

17. HERITAGE

1. AIMS AND OBJECTIVES

The aims of this plan are:

- [a] to support the objectives of Dungog Shire Council's environmental planning instruments
- [b] to have regard for and to give effect within the Shire of Dungog to the principles enunciated in the *Burra Charter* (Australia ICOMOS, Canberra, 1999)
- [c] to have regard for and to give effect to the recommendations of the 1988 *Dungog Shire Heritage Study* and of the 1995 *Dungog Main Street Heritage Study*.
- [d] to enable the protection of buildings, works, archaeological sites, trees or places which are commonly known to have heritage significance but which are not described or shown within an environmental planning instrument.
- [e] to explain matters which must be considered by a consent authority when determining development applications under s79C of the *Environmental Planning and Assessment Act 1979* (as amended)
- [f] to give guidance to applicants on matters which are to be considered by the consent authority in determining applications for development

2. DEFINITIONS

Potential heritage item means any heritage conservation area, place, building, work, relic, tree, moveable object or precinct which is listed in Clause 9 or is identified in a register kept by the Council whose heritage significance has not been formally assessed but which should be considered for the purposes of any assessment under section 79C(1)(b) of the *Environmental Planning and Assessment Act 1979* (as amended). It can include a site known by a consent authority to have heritage significance even if it is not so identified and shown on a map

3. MATTERS TO BE CONSIDERED IN DETERMINING APPLICATIONS FOR DEVELOPMENT OF A HERITAGE ITEM OR IN A HERITAGE CONSERVATION AREA

3 (1) When determining an application for development of a heritage item or in a heritage conservation area, the consent authority must take into account the extent to which carrying out the proposed development will be consistent with the heritage conservation principles set out in:

- [a] the *Burra Charter* (Australia ICOMOS, Canberra 1999), reproduced in Schedule One of this plan, and
- [b] the *Australian Natural Heritage Charter* (Australian Committee for IUCN, Canberra 1997), reproduced in Schedule Two of this plan

3 (2) When determining an application for development of a heritage item or in a heritage conservation area, the consent authority must take into account the extent to which carrying out the proposed development will be consistent with the design guidelines contained in:

- [a] Annexure 5 of the Final Report of the *Dungog Shire Heritage Study* [Perumal Murphy Ltd [1988], as reproduced in Schedule Three of this plan.
- [b] Sections 3 and 4 of the *Dungog Main Street Architectural Heritage Study* (Otto Cserhalmi and Partners Pty Ltd and Knox and Partners Pty Ltd 1995), as reproduced in Schedule Four of this plan.

3(3) When determining an applications for development in any heritage conservation area, a consent authority must take into account any impacts of the proposed development on the physical character of the heritage conservation area and any features which give the area heritage significance, as described in Schedule Five of this plan.

4 ADDITIONAL INFORMATION THAT MAY BE CONSIDERED IN DETERMINING APPLICATIONS FOR THE CONSTRUCTION OF BUILDINGS WITHIN A HERITAGE ITEM OR IN A HERITAGE CONSERVATION AREA

When determining an application for development of a heritage item or in a heritage conservation area that will involve the construction of a building an applicant should supply, in addition to information required to be supplied with all development applications, photographs and/or elevations and a completed building assessment form that will enable the consent authority to assess how a proposed development will relate visually to buildings already on the land subject to a development application and on land in the vicinity of the development.

5 POTENTIAL HERITAGE ITEMS

When determining an application for development of a heritage item or in a heritage conservation area, a consent authority must consider the extent to which the carrying out of the proposed development will affect any Potential Heritage Items which are listed in Schedule Six of this plan.

6 FURTHER MATTERS TO BE CONSIDERED IN DETERMINING APPLICATIONS FOR DEVELOPMENT IN A HERITAGE CONSERVATION AREA

When determining an application for development in any heritage conservation area, a consent authority must take into account any impacts of the proposed development on the physical character of the heritage conservation area and any features that give the area heritage significance.

SCHEDULE ONE

The *Burra Charter* (Australia ICOMOS, Canberra 1999),

SCHEDULE TWO

The *Australian Natural Heritage Charter*
(Australian Committee for IUCN,
Canberra 1997)

SCHEDULE THREE

Annexure 5 of the Final Report of the *Dungog Shire Heritage Study*
[Perumal Murphy Ltd [1988]

SCHEDULE FOUR

Sections 3 and 4 of the *Dungog Main Street Architectural Heritage Study*
(Otto Cserhalmi and Partners Pty Ltd and Knox and Partners Pty Ltd 1995),

SCHEDULE FIVE

Description of Heritage Conservation Areas

SCHEDULE SIX

Potential Heritage Items

SCHEDULE 7

Ian Bowie Advisory Notes 1 - 6

SCHEDULE 1**SCHEDULE ONE: THE BURRA CHARTER****THE AUSTRALIA ICOMOS CHARTER FOR PLACES OF CULTURAL SIGNIFICANCE****PREAMBLE**

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained

ARTICLES

A DEFINITIONS

Article 1 For the purpose of this Charter:

1.1 Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

1.2 Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its *fabric, setting, use, associations, meanings, records, related places and related objects*. Places may have a range of values for different individuals or groups.

1.3 Fabric means all the physical material of the *place* including components, fixtures, contents, and objects.

1.4 Conservation means all the processes of looking after a *place* so as to retain its *cultural significance*.

1.5 Maintenance means the continuous protective care of the *fabric* and setting of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.

1.6 Preservation means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.

1.7 Restoration means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material

1.8 Reconstruction means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*

1.9 Adaptation means modifying a *place* to suit the existing use or a proposed use

1.10 Use means the functions of a *place*, as well as the activities and practices that may occur at the *place*

1.11 Compatible use means a *use* which respects the *cultural significance* of a *place*. 1 Such a use involves no, or minimal, impact on cultural significance

1.12 Setting means the area around a *place*, which may include the visual catchment

EXPLANATORY NOTES

These notes do not form part of the Charter and may be added to by Australia ICOMOS

1.1 The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.

1.2 The term cultural significance is synonymous with heritage significance and cultural heritage value. Cultural significance may change as a result of the continuing history of the place. Understanding of cultural significance may change as a result of new information.

1.3 Fabric includes building interiors and sub-surface remains, as well as excavated material. Fabric may define spaces and these may be important elements of the significance of the place

1.5 The distinctions referred to, for example in relation to roof gutters, are.

- maintenance: regular inspection and cleaning of gutters;
- repair involving restoration: returning of dislodged gutters;
- repair involving reconstruction: replacing decayed gutters.

1.6 It is recognised that all places and their components change over time at varying rates.

1.7 New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance

1.13 Related place means a *place* that contributes to the *cultural significance* of another place

1.14 Related object means an object that contributes to the *cultural significance* of a place but is not at the place

1.15 Associations mean the special connections that exist between people and a *place*.

1.16 Meanings denote what a *place* signifies, indicates, evokes or expresses.

1.17 Interpretation means all the ways of presenting the *cultural significance* of a *place*

1.15 Associations may include social or spiritual values and cultural responsibilities for a place

1.16 Meanings generally relate to intangible aspects such as symbolic qualities and memories

1.17 Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material

B CONSERVATION PRINCIPLES

Article 2 Conservation and management

2.1 *Places of cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places of cultural significance*.

2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3 Cautious approach

3.1 Conservation is based on a respect for the existing *fabric, use, associations and meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4 Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place.

4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

3.1 The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding

4.2 The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience

Article 5 Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

5.1 Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value

5.2 A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance

Article 6 Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.

6.2 The policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

6.1 The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

Article 7 Use

7.1 Where the use of a *place* is of *cultural significance* it should be retained.

7.2 A place should have a compatible use.

7.2 The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

Article 8 Setting

Conservation requires the retention of an appropriate visual *setting* and other relationships that contribute to the *cultural significance* of the *place*. New construction, demolition, intrusions or other changes which would adversely affect the *setting* or relationships are not appropriate.

Article 8.Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials. Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.

Article 9 Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a *place* should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance

Article 10 Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11 Related places and objects

The contribution which related *places* and related *objects* make to the *cultural significance* of the *place* should be retained.

Article 12 Participation

Conservation, *interpretation* and management of a *place* should provide for the participation of people for whom the place has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place

Article 13 Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

Article 13. For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance

C CONSERVATION PROCESSES**Article 14 Conservation processes**

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these.

Article 15 Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

Article 14. There may be circumstances where no action is required to achieve conservation

15.1 When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a *place* includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16 Maintenance

Maintenance is fundamental to *conservation* and should be undertaken where *fabric* is of *cultural significance* and its *maintenance* is necessary to retain that *cultural significance*

15.2 Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action

Article 17 Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Article 18 Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19 Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20 Reconstruction

20.1 *Reconstruction* is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, *reconstruction* may also be appropriate as part of a use or practice that retains the *cultural significance* of the *place*.

20.2 *Reconstruction* should be identifiable on close inspection or through additional interpretation.

Article 17. Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22

Article 21 Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives.

Article 22 New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the *place*, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such

Article 21 Adaption may involve the introduction of new services, or a new use, or changes to safeguard the place. Adaption must be limited to that which is essential to a use for the place determined in accordance with Articles 6 and 7

22.1 New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided

Article 23 Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*

Article 24 Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25 Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

Article 23 These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work

24.1 For many places associations will be linked to use.

D CONSERVATION PRACTICE

Article 26 Applying the Burra Charter process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.1 The results of studies should be up to date, regularly reviewed and revised as necessary.

26.2 Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place

26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27 Managing change

27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28 Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29 Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30 Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31 Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

Article 32 Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate

Article 33 Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*. Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34 Resources

Adequate resources should be provided for *conservation*.

Words in italics are defined in Article 1

Article 34. The best conservation often involves the least work and can be inexpensive.

BACKGROUND

Australia ICOMOS Burra Charter has recently been through an extensive process of review that has resulted in a revised version of the document. The purpose of this revision was to bring it up to date with best practice.

The revisions take account of advances in conservation practice that have occurred over the decade since the Charter was last updated

Prominent among the changes are the recognition of less tangible aspects of cultural significance including those embodied in the use of heritage places, associations with a place and the meanings that places have for people

The Charter recognises the need to involve people in the decision-making process, particularly those that have strong associations with a place. These might be as patrons of the corner store, as workers in a factory or as community guardians of places of special value, whether of indigenous or European origin.

The planning process that guides decision-making for heritage places has been much improved, with a flowchart included in the document to make it clearer.

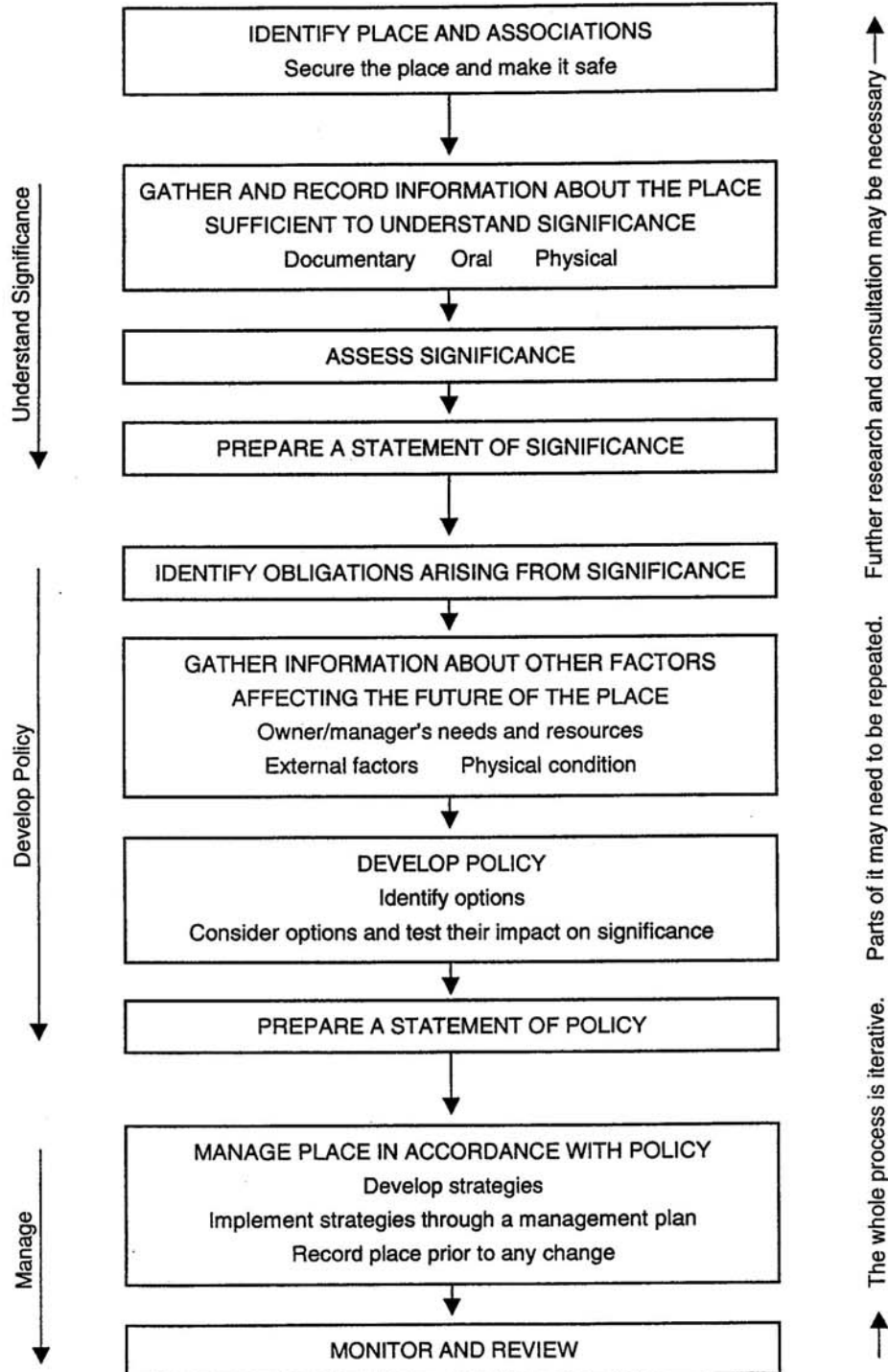
With the adoption of the 1999 revisions, the previous (1988) version of the Charter has now been superseded and joins the 1981 and 1979 versions as archival documents recording the development of conservation philosophy in Australia.

Initial references to the Burra Charter should be in the form of the Australia ICOMOS Burra Charter, 1999 after which the short form (Burra Charter) will suffice

SCHEDULE 2

The Burra Charter Process

Sequence of investigations, decisions and actions



SCHEDULE 2

THE AUSTRALIAN NATURAL HERITAGE CHARTER

STANDARDS AND PRINCIPLES FOR THE CONSERVATION OF PLACES OF NATURAL HERITAGE SIGNIFICANCE

PREAMBLE

The Australian Natural Heritage Charter was adopted in December 1996 following a two-year period of extensive national consultation. At that time the Australian Committee for IUCN accepted responsibility for the promotion, promulgation, administration and future review of the Charter. The Charter is for use by all Australian organisations and individuals

IUCN (the International Union for the Conservation of Nature and Natural Resources) is now known as the World Conservation Union.

Purpose

The purpose of this Charter is to assist everyone with an interest in the significance and conservation of natural heritage to make soundly-based decisions on conservation of that heritage. It is intended to achieve a uniform approach to conservation of places of natural significance in Australia that can be applied to public and privately-owned places, to terrestrial, marine or freshwater areas, and to protected and unprotected areas.

The Charter is not intended to provide a detailed process for describing places for the purpose of listing them on heritage registers.

Ethos of the Charter

This Charter encompasses a wide interpretation of natural heritage and is based on respect for that heritage. It acknowledges the principles of intergenerational equity, existence value, uncertainty and precaution.

Intergenerational equity means that the present generation should ensure that the health, diversity and productivity of the environment is maintained or enhanced for the benefit of future generations.

The *principle of existence* value is that living organisms, earth processes and ecosystems may have value beyond the social, economic or cultural values held by humans.

The *principle of uncertainty* accepts that our knowledge of natural heritage and the processes affecting it is incomplete, and that the full potential significance or value of natural heritage remains unknown because of this uncertain state of knowledge.

The *precautionary principle* is that where there are threats or potential threats of serious or irreversible environmental damage, lack of full scientific certainty should not be used as a reason for postponing measures to prevent environmental degradation.

Natural heritage incorporates a spectrum of values, ranging from existence value at one end through to socially-based values at the other. The fundamental concept of natural heritage, which most clearly differentiates it from cultural heritage, is that of dynamic ecological processes, ongoing natural evolution, and the ability of ecosystems to be self-perpetuating. At the cultural end of the spectrum, clear separation of cultural and natural values can be difficult, and more than one layer of values may apply to the same place.

The concept of natural heritage used here recognises the role Indigenous people have played in Australian landscapes for at least 50 000 years and possibly much longer.

HOW TO USE THE AUSTRALIAN NATURAL HERITAGE CHARTER

The definitions, conservation principles and conservation processes described in Parts A, B and C of the Charter provide the basis for conservation decisions. Part D draws these elements together to describe the procedure for conservation practice.

IMPORTANT

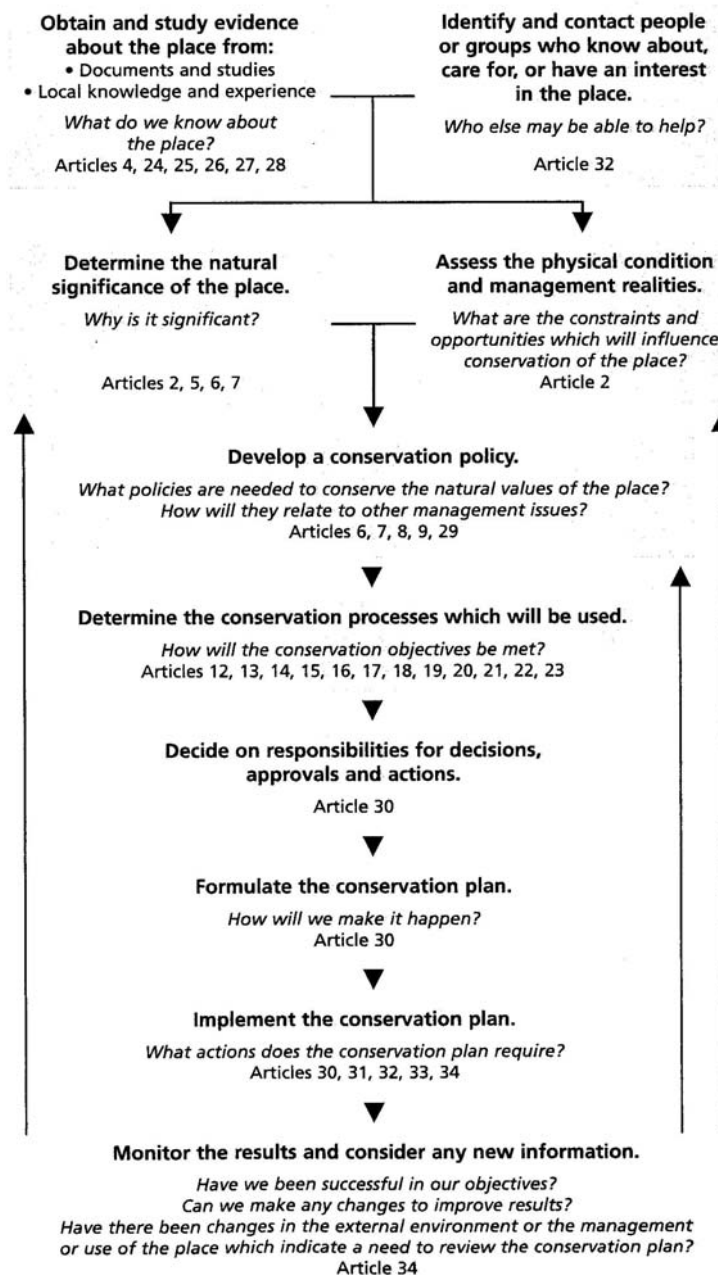
- The steps need to be taken in this order
- Each step is a discrete stage
- Monitoring is a fundamental element of conservation practice.

ARTICLES**DEFINITIONS**

Article 1. For the purpose of the Charter the following definitions apply.

General

1.1 *Place* means a site or area with associated *ecosystems*, which are the sum of its *geodiversity*, *biological diversity* and natural processes.



Values

1.2 *Natural significance* means the importance of *ecosystems*, *biological diversity* and *geodiversity* for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

1.3 *Biological diversity* (also known as biodiversity) means the variety of life forms: the different plants, animals and microorganisms, the genes they contain, And the *ecosystems* they form. It is usually considered at four levels: *genetic diversity*, *species diversity*, *ecosystem diversity* and *community diversity*.

1.4 *Community diversity* means the diversity of *communities* in an area.

1.5 *Ecosystem diversity* means the variety of *ecosystems* in an area.

1.6 *Species diversity* means the variety of species and their relative abundance in an area.

1.7 *Genetic diversity* means the variety of genetic information contained in the total genes of individual plants, animals and microorganisms in an area

1.8 *Geodiversity* means the range of earth features including geological, geomorphological, palaeontological, soil, hydrological and atmospheric systems, features and *earth processes*

1.9 *Natural integrity* means the degree to which a *natural system* retains its condition and natural rate of change in terms of size, *biological diversity*, *geodiversity* and *habitat*.

1.10 *Indigenous species* means a species that occurs at a *place* within its historically known range and that forms part of the natural *biological diversity* of a *place*.

1.11 *Introduced species* means a translocated or alien species occurring at a *place* outside its historically known natural range as a result of intentional or accidental dispersal by human activities.

Notes

In this Charter, words for which a definition is provided are printed in italics

1.3 This definition is essentially the same as that used in 'The National Strategy for the Conservation of Australia's Biodiversity' to which all Australian Governments are signatory

1.10. Special classes of *Introduced species*, often defined in legislation by terms such as threatened species, vulnerable species or endangered species, have not been defined in this Charter

1.11 *Introduced species* include those that have been translocated to a place from elsewhere in Australia, and those that are genetically modified
1.12 *Organism* means any living being.

1.13 *Habitat* means the structural environments where an *organism* lives for all or part of its life

1.14 *Community* means all the living parts of an *ecosystem*.

1.15 *Ecosystem* means the dynamic interaction between the complex of *organisms* that make up a *community* with their non-living environment and each other.

1.16 *Ecological processes* means all those processes that occur between *organisms*, and within and between populations and

communities, including interactions with the non-living environment, that result in existing *ecosystems* and bring about changes in *ecosystems* over time.

1.17 *Earth processes* means the interactions, changes and evolutionary development of *geodiversity* over time.

1.18 *Evolutionary processes* means genetically-based processes by which life forms change and develop over generations

1.19 *Succession* means the natural changes over time where one *community* is replaced by another.

Degradation and Disturbance

1.20 *Degradation* means any decline in the quality of natural resources or the viability of *ecosystems*, caused directly or indirectly by human activities.

1.21 *Disturbance* means accelerated change caused by human activity, or extreme natural events.

Conservation Processes

1.22 *Conservation* means all the processes and actions of looking after a *place* so as to retain its *natural significance* and always includes *protection, maintenance* and *monitoring*.

1.23 *Regeneration* means the recovery of *natural integrity* following *disturbance* or *degradation*.

1.24 *Restoration* means returning existing *habitats* to a known past state or to an approximation of the natural condition by repairing *degradation*, by removing *introduced species*, or by *reinstatement*.

1.25 *Enhancement* means the introduction to a *place* of additional individuals of one or more *organisms*, species or elements of *habitat* or *geodiversity* that naturally exist there.

1.26 *Reinstatement* means to introduce to a *place* one or more species or elements of *habitat* or *geodiversity* that are known to have existed there naturally at a previous time but that can no longer be found at that *place*.

1.20. A degraded *ecosystem* will usually require human intervention to recover to recover.

1.21. Inclusion of the concept of natural *disturbance* is problematical, but it is necessary because *conservation* decisions are often needed after natural extreme 'catastrophic' events. Human modification of the natural environment often contributes to the 'catastrophic' effects.

The appropriate use of Conservation processes is described in Part C. The term 'rehabilitation' has not been used in this Charter because it is widely used in other land management contexts which are not necessarily connected with natural heritage conservation.

1.22. *Conservation*, may, according to circumstance, include *conservation management measures, regeneration, restoration, enhancement, reinstatement, preservation* or *modification*, or a combination of more than one of these.

1.23. Assisted *regeneration*, where there is some assistance by human intervention to accelerate the process of recovery, e.g., by removing threatening processes, may be justified under the same principles as those for *restoration*.

1.24 and 1.26. The time frame that would apply to the past state as reference for *restoration* and *reinstatement* is not specified; this should be determined for each situation through the *conservation* policy.

1.27 *Preservation* means maintaining the *biodiversity* and/or an *ecosystem* of a *place* at the existing stage of *succession*, or maintaining existing *geodiversity*.

1.28 *Modification* means altering a *place* to suit proposed uses which are compatible with the *natural significance* of the *place*.

Actions

1.29 *Protection* means taking care of a *place* by *maintenance* and by managing impacts to ensure that *natural significance* is retained.

1.30 *Maintenance* means the continuous protective care of the

biological diversity and *geodiversity* of a *place* and is to be distinguished from repair. Repair involves *restoration* and *reinstatement*

1.31 *Conservation management measures* means the techniques for achieving *conservation of biological diversity* and *geodiversity* and may include physical intervention, binding legal agreements, planning instruments, land acquisition and the like.

1.32 *Monitoring* means ongoing review, evaluation and assessment to detect changes in condition of the *natural integrity of a place*, with reference to a baseline condition.

1.32. *Monitoring* is used to allow review of decisions assisted by knowledge of the effects of *conservation* processes and actions

B CONSERVATION PRINCIPLES

Basis of Conservation

Article 2. The aim of *conservation* is to retain the *natural significance* of a *place*.

Article 3. *Conservation* is based on respect for *ecosystems*, *biological diversity* and *geodiversity*, and should involve the least possible physical intervention to *ecological processes*, *evolutionary processes* and *earth processes*.

Article 4. *Conservation* should make use of all the disciplines and experience that can contribute to the study and safeguarding of a *place*. Techniques employed should have a firm scientific basis or be supported by relevant experience.

Article 5. *Conservation* of a *place* should take into consideration all aspects of its *natural significance* without unwarranted emphasis on any one aspect at the expense of others.

Conservation Policy

Article 6. The *conservation* policy appropriate to a *place* should first be determined by an understanding of its *natural significance* and should state the desired future condition of the *place*

Article 3. The best *conservation* often involves the least work, and *conservation* should not be undertaken unless adequate resources are available to ensure that the *place* is not left in a disturbed or vulnerable state.

Article 5. *Conservation* of rare, threatened or vulnerable species or declaration of a protected area for specific purposes may conflict with the *conservation* of other aspects of *biological diversity* or *geodiversity* and decisions should be guided by a *conservation* policy based on the *natural significance* of a *place*. See also Article 10.

Article 7. A statement of *natural significance* is central to the *conservation* policy and *conservation* strategy for a *place*.

Article 8. The *conservation* policy should determine uses that are compatible with the *natural significance* of a *place*.

Article 9. The *conservation* policy should include consideration of *ecological processes* that extend beyond the stated boundaries of a *place*.

Removal of elements

Article 10. Elements of *geodiversity*, *habitat* elements, *organisms* and species, which contribute to the natural significance of a *place* and its *ecosystems*, should not be removed from a *place* unless this is the sole means of ensuring their survival, security or *preservation* and is consistent with the *conservation* policy.

Article 11. The destruction of elements of *habitat* or *geodiversity*, which form part of the *natural significance* of a *place*, is unacceptable unless it is the sole means of ensuring the security of the wider *ecosystem*.

C CONSERVATION PROCESSES

Regeneration

Article 12. *Regeneration* does not include physical intervention, but includes *monitoring* and may include *conservation management measures* of a non-physical nature.

Restoration

Article 13. *Restoration* is appropriate only if there is sufficient evidence of an earlier state to guide the *conservation* process and if returning the *ecosystem* to that state reveals the *natural significance* of that *place*.

Enhancement

Article 14. *Enhancement* is appropriate only if there is evidence that the introduction of additional *habitat* elements or individuals of a species which exist at that *place* are necessary for, or contribute to, the *conservation* of the *place*.

Article 15. Where *organisms* are introduced to a *place* for the purpose of *enhancement* the individuals introduced to the *place* should not alter the natural *species diversity* or *genetic diversity* of the *place* if that would reduce its *natural significance*.

Article 16. *Enhancement* should be limited to a minor part of *biological diversity* or *geodiversity* of a *place* and should not constitute a majority of the *ecosystem*, or *habitats* or earth features of the *place*.

Article 10. Accepted protocols for scientific collecting should be observed where they exist, and

provision for scientific collecting should be incorporated in the *conservation* plan where appropriate. Refer also to Articles 26 and 30

Article 11. An example is poisoning or draining a water body to eliminate an *introduced species* of fish where the poisoning or draining may threaten downstream areas or the integrity or *evolutionary processes* of the *ecosystem*.

Article 12.

(i) See also the note at Article 1.23 concerning assisted *regeneration*.

(ii) '*Conservation management measures of a non-physical nature*' may include actions such as placing a protective covenant on a title to land, preserving the *place* as a nature reserve or placing interpretative signs at the *place* about its *natural significance*.

Articles 13 and 17. In considering *restoration* and *reinstatement*, the length of time that has passed since the existence of the 'earlier state' will influence decisions on *conservation* policy and process and will be a matter of judgement by the practitioner for each *place*.

Article 14. Examples of *enhancement* include:

- raising the numbers of a species to that needed for a viable self-perpetuating *community*;
- returning an element of *habitat* that has been seriously depleted, e.g., adding gravel material to expand the shallows and riffles of a stream that has been deepened or mined

Article 15. This means that genotypes different to the local genotype of a species at a *place* should not be introduced to it unless it is necessary for *restoration* or *preservation* of the *natural significance*.

Article 16. This refers to existing natural systems and is not an argument against the creation of new *habitat* following mining etc.

Reinstatement

Article 17. *Reinstatement* is appropriate only if there is evidence that the species or *habitat* elements or earth features, which are to be introduced, have existed there naturally at a previous time, and if returning them to the *place* contributes to *restoration* of the *natural significance* of that *place*, and if processes threatening to their existence at that *place* have been discontinued.

Preservation

Article 18. *Preservation* is appropriate where the *natural significance* of a *place* is its existing stage of natural *succession* or the existing state of its *geodiversity*.

Article 19. *Preservation* should be limited to the minimum intervention, or the change of *maintenance* actions, needed to suspend the natural *earth processes* or processes of *succession* and where that intervention or change will not adversely affect surrounding *ecosystems*.

Modification

Article 20. *Modification* is acceptable where the *conservation* of a *place* cannot otherwise be achieved and where *modification* does not substantially detract from its *natural significance* and where the *modification* will not adversely affect surrounding *ecosystems*.

Article 21. *Modification* should be limited to that which is essential to a use for the *place*, such use being determined in accordance with the *conservation* policy.

Article 22. Records should be kept of those aspects of *natural significance* unavoidably damaged, lost or displaced in the process of *modification* of a *place* to allow their future *reinstatement* or to guide future *restoration*.

Maintenance

Article 23. *Maintenance* should be consistent with the *conservation* process(es) adopted for a *place* and should not detract from its *natural significance*

D CONSERVATION PRACTICE

Obtaining Information about a Place

Article 24. Work or other *conservation* action or processes at a *place* should be preceded by research, and review of the available physical, oral, documentary and other evidence about the existing *biological diversity*, *geodiversity* and *ecosystems* including evidence from Indigenous people.

Article 25. Evidence of the existing *biological diversity*, *geodiversity*, and any other significant features of the *place* (such as cultural heritage) should be recorded before any intervention in the *place*

Article 17. *Reinstatement* is similar in concept, but not the same as, reconstruction of a cultural place.

Article 18. There may be situations where the *conservation* strategy for protecting *natural significance* is to maintain the *ecosystem* of a *place* at a particular point in its *succession*, e.g., *preservation* may be an appropriate *conservation* process for the locality of the Wollemi pine in New South Wales, thought to be a surviving relic of a previous climatic environment.

Article 21. See Articles 6-9.

Article 24.

(i) The minimum information required before work or other *conservation* action or processes are commenced at a *place* is identification of its *natural significance*.

(ii) It is important that studies are of as high a quality as possible, and prepared or reviewed by people with appropriate experience, knowledge or professional qualifications.

Article 25. If the *place* appears to have features of cultural heritage significance, reference may also be made to the Australia ICOMOS Charter for the Conservation of Places of Cultural Heritage Significance (known as the 'Burra Charter').

Article 26. Study of a *place* may require some intervention to provide the data essential for deciding the *natural significance* of a *place* and the *conservation* policy and strategy. In these cases the intervention should be carried out with minimal impact on the *biological diversity* and *geodiversity* of the *place* and the intervention actions should be recorded.

Article 27. Intervention is justified where it is needed to secure evidence about to be lost or made inaccessible through necessary *conservation* or other unavoidable action.

Article 28. Investigation that requires physical disturbance of a *place* may be permitted if it will create, or add substantially to, a body of knowledge and provided that it is consistent with the *conservation* policy of a *place*.

Conservation Policy

Article 29. A written statement of the *conservation* policy should be prepared setting out the *natural significance* and the proposed *conservation* procedure together with the justification and supporting evidence.

Conservation Plan

Article 30. A *conservation* plan should be prepared, incorporating the *conservation* policy, stating the *conservation* process(es) that will be used, naming the organisations and/or individuals responsible for policy decisions, stating the *conservation* outcomes that the *conservation* plan is intended to achieve, and outlining the *monitoring* program for the *conservation*

Article 31. Appropriate expert direction and supervision should be maintained at all stages of the work, a log kept of new evidence, and additional decisions recorded as amendments to the *conservation* plan.

Consultation

Article 32. Consultation with individuals or organisations with an interest in the *natural significance* or future use of a *place* is always a desirable component of *conservation* practice.

Records

Article 33. The records required by Articles in this Part and Article 22 should be placed in a permanent archive and made publicly available unless there is an over-riding indication that this may cause a potential threat to the *natural significance* of the *place*

Monitoring

Article 34. *Monitoring*, which allows review of the effectiveness of *conservation* programs and re-examination of the appropriateness of decisions, is a fundamental element of *conservation* practice

Article 26. The study should be designed so as to provide appropriate data.

Article 29. See also Articles 6-9. The statement of *conservation* policy should be of as high a quality as possible, and prepared or reviewed by a person with appropriate experience, knowledge or professional qualifications.

Article 30. The *conservation* plan may be a component of a more broadly-based management plan for a range of land uses for the *place*, e.g., a farm plan, a plan of management for a reserve or a land or vegetation rehabilitation program

Article 32. The benefits of consultation include the contribution of additional knowledge or experience concerning a *place*

Article 33. Public knowledge of the *natural significance* of a *place* can cause *degradation* by an increase in visitors or illegal or inappropriate removal of items contributing to *natural significance*.

Article 34. *Monitoring* should be designed and conducted so as to identify changes relevant to the *conservation* program.

BACKGROUND

Development of the Charter

This Charter was developed over a two-year period with funding from the Australian Heritage Commission in consultation with key people and organisations in the nature conservation community around Australia

The national Steering Committee provided perspectives from the Australian Committee for IUCN (World Conservation Union), the Australian Heritage Commission, the Australian Local Government Association, the Australian Nature Conservation Agency, the Environment Institute of Australia and Indigenous people.

The Australian Natural Heritage Charter was adopted in December 1996.

The Charter relates closely in its general structure and logic to that of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (*Burra Charter*) and can be used in conjunction with the Burra Charter for places that have both natural and cultural values.

Purpose of Charter

The purpose of the Charter is to assist everyone with an interest in the significance and conservation of natural heritage in terrestrial and aquatic ecosystems. It can be applied to public and privately-owned places, to the land of traditional Indigenous owners, to very large or very small areas, to national parks and unprotected areas, to areas of international, national or local significance, and to farms and mining leases. It is for non-government and government organisations, land owners, land managers, decision makers, voluntary groups, professional practitioners and everyone with a role in conservation of Australia's natural heritage.

Administration and Future review

This Charter is administered by the Australian Committee for IUCN which promulgates and distributes the Charter, monitors and collates the views of users, and will undertake a review and updating process of the Charter at periods not exceeding five years.

SCHEDULE 3**ANNEXURE 5: GUIDELINES AND CHECKLISTS****Processing applications**

In assessing applications for building, development and subdivision, reference should be made to the Guidelines to the Burra Charter (reproduced as Annexure 4). In particular the comprehensive checklist for the collection of information at section 3.2 should be followed, as far as circumstances warrant. The specific checklists below simply highlight certain details, relating to the different types of application. These considerations should be regarded as a minimum.

Subdivision Applications - Checklist

1. If the property to be subdivided is scheduled in the LEP, or recorded in a DCP:
 - the integrity of the original main building and its surrounds should be conserved by ensuring an adequate curtilage is retained.
 - on rural properties this curtilage should include any front landscaped areas or tree-lined driveways.
 - original outbuildings on rural properties should be considered as should any site of possible archaeological interest.
 - any important views to and from the remaining original complex should be conserved.
2. If the property to be subdivided is in close proximity to an item of the environmental heritage its impact should be considered, particularly on views to and from the item.
3. If the property is in a scenic location or on a ridge top, or if it is exposed to view from an urban area or major thoroughfare, its visual impact should be taken into account.

Building and Development Applications - Checklist

1. Check for compliance with LEP and DCP provisions.
2. Any archaeological sites affected should be given special consideration, on expert advice. Permits are automatically required under the Heritage Act for any excavation affecting pre-1900 sites.
3. Inventory forms should be consulted. Any special suggestions should be followed, in addition to the general policies recommended for the particular item. Generally, only alterations involving restoration of original facades will be acceptable on the more significant buildings.
4. For other older buildings, not recorded on inventory forms, restoration should be encouraged where this is economically reasonable in the circumstances. Notwithstanding, general conformity in terms of streetscape will be required for all development in close proximity to heritage items and otherwise requiring consent. The accompanying guidelines have been prepared for assessing such development, here defined as infill.
5. Any proposal adjoining the site of a listed heritage item should be considered in terms of its impact upon that item.

Streetscape and Townscape Guidelines

Good streetscape requires the co-operation of both private owners and public authorities. The local council in particular will have a major impact in its treatment of verges, road shoulders and street trees. The main factors which influence streetscape are:

- street trees, size, shape spacing, maturity and type;
- other planting, both public and private;
- width of verges, and relative width of road **carriageway**;
- **tidiness** of verges, kerb lines and road shoulders;
- traffic densities and noise levels;
- topographical variations, curves and bends;
- fences, height, type, materials and variations;
- building setbacks, variations and consistency;
- consistency of built form in terms of scale, roof forms, height, materials and styles;
- the presence of any incompatible elements or noticeable unsympathetic alterations;
- any unusual features creating special interest; and
- the formation of special views, skylines or vistas

For each particular street the factors which most contribute to its quality, or lack thereof, should be noted. Positive features should be deliberately reinforced in any new development or works. Features which detract from the street's appearance should be removed where possible, or reduced in impact by some other means.

For the recommended conservation areas the very general observations which follow will provide a starting point.

Dowling Street, Dungog may be subdivided into three sections, each with its own streetscape. Generally there is a high degree of positive consistency. The southern section is low density residential and features many grand and elegant older style houses with generous front garden areas. There is uniformity of scale, landscaping and setback (to the front and sides) which should be continued. Suggested improvements include restoration of older style houses, sympathetically styled new buildings, selective street planting and more uniform fencing. Uniformity of fencing however should not result in fences which are out of character with the period of the building they front.

The central section of the street is dominated by non-residential buildings particularly churches and community buildings. Most of these are fine individual buildings set in attractive grounds. These buildings should be retained and sympathetically restored or renovated. Remaining buildings assist in the transition from residential development in the south to commercial in the north. Infill development should aim to improve this transition, whilst being in character with any neighbouring building of architectural importance.

The main business section to the north is highly consistent, due mainly to the repetition of posted awnings and verandahs, and above awning parapets. Setbacks and scale are also uniform. There are very few unwelcome intrusions with some fine individual hotel and bank buildings. Maintenance of the existing street facades would be sufficient, with sympathetic infill where lesser buildings are replaced. A dramatic improvement however could be achieved by restoration of the grander old style buildings, and co-ordinated painting of all buildings in sympathetic colours.

The street is fully paved with kerbing and guttering and a wide carriageway. Some sections of the footpath still feature old style brick **paving** and these should be kept and maintained.

There are also a number of interesting buildings and groups in side streets, off the main street. They should also be maintained and enhanced.

East Gresford The specific features which characterise the important approaches to East Gresford are described in detail elsewhere (refer to the specialist architectural report). These may be protected by preventing expansion of the village zone along those approaches, and by maintaining the skyline, setback and facades of buildings visible above the curve on Park Street (as one enters the town from Dungog).

For the remainder of the village the uniformity of height, setback and attractive lawn areas should be strengthened. Attractive older style buildings should be restored and new buildings should be of sympathetic design preferably timber. A uniform fencing policy would also greatly enhance the local streetscape. Existing kerb and gutter and neat verges should be maintained. New street planting would be welcome but should not dominate buildings. Kerb and gutter should not be extended, so as to maintain the sharp rural-urban transition.

Paterson Buildings at Paterson are more scattered but the townscape overall is distinctly urban. Dense landscaping in parts and the outstanding setting also contribute to the value of the proposed conservation area. The main focus is the loose grouping of outstanding individual buildings near the intersection of King and Duke Streets. The differing styles do not conflict as each has its own, reasonable-sized curtilage. The attractive grassed areas in front of the post office and former court house contrast with the less appealing bitumen car park of the hotel. The grouping is spoiled by commercial development on the north side of King Street, and the untidy gravel area in front. This could be remedied by special paving and limited planting. Attention to signs and advertising is also called for. The addition of a traditional style verandah would be another solution. Restoration of detail to major buildings would also make a difference.

A lesser grouping centres on the Prince and Duke Streets intersection. Again it owes much to the individual buildings and their setting. For the remainder of the village inventory buildings should be maintained and enhanced with special attention being given to new infill development. (The infill guidelines below will be particularly important for such a varied townscape as Paterson). In considering all applications for new buildings the impact on views must also be given due weight.

In other urban areas general streetscape improvements would assist in the conservation of individual heritage items. Although not recommended as conservation areas the historic town plans of Clarence Town, Dungog and South Paterson give them special interest, in addition to that created by individual items.

Despite its scattered development pattern Clarence Town retains a tidy appearance. The regular urban streets are in good repair and give definition to the more open areas. The grouping around the Erringhi Hotel has potential. This could be strengthened by sympathetic and imaginative infill and the introduction of more colour. New houses should generally be in scale and character with their neighbours. New timber buildings should be encouraged.

Dungog's residential streets vary somewhat in treatment. Carriageway edges and gravel shoulders tend to be untidy and would be the priority for improvement. The extension of grass verges to the carriageway is proposed with new, selective street planting. Further, grassed drainage channels are proposed as an alternative to the extension of kerbing and guttering. This is a good policy to follow generally.

At South Paterson there is a distinctly Victorian streetscape characterised by a narrower road reservation and small cottages built closer together. Although most houses are architecturally modest, the street character is worth keeping. Uniform fencing and selective street planting would again be most welcome. So too would the adoption of painting in heritage colours.

Infill Development

Vacant sites are quite common in many of the Shire's urban areas. Appropriate development on these sites could markedly improve the streetscape. Wherever new buildings are proposed in established streets, there are certain general principles to be observed.

For this purpose it is useful to consider architectural features or elements of a hierarchy. The following is a comprehensive list:

Higher order Elements

- Scale, height and length of frontage.
- Massing, bulk and spaces between buildings.
- Materials of roof and front external walls.

Colours. Roof shape (symmetrical/assymetrical, hipped/gabled) Verandah roof (separate or joined to main roof, same or different materials, bullnosed, sloping bullnosed, concave or double curved). Setback, relation of front garden space to size of building Landscaping and fencing.

Intermediate (or middle order) Elements

- Internal proportions (e.g., ratio of height to frontage, of roof height to total height, or, of verandah roof to main roof).
- Roof pitch and changes of pitch.
- Verandah or porch (shadowing effect, size, shape and relation to main building).
- Extensions (front and side) and outbuildings (in particular garages and car ports).
- Recessed and projecting sections of external walls.
- Size and proportion of openings (i.e., of doors and windows).

Lower Order Elements

- Features, style and materials of doors and windows.
- Decorative features on walls or gable ends.
- Other elements of architectural detailing including verandah posts and columns, balustrades, tiling and paving, roof ridges, eaves and gutters, variations in brick bonds or timber claddings, lintels and arches.

This classification is indicative only. In particular streets, certain elements will be more or less dominant.

1. The first step is to assess which of these elements contribute positively to the subject street, as it exists. New development should repeat those elements which presently contribute to positive consistency. Some of these are identified above, for the Shire's main urban areas.
2. The general rule is that simple conformity of infill development in terms of higher order elements will ensure good streetscape. In detached housing areas, new buildings need only be in scale and general character, paying particular attention to:
 - a) scale and height

- b) roof form
 - c) verandahs, porches and front wall recesses (if any)
 - d) roofing materials
 - e) materials of the external front wall, and
 - f) average setback from front and side boundaries.
3. The closer buildings are together the more differences in smaller details become noticeable. This would be the case in the Dowling Street commercial section, for example. Similarly, the closer buildings are to the street, the greater their visual impact. In these situations more conformity in terms of intermediate and lower order elements is necessary to achieve good streetscape. The implementation of a co-ordinated painting programme could also lead to dramatic improvements, as schemes at Glen Innes and Leura have demonstrated. Scrapings and old photos will assist in identifying original colours whilst published guides provide general information about heritage colour schemes.
 4. In some situations, good infill may also be achieved by continuing the horizontal lines of neighbouring buildings, as well as by repeating dominant architectural elements characteristic of the street. Horizontal lines include gutter lines, roof ridges and verandah roof lines. Such an approach will be inappropriate where vertical lines are a dominant feature of existing buildings.
 5. Where there is considerable variation within the street, features of the immediate neighbours should become the reference elements. If these in turn sharply contrast with each other, the infill building should attempt to create a link between the two. This may be done by selectively incorporating lines and elements of both. Of course, if one or other of the neighbours is disruptive in any way, those features should not be copied. (NOTE: Achieving a satisfactory combination of lines and elements properly requires an experienced architect. If in doubt, expert advice should be sought).
 6. Note the strong contribution verandahs or porches can make to a streetscape. In particular, the shadowing effect can reduce the visual impact of out of character facade details.
 7. Note that landscaping can be used to blur any contrasts between neighbouring development, as well as screen out disruptive buildings. Landscaping should only be used as a screening device as a last resort. otherwise, streetscape is simply replaced by landscape and any special character is lost. Where the built form is important landscaping should be a complementary not a dominant feature. Large trees tend to emphasise the importance of lower architectural elements such as fences and below roof facades. The views from ground level are expansive, interrupted only by tree trunks. The canopy will usually hide details of roof structure or top storey additions. Smaller trees or shrubs will obscure lower architectural facades whilst emphasising roof structures and second storeys. What is appropriate will depend on what elements merit highlighting and which need screening, if any.
 8. Where out of character buildings exist, or would be difficult to refuse for some reason, other devices may be available. If possible, new out of character buildings should be set back, ideally behind desirable buildings or landscape. Fencing of original design or consistent with neighbouring properties may also significantly reduce building impact, especially combined with planting. The ability of traditional fencing to transform streetscape and improve heritage context should not be underestimated.

Concrete blocks, wire mesh with steel posts, horizontal boarding, asbestos sheets, railway sleepers and high brick fences will always be inappropriate in traditional streetscapes. High fences particularly should not be allowed to obscure attractive historic buildings.

9. The planting of front garden areas may also make a difference, enhancing the architecture and softening its effects. Like fences different garden types go with different building styles. Trees should always be carefully selected. They should not be too big or invasive. Generally pebble

gardens, bark chips, railway sleeper beds, rockeries and completely informal native gardens will be unsuitable for historic houses.

10. For specific problems like car parking, or solar heaters, refer to the notes which follow for suggestions as to how these might be dealt with. Signs and advertising are also common problems calling for greater restraint and standard formats.
11. Summing up, the essence of good streetscape is to continue or reinforce the existing visual order and style. Whilst this requires a high degree of uniformity there should always be variations within dominant themes. Too much uniformity creates monotony.
12. Finally, new work should never attempt to reproduce the old. The important thing is that it does not conflict, in scale or character.

Non-intrusive Alterations and Additions - Notes

For existing older style buildings the primary rule is that the building be true to its original design. Occasionally this may result in a design that is not in keeping with its neighbours. This is best overcome by the use of fencing, alternative colour schemes or careful landscaping. One should never resort to inappropriate alteration of the building, however, if it has any architectural interest at all. The best guide in the first instance will be the inventory forms prepared as part of the Heritage Study.

Because Dungog's older buildings are predominantly representative of typical period styles general guidelines for restoration and repair will provide owners with most of the basic information they require. Lists of references are set out below. Ideally this material should be supplemented by advice from an experienced conservation architect.

Conservation requirements should not prevent the upgrading of existing buildings to modern standards. Unlike restoration or preservation controls, they allow some flexibility. Quite often a solution may be found through good design. Conservation does impose additional constraints, but a good designer will be able to work within those and still produce the desired improvements. Better design should be a mandatory requirement when heritage items and conservation areas are affected.

Apart from the pressures to conform with current fashions there are common practical reasons for altering old buildings. These including the following:

- to provide on-site car parking
- to create additional living or working space
- to better utilise indoor and outdoor space generally
- to provide modern kitchen and bathroom facilities
- to improve natural lighting and outlook, and
- to take advantage of new concepts like solar heating

For each of these situations, there is usually a reasonable design solution. As a general rule, conservation is only concerned with the visible external facade of a building, i.e., visible from a street or other public place. Only in the case of some outstanding buildings is the restoration or preservation of interiors and rear facades encouraged. In all other cases, there will usually be a simple, standard design solution.

Extensions, for example, should be to the rear, as should large areas of glazing. Occasionally, however, side additions will be acceptable, i.e., where they do not detract from the building or the

streetscape. With car parking, there are usually more options. It should be located at the rear. Alternatively there could be a sympathetic garage at the side. Solar heaters should be placed at the rear to avoid visibility from the street. On non-south facing buildings this simply requires the use of props.

Sometimes, allotment shape, size, and orientation, and the proximity of neighbouring buildings will create difficulties with these standard solutions. On north facing allotments, the front facade offers the best opportunity for improved natural lighting. Nevertheless, there will be other alternatives, though admittedly somewhat less satisfactory. These include skylights in rear extensions and south facing glazing (which is still preferable to facing east to west).

Occasionally rear areas will be unsuitable for extension, due to the deep setback of the original building or to such things as outbuildings or swimming pools. In most cases however, whilst this will necessarily limit the size of extensions, it will not prevent them altogether. In such situations, a good designer would usually be able to achieve the desired result by a more efficient rationalisation of the combined extension and existing space.

On long narrow blocks extensions often create shadow and privacy problems for neighbouring buildings or outdoor spaces. These problems would arise however whether extensions were to the front or the rear. They are not made worse by conservation controls. Where such lots exist in areas designated for higher density, amalgamation should be encouraged to overcome the problem (but not otherwise).

Common Alterations

The most common alteration to older houses in the Shire is the replacement of original fencing. Encouraging the restoration of period fencing could do more to strengthen local streetscape than any other single initiative.

Also extremely common is the installation of security or insect screening on doors and windows. Often this does detract from the historic facade, sometimes substantially. In a few rare cases, an attempt has been made to design screening which is sympathetic to the building style. There are also some older stylised screen doors which have an interest of their own. These could form the basis for new, more sympathetic designs. It is strongly recommended that a set of standard patterns be prepared and their use strongly encouraged.

Of slightly lesser impact, but probably more common, is the destruction of balconies and verandahs. Often an enclosure, whilst having a major impact, is relatively easy to remove. Of greater concern is the destruction of posts and piers, brackets, valences, and other decorative detailing. For inventory buildings, inventory sheets will indicate what needs replacing. To know what requires replacing, however, will usually require copying details from neighbours or houses of similar style, in the absence of old photographs or plans of the house itself.

The same applies to destruction of detailing on both inventory and non-inventory buildings. Restoration is something generally to be encouraged.

Changes in materials and colours will also seriously undermine integrity and are frequent enough to be of concern. Concrete tiles and other modern roofing materials are highly undesirable. The inventory forms again will provide the best guide, with some reference to neighbouring buildings.

Original brick should never be painted or rendered if it can be avoided. Once this happens, there is little that can be done, other than to paint on a traditional brickwork pattern. Painting and rendering may also be highly destructive to streetscape as a result of the stark contrasts created. The same applies to any new building in unsympathetic materials.

In most cases, there will be cost comparative alternatives to these various alterations. It is anticipated that most people would probably do the right thing if they had proper advice. This emphasises the need for public education.

SCHEDULE 4

3.1 EXISTING CHARACTER

Dowling Street, as the main street of Dungog, exhibits a low density, low scale character. The street as a whole is predominantly made up of generously spaced residential buildings, with a commercial/civic precinct of only two blocks. The street performs the traditional role as the main thoroughfare through the town.

As a centre for activity, the commercial precinct has a relatively low density for an urban centre, as can be expected in a town of this size. The apparent increase in density and containment in the commercial/civic precinct of Dowling Street is assisted by the shift in the alignment of the commercial buildings to their street boundary.

A characteristic feature of the main street is its lack of focus, there are no major landmark public buildings and no defined urban spaces. There is no town centre or public forum. The closest point to an urban focus is the intersection of Hooke and Dowling Streets, which is marked by a small monument, the obelisk, directing travellers off the main street towards the Barrington Tops. Some effort has been made to emphasise both this intersection and that of Brown and Dowling Streets, yet both are incomplete as the corner sites have not been exploited to their fullest advantage.

Key buildings exist on the street without forming an urban pattern, however they do perform as landmark structures. There are some areas where these buildings co-offering opportunities for urban spaces. There are a number of vacant blocks which further decrease density and give a more rural character to the main street. This low level of containment does however mean that the street is more open, allowing views through the urban wall to the spectacular hills of the surrounding district.

The large number of trees is also a major component in the street character. The undulating streetscape has significant views along its length to the hills beyond, which are framed by the landscaping.

Entry to the main street for most visitors is through the south end of Dowling Street, at the Mary Street intersection. The northern end of the street does not perform as a significant terminus as the thoroughfare diverts into Hooke Street, leaving the main street unresolved in light industrial, residential zones and flood land.

The churches and public buildings in the street are well presented and offer readymade architectural centres around which the opportunity exists for leisure areas to be planned.

Another characteristic of the main street is its elevated position in relation to the rest of the town. The rear elevations of the main street commercial buildings are visible from most of the town. Any development or improvement should take into account this fact.

ELEMENTAL CHARACTER*Commercial.*

- Predominantly late Victorian (1880-1900) or Inter-War (1920-1930).
- Building alignment to the street boundary.
- Projecting awnings or verandahs.
- Single or double storey. Use of parapet walls.
- Rendered detailing to facade.
- Brick relief and piers articulate the facades.
- Vertically proportioned openings in wall.
- Range of shopfront styles, including traditional detailing and a strong emphasis on leadlight top sash panels.

Residential

- Single storey, with only a few examples of double storey residences.
- Early Victorian through to contemporary in architectural styles.
- Emphasis on late Victorian and early 20th century housing.
- Modest in character.
- Dominant roof forms, galvanised steel or tiled roofs.
- Both brick and weatherboard used widely.
- Large setbacks from the street for generous gardens.
- Fence to street alignment. Mature street trees.

3.2 GENERAL STRATEGIES

Generally, the existing buildings of Dowling Street should be conserved and restored to their original character.

Any alteration to or development of an existing building should invoke the restoration and reinstatement of original detailing.

Important landmark buildings play a key role within the streetscape and their restoration should be given high priority.

Generally the significance of a building to the character of Dowling Street is found in its location and the intactness of its potentially restorable, original facade.

Visually exposed sites should be sensitively developed in a way which contributes to the whole.

The opportunities for design of a high standard exist in both alterations to existing buildings and for new infill work to enhance the environment and create a lively streetscape.

Buildings that have been identified as not contributing to the streetscape should either be remodelled or replaced with new infill development, according to the principles for new development.

The removal of contributing elements within an historic environment represents an irreplaceable loss to the character of Dowling Street and all steps should be taken to preserve these elements.

Unsympathetic modifications to contributing buildings will erode the quality and historic significance of Dowling Street.

Maintenance of the built fabric is critical to preserving the quality of Dowling Street and due consideration should be given to its implementation.

3.3 EXISTING BUILDINGS

Advice should be from a qualified professional or from Council inventories as to the heritage significance of an individual item. Conservation areas are usually an effective way to inform the public as to what is significant.

For a building that is listed in the Regional Environmental Plan as being an item of heritage or needing further investigation, a conservation plan should be prepared by a professional in order to establish the significance of the property.

If a building is significant, it is recommended that sufficient research and on-site investigation is carried out in order to establish the significant areas of the building and to give guidelines on future work.

In general, the following outline gives important steps in conserving a building's significance in the process of rejuvenation.

1.
 - a) Original built fabric should be preserved.
 - b) Any original detailing which has been removed or dislodged should be reinstated.
 - c) If original fabric is not able to be re-used and sufficient evidence exists to show an original configuration, this should be rebuilt in new material.
2. Specific guidelines relating to individual buildings can be found in the Inventory Sheets in the Appendix of this report.
3. Any modern additions or alterations identified as detracting from the significance or aesthetic character of the building should be removed and the building made good. Refer to further guidelines on alterations and additions.
4. Features of the building, such as verandahs, columns and balustrades, should, where possible, be returned to their original condition.
5. Chimneys also contribute to the character of a building and should be preserved and maintained.
6. Fences are also important to the overall character of the property and care should be taken in selecting replacements if the fence is missing. Appropriate designs from the streetscape or old photographs are the best source of suitable detailing. Where possible it is best to maintain existing fences.
7. An organised and united approach to painting as found in a recommended colour palette gives freedom of choice within a range that offers harmony throughout the town. Appropriate colours for a design can often emphasise the essential qualities of the particular style or period.

8. Maintenance is the essential ingredient for preserving the character of the town. Significance is retained and amenity improved by well maintained buildings.

3.4 SIGNAGE

Signage that is appropriate for the main street will enhance the visual quality of Dowling Street's commercial precinct.

It is recommended that where possible, original signage should be preserved.

Generally, the more architecturally significant the building is, the more important is the need for appropriately designed and positioned signage.

Innovative signwriting of high quality is strongly encouraged on all buildings, within the general constraints imposed by the design principles, as it can establish a varied and vibrant street character.

Designs for new signs should consider:

- location
- scale
- style
- colour
- illumination, and
- quantity

so that the end result is appropriate to the individual building and the streetscape character.

A. Location.

Signage should be positioned so that the architectural character of the building facade is not obscured, but rather designed to integrate and complement its character.

Traditionally, external signs were painted on.

- the carcass of the building, including
 - o frieze panels
 - o blocking courses, and
 - o parapets

often designed for the purpose of containing signs.,

- panels fixed onto the building, including
 - o end spandrels closing a verandah, and
 - o horizontal fascia or trimming boards along the outer edge of the verandah facing the street.

Signs painted on the carcass of the main facade.

These signs are generally positioned within a field defined by a border detail or an edge moulding on the building's facade. A common location was signage along the parapet wall of the building.

Signage should never obscure a building's architectural detailing.

Signs painted on panels fixed onto the building:

This type of signage predominantly uses the awning or verandah of a building, as prime locations. These signs should fit within the frame of the building element to which they are fixed.

Above awning signs:

Signs that project from the building's facade above the awning should not be approved as Dungog is a small, close-knit community where there is no necessity for shops to advertise above awning level.

Transverse hanging signs under the verandah or awning:

This type of signage has only been used since the mid-twentieth century, however it is generally used on all commercial premises today and is a low impact form of advertising.

Window signs:

Signs around shop windows and on glass locations include:

- signs around shop windows
- frieze panels above doors
- vertical side panels
- signs on glass
- shop windows
- fanlights
- top hung windows.

This type of signage is useful in attracting passing pedestrian traffic. Good examples already exist of incorporating this type of signage into the shopfront design.

B. Scale.

The scale of a sign should always be appropriate and should never overwhelm a building.

Signs can dominate a streetscape if they are too large and numerous. Limits on size and position can retain the ability to advertise without compromising the street character.

C. Style.

The general character of the sign should be appropriate to the individual building, whilst also being appropriate to the significant streetscape character as a whole.

Appropriate signage for the late Victorian commercial buildings is recommended to follow traditional shop signage principles.

Signage for the inter-war period buildings should make greater use of purpose design for the specific location as was customary in the period.

D. Colours.

Signage colours should be considered as part of the building colour scheme.

Existing evidence indicates that on most signs the lettering was in dark colours on a light ground and generally the range of dark and light colours included in Colour Schemes may be used as well as black and white.

Black lettering was particularly popular. Also used were silver or gold lettering on black fields (e.g. for churches).

Lettering on glass included gold leaf as well as black and other dark colours.

E. Illumination.

Internally illuminated signs are not appropriate on 19th century buildings.

Street lighting and spot lighting are suitable ways to illuminate signs at night.

Concealed lighting is optimal and consideration should be given to combining the general lighting with sign lighting.

F. Quantity.

The number of signs on a building need not necessarily be restricted where the scale, positioning and general character is appropriate, both to its particular location and the building/streetscape character as a whole.

A proliferation of mass produced/standard advertising signs is not appropriate to Dowling Street's signage character and should not be permitted.

TRADITIONAL SIGNAGE LETTERING:

(from National Trust of Australia (Victoria) (1850-1900), Technical Bulletin 2.1 'Lettering & Signs on Buildings, c 1850-1900')

Historically the lettering used on signs was of a simple, unembellished type set out as uniform capital letters. This was normal practice and more florid types were considered exotic, these should only be used where there is surviving evidence of such lettering.

The mixture of lower case with upper case was not used in 19th century lettering schemes and should not be used in new work on historic building facades.

The most common types appear to have been:

- Egyptian (Antique)
- Ionic (Fat Clarendon)
- Grotesque (Sans Serif).

Shaded letters:

were intended to give the impression that the painted letters were 3 - and they were regularly used.

Mixed faces:

There is evidence which shows that a variety of faces might be used in the same sign. This approach should be designed with discretion.

Modern buildings and significantly altered older buildings may use a greater variety of lettering styles, layouts, colours and design motifs as well as signage materials, subject however to the recommendations for appropriate design principles.

SIGNAGE LETTERING FOR THE INTER-WAR YEARS:

The second significant period in terms of signwriting in the town's history is the period of the 1920s.

This era is characterised by the increasing prominence of graphic design professionals in the creation of signs and the spread of registered trademarks and specified company logos and signs. This is the era of the Ford motor car, the Arnott's Rosella and 'His Master's Voice'. The greater involvement by designers created a lot more innovation and originality, a greater variety of typefaces and a much wider palette of colours were used than was the custom previously.

Despite the originality, there was a very definite "style" to the period, best known as 'Art Deco'.

Typefaces

While the use of sans serif type faces was preferred, such as Futura, Folio and Metro, serif types such as Cheltenham have never lost out, although their use was often relegated to carry messages of secondary importance when used in combination with sans serif types.

Spacing

The spacing between letters has also changed away from the relative uniformity of the earlier periods. Lettering was either more widely spaced than before or more condensed. This tendency towards more extreme effects is probably another sign of the presence of designers.

Mixed Letters

Both upper case and lower case text was used, with a slight predominance of upper case, but the two were not mixed. Signs were generally created exclusively in the one case.

Colour

The use of colour was characterised by strong contrasts and innovative juxtapositions. Black and red characters were placed on white backgrounds or alternatively, white lettering appeared over black or brown. Grey, terra cotta, ochre, ultramarine blue and sunflower yellow were colours also commonly used.

As the essence of the designs of the 1920s was a restless search for originality and bold expression, it is advisable that those seeking to create appropriate signage for their buildings try to capture this essence rather than just copying slavishly a 1920's design which more than likely would result in a lifeless "pastiche". Patrons would be better served by employing the services of trained, professional, graphic designers who would be able to create sympathetic, yet original, designs conveying the feel of the period within a vibrant contemporary context.

Refer to the Townscape Study for a Summary of signage controls.

3.5 SHOPFRONTS

Where early shopfronts have survived along the main street, the preservation and careful repair of all original fabric should be given a high priority.

Generally, shopfronts constructed before 1910 are of timber, while those of later date used metal-framing.

The shopfront configuration was used to articulate the building at street level and therefore often incorporated a splayed recess to the entrance door, either placed centrally in the shopfront or to one side.

Where an historic building has modernised at its street level, the recent shopfront is often incompatible with the rhythm of the street level and is constructed of unsympathetic materials. In such a case, if historic evidence exists and if the building is also highly contributory, the shopfront should be reconstructed to match the original, or if no documentation exists, it may use forms and detailing from surviving original examples along Dowling Street which may result in a more appropriate design for the historical architectural character of the building.

New shopfronts of a sympathetic modern design are also appropriate for buildings that are in the contributing category.

The traditional shopfronts were often protected by a verandah.

Tiling

Tiling was often incorporated in the shopfront design and used on pilasters.

The Victorian examples used a stretcher bond pattern, either in a vertical or a horizontal pattern and often incorporating an edge tile to finish. The tiles were generally of a proportion of 2: 1.

The 1920's shopfronts used tiles as part of the overall shopfront design. The tiles used in this era were generally square and used in a stack bond pattern. Fine examples of original tiles still exist on the hotel shopfronts and should be conserved.

Selection of tiles.

The selection of tiles should complement the architectural style of the building and be coordinated with the overall colour scheme of the building.

The splayed recess in the entry has often been tiled in post-war years with intrusive tiling which does not match the character of the existing building and therefore should be removed.

Originally, entry areas were either tiled with tessellated non-glazed tiles - these are still obtainable from a number of suppliers in Sydney - or had flagstone paving.

The following recommendations apply to tiling shopfront pilasters and entry areas on historical buildings:

- Preserve, repair or match surviving original floor and wall tiling and paving.
- Remove post-World War 11 tiling
- Where it is impossible to match original tilework for lack of evidence or there is no evidence for early tiling, the following is recommended:
 - a) reinstate original wall finish, i.e. render and paint, weatherboard, etc.,
 - b) tile the surface using pattern, size and colour sympathetic to the period.
- In entry areas it is often better to provide a simple step formed in concrete and painted in a stone-like colour than to provide new tiling.
- Do not use tiling smaller than 50 mm in any direction, except for tessellated tiles, and do not use any tiles which are pre-fixed on to sheets.

Transom Windows

Many shopfronts have elaborate leadlight inserts in the transom windows. There are so many surviving examples that they provide a strong unifying element throughout the commercial area. Their preservation is critically important to the heritage of the main street.

Missing panels should be reinstated and intrusive infill panelling such as glass louvres, timber or particle board infills should be removed.

Leadlight panels should be preserved and repaired. Any missing elements can be easily reproduced from surviving examples as most leadlight panels were carried over a number of shopfronts using an identical or mirrored/symmetrical pattern. Wherever no evidence of the original leadlight panels is obtainable, a sympathetic new design should be made.

Transom panels without leadlighting should be glazed, preferably in clear glazing. Wherever intrusive infill panels were used to conceal machinery and the like, opaque, neutral coloured glass should be used.

Air Conditioning Units

A large number of shopfronts and entrances are defaced by small package air conditioners. These should be removed and air-conditioners should be relocated, either to the rear of shops or concealed behind parapets.

The new generation of split-system air conditioners, which are also very economical, offer a good solution to this problem as the cooler unit could be located in any convenient area out of sight, while the delivery unit, which is small and unobtrusive, can be placed where it is required.

Front Doors

Original front doors, either to the building itself or the shop, should be preserved and repaired.

During the Victorian and the Inter-war era, panelled doors were used, generally of a four-panel pattern. Some doors, especially those of shops, were glazed above the mid-rail of the door.

As these doors strongly complement the feel of the original building, their reinstatement should be encouraged.

3.6 VERANDAHS

The reinstatement of early verandah forms to commercial premises which originally had them is recommended as an opportunity to greatly enhance the historic and aesthetic qualities of Dowling Street.

Existing verandahs and first floor balconies should be preserved and maintained.

Where buildings have original awnings, these should also be preserved and not replaced.

Verandah reconstructions should be accurately detailed, based on documentary and on-site evidence and using, if needed, conservation practitioners. If no evidence can be found, details from similar buildings along Dowling Street can be used or a sympathetically designed, high quality verandah can be built.

Verandahs should be reinstated to the whole facade of a building.

Generally, the underside of the verandah or awning should be left open, unless there is evidence for original soffit lining. Original soffit lining, either ripple iron or pressed metal, should be preserved. Wherever soffit lining has deteriorated to the point that it has to be replaced, replace it in matching material and paint in colours harmonious to the building.

The use of cast iron columns, brackets and frieze panels is not typical of Dowling Street, although there are examples. Most traditional shopfronts in the main street were detailed in timber. Brackets were generally in ornamented timber.

The roof over the verandah was generally corrugated iron, which can easily be matched by corrugated Zinalume or 'Colorbond' steel. The front end of the verandah was often finished in a bullnose, which can easily be reproduced. Traditionally, verandah and balcony roofs were painted in contrasting stripes of colour, which matched the colour scheme of the building. The use of striping should be encouraged.

Current building standards require that verandahs which abut a roadway should be back-supported to the wall of the building. New and reinstated verandahs have to meet this requirement. Advice on this matter can be sought from Council.

Some existing awnings on the Inter-war buildings have been altered and their detailing subverted. Where documentary evidence survives, as in the case of Turner's Tyre Service, 248 Dowling Street, the original detailing should be exposed, repaired and reinstated.

Verandah Lighting

Most awnings and verandahs which extend over the footpath have some form of lighting incorporated in the soffit which seems to illuminate the shopfront and the footpath.

The maintenance of verandah lighting is highly desirable as it removes the need for excessive and intrusive street lighting in the commercial zone.

While a high degree of uniformity in the type of lighting is desirable, the light fittings need not be identical along the whole main street. Some variation is permissible, indeed desirable, according to the age and style of the building, however lighting under the same verandah or awning should be kept uniform.

The Victorian buildings should preferably be lit by lamps which use a Chinaman's hat style enamel metal shade. The buildings in the Inter-war years may also use these as well as spherical glass orb fittings. These lights are also appropriate for more contemporary buildings. Light fittings should be fixed either directly to the underside of the soffit or rafters in the mid-line of the projecting roof or be hung on short pendants.

The use of fluorescent batten lights should be discouraged.

Shading on verandahs

Summer sun, both early in the morning and especially late afternoon, can be a serious problem in a street with the orientation of Dowling Street. It is especially problematic for shops on the east side of the street where a number of attempts at shading is found, with various degrees of success.

Pre-fabricated metal awnings and aluminium louvres should be removed.

Retractable timber venetians with wide slats or striped canvas awnings are preferable solutions. They work especially well when combined with a verandah.

Similar solutions are difficult to achieve on existing awnings, therefore it is more advisable to incorporate retractable blinds either within or directly over the glazing of a shopfront.

When using canvas blinds, either plain natural or a two colour striped blind should be used, preferably sewn rather than with printed stripes. Colours should be muted and traditional, harmonious with the colour scheme for the building.

On contemporary buildings, retractable extruded aluminium louvre systems with baked enamel finish - in colour matching that of the building - are an acceptable alternative.

3.7 FENCES

Street boundary fencing is a strong feature of Dowling Street, especially in its residential sections, although the use of fences is not consistent as there are many properties with no boundary definition.

Where fences exist, they fall into the following broad categories:

- * Iron palisade
 - these are generally associated with the larger, late Victorian buildings.
- * Timber cut and turned picket or paling fences
 - these stretch across a variety of designs and architectural styles.
- * Masonry
 - low face brick walls with engaged piers usually associated with post-War buildings or as replacement for earlier picket fences.
- * Cyclone wire fences
 - these vary from now rare and valuable examples from the 1920's to the commonplace Weldmesh versions.

In some cases, especially on cottages, the balustrading on the front verandah serves as a fence.

Fences, when treated in conjunction with the buildings they define, are important elements of the streetscape and their preservation should be encouraged.

The historical photographs in the Inventory serve as an excellent guide for reinstating picket fences.

Where no evidence survives, traditional patterns with a sympathetic colour scheme should be used.

Wherever dwarf brick walls are indicated to be retained, they should be preserved and re-built if they are in danger of collapsing from either soil movement or tree root activity. Brickwork should be cleaned and maintained unpainted.

3.8 PAINT SCHEMES

The aim of providing guidelines for the re-painting of buildings along Dowling Street is to enhance the visual quality of individual buildings as well as the overall character of the street.

Historic. Contributory Buildings

Where the existing historic fabric is largely intact, it is recommended that the building would benefit from an appropriate heritage colour scheme.

If the original colour scheme can be determined by paint scraping, then the reinstatement of the original scheme is an option. The results of any investigation should always be recorded for further research.

Historic photographs are helpful in providing a guide to the use of contrasting colours and the general tonality of colours used. They are also useful in showing particular detailing which may have been picked out to enhance the facade.

While historic colour schemes seem to have a limited palette of colours, they were individually mixed, giving a range of colours within the palette.

The individual interpretation of the appropriate colour scheme for a building is strongly recommended to show a personal preference and to give a variety to the streetscape's visual quality.

Where a single building straddles a different number of property lots in different ownership, the colour scheme should be consistent across the entire building to unify the facade. Street level colour schemes should be appropriate to the overall colour scheme of the building.

In contributory buildings, surfaces that were originally unpainted should not be painted. Where the original masonry surface has been painted, the removal of the paint is recommended if stripping techniques do not damage the original face of the material.

Awnings and verandahs to commercial buildings should be considered in the overall colour scheme and appropriately painted to complement the building.

Generally, exterior surfaces are painted in flat or low sheen paint and joinery in a gloss paint.

GUIDELINES TO HISTORIC COLOUR SCHEMES

EXTERIOR

(Colour Schemes for Old Australian Houses, Evans, Lucas, Stapleton)

1860-1880 MID-VICTORIAN.

- WALLS

The buildings from this period often had rendered walls marked out to simulate stone and were commonly painted in shades that ranged from beige to salmon pink.

- JOINERY

Window sashes and doors were usually painted in dark colours such as deep Brunswick green or dark crimson. The frames were often painted in contrasting colours such as beige or cream.

External timber work was often painted in colours that ranged in shades from off-white to stone to deep buff.

- GUTTERS & DOWNPIPES

Were often painted in the dark shades employed on the doors and windows.

- CAST IRON VERANDAH POSTS AND BALUSTRADING

Was usually painted deep bronze green.

- VERANDAH ROOFS

During this early Victorian period the underside of verandah roofs began to be painted in eau-de-nil or opaline green, a practice that continued until about 1910.

LATE VICTORIAN. 1880-1900

The Victorians used a rich colour palette where external decoration was characterised by a fashion for 'picking out' different elements in a variety of colours.

- WALLS

Rendered walls were painted in two tones of colour ranging from beige to pink to deep buff and also strong colours such as dark brown, deep crimson, terracotta, dark earth and drab. Small mouldings were often picked out in a third colour such as dark crimson, off-white or pale pink.

- JOINERY

Doors were often painted in two tones, such as venetian red and cream, Brunswick green and biscuit or dark crimson and beige.

External woodwork was picked out in two shades of cream or buff with the dark joinery colour used for small mouldings such as the lip mould under the verandah edge.

- GUTTERS & DOWNPIPES

Were painted in the same dark colour as used for the verandah joinery trim.

- CAST IRON VERANDAH POSTS & BALUSTRADING

Were painted a deep bronze green or dark crimson and floral or other motifs picked out in cream, sage green or pink.

EDWARDIAN. 1900-1915

- WALLS

Red face brick walls were firmly in fashion in this period and as a result the use of paint on exterior wall surfaces diminished. During this period the two predominant colour schemes were shades of green or shades of cream to buff. Deep Indian red was used on masonry such as window sills to simulate dark, well-fired bricks.

- ROOFS

If corrugated iron was used as the roofing material it was often painted tile red.

- JOINERY

Window frames were often painted cream with red oxide or forest green doors and frames. A combination of mid-buff and beige was just as common. Other external timberwork was painted in the same way.

Exposed rafters and large areas of timber were usually painted in the lighter colour while the darker shade was used on smaller areas and framing timbers such as small items of trim moulding on barge boards.

Verandah brackets were sometimes picked out in off-white.

- GUTTERS AND DOWNPIPES

Were often painted in a darker shade of paint from the colour scheme.

THE TWENTIES. 1915-1930

The bungalow residences were characterised by a restrained colour scheme during this period.

The exterior colour scheme of buildings from this period usually consisted of no more than two colours. Typical schemes were mid Brunswick green contrasted with pale cream or red oxide and pale cream.

- WALLS

Rendered walls were painted a restrained off-white, grey, beige or pale cream.

- JOINERY

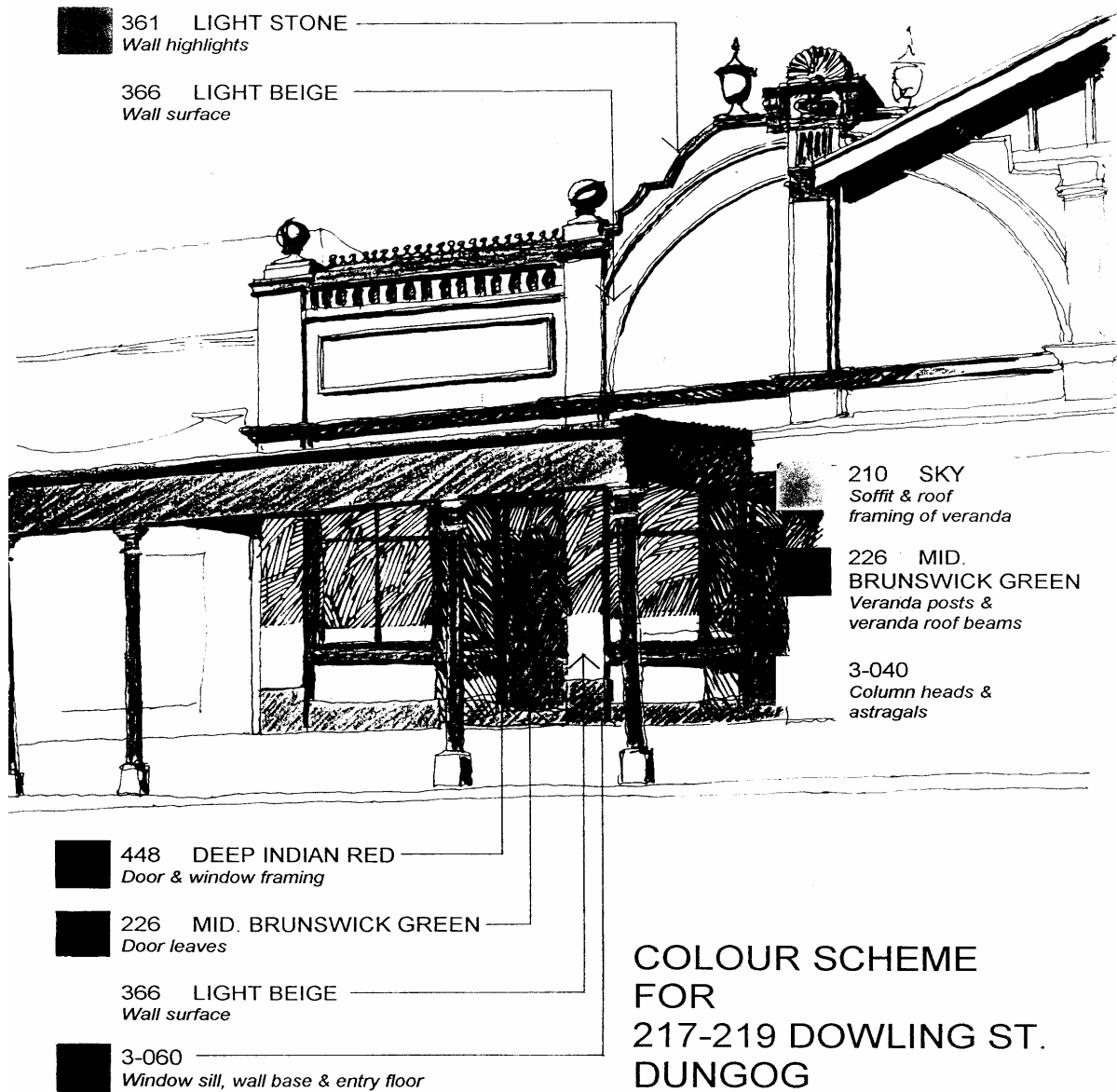
Window sashes and frames were often painted cream and sometimes the external storm mould was painted in the darker shade. Doors and frames were normally painted in the darker shade. Mission Green was a common colour. Face brick walls had dark brown or green joinery such as Apple Green.

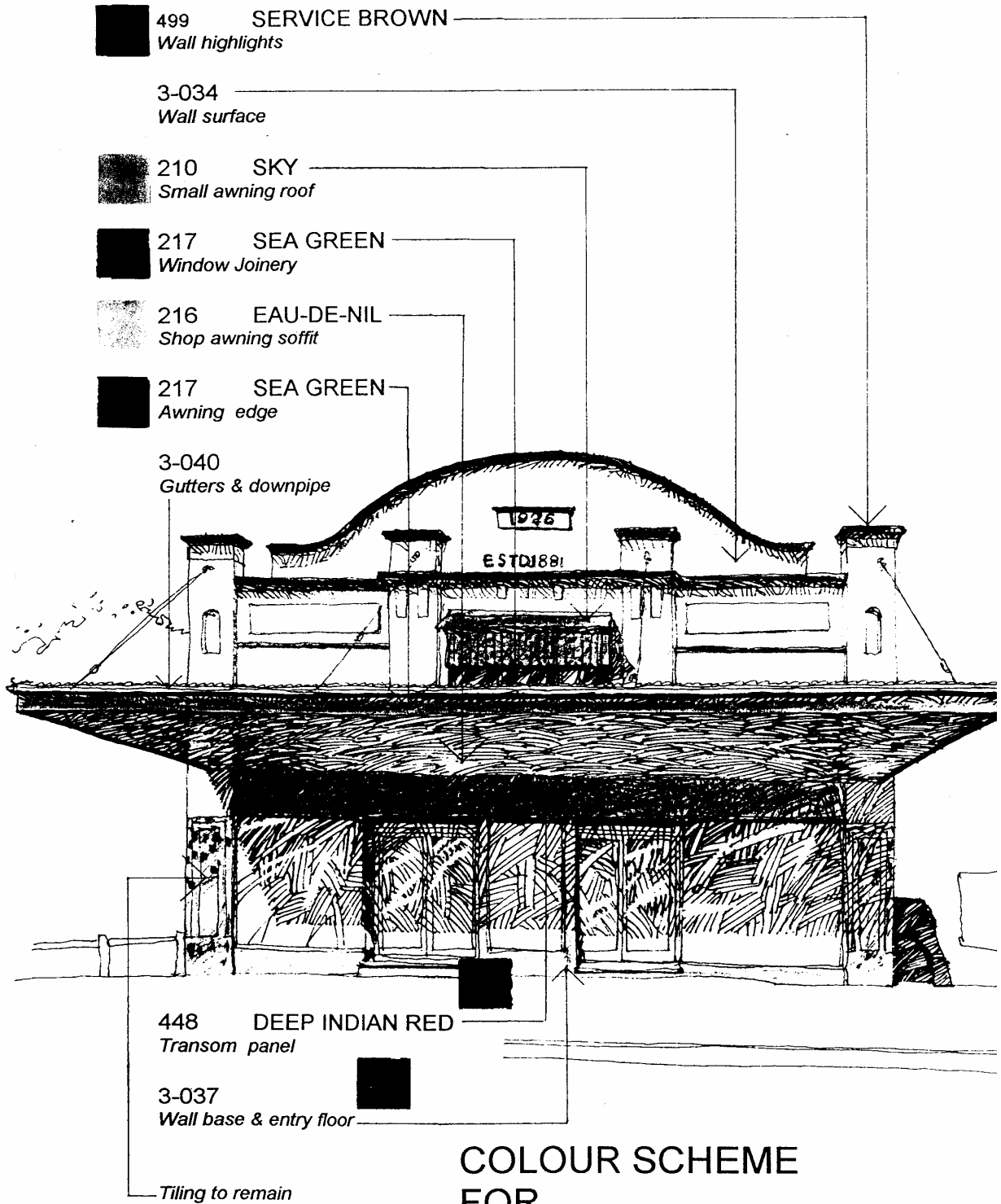
Elaborate timber work was not used on the exterior of houses in this period. Shingles, posts and trim were painted in the darker shade of the chosen colour scheme and rafters, fascia boards, barge boards, soffits and panels were all painted in the lighter colour.

Buildings built in the Modern Style of the period often had white walls with black or russet brown metal windows, the only spot of colour being reserved for the front door, such as vermilion, emerald or apple green, daffodil yellow or sky blue.

NEW BUILDINGS & BUILDINGS THAT HAVE UNDERGONE ALTERATIONS

There are existing buildings along Dowling Street that would greatly benefit from a new paint scheme. Where there are existing buildings that have been greatly altered, they need not be painted to an historic colour scheme but rather could be painted in an appropriate sympathetic contemporary colour scheme that takes the individual building's character into account as well as the general streetscape's quality. New buildings should be treated in a similar manner.





COLOUR SCHEME
FOR
243 - 245 DOWLING ST.
DUNGOG

3.9 NEW DEVELOPMENT PRINCIPLES

The form of any new development should fit into the context of the existing Dowling Street streetscape without losing its own architectural and temporal character.

The following guidelines should be considered:

Scale of New Work

- It is essential to acknowledge and reinforce the existing small scale. No work should exceed two storeys in the commercial precinct. Residential development should be limited to single storey.
- The overall massing should reflect nearby buildings of streetscape importance.

Streetscape

- New work should relate to existing architectural proportions and facade rhythms of important neighbouring buildings.
- The existing building alignments should be maintained - deep setbacks for most residential lots and street boundary alignments in the commercial zone.
- Building front facades should be set parallel to street alignment.
- New commercial buildings may extend the whole width of the property, provided that this does not interfere with the neighbouring property.
- New commercial buildings should be erected incorporating post supported verandahs over the footpaths or suspended awnings.
- Facades should be articulated by window and surface treatment. The type of unrelieved expanse of wall or glazing typical of many commercial buildings must be avoided.
- New commercial buildings, either single or two storey, should incorporate parapets on the main street facade.
- Corner buildings should address both the main and side streets.
- Residential buildings should, have their emphasis on strong, but simple roof forms, with elevations preferably set back behind verandahs.
- New residential development should be defined by fences on the property boundaries, front fences should follow established patterns, preferably picket fences.

Materials

Materials for new work should be selected to complement the existing character. The following materials are acceptable:

- rendered masonry with smooth or bagged finish
- painted concrete
- face brickwork of a reddish or deep orange colour, bricks should be smooth and pressed
- weatherboard timber lining on residential work is also acceptable
- corrugated steel roofing, either Zinalume or 'Colorbond'
- terra cotta roof tiling of traditional pattern
- concrete slate tiling.

The use of the following materials should be avoided:

- face concrete blockwork
- raw, off-form concrete
- face brickwork which uses wire-cut, sandstock or mottled bricks
- bricks of light colours such as white, cream or pale pink, as well as exceptionally dark bricks
- fibre cement cladding of any form
- ribbed and pressed metal cladding, including imitation weatherboard
- reflective glass.

'Mock Historical' Work

There has been a very popular and unfortunate trend throughout the 1980's and early 1990's for mock historical developments. These are often produced by well-meaning individuals who completely misunderstand historical context and heritage. These trends are particularly odious as they blur the understanding of true heritage qualities in the eyes of the public and their prevalence leads to a subversion of good taste and standards.

Dungog is uniquely fortunate that such development, often with a heavy dose of 'olde worlde' kitsch, has been so far avoided. It is especially noteworthy because in the current climate which favours heritage conservation, this kind of debased development is often encouraged and accepted.

Common features of this kind of development are the use of tumbled or sandstock bricks, rusticated weatherboard lining, brick quoining, heavy coloured grouting, cast aluminium brackets and lacework, nailed-on gable trusses, cast aluminium columns and metal framed windows with glazing bars. All these should be avoided.

Additions and Alterations to Existing Buildings

Generally, the principles listed above apply to all additions as well. Furthermore, when extending existing buildings, new work should be subservient to the existing work and care should be taken that there be no detrimental effect on the original,

- Additions should happen wherever possible on the rear of buildings, concealed from view of the main street.
- Residential extensions may be considered in attic spaces if the following constraints are observed:
 - * the existing roof form should be preserved
 - * fenestration should be unobtrusive, skylights which follow the roofline are preferable to dormers, however the latter is permissible placed on roof planes away from the main street.
- Commercial extensions behind existing parapet lines may be considered for single storey buildings if the extension is well set back behind the parapet line, which would serve as balustrading.
- No third storey extensions to existing commercial properties should be permitted.

Rear of Properties

Due to the elevated nature of the commercial zone, the rear facades have visual prominence which is at variance with their general neglected appearance and steps should be taken when considering extensions or new work that the rear facades should also be given careful consideration.

Rear facades should be harmonious with the front, perhaps in a more simplified form. They should receive the same surface treatment as the front; brickwork, for instance, should be painted, though with a more simple palette.

3.10 COUNCIL CHAMBERS

The Council's current office was built in 1958 on an elevated prominent corner site of Dowling Street and Brown Street, making the location visible from the major part of town. The site offers a rare opportunity for creating a landmark civic building, right in the centre of town along the main street.

Sadly, none of the opportunities offered were exploited by the final design of the Chambers. The building is a late example of the Austerity Modern style, popular after World War 11. It is essentially a single storey, utilitarian building, presenting a bland, unwelcoming facade to the main street. The entrance is tucked away into the side, off Brown Street. The proportions and massing of the building conflict with its fine Victorian neighbour. The comparison between the former Council Chambers in Lord Street and the new office creates a very unfavourable response for the new building. The 1980's additions have done nothing to alleviate this situation.

The building's place in the streetscape is also detrimental; its scale, size, detailing and materials are alien and discordant. As the majority of the buildings in the main street are characterised by either strong roof forms or elaborate stepped parapets, the Council building, with its flat roof, emphasised by the deep overhangs, is very much out of character. Its impact on the streetscape is strongly non-contributory.

As a Council Chambers is a physical embodiment of a community's civic pride, it is critically important, not only for the benefit of the main street but for that of the whole

town, that major improvements are made to the Council Chambers to enable it to take advantage of its location and to fulfil its role as the focus of the community.

This study identified a number of guidelines which were generated by examination of the locality and the context of the main street. These guidelines should be incorporated into a comprehensive design brief for the improvement of the shire office.

The guidelines are as follows:

- 1) The flat roof should be removed to improve its contextual relationship.
- 2) The building should be enlarged in the vertical direction as this would
 - a) help celebrate its corner location
 - b) give the building a physical presence and importance it currently lacks.
- 3) The vertical enlargement should be in the form of either
 - a) a large hip roof over the existing building, incorporating additions within an attic-like arrangement; or
 - b) a parapet raised above first floor level to form a balustrade and a first floor addition formed behind this parapet, possibly incorporating a verandah.
- 4) A straightforward first floor addition, extending the existing wall line the full height of an additional floor, is undesirable as this would destroy the delicate relationship the office has with its fine Victorian neighbour.
- 5) The prominence of the corner location and the civic nature of the building strongly suggest the incorporation of a landmark element which the town lacks. This should be in the form of a tower-like structure positioned near the intersection. This element would serve as a beacon. It could be used as a clock-tower or a look-out.
- 6) The entrance should be given a more prominent position by bringing it forward to the main street. Consideration should be given to incorporating the landmark element with the more prominent position for the entry point.

The accompanying sketches only serve to illustrate the ideas represented in the guidelines and they are not to be read as design solutions.

It must be emphasised that any proposed development should be undertaken only after a comprehensive design brief has been laid down, which sets out functional, operational and financial requirements as well. The brief should also make a deeper and more thorough analysis of the guidelines for the shire office, sketched out in this study.

Given the crucial role the building should play in Dungog's civic context, the appropriate method for obtaining the best design solution would be to hold a small design competition involving a group of selected architectural professionals.

Section 4

ACTION PACKAGE

INTRODUCTION

The purpose of this action package is:

- to raise community awareness of heritage
- to assist owners and tenants to understand the qualities of their buildings
- to help identify areas of buildings that need attention
- to assist owners and tenants to make the right decisions when carrying out building work
- to help in elevating individual buildings into higher categories of street contribution.

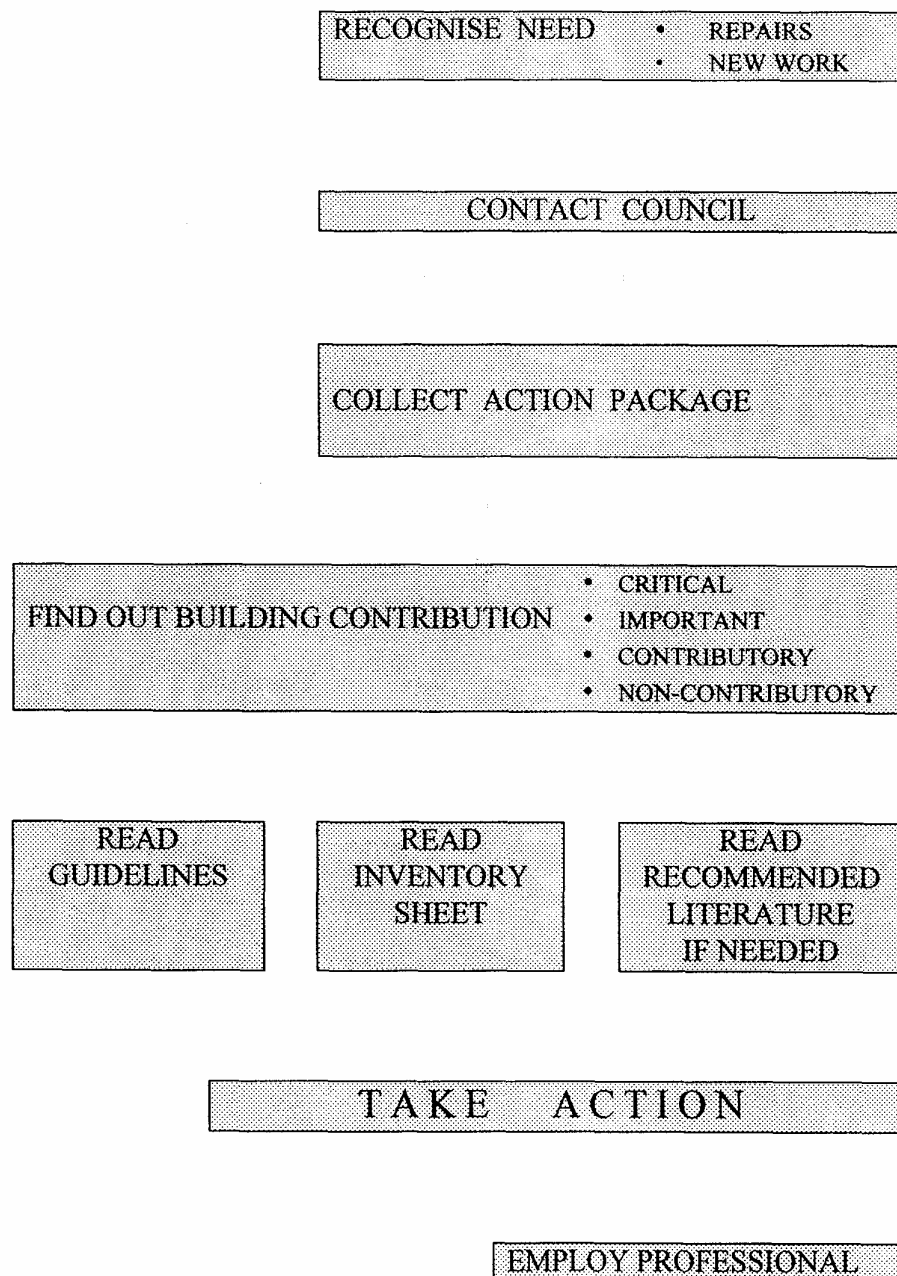
CHECK LIST OF PACKAGE

- * INTRODUCTION 1 CHECK LIST
- * PROCEDURE CHART
- * CONTRIBUTION LIST OF PROPERTIES
- * GUIDELINES FOR BUILDING WORK
- * INDIVIDUAL INVENTORY SHEET
- * LIST OF RECOMMENDED FURTHER READING

IF REQUIRED:

- ◇ STATUTORY AND COUNCIL REQUIREMENTS

CHART OF CORRECT PROCEDURE



RECOMMENDED READING LIST

GENERAL

Peter Cuffley	Australian Houses of the 20's & 30's
Ian Evans	Caring for Old Houses
Ian Evans	Restoring Old Houses
Ian Evans	The Federation House
M. Fraser	The Federation House, Australia's Own Style
Ian Stapleton	How to Restore the Old Aussie House

COLOURS

Ian Evans, Clive Lucas, Ian Stapleton:

COLOUR SCHEMES FOR OLD AUSTRALIAN HOUSES

JOINERY/FENCES

Dept. of Planning GETTING THE DETAILS RIGHT

ROOFS

National Trust	CONSERVATION AND RESTORATION OF BUILDINGS - CONSERVATION OF ROOFS
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SIGNAGE

National Trust Technical Bulletin No. 21
Lettering & Signs on Building c.1850-1900

SCHEDULE 5

9.1 CLARENCE TOWN GREY STREET HERITAGE CONSERVATION AREA

Statement of significance

Clarence Town is of considerable significance within the Lower Hunter region as one of the oldest surveyed townships within the region and as one of the earliest sites of significant shipbuilding in Australia. However, little tangible evidence remains of either. Much of the earlier open, low built-density, rural village physical character has also been lost in the face of modern and often visually unsympathetic built development.

Despite these losses the Grey Street precinct retains much of the earlier built character of the village and its eclectic mix of older commercial and residential buildings and largely uninterrupted views to mostly pre first world war churches and community building, therefore retains its heritage significance for the Shire of Dungog.

Generalised description

Grey Street is part of the 'grid' street layout of the original survey of Clarence Town and most of the allotments along it are the original half-acre allotments. Many allotments have never been built on and buildings on others have been demolished giving rise to a scatter of residential buildings and a few more closely spaced commercial and community buildings. A significant feature of the precinct is its vistas across unimproved rear yards and down the street to (mostly pre first world war) significant churches, hotel and community buildings. These vistas reflect the low density of built development and limited landscaping in the precinct.

The road reservation has wooden telephone and power poles and wires and some planted Melaleucas. Private allotments have some trees and gardens. The carriageway is sealed, with concrete kerbs and grassed footpaths. There are few formal fences (but there are visually intrusive colorbond and weldmesh fences). Mostly, the village and more distant wooded ridges of the Williams River valley can be seen from the precinct without interruption by built development (apart from large modern sheds).

Because the rear of most allotments remains undeveloped and there are vacant allotments the density of residential and commercial buildings is low. Separations between residential buildings are typically 'suburban' but between commercial and community buildings are smaller. House buildings have modest setbacks and most commercial and community buildings are built to their street frontages. The hotel and former post office are the only two-two storied buildings in the street; other buildings are single storied, detached, with modest footprints (though some recent sheds are out of proportion to older dwellings) and there are low parapets on some commercial buildings. Most buildings are from the nineteenth and early twentieth centuries and this part of Clarence Town has been spared the incongruous modern development that has taken place elsewhere in the village. Hence, most roofs are hipped, with, medium to steep pitches and unpainted galvanised iron. Walls are generally of timber weatherboards with generous ceiling studs and tall (sash) windows. There are post supported bullnose and skillion awnings on many older buildings.

9.2 DUNGOG COMMERCIAL PRECINCT HERITAGE CONSERVATION AREA

Statement of significance

This area is significant for the Lower Hunter region for a built character which has remained largely intact since the Second World War and which reflects the long history of development in Dungog as an important country town within the lower Hunter region. This character is derived particularly from the continuity of facades which are mainly single storeyed with high parapets along Dowling Street, and building styles which are mainly from

the first four decades of this century. A lack of pressures for new development (including renovations) has enabled the survival of many interwar buildings with original details such as lead-glass shop fronts and post supported verandahs in the northern section.

Generalised description

The built character of Dungog's commercial precinct is one of low density and modest scale. While the precinct has a sense of enclosure it is also one from which there are many views of the surrounding countryside. Because of its elevated nature the rear elevations of buildings can readily be seen from a number of viewing points. The precinct has no real focal point other than the Dowling Street/Hooke Street intersection with its Obelisk but it contains a number of landmark buildings and many more modest buildings that make important contributions to the character of the precinct.

The area is notable for its apparent continuity of facades. Most of the buildings are commercial ones built to the street frontage but there are some residential buildings which are set back slightly. Separations are narrow, often being narrow laneways from Dowling Street to the rear of buildings. Commercial buildings have restricted and functional rear yards while residential buildings have lightly improved large yards, often backing onto open rough-grassed areas. Commercial buildings are mainly single storeyed shop buildings with high parapets giving the street frontage a 'long and low' appearance that is accentuated by many shop buildings having two or more shop fronts (the shops in these buildings are generally narrow and deep). There are two storeyed commercial buildings, several with attached residences and several imposing two-storeyed house buildings.

Although there are earlier and post World War II buildings in the area most buildings date from the early twentieth century or between the wars. Some older buildings were significantly altered in the interwar period. There are fine examples of late Victorian through to 1930s residential and commercial buildings and the well-preserved rows of single storeyed shop buildings are especially notable in this regard. Reflecting their era, roofs are medium to high pitched, typically of unpainted (often rusting) galvanised iron, though tiles are common in interwar buildings. Walls are extensively of brick or rendered masonry often painted on the street frontage. Many interwar shop fronts appear to be original and there are examples of early advertising signage on walls. Some early brick paving also remains in footpaths. The maintenance of many building facades, especially to their rear, has been sadly neglected. The unusually wide post-supported low-pitched skillion awnings on older shop facades and back supported awnings on interwar facades are special features of this precinct. The street lighting and illuminated signage both under shop awnings and above these awnings is somewhat intrusive but most signage is painted and sympathetic to the early to mid twentieth century character of the area.

9.3 DUNGOG RESIDENTIAL PRECINCT HERITAGE CONSERVATION AREA

Statement of significance

This area is significant for Dungog because of its built character which reflects the evolution of Dungog as a town and which presents a dramatic contrast with its rural setting when viewed from Hospital Hill. Though there are a few nineteenth century buildings the predominant built form is detached, single- storeyed dwellings in double-fronted post-federation and inter-war bungalow styles, which are modest in dimensions and landscaping.

Generalised description

The area contains mainly half-acre lots from the early subdivision of grid layout town blocks (most of Dungog's smaller, more recently surveyed, allotments lie outside the heritage conservation areas). Most of the residential development in the area dates from the first half of this century after town water and sewerage became available and when population growth was sustained. Building densities are as low as five dwellings per hectare in some

town blocks which, with limited landscaping except in front yards, gives rise to the open character of a small country town.

Dwellings have modest separations and setbacks from the streets are modest and similar for all dwellings, giving a regularity of facades. Overwhelmingly dwellings are single storeyed and modest in footprint though some federation and later bungalows, mainly along Dowling Street, are larger than standard. Reflecting their predominantly interwar and earlier ages, roofs are medium to steep pitched, generally with gables facing the street and of galvanised iron (often unpainted), with some ceramic tile roofs. Modern colorbond, zincalume and cliplock roofs are generally confined to the skillion roofs of extensions to the rear of houses. Chimneys are commonly to the side of houses. Walls are typically built to a three metre ceiling stud, generally clad in weatherboard (though older houses have masonry walls). There has been some use of inappropriate materials such as fibro weatherboards for recladding. Windows tend to be 'tall' double hung sash or side-opening casement style but inappropriate aluminium sliding windows are in evidence. Most houses have open verandahs, generally modest in their size and in the nature of their balustrades and detailing. Landscaping around dwellings tends to be minimal, with modest formal front gardens and unimproved larger rear yards. Fencing is in a variety of materials which includes palings and pickets, wrought iron and masonry, and also intrusive modern colorbond and weldmesh. Streets are paved with grassed verges, often without formed kerbs and gutters. There are some mature street trees but street plantings generally are not well established. Power and phone infrastructure is highly visible.

9.4 EAST GRESFORD VILLAGE HERITAGE CONSERVATION AREA

Statement of significance

This village is significant within the lower Hunter because it is a rare example of a linear village developed between the wars. It has developed along three streets whose intersection provides a focus for the village (and the locus of the only commercial buildings, notably the interwar hotel and general store). Residential allotments are almost entirely 'quarter acre'. Dwellings have generous setbacks and are predominantly modest, detached with medium pitched galvanised iron roofs, high single storeyed weatherboard or fibro walls, small window openings and front doors opening on to verandahs or porches facing the street. Improvement of the road reservations is limited which reinforces the modest character of the village.

Generalised description

East Gresford is defined its by quarter-acre 'town' allotments along the intersecting Durham and Park Streets. Many of these allotments have been built on which gives rise to a sharp transition from the built development along these streets to the open space of the surrounding countryside. The streets have sealed carriageways, concrete kerb-and-guttering with narrow concrete footpaths, and some street trees. Allotments along these streets are often unfenced in front, with wire, paling and (intrusive) colorbond fences to sides and rear. Front yards have lawns, a few low trees, limited shrubbery and annuals and mainly concrete or gravel drives. Rear yards are characteristically lightly developed with a few (usually galvanised iron) garages and sheds.

The village is comprised almost entirely of detached residential buildings with modest footprints except for a small core of closer-spaced free-standing modest commercial buildings. Residential buildings have 4 to 6 metre setbacks (though more recent houses have larger setbacks) while buildings in the commercial core tend to be built to their street boundaries. House buildings are almost exclusively single storeyed, double fronted and rectilinear with high ceiling studs. Although several buildings in the commercial core have prominent parapets these are overshadowed by the splendid Hotel Beatty, which is the only substantial two-storeyed building in the village. Stylistically the village is dominated by

buildings which are 'interwar' or immediately 'postwar' ('Austerity') variants on Californian bungalow and Edwardian cottage styles though earlier styles are represented, including in the Hotel Beatty. Roofs are of both hip and gable forms, with gables facing streets being characteristic of older styles. Most roofs are of galvanised iron (some more modern buildings have tiles) with moderate to steep pitches. Walls generally are of weatherboards in various profiles (including inappropriate fibro weatherboards, which have widely been used) painted in recessive (interwar) colours. A few (mainly older, or recent) buildings are in brick. Windows, mostly double hung sash windows and casement windows, have been widely replaced by stylistically inappropriate aluminium sliding windows. Many earlier twentieth century houses have verandahs that have been enclosed and some have equally inappropriate details such as columns. Bungalow style buildings generally have porches on one of their frontages. Commercial buildings have post supported awnings

9.5 PATERSON VILLAGE HERITAGE CONSERVATION AREA

Statement of significance

The older parts of Paterson are significant within the lower Hunter as a rare example of a compact, essentially nineteenth century village which is set within a dramatic rural backdrop. Nestling in the Paterson River Valley with uninterrupted vistas in all directions to substantially cleared hills the older parts of this village are set on a street pattern which is dictated by relief and which retains most of its original half-acre allotments. Built development is close to street frontages, with narrow separations, giving a compact built-up appearance to both residential and commercial development. Reflecting the mainly Victorian and federation ages of buildings most have steep galvanised iron roofs, high single or double storeyed timber or masonry walls with high narrow window openings, 'traditional' paint colours, often bullnosed verandahs and turn-of-the-century decorative details. There is much intrusive modern signage in the commercial parts. There also has been some modern infill building and a great deal of both repairs/maintenance and fencing has been done using inappropriate modern materials but much of this is unseen behind older residential and commercial buildings.

Generalised description

Paterson dates from the first half of the nineteenth century and its street pattern reflects the attractions at different times of river, road and rail transport terminals, with an attempt to impose a grid pattern of streets onto this. Allotments are typically 'half-acre' but many allotments in the commercial core (along Duke and King Streets) and in the southern part (south of Prince Street) are smaller, reflecting later subdivisions. With sealed carriageways throughout, there is concrete kerb-and-guttering in the north and narrower strips of seal bounded by grassed kerbs and swales in the south. Green landscaping is minimal with a few low street trees, typically no front fences (or low picket fences) and minimal (usually paling) other fences, unpaved driveways and little garden development.

Buildings are close spaced throughout, especially in the commercial core, which gives a strongly 'built-up' landscape appearance as seen from the streets. Many buildings especially in the commercial core are built to their street boundaries, serving to reinforce this 'town' appearance. Single storeyed buildings are predominant numerically but there is a significant representation of 'tall' church buildings and of two storeyed residential and commercial buildings, especially in and adjacent to the commercial core. Many of the 'taller' community, commercial and residential buildings have footprints that are unusually large for a village of the age and size of Paterson, although single storeyed houses away from commercial core are of more modest dimensions. The older buildings in the north are almost exclusively from the nineteenth century although some of these have been radically and unsympathetically 'modernised' A visually unsympathetic service station forms an unfortunate centrepiece in the commercial core. More modest residential buildings range from late nineteenth century cottages (which are widespread) to interwar bungalows with California bungalow details.

There is little postwar building in the heritage conservation area although many (often visually unsympathetic) additions have been made to commercial buildings. Roofs are predominantly of corrugated iron (though tiles are found on the few modern buildings and on older ones that have been re-roofed). Hip roofs predominate but some early twentieth century community and commercial buildings have gables facing the street. Pitches are medium to steep. Walls of more substantial buildings are in brick with high ceiling studs but there are many weatherboard cottages, some with lower ceiling studs. Timber weatherboards have often been replaced by intrusive fibro weatherboards. Double hung sash windows are widespread but have been replaced in some cases by unsympathetic plate glazing on a few commercial buildings. Many single storeyed commercial and community buildings have parapets above their street frontages. Paintwork tends to reflect the variety of styles, with masonry surfaces generally being left unpainted. Post supported awnings are usual on both commercial and older residential buildings, with skillion form roofs prevailing. There is a proliferation of unnecessary and inappropriate painted and backlit advertising signage in the commercial area.

SCHEDULE 6

POTENTIAL HERITAGE ITEMS

Chichester	<p>Former Pender's sawmill, Allyn River Road Chichester River footbridge, Chichester Dam Road Chichester Dam, Chichester State Forest Forest tramline, Chichester Dam, Chichester State Forest</p> <p><i>Gunyah</i> and Gum <i>leaf</i> survival huts, Chichester State Forest Wangat and Karuah gold workings, Chichester State Forest Whispering Gully gold workings Chichester State Forest</p>
Clarence Town	<p><i>Clochar</i>, Clarence Town Road Former St Killions church, 3802 Clarence Town Road Former general store, 9 Grey Street Former general store, 17 Grey Street War memorial, Grey Street Former butchery, 29 Grey Street St Johns church, 34 Grey Street School of Arts building, 50 Grey Street 1877 Public school room and residence, 84 Queen Street (corner Marshall Street) <i>Braeside</i>, 109 Queen Street St Patricks church, Rifle Street <i>Riverview</i>, Rifle Street</p>
Dungog	<p>Former private hospital (<i>Keeba</i>) 116 Abelard Street St Mary's church, Brown Street St Joseph's convent, Brown Street Dungog railway station, Brown Street</p> <p><i>Mindarobba</i>, 65 Chapman Street Dungog common, Common Road House, 28 Dowling Street House, 46 Dowling Street <i>Royal</i> hotel, 80 Dowling Street Post office, 129 Dowling Street Former <i>Centennial hall</i>, 203-5 Dowling Street <i>Coolalie</i>, 206 Dowling Street Former <i>Market Royal</i>, 229 Dowling Street Uniting church, 238 Dowling Street Former hall, 243-5 Dowling Street Pipers store, 262-6 Dowling Street House, 265 Dowling Street Original Dungog hospital building, Hospital Road House, 32 Lord Street Anglican rectory, 2 Myles Street (corner of Verge Street) <i>Calton House</i>, 8 Reservoir Road</p>
East Gresford	<p>Former hospital (<i>Clevedon</i>), Gresford Road <i>Camyr Allyn</i>. Allyn River Road</p>

Eccleston	Congregational church, 2412 Allyn River Road Pounds Crossing road bridge (Williams River) Suspension road bridge, Paterson Road
Fosterton	<i>Rocky Hill</i> , 1567 Fosterton Road
Glen William	Public school, Glen William Road St Thomas's church. Glen William Road
Main Creek	Former Gam's sawmill, 68 Main Creek Road
Martins Creek	Newcastle Council quarry and stone crushing works
Paterson	St Columbas church, 18 Church Street St Pauls church hall, Duke Street School of Arts, 12 Duke Street House, 16 Prince Street Hearse shed, Tucker Park, Tocal Road Brick cottage, Tocal Road
Torryburn	<i>Torryburn</i> , 245 Gresford Road

SCHEDULE 7

Advisory Note 1: Conserving Environmental Heritage

What is heritage?

We all have a personal heritage which comprises all the things which we have acquired or have inherited which help to define our lives and tell the world who we are. We keep these things for all sorts of reasons: because they are beautiful or valuable, because of the memories they bring and because they are useful.

Communities also have a heritage, which includes things such as language and laws as well as physical things such as buildings, works, relics, trees, moveable objects, precincts and archaeological sites. Again, we keep these things because they are beautiful or valuable, for their memories, because they are useful and also because of what they can tell us about the past

We refer to physical things in the places around us as parts of our 'environmental heritage'.

What does 'heritage conservation' involve?

The 'significance' to a community of things which form part of its environmental heritage comes from the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic features or associations of these things. Sometimes we try to preserve what is significant by putting things into keeping places such as museums. Often this is not practical, or even desirable, and then it falls to the community to do things or avoid other things so as to 'conserve' what is significant.

Conservation is achieved in four main ways:

- **Maintenance**, of the physical 'fabric'. Periodic maintenance, to ensure that a thing doesn't fall into disrepair as the result of neglect or of aging, is the most important task in conservation. Often, this is all that is needed to keep what is significant about a thing.
- **Restoration** (including repair and reconstruction). These may become necessary when the physical *fabric* of something which has *significance* has been allowed to deteriorate. They can sometimes be difficult to carry out properly when things such as materials have changed.
- **Preservation**. This includes stabilising things that are in danger, providing protection against the elements and placing restrictions on how people may use a thing. Preservation can be expansive and inconvenient and the need for it can often be avoided by carrying out periodic maintenance.
- **Adaption**. Sometimes the only practical way of keeping what is significant about a thing is to physically alter it or give it a new use. A minimalist approach should always be taken to adaption so as to avoid the irreversible loss of what is significant about a thing.

Who is involved in Heritage Conservation?

The primary responsibility for conserving the things that make up our environmental heritage rests with land owners and occupiers. However, to the extent that some places may have special value for communities, community organisations and government agencies may have a role to play in their conservation.

In New South Wales the Heritage Office and local Councils are the main agencies which are involved in heritage conservation. The Heritage Office is primarily concerned with items that are of significance to the people of New South Wales. Local Councils have the principal responsibility for items that are significant for communities within a local government area or a wider region. Other government agencies, and community organisations which include the National Trust of Australia (NSW) and local historical and environmental groups, may also be involved.

These bodies take on many different tasks but they have three main tasks:

- **Protection.** Both the Heritage Office and local Councils have responsibilities under the *Heritage Act 1977* and the *Environmental Planning and Assessment Act 1979* for protecting heritage items, particularly where there are proposals for new developments. A local Council's *Heritage Local Environmental Plan* will be particularly important in this regard. Council has responsibilities under the *Local Government Act 1993*, also, both to consider heritage significance in their general decision making and to ensure health, safety and the maintenance and repair of buildings. .
- **Education.** The Heritage Office has a special role in disseminating information aimed at improving our understanding and appreciation of our heritage. Bodies such as the National Trust, the Australian Heritage Commission and a number of professional organisations such as the Royal Australian Institute of Architects are also active in this. Many of these bodies maintain *Registers* in which the physical features of particular items are documented and their heritage significance recorded. These registers have no legal force but their lists are often incorporated into LEPs.
- **Promotion.** The Heritage Office has also a special role in promoting heritage conservation through appropriate works and adaptive reuse. Other bodies such as tourism authorities, and local Councils are becoming increasingly involved in promoting the heritage of a place as an attraction to visitors both because of the things that heritage items can tell visitors about the evolution and daily life of places and because of the contribution that landmark features and buildings make to the physical character of urban and rural places.

A Shire's Environmental Heritage

The things which make up our image of a Shire and how others see it range from a few places which have been recognised as having national significance to many places whose part in our daily life sometimes leads us to take their heritage significance for granted. It is useful to remember that not all of the things that have significance are 'grand' and many aren't even 'old'!

Amongst things that are of significance to communities beyond the Shire will be national parks, significant for their biodiversity and perhaps cultural relics. Other things, such as the streetscape character of main streets and older residential areas in towns and villages, the cemeteries and many public and private buildings, may also be among places whose significance extends well beyond a Shire because of their part in the history of a wider region and indeed of NSW.

Other things are significant for communities within a shire because they have played and often continue to play important roles in the life of the shire. These may include places such showgrounds, commercial premises such as banks and shops, community buildings such as church and school buildings and even quite 'ordinary' houses. They may include other things, too, such as old bridges, kerb-and-guttering, past and present milk factories, farm buildings and remains of former coal and oil shale mines.

Many of these things are 'listed' in *registers* such as that of the National Trust and most are listed for protection under a Council's *Local Environmental Plan*. This doesn't mean that these places are open to the public and permission to go onto private land is often necessary. Nor does it mean that things have to be on lists in order to have *heritage significance*. Much of the rural countryside in the shire is of such obvious significance that it doesn't need to be on a list. Other things, including aboriginal relics, aren't on lists either because they've not been recorded or because it is considered necessary to protect information about their location.

A Council's role in conserving this heritage

With limited resources at its disposal a Council's special role is in giving protection to some of the more important items of our environmental heritage. Council does this through provisions in its Local Environmental Plans and Development Control Plans which regulate changes to things which may affect their *heritage significance* and through orders and approvals under the *Local Government Act 1993* which affect existing developments. In order to get better guidance on how to provide protection most Councils have commissioned various studies that include *Shire-wide Heritage Studies* and *Main Street Studies*.

In addition most Councils have in recent years supported Heritage Advisory Services whose purpose have been to give advice both to Councils and to owners and occupiers about heritage matters. They have also helped to enable funds to owners of heritage items carrying out conservation studies or works on their properties. Several of these initiatives have been funded with the assistance of the NSW Heritage Office.

Currently, Councils are looking to ways of promoting jobs in their communities. This includes efforts to revitalise 'main street' business districts in towns and villages by reinforcing their heritage characters and efforts to promote tourism through the production of brochures on walking and driving trails and on other heritage information which are available though district Tourist Information Offices.

Council supports the dissemination of heritage information though their own Libraries and through the work of the historical societies and historical museums in the Shire which are often assisted by the Councils. They can also provide assistance to owners and occupiers when they are seeking funding assistance from the Heritage Office, Premier's Department and other government agencies for particular heritage-related projects.

The role of the community

Local governments and other authorities share the responsibilities for heritage conservation with community organisations and individuals. Heritage conservation does not need to be a costly endeavour but, when it involves fragile places such as very old buildings or places that are intensively visited, it can become expensive.

We all have individual responsibilities for keeping our own places in good repair, which is only common sense as for most of us these places are our biggest investments. Keeping places in good repair includes maintaining the things make for *heritage significance*. Good advice on this is available to home-owners in the *Home Maintenance and Security Handbook* (1996) which can be obtained free from the NSW Department of Urban Affairs and Planning

Community organisations also have a part to play in heritage conservation. Service clubs help to share information about heritage conservation. Advisory committees (such as Parents and Citizens' committees in the cases of schools) ensure that things that have *heritage significance* remain in the places with which they're concerned. Management committees (of places such as churches) have a primary role in maintaining the *heritage significance* of the places in their care.

Finally, a number of organisations have special roles in a community as keepers of information about its environmental heritage. These include various 'environmental' groups and the historical societies and historical museums in towns and villages throughout a shire and its wider region. The historical societies are keepers of our memories not only in their folk museums but also in the information they have in their archives about people and places in a district.

Further information

Information about our history and environmental heritage is held in many places. Of particular note are local historical societies and historians who will have been the source of much information used in various tourist brochures as well as in more substantial publications such as local histories, heritage streetscape studies and shire-wide *Heritage Studies*.

Information on conserving our environmental heritage is available from many sources also. Free guidelines and other leaflets on many aspects of heritage conservation, including *Looking After Your Community's Heritage – An Introductory Guide for Local Government Councillors* (1995), are published by the NSW Heritage Office and many books including *The Illustrated Burra Charter* (by Peter Marquis-Kyle and Meredith Walker: ICOMOS, Canberra, 1992), can be obtained through local libraries. The Heritage Office has also published a comprehensive guideline on heritage conservation practice in its *Heritage Manual* (1996)

Many of the other public agencies and community organisations mentioned above also publish information on our environmental heritage and its conservation. These include the Australian Heritage Commission and the National Trust. The Heritage Office has published free lists of its own publications and of many other 'heritage' references which are relevant to individual shires.

Ian Bowie, December 2002

Advisory Note No 2: Heritage Items and Heritage Conservation Areas

Many people with properties that have been 'listed' as containing *heritage items* or as being in *heritage conservation areas* are uncertain as to how they might be affected by listing. Will they be affected in what they do with their properties? Do they have special obligations in regard to maintenance and repair? Are there implications for insurance? How can they find out more? The purpose of this advisory note is to provide answers to these questions.

What do we mean by *heritage items* and *heritage conservation areas*?

These are places that have been recognised by a Council as having physical features or historical associations that are of special *significance* to a local community or to a wider community such as the people of a region or the state. In order for this to happen the Council will have considered a formal statement of what gives these places their heritage significance and it will have 'listed' the places in a Local Environmental Plan that also makes provisions to protect these features or associations when proposals are made for changes to the items or areas, or places near to them.

Implications for alterations and additions

The general effect of a Local Environmental Plan is to spell out the kinds of changes to buildings and works that a Council will need to approve. These changes include alterations and additions to built works and landscape features. Many of them (including new structures such as sheds) will require the Council's Consent to a Development Application but some (such as to window openings or fences) may require only written approval. Heritage items and conservation areas are no different from other places in this respect.

In order to protect our urban and rural environments Councils encourage better design in all new works. Broadly speaking, this means that Councils will encourage some stylistic *similarity* with existing built and landscape features of a neighbourhood in proposals for new works. This does not mean that they want *sameness*, especially where existing works are not pleasant or useful. It may mean that certain changes will not be approved, but it may also mean that innovative designs will be actively encouraged.

With heritage items and heritage conservation areas the things that contribute to their heritage significance (which can get down to even minor details such as post boxes), should be described in formal *Statements of Heritage Significance*. These statements help to identify features that should predominate and that should be conserved in the

event of changes being approved. With them, it is often easier than usual to know what kinds of changes are likely to be approved (and even encouraged) but, as with any proposals for new works, ideas should always be discussed in advance with the Council.

The effect of the heritage provisions will be to encourage broad similarities in new buildings and works with the character of their existing neighbours, in things such as siting, scale (relationships between area, height and site coverage), form (such as the shapes and pitches of roofs), details (such as of signage, window/door openings and decoration), materials and colours/finishes. However, new works should not be

identical to what exists already: modern features may be encouraged so long as they are *sympathetic* (visually compatible) to older ones.

In a heritage conservation area that is characterised by older-style and modest commercial or residential buildings, and in the vicinity of a heritage item that contains buildings of this kind, the principle of similarity will often discourage new buildings with multiple storeys or which run boundary-to-boundary, or which have low pitched roofs, large window openings, lots of signs or materials/colours that are bright and different. The principle will generally reinforce existing elements in streetscapes such as, often, a predominance of deciduous rather than evergreen trees.

What about other changes?

Other changes include demolitions, changes of use, subdivisions and new development, all of which may be subject to a Local Environmental Plan and any of them may require a Council's Consent to a Development Application.

For changes of these kind in places that are heritage conservation areas or in or adjacent to places that contain heritage items the question of how proposed changes will affect whatever makes for heritage significance is again a thing that must be considered. Again, a Council may give its approval without a requiring a Development Application when the changes will have little adverse effect.

In the case of demolition it must be understood that once built works or landscape features have been demolished – even if the are removed elsewhere – they are likely to lose some of their heritage significance. For this reason a Council may oppose demolition in a heritage item or heritage conservation area unless there is a special benefit to the community in this. This doesn't mean that a particular demolition (or removal) will not be approved but it does mean that the Council will require a full documentation of a place before any approved demolition takes place.

With changes of use, the concern of a Council will be to ensure that whatever new uses it approves will ensure that a built work or landscape feature retains its heritage significance. Sometimes, *adaptive change* is to be encouraged.

With subdivisions and new built development, the concern of a Council will be to ensure that new built works can happen (particularly where closer development is taking place) but in a way that will not intrude into spaces in the immediate vicinity of heritage items or into important views through heritage conservation areas. Just as

alterations and additions need to be in sympathy with existing works, new works generally need to be similar to but not the same as built works in the vicinity.

Property Insurance

Contrary to a common belief, most insurance companies will provide insurance cover on all properties that have heritage items or that are in heritage conservation area and they will do so on their usual bases for providing cover, ie that the cover is for a

fair and appropriate value and that owners avoid adding to the insurance risk in any way.

Particularly in the case of older built works, it important to avoid a property being either over insured or under insured, and it is essential that owners are able to demonstrate that their properties (and especially their services) are maintained in good repair so as to reduce insurance risks.

Maintenance and repair

All property owners have obligations to maintain their properties in a safe and secure manner and Councils have powers to order repairs and other works to be done to ensure that owners meets these obligations. There is no special onus to prevent wear and tear on heritage items or things in heritage conservation areas but a Council may be more concerned than elsewhere to stop deterioration in these places. Neglect of any property is never wise and, in any event, it is only common sense for owners avoid anything that might reduce the value of their properties.

So long as these will not significantly change external appearances Councils will not normally need to approve maintenance or repairs (other than substantial replacement and reconstruction) on existing buildings and works. If there will be changes the principle of similarity will apply. So, there would be no problems in e.g. replacing short lengths of corrugated iron on a roof with similar lengths of corrugated iron or colorbond steel or, or replacing hardwood pickets on a fence with painted treated pine pickets, or repainting an exterior in colours similar to those existing in buildings and works in the vicinity.

However, when existing materials or colours are to be replaced with *different* ones (e.g., in the examples above, with long lengths of highly reflective zincalume on a roof, or sheets of ribbed colorbond on the fence) this could significantly change the physical appearance of the place which would be a matter of concern to a Council. Although some tradesmen and suppliers encourage the belief that appropriate materials are not available or will be more expensive than traditional ones this is seldom the case.

Sometimes when changes are proposed to existing materials there will be cases when these can be justified. A case would be where there is evidence to support returning a building or work to an earlier appearance. In other cases, where changes may be wanted in order to improve the functionality or appearance of a building or work, these need to be done cautiously to avoid distracting from the features that give these their heritage significance. In these cases common sense can be a good guide.

In conclusion

The fact that a place contains a heritage item or is in a heritage conservation area seldom restricts what owners may do with their properties, beyond the regulations that apply to all properties. However, it may require both owners and a Council to

think a little more carefully than usual about any changes that they might want to make, especially when a heritage item or heritage conservation area has been assessed as being of significance to more than just communities within a Council area

Any regulations that apply specially to places with heritage items or in heritage conservation areas are never intended to prevent changes or to lock place up as museums. But they are intended to protect what it is that makes for the heritage significance of these places and this means that changes to built works and landscape features need to be planned carefully. Whenever owners want to make changes they should talk about these with their Council.

In fact, there's a growing body of evidence that suggests that property prices in places with heritage items and in heritage conservation areas are better than for places elsewhere. This suggests that it is very much in the interests of owners of these places to carry out regular maintenance on them and to ensure that any new built works or landscape features will be in sympathy with the design features of what is already on the ground. As a further incentive, Councils may have some funds with which they can help heritage conservation.

Further Information

Whenever works are being considered in the vicinity of a heritage item or in a heritage conservation area owners should consult a Council's Local Environmental Plan and any relevant Development Control Plans. Sometimes it may be necessary to refer also to heritage studies and any conservation plans that may apply to a heritage item or conservation area. Beyond these there is the NSW Heritage Office and its *Heritage Manual* (1996) as well as heritage consultants and a library of relevant publications. Generally, it is wise to discuss all proposals for works in the places beforehand with the relevant Council and with its heritage advisers

Ian Bowie, December 2002

Heritage

Advisory Note 3: Assessment of Heritage Impacts

Introduction

'Environmental Heritage' embraces buildings, works, relics, trees, moveable objects, precincts and archaeological sites which give a place meaning for particular communities because of historical, scientific, cultural, social, archaeological, architectural, natural and aesthetic features or associations.

Likely impacts on these features or associations are among the impacts of a proposed development which the NSW Department of Urban Affairs and Planning has advised should be considered when preparing or assessing any development application under section 79C (1)(b) of the *Environmental Planning and Assessment Act*. These impacts may be positive as well as negative and they need to be weighed up against other costs and the benefits which might accrue from a proposed development.

The purpose of this advisory note is to outline what this means for developers and for Council.

The meaning for a place is described as 'heritage significance'. Only a few things may be listed individually in a planning instrument but every place contains things of some heritage significance. Heritage impacts should therefore be considered in all development applications. In general this consideration should have regard for impacts only on what now can be seen or is likely to be known (which may not be a lot) about a particular place and its vicinity.

When things have been 'listed' in a planning instrument as 'heritage items' summaries of what is known or might reasonably be discovered about them will usually be found in *Heritage Registers* or *Heritage Studies*. These summaries usually include formal *Statements of Significance* that spell out the particular associations and physical features that give meaning for local or wider communities. Because of the significance of these associations and features heritage items should not be subject to exempt or complying development. Minor works including cosmetic changes and repair work may be allowed without development consent, however, so long as Council is satisfied that these will not compromise the heritage significance of a place through use of inappropriate structures or materials.

Usually, a *Statement of Significance* will focus on what can be seen in a site but sometimes it will refer to things under ground such as potential relics or to intangible things such as patterns of subdivision. Although *Statements of Significance* often concentrate on buildings it is good practice to consider buildings within their settings (settings are sometimes referred to as *curtilages*, the areas that are integral to retaining and interpreting the heritage significance of places). Sometimes, heritage items need to be considered within the wider contexts of the vistas, streetscapes or rural landscapes in which they are set.

Generally, listed heritage items will have been identified as having *local, regional or state* significance. These levels of significance have implications for the degree of scrutiny that should be given to heritage impacts. In the case of items of local

significance impacts should be considered against *Statements of Significance*. In the cases of items of regional or state significance impacts should be considered against, respectively, statements of *Conservation Policies or Conservation Management Plans* which have been developed from *Statements of Significance*. All Development Applications that relate to items of state heritage significance will be assessed by the NSW Heritage Office.

Considerations in Assessment

The purpose of assessing heritage impacts is to ensure that new developments in or adjacent to a place do not diminish or compromise the things that make for the heritage significance of that place. Ideally, new developments will enhance the heritage significance of a place. Generally, they should ensure that what makes for heritage significance is conserved, either in the company of new developments or (where demolition, alteration or relocation are necessary in the last resort) in the form of appropriate documentation for posterity.

The formal process of assessing heritage impacts for listed heritage items requires *Statements of Heritage Impact* to be included with the statements of environmental effects that must accompany any development application. These statements do not have to be large documents but they do need to address comprehensively four questions: 'what makes for the heritage significance of the place?'; 'how will the proposed development affect this heritage significance?'; 'will there be benefits for the place which outweigh any loss of heritage significance?'; and, 'might there be alternatives which would have lesser adverse effects on heritage significance?' It is always a good idea to check Council's views on these questions before preparing statements of heritage impacts.

In this process, proposals for new development should be assessed against whatever has been stated about associations and physical features in *Statements of Significance* and against what reasonably may be implied from available physical and documentary evidence, to ensure that new developments will be sympathetic with features and associations that make for the heritage significance of a place. Assessments of impacts will mostly be concerned with implications for physical features. Assessments of the implications for less tangible qualities that relate to associations do not commonly need to be made but, when they do, the assessments need to focus on what makes for a *sense of place*.

Assessments of impacts on physical features should be concerned to ensure that new developments do not diminish or compromise the heritage significance of places by introducing elements which are out of character with or which draw attention from the things which make for the heritage significance of places. Where new developments are not compatible with the existing ones impact assessments should ensure that negative impacts are minimised. This means that new developments should not clash visually with existing ones but it does not mean that new developments should be similar in appearance.

When the impacts of new developments on the physical *fabric* of buildings are being considered the prime consideration will be: 'how will elements of new developments relate visually to elements in existing buildings?' Visual intrusions into the curtilages and wider settings of existing buildings caused by the bulk, forms, structures and details of new buildings should be minimised where-ever possible.

The main building elements to be considered when assessing the visual impacts of new buildings are:

- building *footprints* (expressed by building densities and percentages of areas which are covered by primary and other buildings, separations, setbacks and orientation)
- *scale* (covering the dimensions and overall bulk of buildings, including numbers of stories, building and ceiling heights and horizontal dimensions)
- *massing* (which describes features such as roof pitches and forms, window/door shapes and dimensions, façade forms and attachments such as verandas, porches and patios)
- *details* (which embrace the forms and types of features such as awnings, chimneys, decorative ornaments, windows and doors and signage)
- *materials* and *finishes* (including the types and textures of building materials, and the colours and finishes used in paints and other materials)

A *Heritage Assessment Form for Buildings* intended to help with assessing these features is available from Council

It is good practice in assessments related to buildings to consider also the physical features of their curtilages, including paths, fences, 'furniture' landscaping and views both within allotments and in adjacent streetscapes.

Demolition, alteration or destruction of any building, work, relic or tree in a place that has been listed as a 'heritage item' should only be considered where there are firm plans for redevelopment and no ways of avoiding these. When an assessment of heritage impacts concludes in favour of the demolition (etc) of a heritage item Council will generally require that any building(s) to be demolished be documented by a suitably qualified conservation architect before and during demolition, and that the place on which demolition is to take place be examined by a suitably qualified archaeologist before and during demolition. More information on this is available from Council.

Conclusion

Assessments of heritage are not intended to be ways of fixing places in the past. Change is legitimate, but it does need to respect the past. Sometimes (e.g. when a small addition is being made to an older building), it will be appropriate for new development to imitate stylistic features from the past. Generally (eg where earlier-era elements such bull-nosed verandas or art deco parapets are to be attached to a modern building), this will not be appropriate. What should be aimed for are similarities between existing and new developments in forms, but individual expressions in the lesser elements. New developments should not introduce elements which are out of character with or which draw attention from the things which make for the heritage significance of places

Further Information

The most important reference book on assessing heritage impacts is the *NSW Heritage Manual* (NSW Heritage Office, 1996). This manual describes in detail the processes of assessing heritage significance and of protecting heritage values in relation to new development. It also contains a fairly extensive list of references that explain particular things which make for heritage significance and which should be considered in the process of assessing heritage impacts. In the case of buildings these things are often the ones which give a building its characteristic 'style' and they should be respected as far as possible in the processes of maintenance, restoration and redevelopment

Books by Australian authors such as Chris Betteridge, Greg Butler, Peter Cuffley, Ian Evans and Ian Stapleton on older houses and related details, and publications from the National Trust of Australia (NSW), NSW Department of Urban Affairs and Planning (which goes under various names) and NSW Heritage Office on heritage conservation will be of most use. Although many of these references date from the 1980s they are available in the local Library or through the Newcastle Regional Library. A copy of the *Heritage Manual* can be inspected at Council's offices

Ian Bowie, December 2002

Advisory Note 4: Demolitions on places containing heritage items

When Council approves a development application which proposes demolition (including a partial demolition) of a building, work, relic or tree in a place which has been listed in a planning instrument as a 'heritage item' it will generally require that any building(s) to be demolished are documented before and during demolition by a suitably qualified heritage consultant (such as a conservation architect), and that the place on which the demolition is to take place is examined before and during demolition by a suitably qualified archaeologist or other heritage consultant.

This is to ensure that, while the physical features of a heritage item may be destroyed, forever, a record of them will be kept for posterity. This record should extend to any area surrounding a thing to be demolished which is integral to understanding and

for interpreting the heritage significance of that thing. This area, known as 'curtilage', will generally be taken to be the allotment(s) on which the building(s), works, relics or trees are to be demolished. The reports prepared in fulfillment of Council's requirement will be archived by a local historical society after consideration by Council.

What will documentation involve?

Documentation of buildings will involve inspection of the buildings, including their roof cavities and under-floor areas, for information about past and present construction, materials and decoration, and for information which might throw light on dates of construction and any former uses of parts of the buildings. This should lead to a report that includes measured plans and elevations, and photographs, annotated to show

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physical features which contribute to heritage significance and which are discussed in the text report. The report should cover matters such as the evolution of the building(s); the forms, structures, materials and finishes (eg paints) used in footings, walls, ceilings and roofs; and details, such as mouldings, joinery, decorative features and fittings (especially ones of a functional nature). Some of this information may not be revealed until demolition is in progress. Both interiors and exteriors should be documented. The report should be prepared by a qualified conservation architect or by another heritage consultant with suitable experience.

Examination of the site will generally involve an archaeological reconnaissance for evidence of past and present buildings, paths, garden beds, fences and other physical features in the place. This should be done by a systematic inspection of subsurface land under buildings and elsewhere within a curtilage, using passive or electronic probes at appropriate times before and/or during demolition. This will not require excavation permits but, should the reconnaissance indicate needs for further investigation, an archaeological excavation might become necessary. The report should be prepared by a qualified archaeologist or other heritage consultant with suitable experience.

Information

To determine what should be looked for and reported on, consultants should

be guided by information that is publicly available about the heritage item, which will include: *statements of significance* in heritage studies; information in National Trust *Register* listings; advice from local and regional

historical societies, information in submissions which have been made to Council in relation to the Development Application before it was resolved by Council; and anything suggested by what may be observed or uncovered on the site. This information should be sufficient to indicate the degree of investigation needed. For example, an assessment of a heritage item as of regional significance would require a closer investigation than for an item of local significance.

Other Considerations

It should be noted that all development applications which involve heritage items, whether or not they have been assessed as being of state significance and/or that are recorded in the *State Heritage Register*, must be notified to the NSW Heritage Office by Council. The Heritage Office may impose special requirements in relation to any approval to demolish on a place which has state heritage significance, including as to documentation.

Any artifacts (other than building materials) that may be recovered during the demolition should be recorded and described in the reports and their conservation should be discussed with Council prior to their disposal. Building materials should be salvaged for recycling where possible.

Concluding Comment

Demolitions will be approved only when there are no satisfactory

alternatives or when a Council can be assured that the demolition will not lead to a loss of what makes for the Heritage significance of a place. Once a thing has been demolished – even if it is moved elsewhere – it is likely to

lose its significance and, for this reason a full documentation of the place should be done prior to demolition.

Ian Bowie, December 2002

Advisory Note 5: Conservation Policies and Management Plans

Statements of Heritage Conservation Policies and *Heritage Conservation Management Plans* are tools that help with the conservation in places with heritage items or that are in heritage conservation areas of things that make for the heritage significance of these properties, ensuring at the same time that these places can continue to be used and even altered in the normal course of this use.

The tools can be very useful for owners and managers because they can help to clarify how things should be done (and sometimes not done), both to conserve any physical features that make for the heritage significance of the place and to help a wider community to understand the significance of these features and of any historical associations of the place.

They can be useful also when a Council is required to consider proposals for changes or other action relating to heritage items or in heritage conservation areas. When a place has special heritage significance, a Council may require one of these documents to be prepared in support of the *Statements of Heritage Impact* that have to be part of applications for new development in a place with a heritage item or in a heritage conservation area. When a place has been formally assessed as being of significance for the state the NSW Heritage Office also may require a conservation management plan to be submitted to it.

The documents may be prepared for an owner by a recognised heritage consultant. Often though when a concise document is all that is necessary an owner who has sufficient information and a clear view of what should (or should not) be done can put together a perfectly satisfactory document. A statement of conservation policies should cover the first three of the following matters and a conservation management plan all four.

A Description of the place

This description of a place that includes a heritage item or that is a heritage conservation area should extend to its setting and any *curtilage*, which is the area around it that is essential for retaining and interpreting its significance (and whose boundaries should be formally defined).

It should include, firstly, a description of the site and of the built works and landscape features on it, with some discussion of development pressures and other things that might constrain conservation, including the current condition of physical fabric and legal issues. It should include also an outline history of the place, covering the evolution of properties and of their physical fabric in the curtilage and of how they have been used and occupied and a record of people and events which have been important in this historical context.

The purpose of the description is to enable the physical character of the place to be understood and its heritage significance assessed. Plans, elevations, photographs

and other documentation of both the present and its past should be included but it is important to avoid including lots of raw material whose relevance is not explained. Details may be useful but the emphasis should be on identifying the things that are seen or have been known to a community and which give the place significance to that community.

Starting points for relevant information will be the contents of any Inventory forms prepared by the National Trust or by a local Council e.g. in heritage studies. A search at the Land Titles Office will yield information on previous boundaries and owners. Local and regional historical societies may well have further information. Beyond these, all sorts of information may be available from private persons, public libraries and sources such as newspapers and other publications.

Statements of Significance

A Statement of Heritage Significance is a formal statement of the physical features and their historical associations that make the place significant. Such a statement should be available for every place that contains a *heritage item* or is in a *heritage conservation area* and it should be based on an assessment of what has been described for the place. It should summarise what make for the heritage significance of the place, how common or rare these are and the level of community (i.e. a local community or a wider regional or state community) for which the place is significant. Significance should be assessed following steps and criteria proposed by the NSW Heritage Office (see below).

The formal Statement should be accompanied by an assessment of the contribution of individual physical features to heritage significance. These might cover particular features of siting in relation to other buildings and works, vegetation and other landscape features, and in the case of buildings, their scale (relationships between area, height and site coverage), forms (such as the shapes and pitches of roofs), details (such as of signage, window/door openings and decoration), materials and colours/finishes. Intrusive features should be identified. It may be useful to list all of these things in reference to plans or photographs and it may be useful to note matters such as their condition and integrity.

A Policy Framework

The policies are the broad rules that should guide future use and development in order to conserve the significant fabric in the event of damage, alterations and additions as well as in the course of maintenance. These 'rules' should set out not just broad objectives for things such as the future use and physical character of a place but also the kinds of action that should take place or be avoided in order to conserve what is significant about a place.

The policy framework should provide the basis for drawing up work programs and plans for future development. Policies should address issues that might arise when land uses or works are being planned or contemplated. They should cover in particular how conservation of individual features that contribute to the significance of the place might take place and they should also provide the criteria against which a Council might consider specific proposals.

It is likely that a policy framework will consider aspects of day-to-day management because the consequences of on-going use of a place are likely to affect the conservation of physical fabric. However, because policies are broad statements about the kinds of outcomes that are sought a policy framework will seldom consider specific actual works that are either ongoing or proposed.

Development of conservation polices requires some imagination and a knowledge of the place because it involves some guessing about issues that might arise in the future. The test of a robust policy framework is whether it will provide the owners and managers of properties within the curtilage of a heritage item or in a heritage conservation area, as well as consent authorities, with sufficient guidance to be able to make management decisions that will ensure the conservation of whatever is significant.

Proposed Actions

It may not always be possible to spell out precisely everything that could or should be done in order to achieve policy objectives. This will be the case particularly when decisions have yet to be taken about how a place of heritage significance is to be used in the future. However, a *Conservation Management Plan* must consider specific things that need to be done in order to meet conservation objectives and policies.

In many cases proposed actions may be no more than ones identified in a list of things that need to be done to effect maintenance and repairs, or new works that are needed to ensure that the place continues to have a use or things that should be done so that people understand its heritage significance. So far as possible, costs of these should be estimated and priorities established that reflect the urgency of actions as well as implications for both heritage significance and the future use of the place.

In some cases it may be possible and desirable for proposed works and other actions to be set out in a 'work program' in which works and other actions are sequenced according to both priorities and practical considerations. The latter would include needs for some things to happen in a particular order, questions about the funding that may be available from owners, private sources and public agencies and things such as technical details and sources of materials and advice.

Again, proposed actions should not be limited to what might be considered to be just 'heritage matters'. Maintenance and repairs as well as new works have implications for both heritage conservation and day-to-day management. The aim of most Conservation Management Plans should be to ensure a useful future for a place in which significant fabric is conserved.

Conclusion

It is desirable for conservation polices and plans to be accessible to the general public so that information in them is not lost, especially when irreversible changes are made to a place. The documents should be available also to a local Council

whenever it needs to consider the questions that have to be assessed in Statements of Heritage Impact when new development is being proposed.

For many owners of heritage items or and for Councils which manage heritage conservation areas preparing these documents may be labours of love. The process need not be arduous and, when they are completed, the fact that owners and managers have sat down and thought about the future of a place is likely to make it a lot easier in the future to decide what needs to be done and how to do it in a place of heritage significance..

Further Information

The *Heritage Manual* (NSW Heritage Office, 1996) should be the first source for further information, especially its sections on 'Conservation Management Documents', 'Assessing Heritage Significance' and 'Statements of Heritage Impact'. The Heritage Office can also supply an outline of its review and endorsement process for Conservation Management Plans, which contains a checklist of specific things that should be addressed. The development of conservation polices and plans should be guided by the specific content of the relevant Local Environmental Plans and Development Control Plans.

Ian Bowie, December 2002

Advisory Note 6: Colour schemes for old buildings

Colour is important for bringing out the physical features and stylistic details of old buildings and thereby helping us to understand the heritage significance of these buildings. However, choosing the 'right' colours for 'old' buildings isn't always easy. It may be uncertain what colours are appropriate for a building of a certain age. It can also be difficult to reconcile what is appropriate for one building with the colours of neighbouring buildings as well as with the colours of one's personal preferences.

Colour schemes for old buildings are achieved by several things. Paint work is usually the most important of these and, as it is the one which is most easily altered to enhance the character of a building, it is the one which will get most attention here. However the natural colours and finishes of building materials used (such as masonry and tiles) can also be important and ways in which materials have been arranged (for example the sizes and patterns of tiles) can influence the effect of colours.

Descriptions of a colour refer to several qualities, including **spectral colour** (*hue*, which is the colour from the rainbow), **intensity** (*chroma*, or shading which is described in terms such as 'brilliant', 'rich', 'strong', 'recessive', 'pale', 'light', etc) and **purity** (*value*, or the extent to which hues have been mixed together). They may often refer also to the ways in which colours are finished to make them appear glossy or matt, the kind of surfaces involved (eg 'textured' or 'smooth) because these can affect how we see colours, and any special colour effects (such as mottling).

Some 'rules' to bear in mind

In choosing colour schemes for old buildings:

- always be guided by the evidence of original colours from scrapings of paint or masonry, early photographs, colours used nearby and heritage paint charts
- be cautious about painting unpainted surfaces. While paint may protect unpainted materials any subsequent removal of paint may destroy the surface of the material
- where different colours are used, strong shades and glossy finishes should generally be reserved for details and smaller surfaces; more 'recessive' shades and matt finishes should generally be used for larger areas (such as walls and roofs) and for features which should be played down (such as unsympathetic, intrusive details and additions)
- where external and internal colour schemes can be seen together (for instance, through shop windows) consider how the schemes will blend with one another
- where original materials can no longer be obtained (eg lead-based paints) use materials with colours and finishes which are as close to the original as possible. For example, acrylic paints are generally more suitable than enamel paints to replace limewashes and distempers (they also avoid locking moisture into materials)
- consider how the colour scheme will relate to and blend in with colours of adjacent buildings
- limit your ambition. For example don't try to doll up a simple cottage with lots of colour details.

- to get an idea of what a colour scheme will look like on the exterior of a building
(especially for the purposes of Development Applications) see how the colours (including of things such as tiles and signs) look on a sketch of the building facade .

It is important to recognise that there were differences between the colour schemes of buildings of different ages. There is no such thing as a single 'heritage' colour palette. The following generalises about colour schemes used during five broad periods.

The early and middle nineteenth century

Generally the range of colours available was limited by money, technology and the materials available locally. Colours were generally 'earthy' and restrained, reflecting the pigmentation available from local earth and vegetable matter and the widespread use of limewashes and distempers. Colour schemes were simple. Roofs (slate, flat iron and shingles) were unpainted, external as well as internal walls and ceilings were widely limewashed or distempered, in colours ranging from off-whites to usually pale shades of earthy colours and, less commonly and usually inside, blues and pinks. External masonry walls usually remained unpainted. Joinery and decorative details were sometimes painted, in stronger greens, browns and reds (sometimes oil rather than water based) to contrast with the wall colours, usually in a matt finish (clear oils and varnishes were also used on interior woodwork).

The late nineteenth century

As the range of colours available became wider the use of colour became more adventurous. Metallic pigments enabled more intense and purer colours and the better bonding given by oil-based paints and the water-based calcimine allowed Victorians to indulge their love of decoration by using many colours in a colour scheme, especially in larger buildings in which strong shades and contrasting hues were widely used to pick out details. With the advent of galvanised iron, roofs were sometimes painted, usually in bold reds and greens, or silver (to simulate the colour of metal), sometimes with stripes of alternating colours in adjacent panels especially on verandah roofs. External walls including parapets, both rendered and in timber, were often in quite intense ochre colours (sometimes used to imitate brick or cut stone) or, later, adventurous colours such as salmon pink; sometimes several shades and contrasting hues were used, especially for mouldings and panels. Roof drainage, external joinery and fencing were usually painted in stronger shades of the wall colours but sometimes in contrasting strong greens, creams, browns and reds. The decorative details (such as iron lace) which became popular later in this period were generally picked out in different shades or hues. Inside, colours were rich and varied. Ceilings were generally simply painted in lighter shades and off-white colours but walls were painted or papered in several different hues, in shades intended to highlight details such as mouldings and joinery. A rich palette of colours was used inside and, while formal rooms were often in dark shades, other rooms could be bright and cheerful: the palette of colours included purples, browns, greens, pinks and even blues, often finished with varnishes.

Before the wars

The 'Federation' period saw a retreat from the complex colour schemes found in larger Victorian buildings, reflecting the tenets of the *Art Nouveau* movement. Improved paint bases and better pigmentation enabled a wider range of colours and standardisation of colour descriptions, and hues became the 'purer' colours of the rainbow. Roofs continued to use Victorian colours when painted but terra cotta tiles introduced new reds and oranges into roofs. On external walls, where weatherboards were used instead of masonry, colours were limited to a few colours such as reds and browns or creams and greens in shades used to contrast larger surfaces such as the walls themselves with details such as roof drainage, external joinery, decorative details and fencing. Details could be in strong shades of the colours used on walls (in the Victorian manner) but they could also be in pale shades with the walls in stronger shades. Contrasting colours were used to pick out the details such as mouldings and other decorative work. Inside, ceilings were often in off-whites, with walls and details pale shades of pinks, greens, blues, greys, and creams and joinery in darker colours (often stained).

Between the wars

Under the influence of the *Art Deco* movement colour schemes became simpler and more restrained. Although a wider range of colours and finishes with standard descriptions was available colour schemes became subdued and even 'pallid' and there was widespread use of materials to achieve particular colour effects (such as paint to simulate brickwork on rendered surfaces and weatherboards, textured render to provide variety of shades and tiles to relieve the monotony of walls). Roofs became mono coloured, typically red and green if they were of galvanised iron. External walls tended to be in single or similar hues using contrasting shades of the same hue to pick out details such as moulding in rendered walls and parapets; off-whites, creams, greys and earthy colours were popular for rendered and weatherboard walls in the country but more avant-guard pastel shades (or 'washes') of pink, blue and green were also common in larger towns. External joinery and roof drainage was often painted in the same shades and hues used for walls but contrasting darker greens and browns were used also. Inside, lighter and brighter creams, greens and buffs were used as background colours (eg for walls and ceilings) with contrasting hues and richer shades of paint (or stains) for joinery

After the wars

During the 1940s and 1950s the range of colours in use became very wide and there was widespread mixing of hues to achieve new colour effects (and paint charts came into general use, to cope with all this!). Different hues, strong shades and gloss finishes were all used widely used to achieved bold and bright results. Colour schemes outside were more low key than inside, though even these could use starkly contrasting colours, with roofs and external walls usually in contrasting colours (such as rich or dark greens and reds) and sometimes several colours being used on walls (both masonry and weatherboard) and joinery including fences. Internal colour schemes were less restrained with the use of several hues and shades to achieve contrasts between walls and between details of joinery. The soft blues and pinks of between the wars were often used inside.

Towards the 1960s, though, diversity in colours often became achieved through use of colour in drapes and furnishings rather than in building fabric.

Further information

Although colour schemes are discussed in a number of books listed in the 'Heritage References' section of the NSW Heritage Office's *Heritage Manual* (1996) which relate to building restoration the information given is often not helpful. For older houses Ian Evans, with others, has published two books on *Colour schemes for Old Australian Houses* (Flannel Flower Press, Sydney, 1984 and 1992) which contain colour charts (following p 42 and pp 31-4 and 121-3 respectively). For twentieth century colour schemes two books by Peter Cuffley published by Five Mile Press, in Victoria (1993) are particularly useful because they contain colour charts (facing p 182 in *Australian Houses of the 20s and 30s*; and pp 23 and 188-9 in *Australian Houses of the 40s and 50s*). Several paint companies have published excellent colour charts and amongst these the Dulux *Traditional Colour Solutions* and Solver Paints' *Heritage Colour Range* are particularly useful because they recognise differences between the colour schemes of different periods.