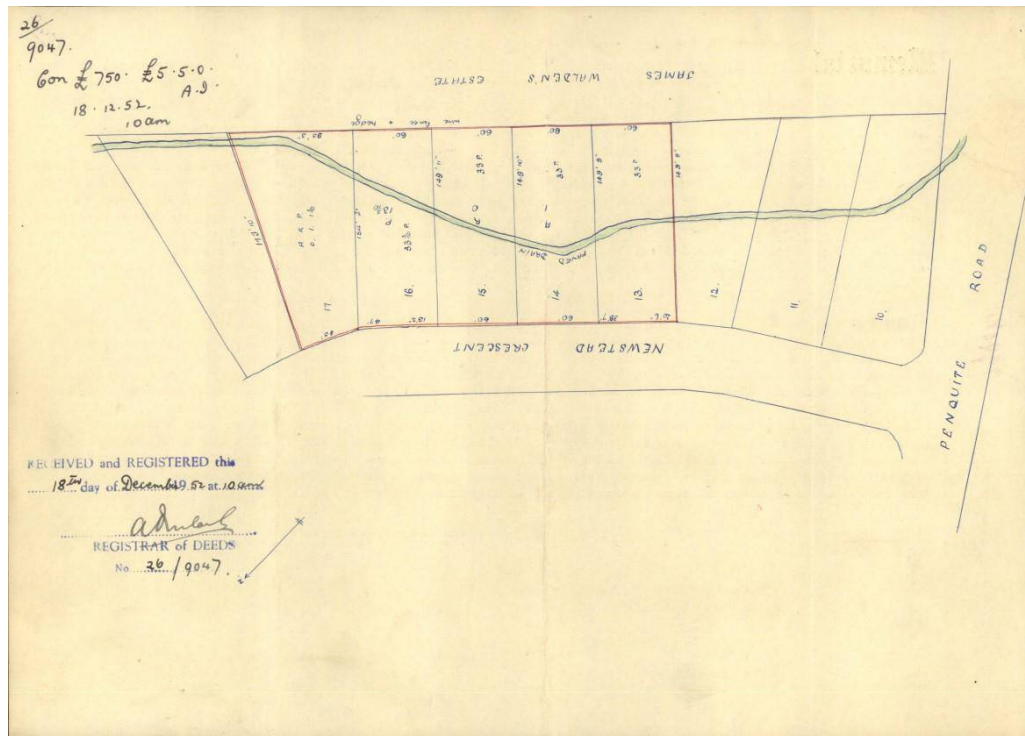


Figure 2 - 1952 Historic Deeds Plan for 35, 37, 39, 41 & 43 (Lots 13-17) Newstead Crescent purchased by J. Cuff, G. Riley and H. Fysh from B. Potter to create the Christopher Potter Gardens. (The LIST - Historic Deeds 26/9047)



Figure 3 - View of Newstead House, c1900
(QVMAG Collections QVM:2013:P:0127)

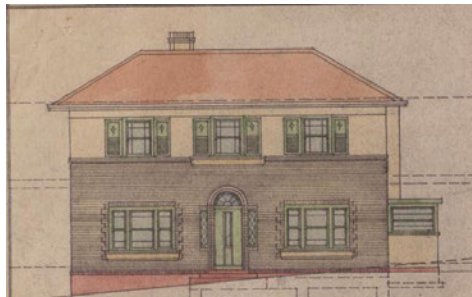


Figure 4 - Section of architectural plan of 21
Newstead Crescent, 1939 by East, Roy Smith &
Willing Architects (Accessed via City of
Launceston Records)

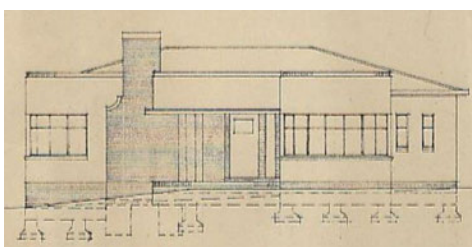


Figure 5 - Section of architectural plan of 23
Newstead Crescent, 1940 by Hinman, Wright &
Mahser (Accessed via City of Launceston
Records)

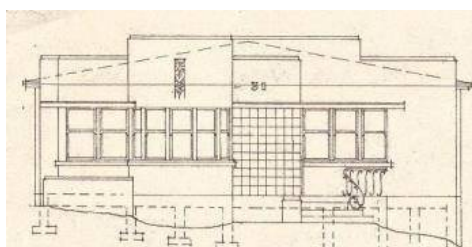


Figure 6 - Section of architectural plan of 31
Newstead Crescent, 1944 by J. J. Martin
(Accessed via City of Launceston Records)

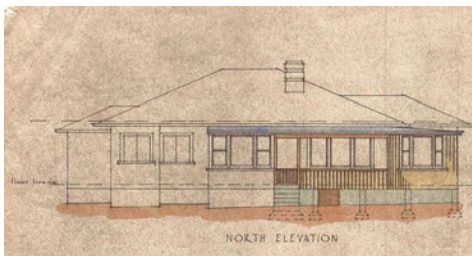


Figure 7 - Section of architectural plan of 17
Newstead Crescent, 1940 by East, Roy Smith &
Willing Architects (Accessed via City of
Launceston Records)



Figure 8 - Section of architectural plan of 15
Newstead Crescent, 1941 by H. J. Martin
(Accessed via City of Launceston Records)