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### 1 INTRODUCTION

Natural and cultural heritage are integral to our 'sense of place', an element central to the cultural identity of any nation and a source of spiritual well being. Continuing links with Lake Macquarie's past history helps maintain the distinctive character and heritage of the City.

The 1993 *City of Lake Macquarie Heritage Study* revealed a rich and diverse heritage including buildings, archaeological sites and cultural landscapes.

There are over 300 sites relating to Aboriginal heritage registered in the National Parks and Wildlife Service register. These include middens, campsites, rock engravings, stone arrangements, ceremonial rock engravings, stone arrangements, ceremonial sites, carved and scarred trees, burials, quarry sites, axe grinding grooves and mythological sites.

There are also over 274 items relating to European and Natural Heritage listed in Council's Local Environmental Plan (LEP) for protection. These items include early cottages and other structures from the 1870s through to the 1960s bushland and trees, monuments and local archaeological sites.

Heritage and conservation are matters for consideration in the assessment of any development application, under section 79C of the *Environmental Planning & Assessment Act, 1979 (EP&A Act)*, with the exception of certain categories of complying development.

Local Councils have the responsibility of implementing State policy and carrying out any function identified under State Legislation.

Protection of cultural and heritage significance is one of these responsibilities under the *EP&A Act 1979* and the *Heritage Act 1977*. As part of this responsibility, Council is expected to be a corporate model citizen by being fair and just.

These Guidelines are designed to assist Council in meeting its responsibilities in regard to heritage and in performing in a fair and just manner.

#### 1.1 PURPOSE OF THE GUIDELINES

The overriding purpose of these Guidelines is to build on the Heritage Provisions contained in the *Hunter Regional Environmental Plan 1989 (REP)*, Lifestyle Strategy and Council's LEP and Development Control Plan (DCP). The guidelines also provide further advice on how to ensure proper management of the City's heritage resources.

These Guidelines should be used for development in/or of **Identified Heritage Properties**, including the following:

- Heritage Items, including Natural, Indigenous and European and heritage conservation areas as identified in Council's LEP,
- Heritage sites identified in the 1993 *City Of Lake Macquarie Heritage Study*, and
- Any additional heritage item or area of potential heritage significance not currently listed in the , including a number of sites identified in Appendix 1 of these Guidelines.

Specific Sections of the Guidelines are devoted to different aspects of identified heritage items listed above:

- Section 3.0 relates to **Heritage Items**,
- Section 4.0 relates to **Catherine Hill Bay Heritage Conservation Area**,
- Section 5.0 relates to **Other Structures**,
- Section 6.0 relates to **Heritage Precincts and Other Properties**

### 1.2 RELATED DOCUMENTS

Heritage and conservation are matters for consideration in the assessment of any development application, under section 79C of the *Environmental Planning and Assessment Act, 1979* (EP&A Act), with the exception of certain categories of complying development.

The overriding purpose of these Guidelines is to build on the Heritage Provisions contained in the *Hunter Regional Environmental Plan 1989* (REP), Council's Lifestyle Strategy and LEP and DCP.

There are also several important heritage documents that should be consulted when demolition, alteration or addition to a heritage building, structure or item is proposed. A list of these documents is contained in Section 9.0 References.

### 1.3 AIMS AND OBJECTIVES

The aims and objectives of these Guidelines are to:

- Assist in the understanding of the heritage significance and to encourage the conservation of identified heritage properties throughout the City of Lake Macquarie
- Retain the heritage significance of the natural and built environment and ensure new development is sympathetic to identified heritage values
- Assist the community in understanding the significance of **heritage items** and **heritage conservation areas** listed in Council's LEP.
- Assist in the assessment of new items for the LEP within the main historic themes, as given in the *City of Lake Macquarie Heritage Study 1993*
- Ensure that any new work or **maintenance** in a heritage conservation area, or to a heritage item, or adjacent to a heritage item, is sympathetic to the significance of the item
- Provide early advice and consistent information to both council and applicants/building owners on heritage requirements for Integrated Approvals/Development Applications to avoid unnecessary conflict
- Provide advice on the effect of heritage listing on property owners and potential buyers, and
- Explain the financial incentives available to owners of identified heritage properties

### 1.4 HERITAGE SIGNIFICANCE

The starting point for any work affecting heritage items and conservation areas is an appreciation of their significance, the object being to conserve all aspects of significance. On-significant aspects may change, and continue to change over time.

Statements of significance were provided for the majority of items and areas identified in the *City of Lake Macquarie Heritage Study 1993*. These statements may be amended or added to from time to time, as items are researched further.

Where statements of significance are missing or incomplete, an investigation of significance should be undertaken prior to any works taking place. Such statements should be prepared in accordance with the guidelines and procedures set out in the *NSW Heritage Manual*.

**Conservation Management Plans** should be prepared for all items or areas of State significance and for larger and more complex sites, such as the Seventh Day Adventist Community at Cooranbong, Morisset Hospital Grounds, the former RAAF base at Rathmines and Wangi Wangi Power Station.

## 2 MANAGEMENT FRAMEWORK

### 2.1 WORKS REQUIRING A DEVELOPMENT APPLICATION

Council's LEP specifies particular activities affecting heritage items and heritage conservation areas which require development consent and those which do not require development consent.

Council's LEP should be read in conjunction with Council's DCP.

### 2.2 APPLICATION REQUIREMENTS

#### 2.2.1 EXEMPT & COMPLYING DEVELOPMENT

Exempt Development does not require a development application. Development affecting heritage properties usually will not be exempt. However, in some cases Council may require notification of works for its own record-keeping purposes.

Complying Development requires only a Complying Certificate, issued by Council.

#### 2.2.2 ALL OTHER DEVELOPMENT

All other development requires a development application. Information required to be submitted with an application is specified on the Development Application Form and in relevant sections of Council's DCP. Generally, additional information is required for applications affecting items of heritage significance, however less information may be required in certain circumstances. The requirements for the additional information are set out below. They focus on possible impacts on heritage significance. This concept is outlined in Part 1.2 Heritage Significance.

#### Note –

If deemed irrelevant, other information requirements may be waived or reduced. For example, applications for interior alterations do not need to include information on neighbouring properties, as there will be no external impacts.

#### Site Analysis

One legislative requirement for all heritage-related applications is a **Site Analysis**.

Applications for minor works or interior alterations will only require a survey or location plan to be included. Additional information will however be required for new buildings and additions to existing buildings.

The siting of proposed buildings or additions is important and a Site Analysis needs to include the matters taken into account in siting new structures.

In addition to a Site Analysis, a Streetscape Analysis will be required where:

- A proposed building is visible from the street,
- A second **storey** addition is proposed to an existing single storey building, and/or
- Any visible work (other than **maintenance** or painting) is proposed at the front of an existing building.

The streetscape analysis should include photographs of the two nearest neighbours on either side, with comments on the positive streetscape contributions of these neighbouring buildings, if any. Those characteristics should be incorporated in the design of any new building, and should be reflected in all other cases.

#### Information on Significance

Evidence demonstrating an understanding of the significance of a heritage item, Conservation Area or Heritage Precinct should be submitted with each application. Refer to Council's DCP for further information.

Statements of Significance contained in the 1993 Heritage Study provide a starting point and should be supplemented by further research and close inspection of the item or area. The amount of research and physical investigation required, depends on the degree of significance and complexity of the item or area.

For heritage items of State (or Regional) significance, or large and complex sites where, for example, there are several buildings and/or significant plantings, a Conservation Plan should be prepared prior to preparation of a proposal to modify the item or site.

For items of Local significance, or for any work proposed in the Conservation Area, Heritage Precinct or CMP Area, a simpler heritage assessment is sufficient.

In all cases, an assessment of the likely impact of the proposal on the significance of the item or area is required. Qualified and experienced professionals should prepare conservation plans and heritage impact assessments.

Applicants who wish to prepare these documents themselves should consult relevant sections of the *NSW Heritage Manual*, in particular the sections on *Assessing Significance* and *Heritage Impact Assessment*.

A Conservation Plan or Statement of Heritage Impact should address four fundamental questions:

- What makes the identified heritage property or area significant?
- How will the proposed works affect this significance?
- If significance will be adversely affected, what alternatives have been considered and what options for ameliorating impacts are proposed?
- Will the proposal result in any heritage benefits that might compensate for any adverse impacts?

### **Additional Requirements**

The following types of specific developments may have additional requirements however all applications should include a heritage impact assessment.

## **2.3 DEMOLITION**

A proposal to demolish, damage or destroy an identified heritage item or property, or a building in the Conservation Area, Heritage Precinct or CMP area, should demonstrate that all options to demolition have been comprehensively researched.

### **2.3.1 SIGNIFICANCE**

A report on the heritage significance of an identified heritage property or structure should include a brief history of the heritage property and its site, including comments on the historic, aesthetic, social and scientific value of the place. The report should record the level of intactness of any early or original fabric, the condition of the built item and its components and provide a statement of significance of the whole, as well as the level of contributory significance of its components.

If it can be established that the heritage property or structure does not have sufficient importance to justify retention, nothing more is required.

### **2.3.2 STRUCTURAL CONDITION**

If structural failure is cited as a justification for demolition, evidence should be provided that the structural integrity of the building has failed, to the point where it cannot be rectified without removal of a majority of its significant fabric.

In this instance a report from a registered structural engineer is required, certifying that the building has structurally failed. Structural problems are generally rectifiable and are therefore of themselves, not sufficient grounds for demolition of a heritage property or structure. However, if the degree of reconstruction implied, is such that little of the significant fabric will remain, a case for demolition might be supportable.

Information requirements for demolition applications, for heritage items, include:

- The LEVEL of significance of the item and of its component parts,
- the estimated date of construction and evidence as to how the estimate was arrived at,
- the original type of construction, for example timber-framed, weatherboard or fibro, iron roof,
- the previous history of occupation, including the names of previous occupants, if available, and
- a brief summary of the alterations made to the structure over time.

Sources of this information include Council (for rate records and building approval records) and local libraries and historical societies (for old photographs and other useful information).

### 2.3.3 ADAPTATION

If the identified heritage property or structure is deemed significant, it should not be demolished where it is possible to adapt the existing structure, in an appropriate way, for some useful purpose.

## 2.4 SUBDIVISION

By definition, the **curtilage** of a heritage item is that area required for an understanding of the significance of the item to be understood. It should not be severed from it. Any subdivision within the curtilage of a heritage item, may compromise the significance of the item.

For applications proposing subdivision of or adjacent to an identified heritage property, a Curtilage Study is required to accompany the application. Such studies should be prepared by appropriately qualified persons

Applicants wishing to prepare these documents themselves, should consult the *Heritage Curtilages* Section of the *NSW Heritage Manual* and should discuss the draft of the document with Council's Heritage Planner, prior to completion of the final document.

## 2.5 ALTERATIONS (INCLUDING ANY PROPOSED RECONSTRUCTION WORKS)

Applications for interference with the **fabric** of identified heritage properties should clearly show the existing fabric proposed to be removed, the fabric proposed to be retained and the proposed new works.

A Statement of Heritage Impact should indicate the likely impact of the work on the significance of the heritage property and its components and justify any likely adverse impacts on this significance.

## 2.6 NEW STRUCTURES/WORKS

All applications for the construction of new structures on the site, or within the vicinity of identified heritage properties, should include an assessment of the likely impacts on the **curtilage** and **setting** of the heritage property.

Similarly, new structures in the Conservation Area, Heritage Precinct or CMP Area should be assessed in terms of their impacts on the significance of the area.

Applications should clearly show the location of the proposed structure in relation to the identified heritage property and its surrounds.

### 2.6.1 EXCAVATION

Where excavation is proposed in an area of actual or potential archaeological significance, an archaeological report should be prepared by a qualified archaeologist, to determine whether excavation is justified.

Where disturbance of a relic, as defined in the *Heritage Act 1977*, is considered likely in the course of excavation, a permit to demolish is needed in advance of any intervention, from the Heritage Council.



### 2.6.2 FENCES, GARDENS AND GROUNDS

The impact of any new structures and proposed landscaping works within the **curtilage** and **setting** of any identified heritage property must be addressed in a Statement of Heritage Impact.

Front fences can be important contributors to the level of heritage significance of individual properties and streetscapes. A Statement of Heritage Impact should identify and analyse all available details of original or existing fencing and clearly indicate what is proposed in this respect. Subject to appropriate design, fences may be provided even if there was originally no fencing.

Vegetation may be of significance for its natural values (generally natives) or its cultural values (natives and/or exotics in a formal or informal arrangement). Where significant vegetation will be affected, the likely impact should be determined and analysed.

Consent is not normally required for garden works. However removal of any tree covered by a Tree Preservation Order requires approval and conditions may be imposed through a development consent requiring certain landscaping works to be carried out.

All applications should clearly indicate the location, spread and species of any existing or proposed trees, including any trees proposed for removal.

A landscape (master) plan should be prepared for any proposed new landscaping.

### 2.6.3 ADVERTISING SIGNS

Proposals for signs and advertising should include the following details:

- size,
- colour,
- materials,
- position of the sign/board,
- structure on which the proposed advertising sign is to be displayed, and
- historical precedent.

## 2.7 ASSESSMENT

In assessing any development application, section 79C of the *EP&A Act 1979* requires Council to take into account all relevant matters including an assessment of the likely heritage impact of the proposed development, irrespective of whether the affected property is a heritage item or within a conservation area.

The Guidelines include assessment requirements for Heritage Items, Early Vernacular Structures, Heritage Conservation Areas, Area Plan Heritage Precincts, Conservation Management Plan Areas, and Supplementary listed potential heritage sites.

In all cases it is the impact on heritage significance which is the central and of overriding concern.

### 2.7.1 CONDITIONS OF APPROVAL

As with any development approval, Council may impose conditions of consent. Where demolition or alteration of a significant item is approved, whether listed or not, proper recording of the item in its present state, include photographs and drawings, is required. The detail required depends upon the level of significance. Requirements for recording these matters are set out in the *NSW Heritage Manual*.

## 2.8 REQUESTS FOR CONCESSION

Council may permit exemptions from these Guidelines an incentive for the conservation of heritage items and original features in HCAs, Heritage Precincts or CMP Areas.

In all cases it should be demonstrated that the concessions are necessary to ensure appropriate and permanent conservation of the particular item. The applicant should provide reasonable assurance that the item will not be subject to neglect in the future. Conditions may be imposed based on these assurances.

### **2.9 ASSISTANCE**

Applicants should consult with Council's Heritage Planner before contemplating any work to an identified heritage property or in a HCA, Heritage Precinct or CMP area. The Heritage Planner will be able to provide preliminary guidance and assistance.

The following sections of these Guidelines provide further advice relating to:

- works affecting Heritage Items,
- works affecting worker's and miner's cottages and other early vernacular structures,
- proposed development in the Conservation Areas, Area Plan Heritage Precincts and CMP Areas, and
- works affecting Other Identified Heritage Properties, as identified in the 1993 Heritage Study and Appendix 1.

### 3 HERITAGE ITEMS

#### 3.1 INTRODUCTION

Section 3.0 provides guidelines for heritage items identified as having individual heritage significance under Council's LEP.

Protecting local heritage will help ensure the City's desirability as a living environment continues.

##### 3.1.1 AIMS AND OBJECTIVES

The aims and objectives of Part 3.0 of the Guidelines are to:

- encourage the conservation of those items which have been identified as heritage items in Council's LEP;
- maintain as much as possible of the original fabric of each item;
- ensure that changes to heritage items are as compatible as possible, with the characteristics of the fabric on which the heritage significance of the item is based;
- encourage the maintenance or creation of an appropriate setting for individual items;
- provide owners of heritage items with information, flexibility and alternatives in achieving these objectives; and
- show how older properties can be upgraded to modern standards without compromising their heritage value.

Council will assist owners in every way possible to reach a satisfactory design solution, one that meets the owner's needs as well as the interests of conservation. These two objectives do not necessarily conflict. What is important is that owners consult with the Council early. Council's Heritage Planner can provide helpful information and specialist advice on heritage matters.

##### 3.1.2 BASIC CONCEPTS

There are three important concepts that are fundamental to the conservation of the City's heritage assets:

- *Significance,*
- *Fabric,* and
- *Appropriateness.*

###### **Significance**

Conservation does not require that heritage items be frozen in time. The major objective is to retain what is **significant**. Everything else may change and continue to change, provided the change is appropriate.

###### **Fabric**

**Fabric** is a special term used to describe the physical 'stuff' that items are made of. If fabric is significant it should be kept and maintained in stable condition. It may however, be gradually replaced over time, as part of the normal processes of maintenance and repair.

###### **Appropriate**

Being **appropriate** means ensuring the new and the old are compatible. It does not mean copying or imitating the old. To the informed observer, new work indeed should be clearly discernable as new work.

Being appropriate means respecting the old rather than contrasting with it, dominating it, disguising it, interfering with it, or changing its character or appearance. Sympathetic means being historically consistent, as well as being compatible in appearance.

Appropriate changes to a setting may enhance people's appreciation of an item, even if they are not historically correct. Examples include fencing and landscaping.

### 3.1.3 THE BURRA CHARTER

There are many different approaches to conservation. The preferred approach is based on principles set out in a document known as the *Burra Charter*.

The document is an authoritative statement of essential conservation principles and should be used as the starting point for all conservation work.

### 3.1.4 CONSERVATION PRINCIPLES

One of the most important objectives of conservation is to be as true to the original as possible. This means keeping interference with original features and **fabric** to a minimum. The *Illustrated Burra Charter* sums up the desired outcome with this rule:

*“Do as much as necessary and as little as possible.” (Burra Charter)*

The best way to treat a building of significance is to properly care for its fabric. If original features have been lost, these should be put back if possible. The correct technical term for this intervention is **reconstruction**.

However, it is important to recognise that things which were never there should not be added. Decorative cast iron, for example, would be inappropriate on a simple miner's cottage.

Even added detailing from the same period changes a building into something it was not. If the building was modest in appearance historically, the best way to enhance it is with a good colour scheme, landscaping, and an appropriate front fence.

Similarly, old materials should not be replaced unnecessarily. Otherwise the item could end up as little more than a modern replica.

Longstanding alterations may also have interest of their own, if they are appropriate. Inappropriate alterations however, may be removed, and any damage to the original made good.

The *site* of an item, and its *setting*, can change and continue to change. *Additions* can be made to the item itself, if the additions are appropriate. This means the additions should not undermine the presentation of the item as being of a particular style and vintage. Additions should not conceal, disguise, overwhelm, distort or misrepresent the original. They should not make the original item appear to be something it never was.

Where the original use of the item is no longer viable, new uses may need to be found to ensure that the significant fabric of the item is not lost through neglect. This may require adaptation and some alteration of the original fabric.

Generally the older a building, the more important it is to retain the original **fabric**, whether it is visible or not.

### 3.1.5 SIGNIFICANCE

An item may be significant for the way it was built or put together, its aesthetic or scientific interest, or for special historical or social associations. Items may also be valued for their rarity, or because they are a good example of a particular type or class of item.

Many items that were once representative may now be rare because of the disappearance of most other examples.

Almost invariably, the best way to retain the item's significance is to maintain the original fabric. The older the fabric, and the stronger its associations, the more important it is to retain it.

Close physical inspection of the items themselves will also reveal a great deal of information on the changes to them over time, and provide clues as to their likely original state.

Inventory forms describe what is significant about the heritage item and have a description of the item. As a general rule, any original features mentioned in the description will be of significance and should be retained.

Inventory forms are rarely exhaustive and it should not be assumed that details that are not mentioned are unimportant.

In this case, The Heritage Study inventory forms, Council's LEP, old photographs and original plans and specifications are the best guide as to what is original.

### 3.1.6 ABILITY TO DEMONSTRATE

Quite apart from complete destruction or demolition, significance may be destroyed by alteration. Once an item loses its *ability to demonstrate* the values for which it was originally noted, its significance is lost.

Items of heritage significance should be capable of evoking their historical, social and scientific associations in some way. They should tell us something about the original builders or designers, users or inhabitants, their values and tastes, their materials and technology, their lifestyles and their accomplishments.

For items primarily of aesthetic significance, simple retention of physical fabric will usually be sufficient to maintain this ability to demonstrate.

Fabric is just as important where there are significant social attachments and historical associations. The connections will be less apparent, but the fabric provides the best link there is. Some interpretative aid, like a sign or a plaque, will assist in making the connection apparent.

If, as a result of alteration and loss of fabric, the connection between significance and the surviving physical evidence becomes weak, it may be opportune (and is recommended) to make a photographic and documentary record of the item.

### 3.1.7 THE RIGHT APPROACH

The following sections provide further guidance as to what is sympathetic or unsympathetic in various circumstances. In all cases, the best starting point is to research the item to better understand its significance.

These Guidelines illustrate some of the common situations encountered with heritage items/buildings and provide examples of typical local building styles. Every case is different and even typical examples have their own individual characteristics. Taking proper account of these individual features is important. Conservation is a process not a formula. This process involves a series of steps:

#### 1. Contact the Council

If a property is an identified heritage property, is adjacent to a heritage item, is located in a Heritage Precinct or located in a conservation area, ask for a copy of the relevant heritage inventory form. This will assist you in gaining an appreciation of the significance of the item.

Speak to the Council's Heritage Planner about any ideas or proposals you have in mind. He/she can advise you further. Show the Heritage Planner any proposals in sketch form before going to the expense of having detailed plans prepared.

#### 2. Get expert help

If major work is proposed to a listed heritage item or in a HCA, assistance may be needed from a conservation expert. The National Trust and the Heritage Council keep lists of experienced and qualified professionals.

There is also a range of useful references and publications available that should be consulted. These references provide a lot of information about heritage properties and how to care for them. Refer to Section 9.0.

#### 3. Do your own research

*"The conservation policy appropriate to a place must first be determined by an understanding of its cultural significance and its physical condition." (Article 6, Burra Charter)*

Find out about the item. Previous owners or neighbours may have old photographs or drawings. The Council should also have plans and files recording past building and development proposals affecting the site.

Look closely at the item. The physical fabric will usually reveal prior alterations and their nature and extent. Expert assistance is recommended in this step.

Section 3.2 and the references and publications listed in Section 9.0 describe typical features associated with different building styles and periods.

A comprehensive record, in photographs and drawings, of the existing item should be made prior to any proposed alterations.

Study surrounding development and the area and look at any similar items. What scenic and streetscape qualities are important, if any?

The references and publications listed in Section 9.0 should assist in finding out more about particular items and properties.

### 4. Design the proposal

For heritage buildings, the conservation and design principles set out in the following section should be consulted. For items other than buildings, design should be guided by the outcomes of individual research.

### 5. Select a builder

At least one reputable builder or craftsman capable of quality work should be found and selected for heritage work. References and examples of the builders' previous other work should be cited and collected.

### 6. Check the work

The work should be inspected as it proceeds to check compliance with plans and conditions of approval and to ensure a high standard of workmanship.

## 3.2 HERITAGE BUILDINGS

### 3.2.1 APPLICATION

This section of the Guidelines is primarily concerned with buildings that have been listed as heritage items in the LEP. Most display stylistic features characteristic of different architectural periods.

Section 4.0 deals specifically with early vernacular structures which have not been individually identified in the LEP and which tend to be simpler and less architecturally distinctive. Section 5.0 deals specifically with properties in Heritage Conservation Areas and Section 6.0 deals with Area Plan Heritage Precincts and other identified heritage properties.

### 3.2.2 CONSERVATION PRINCIPLES

The principles set out in the *Burra Charter* have particular application to buildings.

*"Conservation is based on a respect for the existing fabric and should involve the least possible physical intervention. It should not distort the evidence provided by the fabric." (Article 3, Burra Charter)*

#### **Reconstruction**

Decorative elements should not be added, no matter how appropriate the styling. Old features may be put back (reconstruction) but things that were never there should not be added.

*"Reconstruction is limited to the completion of a depleted entity and should not constitute the majority of the fabric of a place." (Article 18, Burra Charter)*

*"Reconstruction is limited to the reconstruction of fabric, the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work." (Article 19, Burra Charter)*

It should always be assumed that elements that have been altered should be reinstated. Additions often have interest of their own. The questions of why and when the changes were made should be asked.

#### **Fabric of Different Periods**

*"The contributions of all periods to the place must be respected. If a place includes the fabric of different periods, revealing the fabric of one period at the expense of another can only be justified when what is removed is of slight cultural significance and the fabric which is revealed is of much greater cultural significance." (Article 16, Burra Charter)*

Often the removal of a balcony enclosure or verandah enclosure, for example, will enhance people's appreciation of an old house. Sometimes however, an addition may have interest of its own, such as an Inter-War addition to a Federation cottage.

### 3.2.3 DESIGN INFLUENCES

Some of the typical stylistic features common to local houses from different periods are illustrated below. It should be noted that every building has its own unique characteristics.

In many ways, the differences between buildings are more important than the things they have in common. It is these differences which can help to determine COMPARATIVE levels of significance.

Rather than copy standard stylistic features of a particular period, owners/applicants should research their own particular building. The most important thing about the design of a heritage building is that the building has a consistent design integrity. For this reason, an appreciation of the design influences which brought the building into being is needed.

An assessment of an individual building in terms of the matters listed below should be undertaken. The underlying principles apply to all elements of the building, irrespective of size.

#### Scale and Proportion

Every heritage building has a characteristic scale and proportion in all its parts. In Architecture, *scale* generally refers to the relative size of particular objects, while *Proportion* refers to the relative size of different parts. Scale and proportion are as important for the smaller elements of a building, such as timber mouldings, as they are for larger elements, such as roofs.

#### Shape

Buildings of a particular historical style tend to have elements of a characteristic shape. For example, a typical 1920's or 1930's Bungalow has simple front facing gables of low pitch. A Federation period house, on the other hand, tends to have a more complex roof form, usually at a steeper pitch and of more complex form.

#### Symmetry/Asymmetry

Much of the distinctive quality of historic houses is dependent upon a balance between symmetry and asymmetry. For example, Federation period houses normally have windows symmetrically positioned, but the front gable is almost always asymmetrically placed on the facade.

#### Construction

Heritage buildings display an honesty of structural expression. They were built in a practical manner. The same spirit should be pursued when making an addition. If the original finish or texture cannot be achieved using modern tools and materials, it would be preferable to copy the original technology. The result is what counts. Modern finishes will usually be less of a concern if they are not visible from the street.

#### Materials

Naturally occurring materials tended to account for the majority of building fabric, including timber, stone and clay. Processing was usually limited, clay being turned into bricks and terra cotta for example. More refined materials, including metals, accounted for a lesser proportion of the fabric.

#### Decoration

Owners should be mindful of the original purpose of decorative elements and the role they played. Invariably they reflected the tastes and fashions of the time. They have no place on modern buildings, even those adjoining heritage buildings.

Most of the City's older homes were modest and avoided the heavy decoration commonly found in metropolitan areas and major country centres. This is part of the City's historic character and should not be overlooked. *It is always important not to add decorative detail that was never there.*

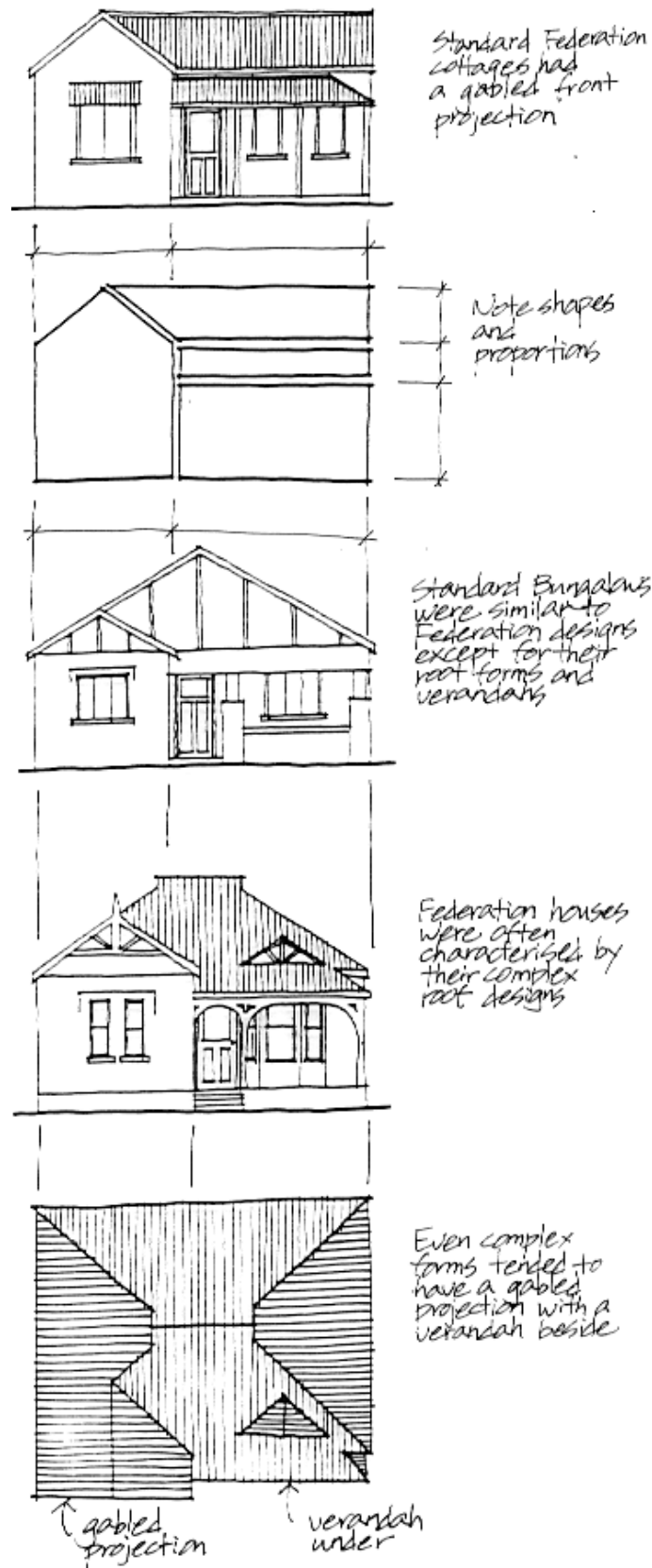


Figure 1 - Typical Design Elements of Heritage Buildings



### 3.2.4 TERMINOLOGY

Section 8.0 Dictionary provides an explanation of some of the common technical terms applying to heritage architecture.

### 3.2.5 LOCAL STYLES

Lake Macquarie has many buildings of historic and architectural interest, dating back to the late nineteenth century. Many of these are hard to classify in terms of architectural styles.

Old houses were often simple cottages. Many were built as worker's or miner's cottages, 'weekenders' or holiday homes. Their builders were less likely to be influenced by the architectural fashions of their time, than in major urban centres. Nevertheless those buildings which have been identified as heritage items, have much in common. These common features are described and illustrated below.

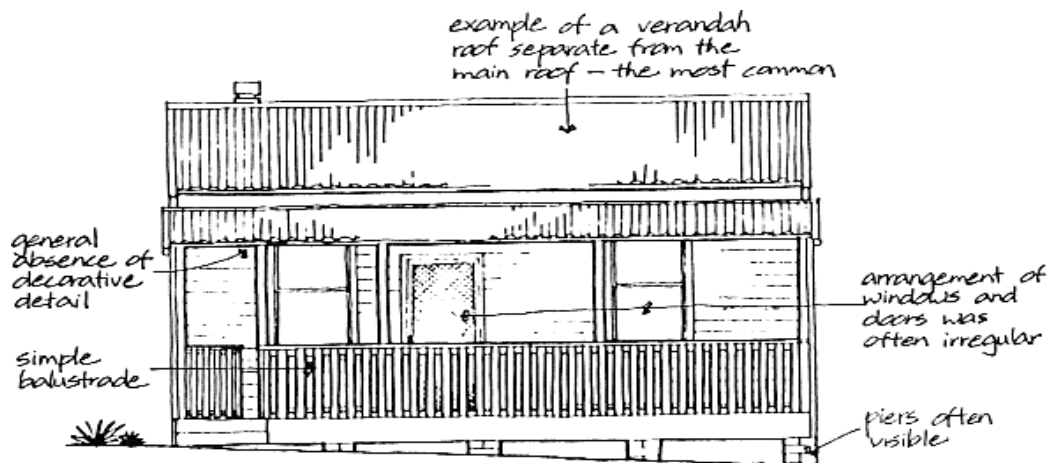


Figure 2 - Vernacular cottages

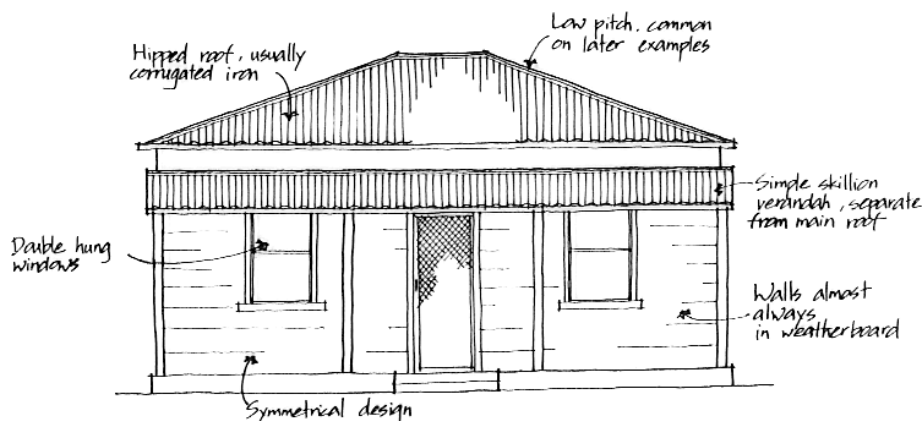


Figure 3 - Simple neo Georgian type c1890-1950

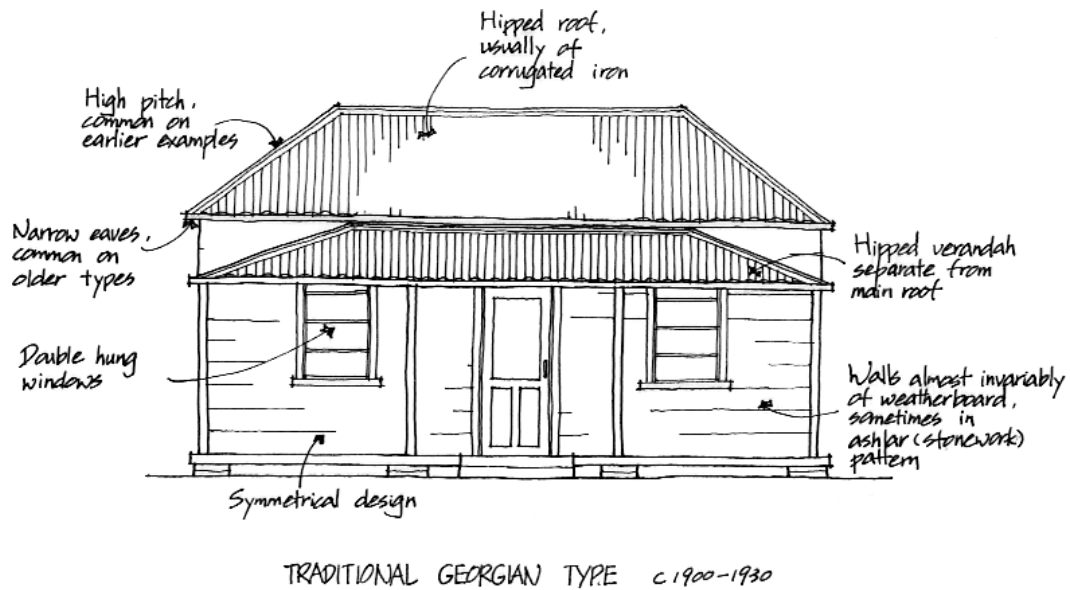


Figure 4 - Traditional Georgian Type

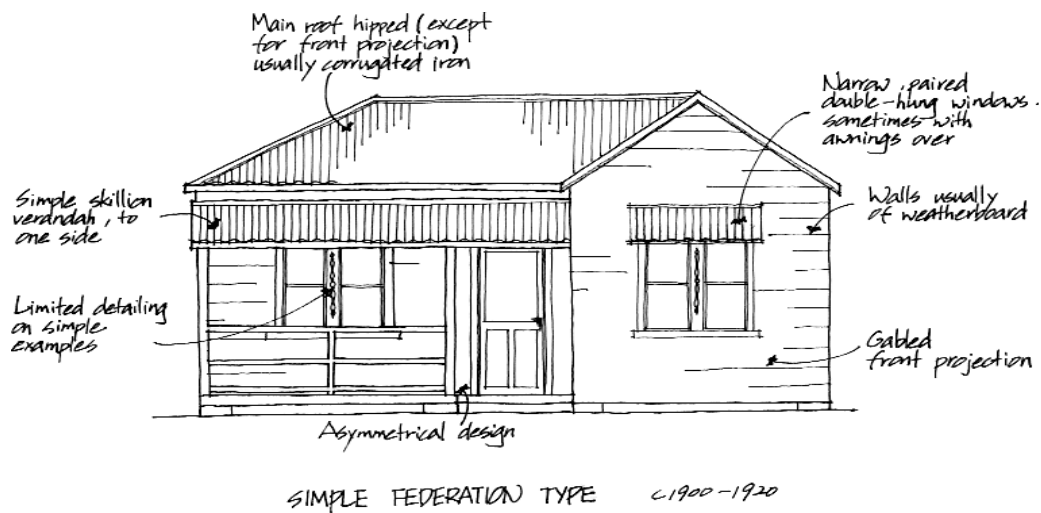
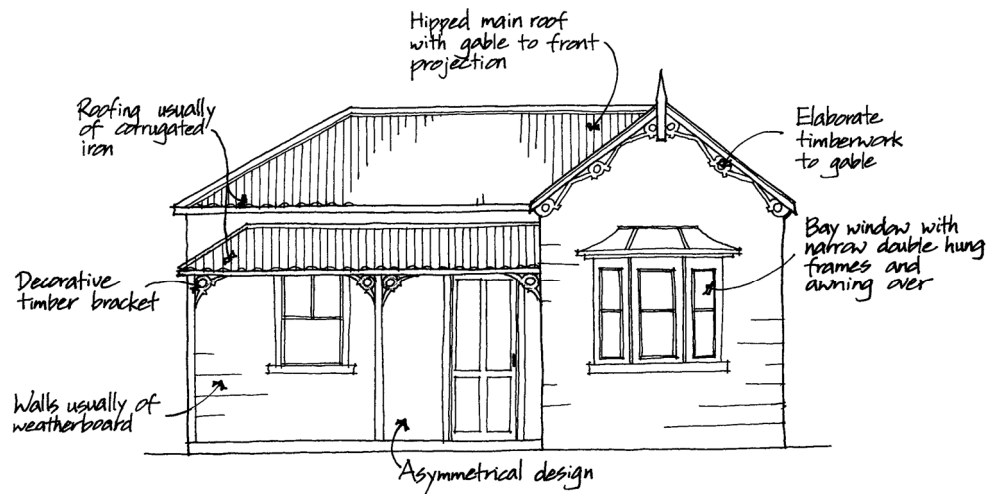
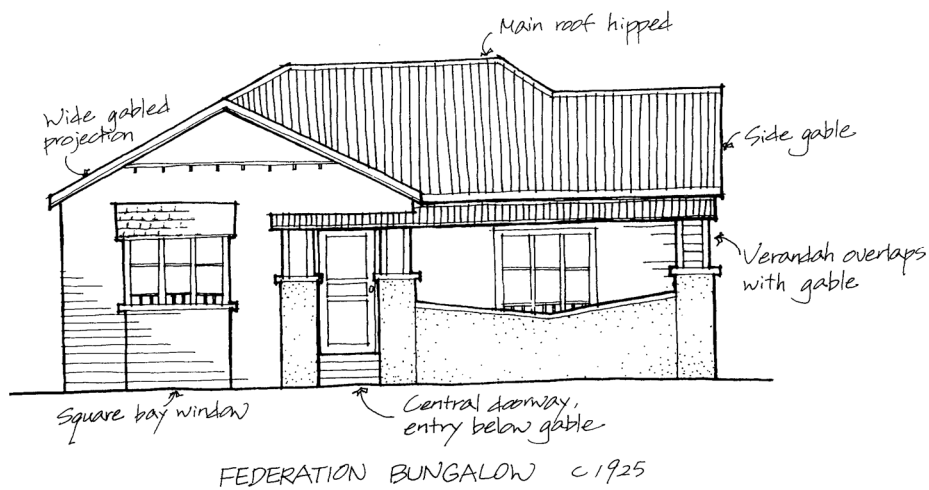


Figure 5 - Simple Federation Type



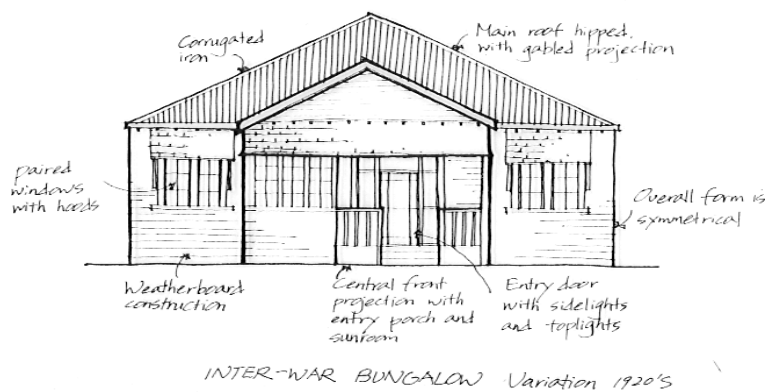
DECORATIVE FEDERATION TYPE, c 1900-1920

Figure 6 - Decorative Federation Type



FEDERATION BUNGALOW c 1925

Figure 7 - Federation Bungalow



INTER-WAR BUNGALOW Variation 1920'S

Figure 8 - Inter-War Bungalow

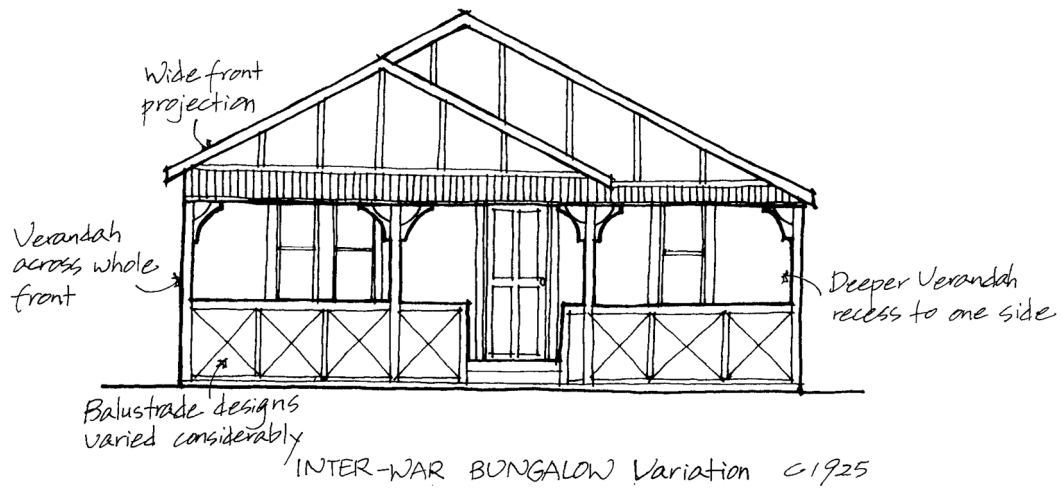


Figure 9 - Inter-War Bungalow Variation

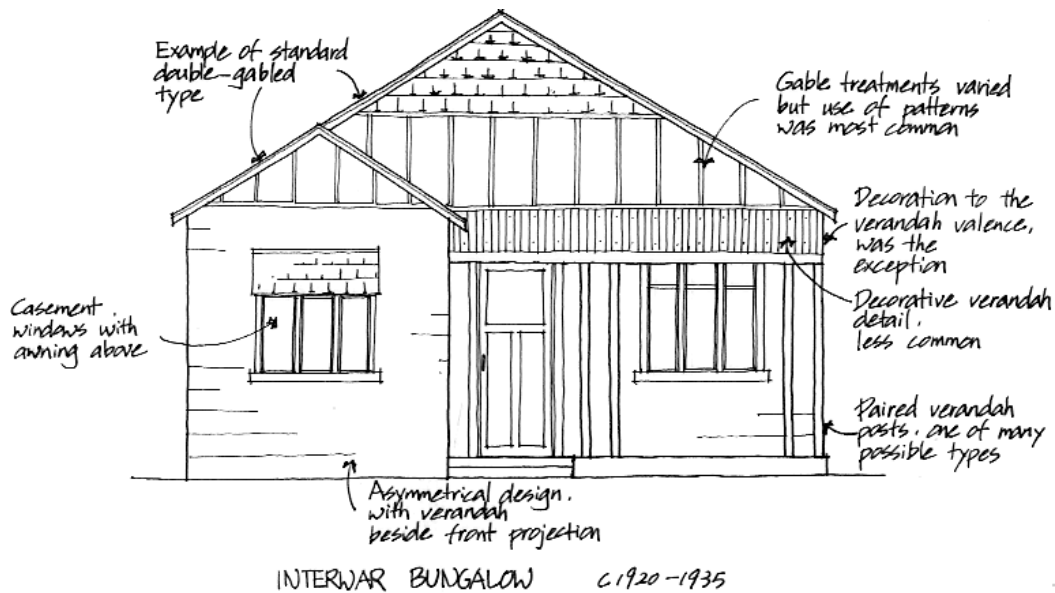


Figure 10 - Inter-War Bungalow

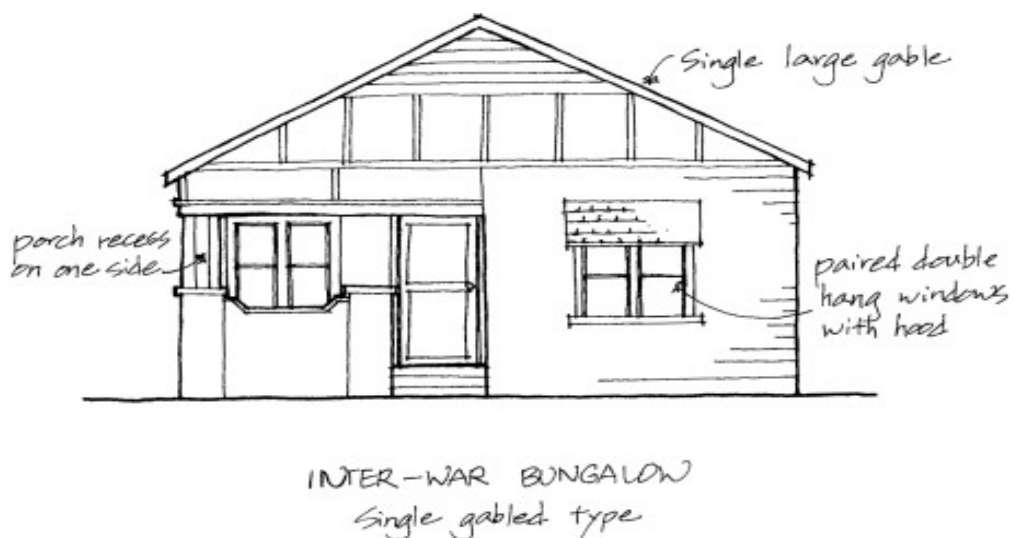


Figure 11 - Inter-War Bungalow Single Gabled Type

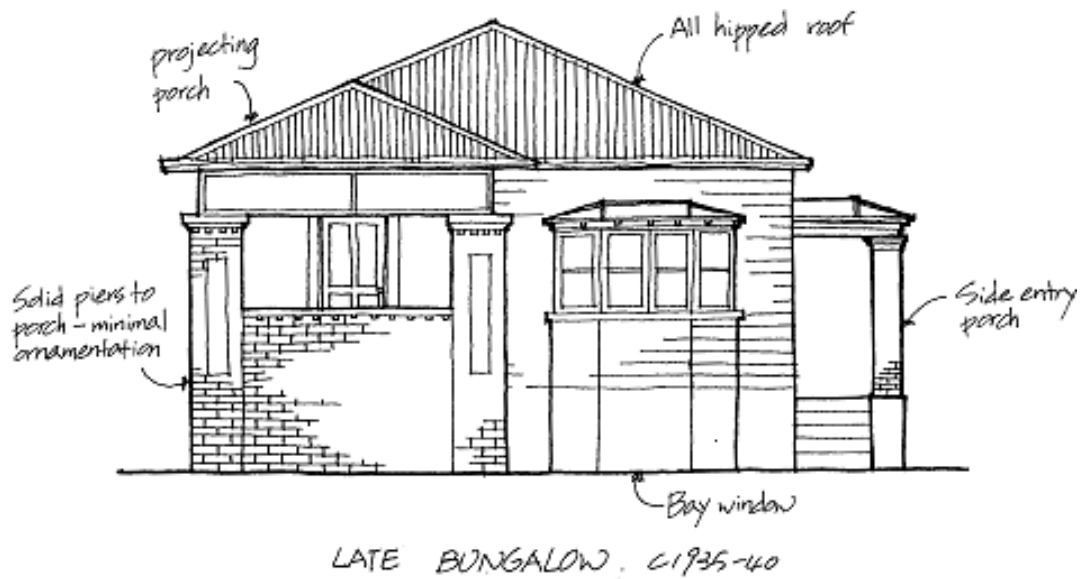


Figure 12 - Late Bungalow

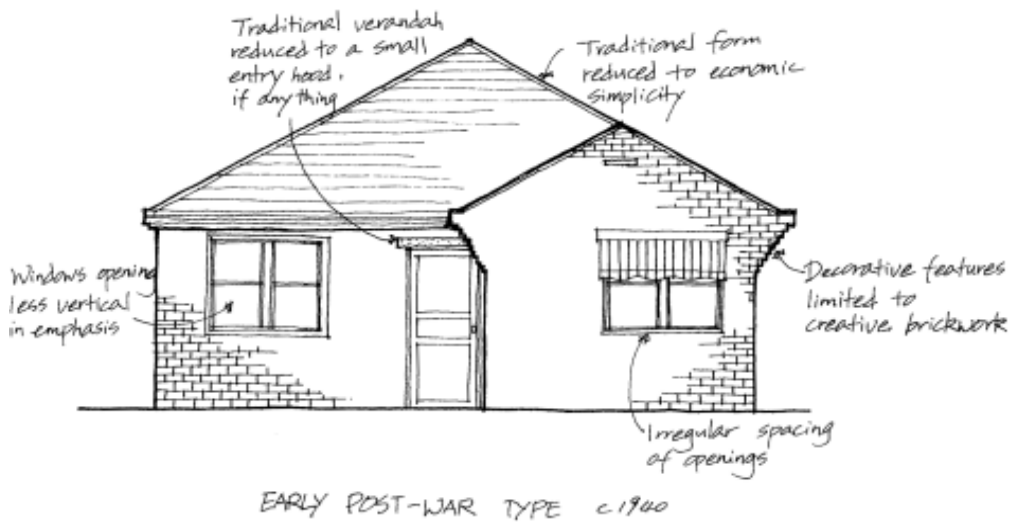


Figure 13 - Early Post-War Type

### 3.3 CATEGORIES OF WORK

There are six different terms used to describe work affecting heritage buildings. These are:

- Simple *maintenance* or care of existing fabric,
- *Alterations* to existing fabric, including repair and reconstruction,
- *Additions* and new buildings on the same site,
- Other new work on the same site, including *landscaping, fencing and parking*,
- Changes to the *context* or *setting* of the building, and
- Demolition.

The different terms are explained below.

#### 3.3.1 CARE OF EXISTING FABRIC

*Maintenance* of existing buildings is the first priority of any owner. For the many timber and fibro buildings in Lake Macquarie, maintenance deserves particular attention.

Maintenance and repair should be attended to on a regular basis.

Periodic maintenance saves money in the long run and prevents accelerated decay of the building. Ideally, if fabric has to be replaced, it should be done gradually over time.

Where pests or rot have caused major damage, substantial rebuilding or remedial work will be necessary. This would need to be done quickly to prevent the damage spreading.

Painting is one of the best ways to protect timber. Regular painting is particularly important in foreshore locations, due to the effects of salt air.

Strict adherence to original or period colour schemes is not considered necessary for the majority of the City's older houses. Subtle schemes are preferred, but the imaginative use of colour is encouraged. There are now several books and colour brochures on the subject available.

In choosing a colour scheme, colours should not create excessive contrast with neighbouring buildings.

For buildings recorded in the Heritage Study as examples of 'high' styles, colour schemes should be more authentic. Paint scrapings often indicate the original colours used. Samples should be taken from shaded parts of the building, where the original colour has faded less.

Acrylic paint in a matt finish is best. (Note: It is preferable to paint weatherboards on all sides before they are fixed).

Generally, when fabric has to be replaced, old materials should be matched as closely as possible. Modern waterproof linings may be installed at the same time, concealed behind external boarding.

For timber-framed houses, adequate ventilation of the sub-floor area is vital, to protect timbers from rot. Regular inspection of ant caps and removal of rubbish will protect the building from termite attack.

In masonry buildings, rising damp can be a major problem. Improved surface and sub-soil drainage reduces the major cause of the problem.

Concrete paths should not be built next to masonry walls unless paths drain away from the walls. Discharge from down pipes should also be well away and downhill from walls.

Original materials should be retained if they are in good condition. For example, on a weatherboard building, only those damaged individual boards should be replaced rather than re-cladding a whole wall. Further, if damage does not affect a whole item or component, only the damaged portion should be replaced.

It is relatively easy to renew and replace external fabric. Greater problems are encountered when structural elements have to be made good. As these elements are less visible, it will not be necessary to match the

original in most cases. What is more important is the structural soundness of the building. If modern materials will perform better and prolong the life of the building, they may be used.

Similarly, but only where the interior has already been substantially compromised; or where it is not integral to the overall significance of the heritage item, modern interiors are quite acceptable.

Protection against the possibility of fire should be considered by all owners of timber houses. Fire protection equipment should be maintained ready for use. Rubbish should be regularly removed, particularly from near walls and sub-floor areas. A fire alarm system can provide extra protection.

### 3.3.2 ALTERATIONS AND RECONSTRUCTION

*Alteration* or removal of original fabric is discouraged. Past alterations may be removed, but only if the work was inappropriate and detracts from an appreciation of the building's significance.

At the same time, it is recognised that older homes need to be upgraded to modern standards, to extend their useful life. Accordingly, (as discussed above) it is accepted that interiors can be altered, depending upon the preferences of the individual owner. Many owners value original interior features, ensuring that representative examples are conserved.

If external fabric is altered, removed, or replaced, it should preferably be to the rear and generally out of public view. That this fabric is generally of lesser significance because it is less critical to people's appreciation of the item. (This may not be true in every case, however, and a thorough comparative analysis of all fabric, is always recommended.

New materials and old buildings do not go well together if their dimensions/sections are obviously greatly different. For this reason, old timber windows should not be replaced with aluminium, at least on the front of the building. The same goes for other modern industrialised materials which vary in size/section from equivalent early materials. In particular, modern types of steel roofing and walling should be avoided.

Older building finishes and techniques are often difficult to reproduce using modern building methods. However, most local Lake Macquarie houses were simply constructed, with only limited decoration, making reconstruction of missing or damaged features easier.

If possible, old photographs or plans should be obtained and the building itself should be closely inspected for clues to the design of missing fabric. Other buildings in the area that may still display the missing fabric or feature should be examined. As a rule, if the larger scale elements are correct in their sizes, proportions and treatments, the detailed elements will fit in well.

Although it is rarely necessary to make exact copies of existing details, attention to materials and details is important. The following is a checklist of materials and features to look for.

#### **Roofing**

What is the roof pitch and roofing material?

Terra cotta tiles, corrugated iron, and slate were the most common on older homes.

Imperial tile sizes can be hard to match exactly. Note the style and materials used in chimneys, cappings, gutters, rainwater heads and downpipes.

Where it is difficult to match materials, sizes and colours, one solution is to take tiles or slates from the rear of the building. Good tiles or slates from the rear can replace broken or missing tiles at the front. The back can then be repaired with new tiles or slates, which match the old as closely as possible.

Use of modern roofing materials is strongly discouraged as this can significantly alter the character and appearance of an older building. modern types of steel roofing and walling should be avoided. Corrugated iron should be replaced with steel sheeting in the traditional profile and galvanised finish. Baked enamel finishes such as 'Colorbond' may be acceptable in some cases, but are generally advised against.

#### **Flooring and Paving**

What are the materials, patterns and colours?

Timber and tiles are most typical.

### **Windows**

Are the window heads straight or curved? Is stained or patterned glass used? Check local examples for framing layouts.

Proportions are important. Original openings, on the front of a building at least, should never be enlarged or otherwise altered. Sill and head heights should be matched.

### **Bricks**

Locally, full brick buildings were relatively rare before the Second World War. Inter-War verandahs were often in brick, as were older chimneys. The brick and mortar colour, type of joint and the brick-laying pattern should be noted. Many Federation period buildings were tuck-pointed. It may be possible to get second-hand bricks from the period. New bricks that closely match originals should be available. Check the ranges available from different manufacturers.

### **Cement render**

Traditionally, cement render was used only as a decorative element. Two types of finish are typical – smooth and roughcast.

Original face brick should never be rendered as this will destroy the building's original colours and textures and rob it of its period character.

### **Timber**

Many building elements can be made of timber, including window frames, boarding, fascias, brackets, columns, friezes, etc.

Many joinery companies have similar profiles in stock. If an exact copy is required, the joiner can easily measure a profile to be run off.

### **Metal**

Apart from corrugated iron roofing, metal was mainly used as a decorative element. Examples were relatively rare locally, given the general absence of decorative detail.

Cast iron was the most common metalwork in the nineteenth century. Decorative wrought iron was often used as a substitute in the early twentieth century. Decorative iron work most commonly featured on balustrades and fences.

Second-hand building suppliers may have replacement pieces. Foundries may have moulds from factories which originally cast patterns.

### **Stone**

Sandstone is a common feature of many Federation buildings. The stone may have been cut out locally in some areas.

Sandstone fencing, foundations, etc should be retained and sympathetically incorporated in any additions. The finish should be checked.

Slate may also have been used on base courses, sills, steps, etc.

### **Paint**

Painting in original paint colours is not essential. If the owner wishes to research original colour schemes, newer layers of paint can be scraped back to see if there was an older, original colour. Scrapings should be taken from areas sheltered from sun and rain.

Allowance should be made for fading of the original colour. More accurate colour matching can be achieved by a colour specialist.

Previously unpainted surfaces should never be painted. This cannot be over-emphasised. Painting of original stone or face brickwork is practically irreversible, as is cement rendering.

Once all original features have been reinstated, ongoing repairs and maintenance are all that are necessary from a conservation viewpoint.



### 3.3.3 ADDITIONS

This section applies to all new building on the same site as the heritage item, whether attached or detached. The new work needs to respect the heritage building and its **curtilage**.

As a general rule, the only restriction to additions to older buildings in the City is the amount of land available. Even quite large additions may be acceptable if the existing allotment is large enough and the additions are appropriately designed, scaled integrated and sited.

#### Curtilage

Curtilage is a term which has been discussed. The various types of curtilage are analysed in detail in the *Heritage Curtilages* Section of the *NSW Heritage Manual*.

Subdivision of land can critically affect curtilages, given that new buildings may be built on what was originally one title with one dwelling. Subdivision of heritage listed properties requires the consent of Council. In assessing applications, Council will consider the possible impacts of likely future development on both the new and the residual allotments.

#### Design

In all cases, additions should be as compatible in scale, detail and materials, with the original as possible. Where additions are proposed, existing forms and proportions should be repeated. The shape, proportions and detail of the existing building should be altered as little as possible.

With imaginative design this can produce an attractive modern appearance without compromising the heritage value of the existing building. For example, traditional combinations of timber and fibro could be used in innovative combination to produce a modern but compatible result.

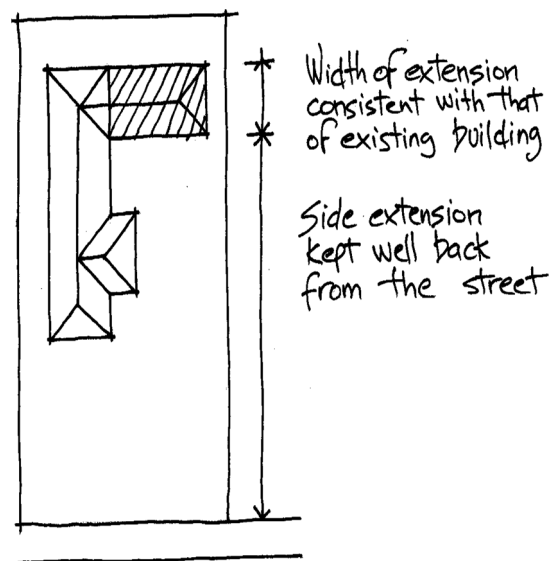


Figure 14 - Typical Addition

#### Siting

If a proposed addition is large, it is usually best if it is able to be perceived as a separate entity. This does not mean it should be detached, so long as it is clear where the new work starts and finishes.

As a general rule, additions should be kept to the rear. The less visible the new work from a public place, the less likely it is to compromise the existing level of significance. Any side additions should be set well back.

*"Conservation requires the maintenance of an appropriate visual setting, eg form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the setting should be allowed."* (Article 8, Burra Charter)

Additions at the front of a building, or large second storey additions, are generally not desirable and are not generally permitted for listed heritage items which are of small scale.

If the land size otherwise limits the option for expansion, ways of making better use of existing internal spaces should be found, or a smaller addition settled on, preferably to the rear.

The established pattern of setbacks and building siting on adjoining land should also be considered in determining the siting of additions.

The following figures provide examples of possible options for rear and side additions to heritage buildings.

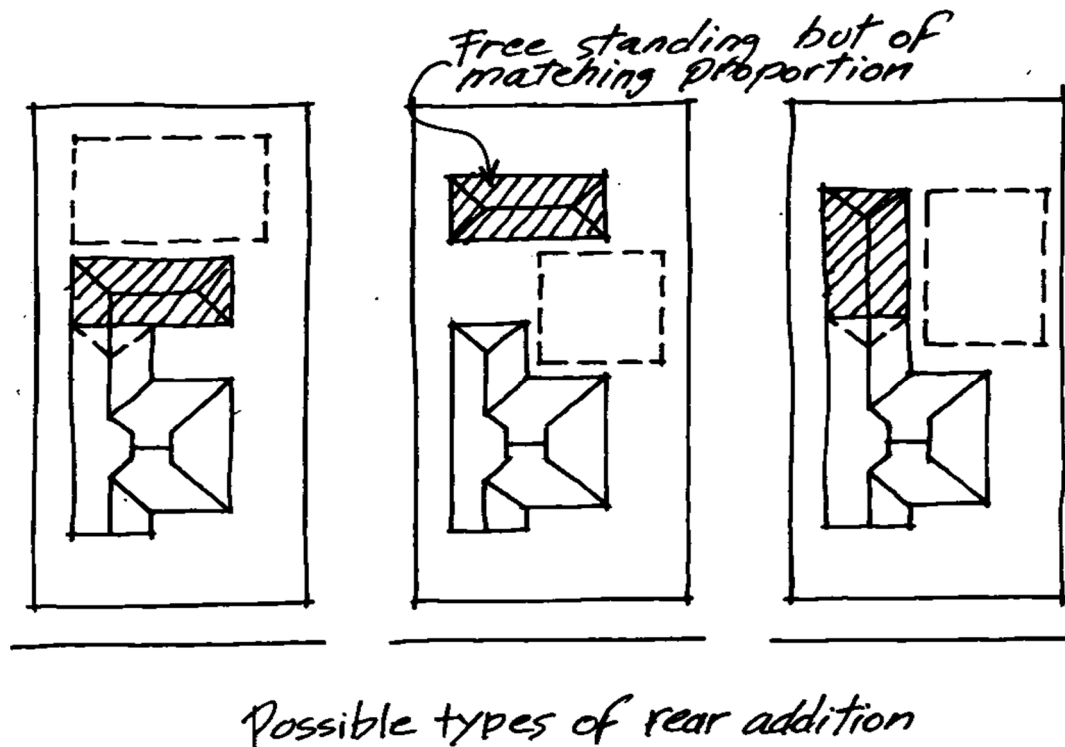


Figure 15 - Example of appropriate side extensions to existing heritage building - Possible types of rear additions

### 3.3.4 LANDSCAPING, FENCING AND PARKING

#### Landscaping

Trees and vegetation are an important part of the existing character of many properties but do not generally dominate as they can elsewhere (e.g. Haberfield, Bowral). Traditional front yards in Lake Macquarie were generally informal. There are very few period gardens in the City which are of heritage interest.

For new planting, native trees and shrubs are preferred as they will help preserve the natural landscape character as an appropriate setting for older and modern homes alike. However, any strongly themed existing garden should be used as the design cue.

Trees should not screen out views of important buildings and are best placed between and behind buildings.

Garden areas should generally be open, with tall trees for shade. In most older areas, dense plantings and contrived features such as rockeries will be out of character. If necessary, Council can provide a list of suitable species.

### Fencing

Many original houses had no formal front fence, however new compatible and 'low key' fences are acceptable.

All fences should be in keeping with the house they serve. If at all possible any front fence should also be compatible with any neighbouring fencing. In residential areas uniform fencing will create a more consistent and pleasant streetscape, even where the buildings are mixed and varied.

Simple painted timber fences would be appropriate for most older homes in the City.

The overly embellished designs now on the market should be avoided. Modern wire mesh, industrialised sheet metal and similar modern fencing are strongly discouraged on front fences as they are inappropriate and compromising.

Any surviving original front fence should be kept. If it is in good condition, it should be continually maintained. If not, whatever can be saved and repaired should be.

Any parts that have come away should be put back after being repaired. New, closely matching elements should be used to replace what has been lost or cannot be replaced.

If there was an original fence that has been lost, owners should try and find out what it looked like through old photos. If these are not available, other fences in the street or area may assist.

Some references and publications listed in Section 9.0 describe appropriate fences for different styles and periods. If the look of the original fence cannot be found, another example, in keeping with both the period and style of the house and others in the street, should be used.

It should be remembered that good fencing can unify and make a street, just as inappropriate fencing can destroy it.

### Parking, Garages and Carports

Much the same consideration should be applied to car parking as for additions. New garages or carports should be set well back, behind the main building line. Generally these structures should be kept out of sight and low key. Open parking should also be screened by landscaping.

Front garages obscure views of the original building and can visually break up the pattern of setbacks in the street.

Altering the front of a heritage building to provide a garage or car accommodation is generally considered inappropriate, although some carports may be acceptable.

#### 3.3.5 CONTEXT AND SETTING

Under the LEP, Council is required to consider the impact of development in the vicinity of a heritage item, not just work on the immediate property.

It is important that new building work on adjoining land does not compromise the significance of the neighbouring heritage building. As a general rule, new buildings should visually complement their immediate neighbours, as well as the street as a whole.

Odd or out of character buildings should not be copied, whereas traditional features such as verandahs or awnings can make a strong contribution to the streetscape and reinforce established streetscape character.

#### 3.3.6 DEMOLITION

As previously discussed, demolition of older buildings is generally discouraged and demolition of heritage items will only be permitted in specific circumstances. It must be considered as the intervention of last resort.

For houses listed in the Heritage Study of 1993, every effort should be made to retain the original building. New building works should be in the form of additions, kept as visually separate as possible. The area of land available will be the main constraint.

Many of the City's older timber and fibro houses are being replaced by modern homes.

This is inevitable, but an important part of the City's historic character is being lost.

Often the older homes remain quite sound and livable but suffer from an image problem. The potentials for altering and adding to those buildings should always be exhausted prior to any application for demolition being made. The City's wealth of early non-dwelling structures should be given similar consideration. These alternatives could save money as well as protect to the area's heritage.

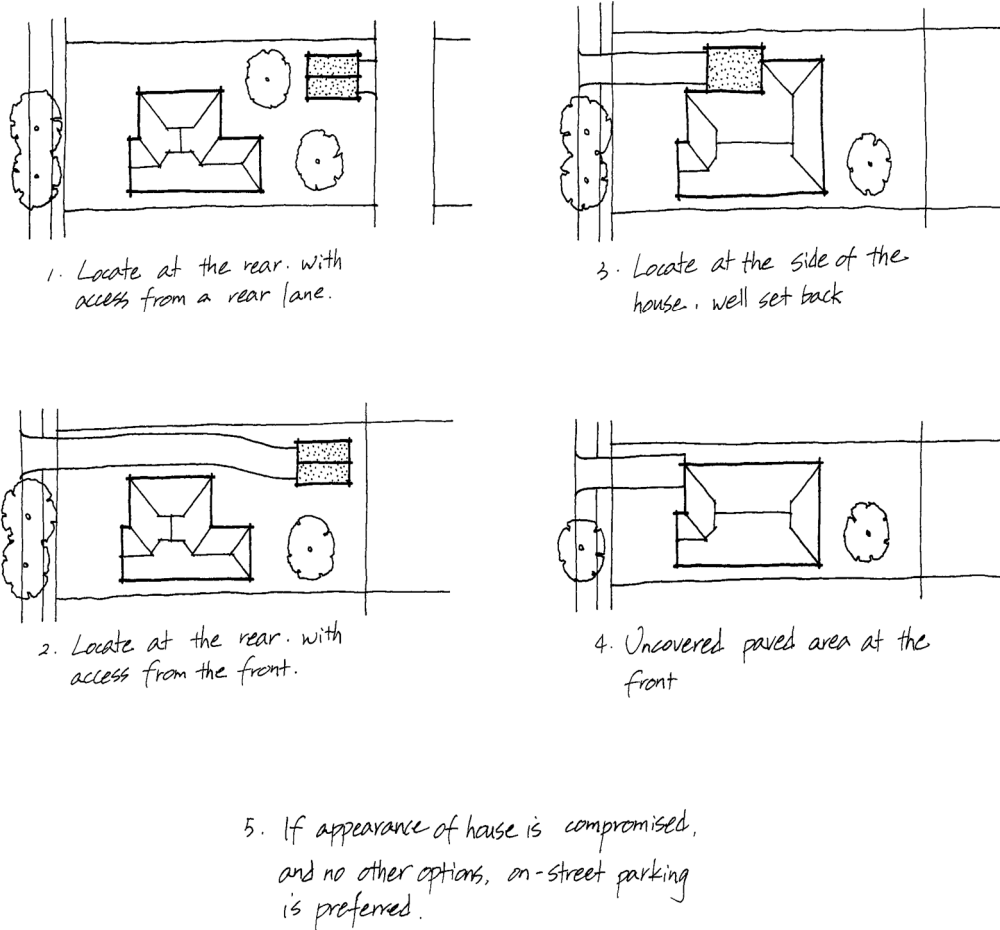


Figure 16 - Parking options for heritage items

### 4 CATHERINE HILL BAY HERITAGE CONSERVATION AREA

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements.

Heritage Conservation Areas are areas defined in the LEP as having heritage conservation value because of their heritage integrity and/or their homogenous character.

New development and applications for alteration of existing houses or properties within such areas usually require development consent. Applications for such consent are normally required to include investigations of cultural significance, as well as assessment of the impact on the heritage significance of the area and on adjoining property.

#### 4.1 SIGNIFICANCE

The extended settlement of Catherine Hill Bay has significance for its landscape and its buildings, but also because of its unique history of development.

Catherine Hill Bay has picturesque and distinctive historic townscapes, and land/seascapes unrivalled in Lake Macquarie, as well as a binding historic theme.

Catherine Hill Bay village has the oldest group of buildings in Lake Macquarie. The buildings form a number of integrated streetscapes and are a constant reminder of the settlement's origins as a nineteenth century mining village.

Both Catherine Hill Bay village and Middle Camp village are rare examples of 'Company Town' developments in Lake Macquarie.

Company town infrastructure survives in the Upper Hunter and other parts of Australia but Lake Macquarie mine developments were generally less organised. Uniform development of these villages has produced unique townscapes.

Distant views over the town are as important as close up views. The distinctive urban pattern of the main village set within its coastal and bush landscape can be appreciated from a range of vantage points, particularly from the important northern approach.

The high visibility of the main village precinct, including rear yard areas, with natural bushland edges, makes it highly sensitive to new development. There are already a few examples of out-of-scale additions.

The original buildings, a majority of which date from the 1890's to the 1920's, were mostly small vernacular cottages. There were very few buildings recognisable as belonging to a particular style, or period.

All dwellings display a high degree of consistency in size, scale, form, setbacks, siting and materials. This integrity is also unique, relative to other older precincts in Lake Macquarie.

The settlement is also an important archaeological resource for Lake Macquarie, with considerable potential for the State, as an industrial heritage site.

#### 4.2 AIMS AND OBJECTIVES

The aims and objectives of the Heritage Conservation Area guidelines are to:

- retain the surviving *fabric* of the original settlement,
- preserve the unique and significant features of the local townscape,
- preserve the outstanding natural setting of the township and maintain established relationships of the town to the setting,
- ensure new development is in scale and character with the existing, as viewed from all major vantage points,

- preserve the existing character as a continuing record of the settlement's unique history, while allowing for gradual change, which may include complementary and sensitive new development.

### 4.3 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering development in the Catherine Hill Bay Heritage Conservation Area:

- All new development should *fit in*. It should be sensitive to the topography, to neighbouring development, and the historic character of the precinct.
- The existing *scale* of development should be maintained. It is important visually to break up the bulk of major extensions and new buildings to maintain the existing pattern of small cottages 'dotted in the landscape'.
- Buildings should generally be limited to one **storey** above street level to maintain scale and to permit greater 'view sharing'.
- In all cases, the *appearance* of new work should be considered from all vantage points, as well as from the street and neighbouring properties.
- Owners or purchasers of older workers' or miners' cottages should aim to maintain all surviving original **fabric**. If more space is needed, it should be allocated to a new and separate building on the same lot.

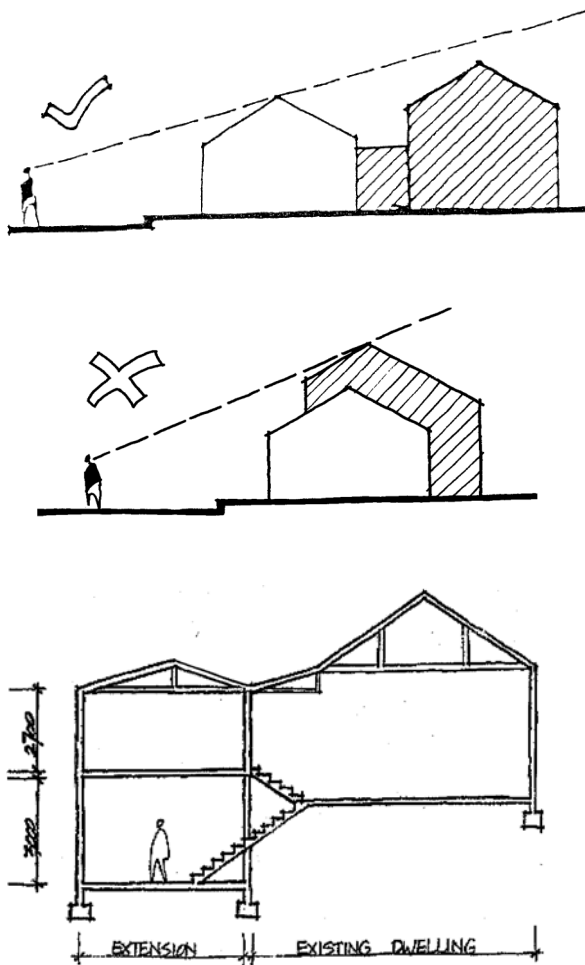


Figure 1 - Examples of maintaining scale and single storey appearance, especially from the street

### 4.4 RESPECT FOR FABRIC

Catherine Hill Bay's typical older cottages are generally small and simply constructed. They do not conform to any particular style, though they have certain common elements and have essentially 'Georgian' elements.

They are generally square or rectangular in plan and elevation. Roofs may be hipped or gabled.

Invariably the houses have a simple skillion verandah across the front. The arrangement of window and door openings is often irregular.

The main part of the house usually has only one or two rooms. Simple 'lean to' extensions at the rear could accommodate kitchens or additional bedrooms.

Houses are almost invariably constructed of timber, with iron roofs and weatherboard cladding. Joinery used for windows, doors, verandah posts and balustrades is often crude.

#### Examples of typical early cottages found in Catherine Hill Bay

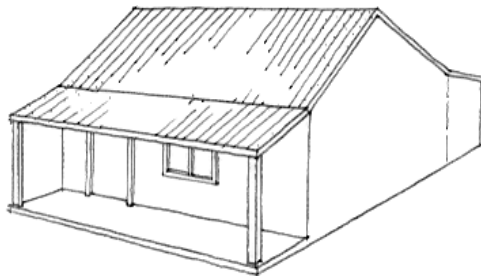


Figure 2 - Gabled type with front verandah and rear skillion

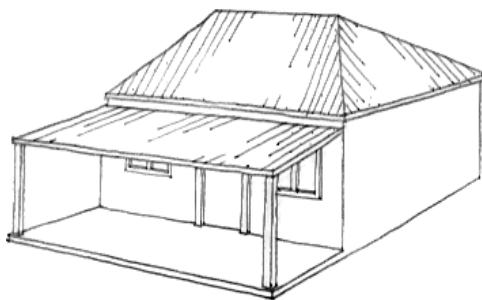


Figure 3 - Hipped type (less common) with front verandah



Examples of typical Catherine Hill Bay Cottages

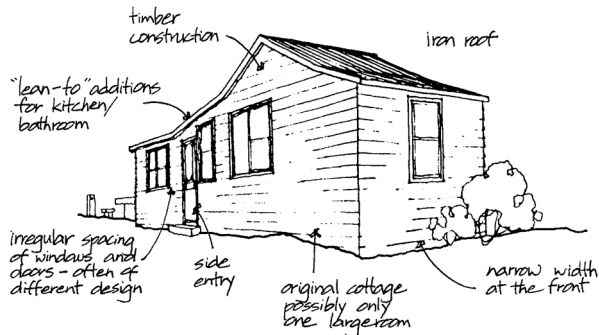


Figure 4 - Narrow fronted type (single room width)

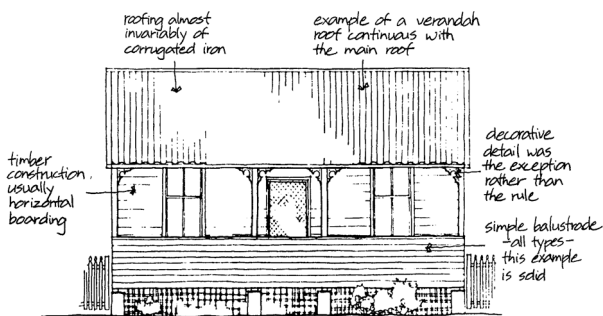


Figure 5 - Wide fronted type (two room width)

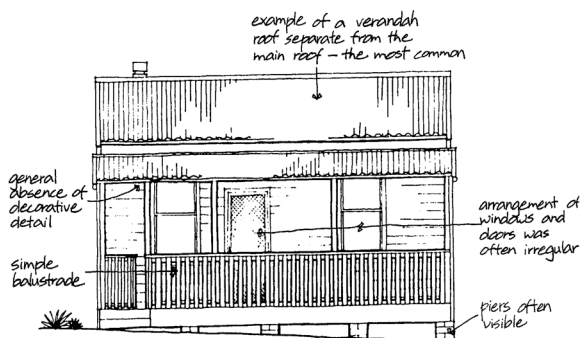


Figure 6 - Wide fronted type - variation (two room width)

### 4.5 FITTING IN/STREETScape

Most of Catherine Hill Bay's older houses were built on large lots, close to the street. This means that there is ample space at the rear of existing dwellings, for extensions or additional structures. Demolition of existing dwelling will not be permitted. To provide more accommodation, additions should be provided to the existing dwellings or in separate structures to the rear.

Two or three small buildings on each large lot, is preferable to one large building as large dwellings are out of character with Catherine Hill Bay.

### 4.6 BREAK UP THE BULK

If the additions are going to be bigger than the original dwelling, the bulk should be broken up into smaller units, connected by small breezeways or enclosed passage-ways. This will have the benefit of allowing the extent of original fabric always to be discernible.

#### Large Additions

For very large extensions it would probably assist to break up the house into more than two segments.

In most parts of the original village, even buildings in rear yards will be seen from distance vantage points. It is important that people continue to see collections of small buildings from the approaching roads, rather than larger houses intruding among the original smaller cottages.

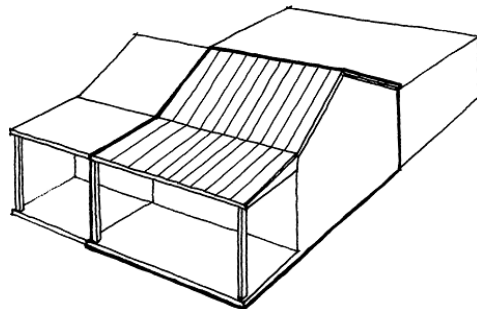


Figure 7 - Example - The original building should not become lost amongst the additions

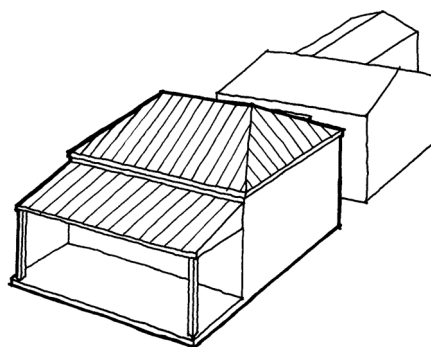


Figure 8 - Example - keep the extensions separate to reduce the impression of size.

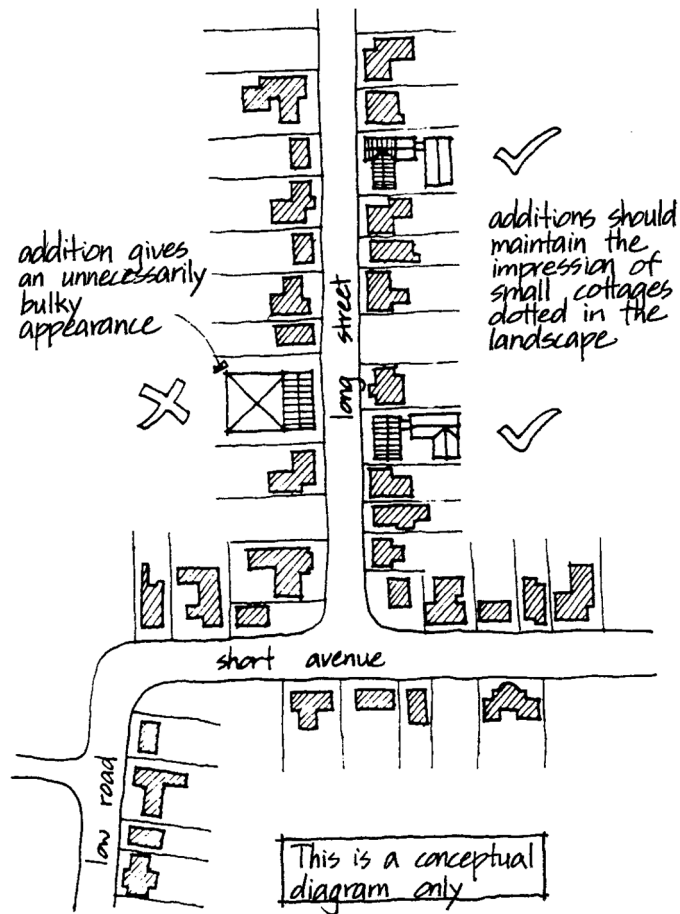


Figure 9 - Example of large additions in Catherine Hill Bay

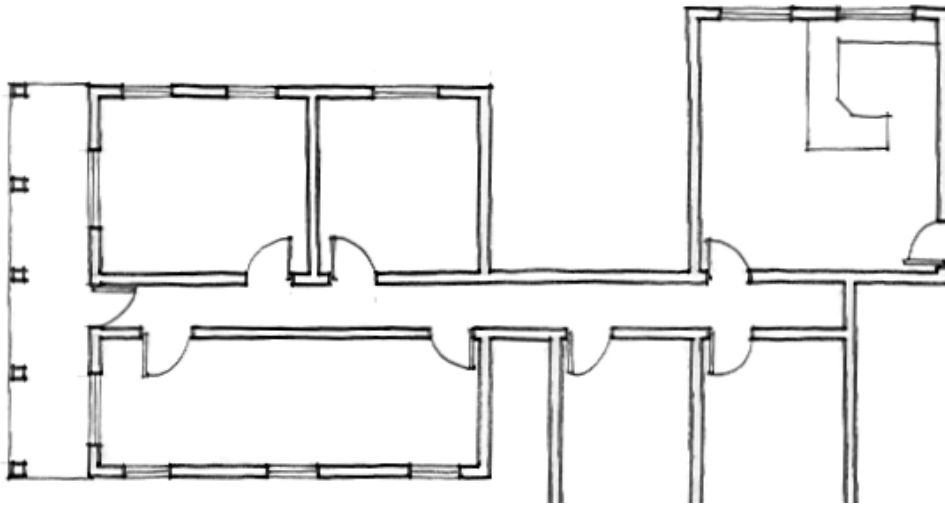


Figure 10 - Plan Illustration

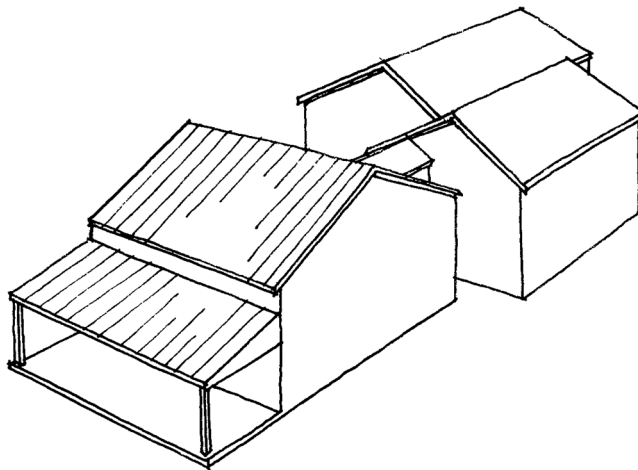
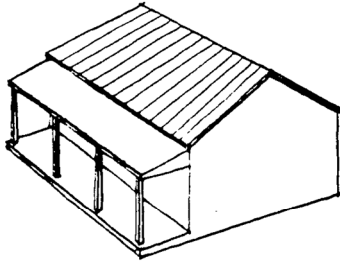
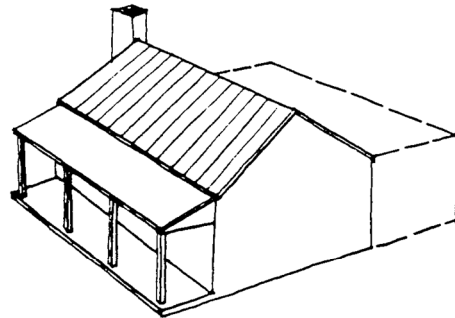


Figure 11 - Perspective Illustration

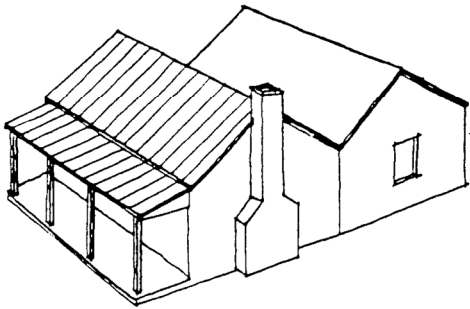
### OPTIONS FOR ADDITIONS



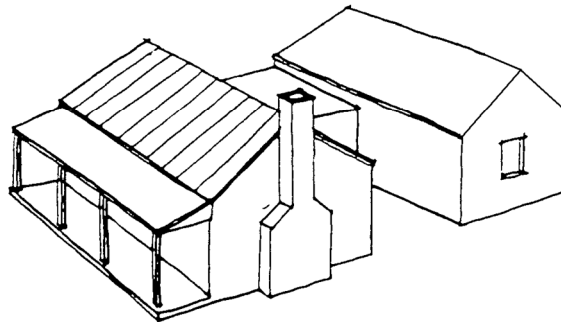
Typical existing cottage, simple form, with front verandah



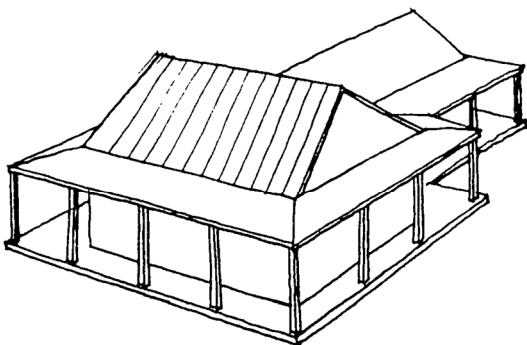
Existing cottage with a minor lean-to addition



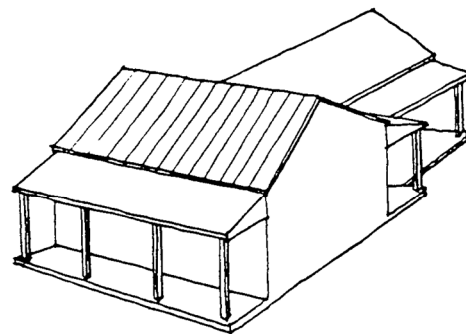
Addition to rear in similar form matching roof line. Acceptable only where the addition will not be seen from the street or other vantage point.



Pavilion type addition to rear. This is the preferred manner of additions for most Catherine Hill Bay.



Minor wing extension to rear, with a wrapped verandah around the house. This form of verandah is not appropriate for Catherine Hill Bay.



Minor rear wing extension with additional verandah confined to the extension.

**Figure 12 - Options for additions**

### 5 OTHER STRUCTURES

Section 5.0 provides guidelines for other structures not otherwise covered in these Guidelines or Council's DCP. These include:

- former worker's, miner's and fishermen's cottages,
- former holiday cottages and 'weekenders', and
- early outbuildings like workshops, boatsheds and similar early structures.

For the purpose of these Guidelines and heritage conservation generally:

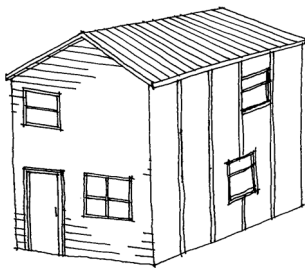
**'other structures'** means simple or 'primitive' buildings, not identifiable as belonging to a particular architectural style. These structures were never architect designed and rarely built to a plan. Some were built by their original owners and others were built by employers, such as mining companies. The buildings were almost purely functional by definition, are limited to buildings which were originally free standing and no more than 100m<sup>2</sup> in floor area when originally built. Most were built with timber and iron, some with fibro or other sheeting. The definition however, includes 'pre-fabricated' structures imported from elsewhere.

#### 5.1 AIMS AND OBJECTIVES

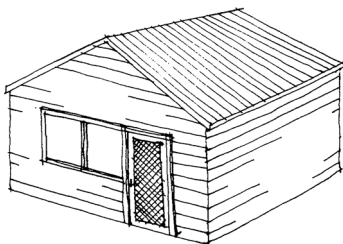
The aims and objectives of Part 5.0 of the Guidelines are to:

- recognise the considerable social and historical significance of other structures to the heritage of the City of Lake Macquarie,
- provide for the retention of as many as possible of them, and
- provide incentives to ensure their appropriate conservation.

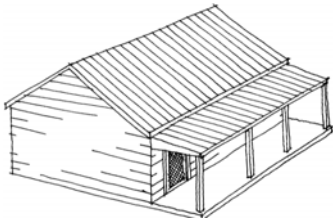
**Examples of typical other early buildings and structures.**



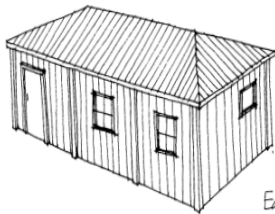
**Figure 1 - Example of typical other early buildings and structures**



**Figure 2 - Example of typical other early buildings and structures**

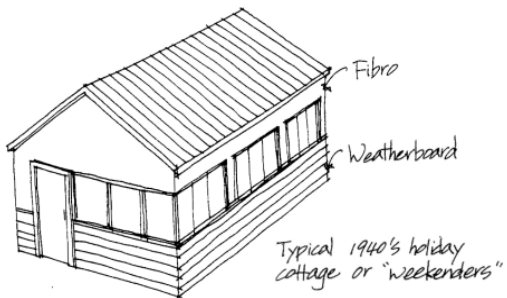


**Figure 3 - Example of typical other early buildings and structures**



Earlier buildings  
often featured vertical  
boarding or slats  
- now rare

**Figure 4 - Example of typical other early buildings and structures**



**Figure 5 - Typical 1940's Holiday Cottage**

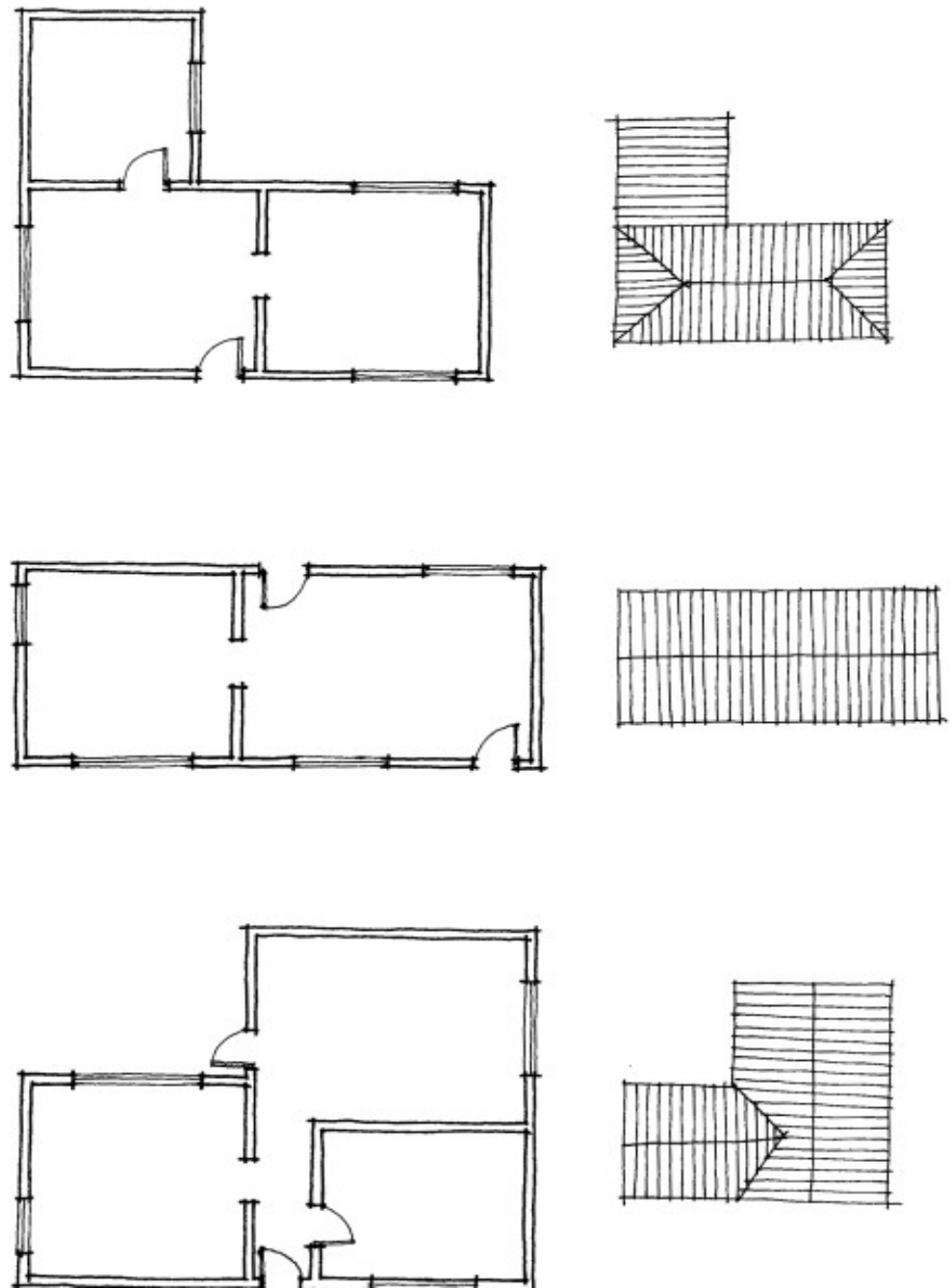


Figure 6 - Typical floor plans



### 5.2 WHY ARE THESE STRUCTURES IMPORTANT?

These other early structures once accounted for the majority of buildings around the lake and were characteristic of the earliest phases of settlement. In large part, they distinguish the early from later the development of Lake Macquarie and from that of other parts of New South Wales at the time of their construction. This makes them an important part of the City's history and identity.

A number of these structures are now under serious threat. Most are not protected by heritage listings or conservation area controls. This is partly due to the difficulty of finding and identifying such structures and partly due to a previous lack of community appreciation. Appreciation of these structures requires an understanding of their historical context.

For most of the nineteenth century the Lake Macquarie area remained isolated and sparsely settled. Early settlement was largely limited to timber getting, fishing and subsistence farming.

Most people built their own shelter with their limited skills and resources. The primary building component was locally cut timber, usually hand sawn.

The arrival of the railway opened up the west side of the lake to mining and quarrying. Coastal coal reserves were also accessible by sea. The mining companies often built simple houses for their workers, but many workers still had to build their own.

Later houses were more likely to incorporate imported materials including roofing iron and machine cut timber. Local timber however remained an important component even then.

Later houses were also more likely to conform to the stylistic patterns of the period. The early buildings and structures soon came to represent a diminishing proportion of the total building stock.

The railway also saw the first realisation of the lake's potential for recreational fishing and leisure activity. Individuals built holiday cottages and 'weekenders' around the lake.

Settlement became increasingly permanent in the Inter-War years, but lakeside areas remained relatively isolated until road access improved after the Second World War.

Simple cottages and boatsheds continued to be built in all areas until the 1950's. Increasingly though, they included more imported or processed materials and became more sophisticated.

### 5.3 OPPORTUNITIES

The majority of these other early structures have continuing potential for productive use. Many are already retained as sheds, storage and garaging. In most cases they are not a major constraint to development.

Most take up only a small proportion of the lots they stand on, leaving plenty of additional space on which to build new structures.

The structures are more of social and historical importance, than visual. It is not essential that they remain in public view. Accordingly, the siting of new buildings is less constrained as would otherwise be the case and in some cases it may be possible to erect two *storey* buildings on the same land.

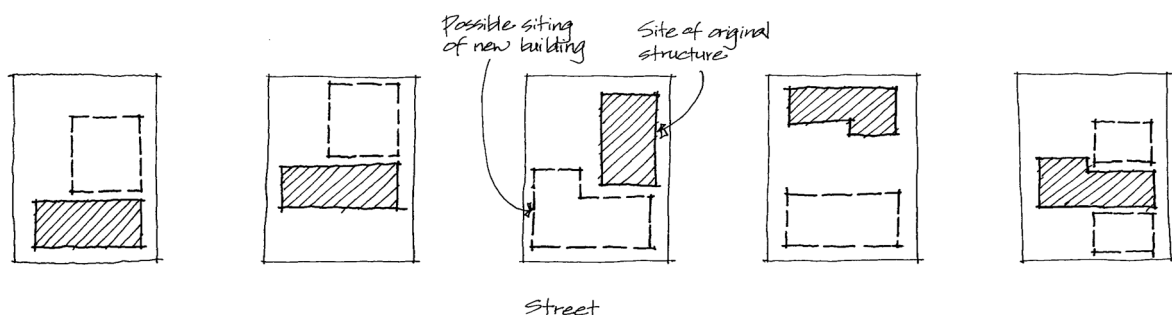


Figure 7 - Possible siting of new buildings

### 5.4 WHAT CONTROLS APPLY?

Council's LEP specifies particular actions required in relation to applications affecting items of heritage significance. It is appropriate to approach the development of sites containing other early buildings and structures in a similar way. Hence, it is encouraged and recommended that the LEP be read in conjunction with *Council's DCP Heritage Control and any relevant Heritage Area Plans*.

Owners of items which appear to satisfy the definition of 'Other Early Buildings and Structures' and who propose to develop land on which they are located, are encouraged to discuss the proposal with Council's Heritage Planner prior to proceeding.

It is recommended that the procedures applicable to the development of sites containing heritage items, should then be followed. The public interest of the community of the City of Lake Macquarie would be served if the applicant:

- undertakes and assessment of the heritage significance of the early building/structure including outline history;
- establishes the physical condition of the early building/structure and its potential for adaptation; and
- accepts that demolition should be considered as an option of last resort only.

### 5.5 WORKS AFFECTING THESE STRUCTURES

It is preferable for these buildings/structures to remain in existence, to provide the most comprehensive evidence of how Lake Macquarie developed. For this reason, the range of recommendations relating to stabilisation, maintenance, alteration and additions, of identified heritage items, should be applied to Other Early Buildings and Structures.

The following sections set out guidelines for maintaining existing structures and erecting new buildings on the same land.

#### 5.5.1 THE IMPORTANCE OF CONSERVING ORIGINAL FABRIC

The first priority should always be to care for the structure's surviving original materials, called its **fabric**. The following tasks are important in conserving the original fabric:

- Timber surfaces should remain painted,
- Repairs should be promptly attended to, as needed,
- Any elements beyond repair should be promptly replaced,
- Original elements and materials should be matched as closely as possible.

#### **Maintenance**

Regular maintenance saves money in the long run and prevents accelerated decay of the building.

Ideally, if fabric has to be replaced, it should be done gradually over time. In some instances, such as where pests or rot have caused major damage, substantial re-building or remedial work will be necessary. This kind of work usually needs to be done quickly, to prevent the damage spreading.

The existing fabric should be protected to prolong its life. Protection is needed against sun, rain, fire and pests. Most older buildings have stood the test of time and simple maintenance should be sufficient.

#### **Water Protection**

Large roof overhangs and regular maintenance of the roofing and guttering will help keep rainwater away from walls. Improved surface and sub-soil drainage will reduce rising damp.

Concrete paths should not be built next to buildings unless they drain away from them. Discharge from drainpipes should also be remote and downhill from walls.

### Painting

Timber surfaces should generally be painted to protect them from weathering. Acrylic paint in a matt finish provides the best protection.

Thorough preparation in accordance with manufacturer's instructions will ensure the painting lasts longer. This will mean fewer coats of paint and both time and money savings in the long term.

Paint colours should be dark or 'earthy' rather than bright. For example, off-white or cream is preferable to bright white. For older and more 'primitive' structures, colours in keeping with the original unpainted timber should be used.

### Materials

Original materials should be retained if they are in good condition. When fabric is replaced, the old materials should be matched as closely as possible.

External coverings may be renewed and replaced perpetually. Greater problems are encountered when structural elements have to be made good. These elements should be replaced with as little disturbance to the remainder of the building as possible.

As these elements are less visible, there is less need to match original materials. Structural soundness of the building is more important. If modern materials perform better and prolong the life of the buildings, they should be used.

Similarly, modern interiors are quite acceptable in most circumstances. In the great majority of cases it is only the external appearance which matters.

### Alterations

Council strongly discourages alterations to the original fabric of other structures.

### Reconstruction

Where original fabric has been lost, it is acceptable to replace it with new fabric to match. The technical word for this is *reconstruction*. What is put back should be an original feature of the structure, based on old photographs or some other record of what the building used to look like.

Decorative detail that was never there or part of the original design should not be added, including decorative iron lace, timberwork or elaborate timber pickets.

### 5.5.2 ADDITIONS

Generally:

- Any additions should be separate from the original structure,
- Items should be complementary in terms of size, height, form and materials with the original structure,
- Extensions do not have to imitate the existing structure but should complement its scale, forms and materials,
- Separation is important to ensure the original building does not become lost or overwhelmed by the new. The structure needs to stand in its own distinct space.

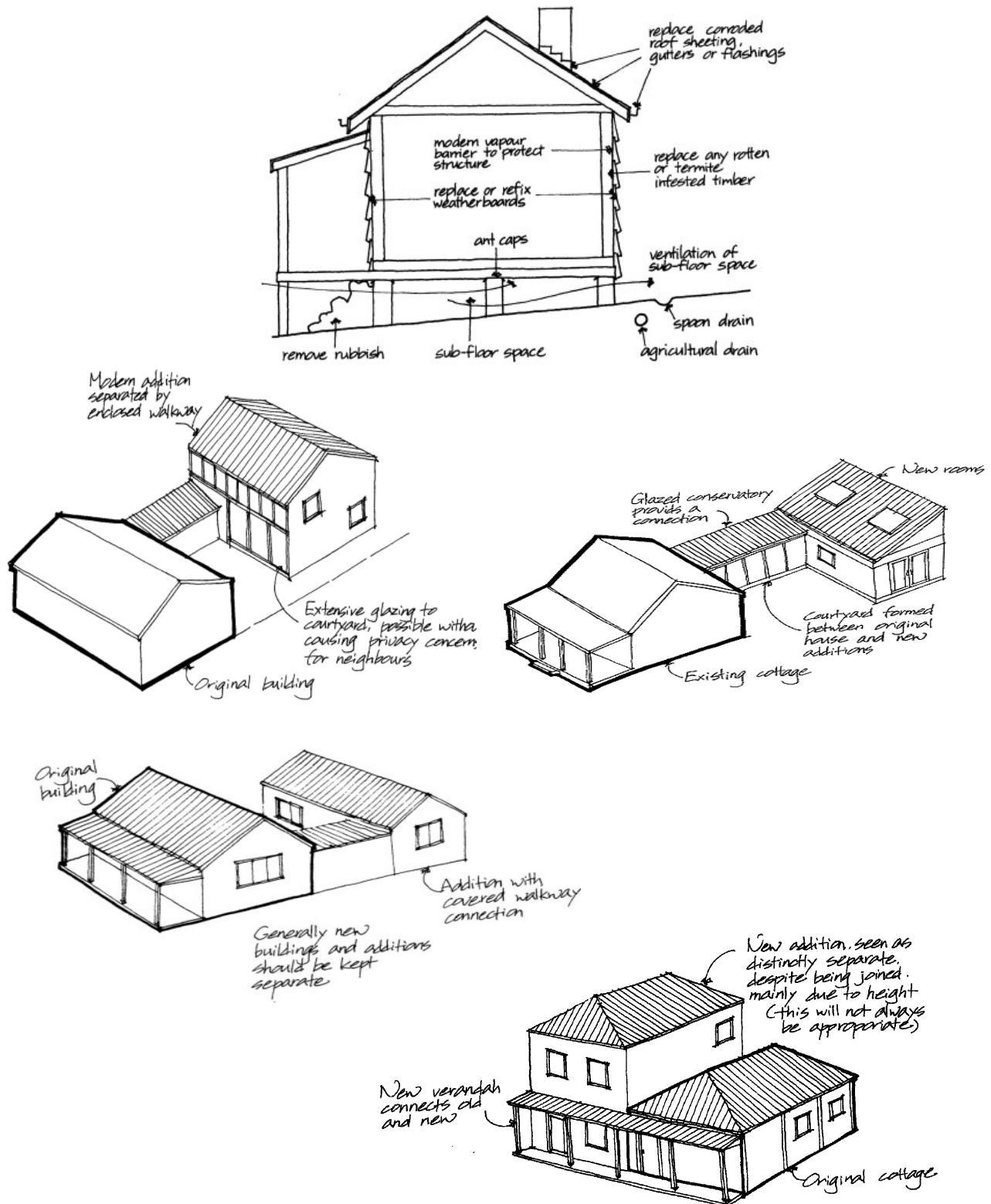


Figure 8 - Examples of additions which are generally considered compatible with their original structure

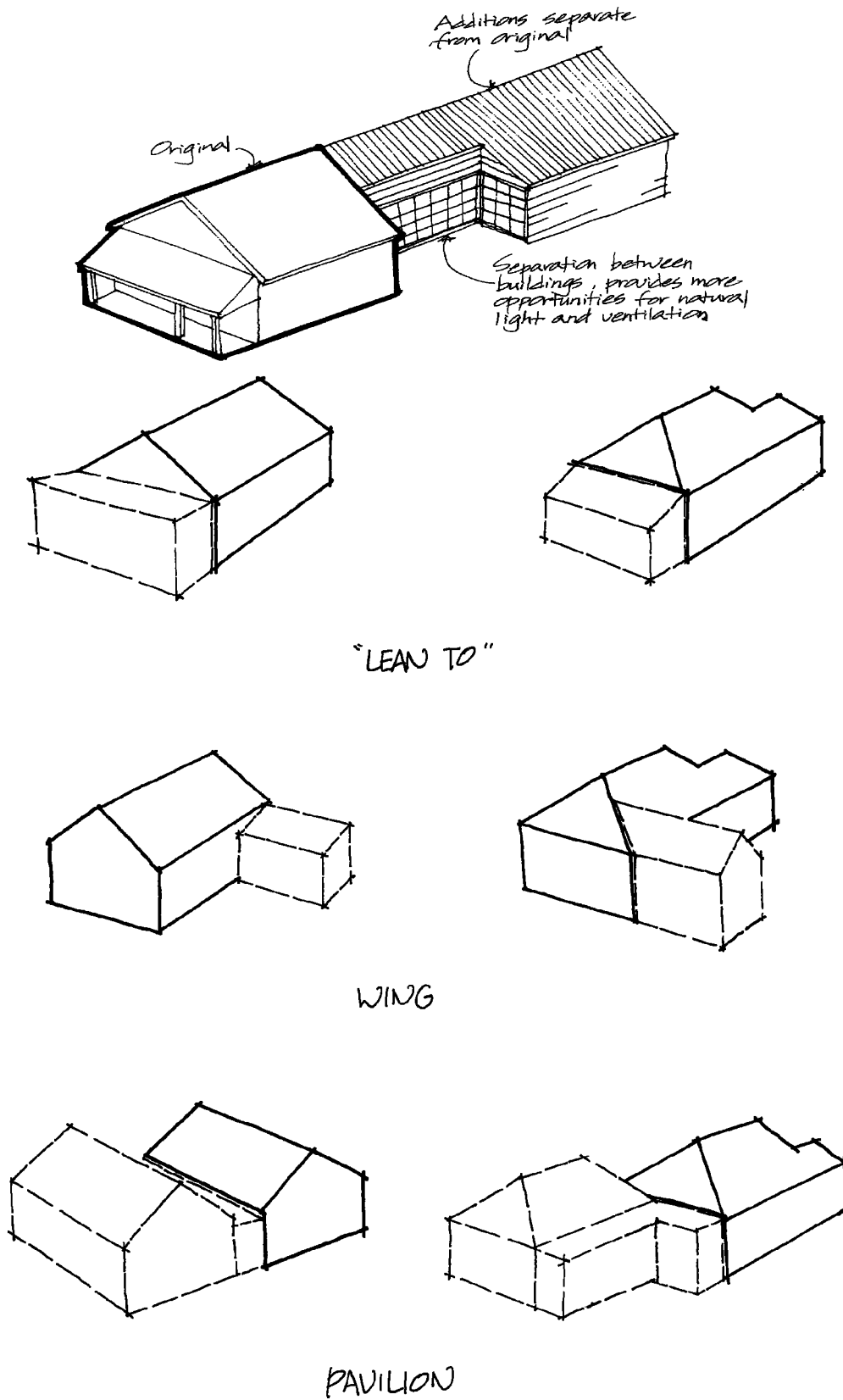


Figure 9 - Common names and types of extensions

### 6 HERITAGE PRECINCTS & OTHER PROPERTIES

Section 6.0 provides development guidelines for:

- Properties located in the Heritage Area Plans - **Heritage Precincts**, and
- Identified Heritage Properties.

The eight heritage precincts are listed below:

- Dudley
- Boolaroo
- Teralba
- Toronto
- West Wallsend/Holmesville
- Rathmines
- Morisset
- Cooranbong

Heritage Precincts are areas defined as having a set of characteristics valued by the community, including natural and built heritage, topography, fauna, flora, streetscape and environmental amenity, views and public spaces.

New development and what can be done to existing dwellings and properties, usually require development consent where the proposal involves alteration to the streetscape, changing the density of development or altering the physical backdrop to the precinct.

#### **Relationship With Other Documents**

This Section is closely linked to, and should be read in conjunction with the heritage provisions of Council's DCP and any relevant Area Plans.

The principles outlined in Part 4.0 of these guidelines (Catherine Hill Bay Heritage Conservation Area) have general applicability to all Heritage Precincts.

#### **Aims and Objectives**

The aims and objectives of each Heritage Precinct are to:

- Retain surviving levels of the settlement's original fabric,
- preserve the unique and significant features of the local townscape,
- encourage the conservation of those buildings which survive from the late nineteenth and early twentieth centuries, including other older structures,
- retain the existing character as a continuing record of the settlement's unique history, allowing for gradual, sensitive and complementary new development,
- ensure new development is in scale and character with the existing, as viewed from local streets and major vantage points,
- preserve the outstanding setting of the townships and preserve the relationship of the towns to their topography and their setting.

### 6.1 DUDLEY HERITAGE PRECINCT

Section 6.1 is designed to further build on the heritage provisions contained in the Dudley Heritage Area Plan of Council's DCP and Part 4.0 Catherine Hill Bay Heritage Conservation Areas.

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements and with the above provisions.

#### 6.1.1 HERITAGE CONSIDERATIONS

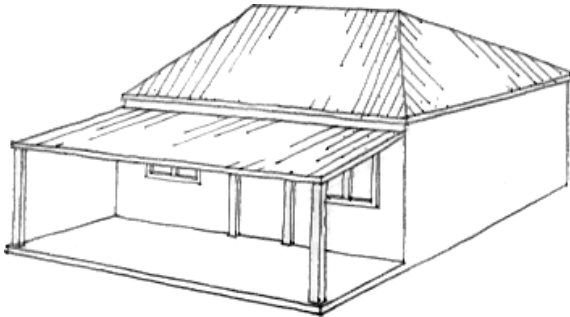
The following points should be observed in all applications for new development in the Dudley Heritage Precinct:

- All new development should *fit in*. It should be sensitive to the topography, to neighbouring development, and the historic character of the precinct.
- The existing *scale* of development should be maintained. It is important to *break up the bulk* of major extensions and new buildings to maintain the existing pattern of small cottages 'dotted in the landscape'.
- Buildings should generally be limited to *one storey, above street level* to maintain scale and to permit greater 'view sharing'.
- In all cases, the *appearance* of new work should be considered *from vantage points across the valley*, as well as the street and neighbouring properties.
- Owners or purchasers of older workers' or miners' cottages should aim to maintain as much as possible of the *original fabric*.
- If more space is needed, it should be placed in a *new and separate* building on the same lot.

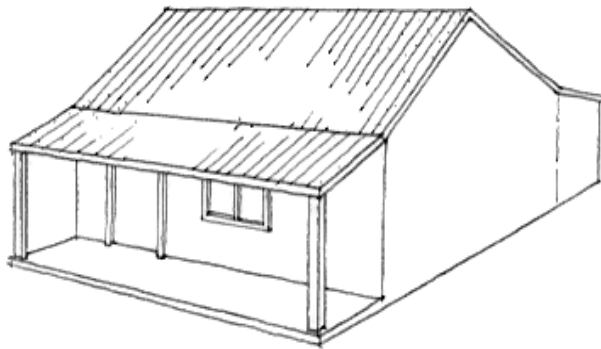
#### 6.1.2 EARLY COTTAGES

Early cottages in Dudley had the following general features:

- square or rectangular in plan and elevation,
- hipped or gabled roofs,
- simple skillion verandah across the front,
- arrangement of window and door openings often irregular,
- main part of the house usually had only one or two rooms,
- simple 'lean to' extensions at the rear could have accommodated kitchens or additional bedrooms,
- constructed of timber with iron roofs,
- joinery used for windows, doors, verandah posts and balustrades was often crude but secure.



**Figure 1 - Example of simple skillion verandah - typical early cottage found in Dudley**



**Figure 2 - Example of irregular window and door openings - typical early cottage found in Dudley**

### **6.1.3 OTHER OLDER HOUSES**

Dudley also has a collection of older homes from the traditional Georgian, Federation and Inter-War periods. These are more recognisable as belonging to particular styles.

Section 7.0 provides written and graphic descriptions of typical older houses and also deals with: care of the existing fabric; demolition and appropriate alterations and; additions to older houses with heritage value.



### 6.2 BOOLAROO HERITAGE PRECINCT

Section 6.2 is designed to further build on the heritage provisions contained in Boolaroo Heritage Area Plan of Council's DCP and in Part 4.0 Catherine Hill Bay Heritage Conservation Areas.

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements and with the above provisions.

#### 6.2.1 HERITAGE CONSIDERATIONS

The following points should be observed in all applications for new development in the Boolaroo Heritage Precinct:

- The local character should be maintained.
- Commercial and residential buildings of individual importance should be properly conserved and cared for.
- Owners or purchasers of older buildings should aim to retain as much of the *original fabric* as possible.
- Ensure that any additions are *sympathetic* and generally *to the rear*, not dominating the original building.
- The existing *scale and character* of development should be maintained. New buildings should be comparable in size to existing surrounding buildings and should adopt *similar forms and materials*.
- The *appearance* of new work from both the street and neighbouring properties should be considered.

The following Sections have been reproduced from the *Boolaroo Main Street Heritage Study*, prepared by Suters Architects in 1997. This study should be referred to for specific information and understanding of relevant terms used in these Sections.

#### 6.2.2 COMMERCIAL BUILDINGS AND THE STREETScape

The following points relate specifically to commercial buildings:

- restoration and reconstruction of original fabric is encouraged. This should be based on accurate historic research of a particular building, wherever possible, in preference to details that are simply typical of a period.
- retention and restoration of fabric identified as significant for the facade or shopfront of a building is encouraged (see Inventory Datasheets, Appendix B of Boolaroo Main Street Heritage Study).
- Reconstruction of missing sections is encouraged, while minor adaptation may occur.
- incorporation of those features identified as being typical of Boolaroo should be encouraged in any refurbishment or infill development, including maintaining the discontinuous nature of the streetscape and the clustering of commercial buildings into small groups.
- It is generally simpler and cheaper to do some minor repairs and put on a fresh coat of paint than to completely reconstruct.
- Based on a buildings assessed level of contribution to the streetscape, the following actions should be considered:
  - **Key:** all buildings identified as 'Key' elements should be retained and restored as opportunity permits. Their restoration should result from appropriate research and restoration should include accurate reconstruction of missing fabric,
  - **Background:** all buildings identified as 'Background' elements should be retained, and the accurate reconstruction of missing fabric should be encouraged while allowing for minor adaptation,
  - **Neutral:** retention of buildings identified as 'Neutral' elements is appropriate although adaptation or replacement with sympathetic new development may occur,

- *Intrusive*: replacement or adaptation of buildings identified as 'Intrusive' elements to a form more sympathetic streetscape should be encouraged.

Refer to *Contribution to Streetscape Plan* on the following page.

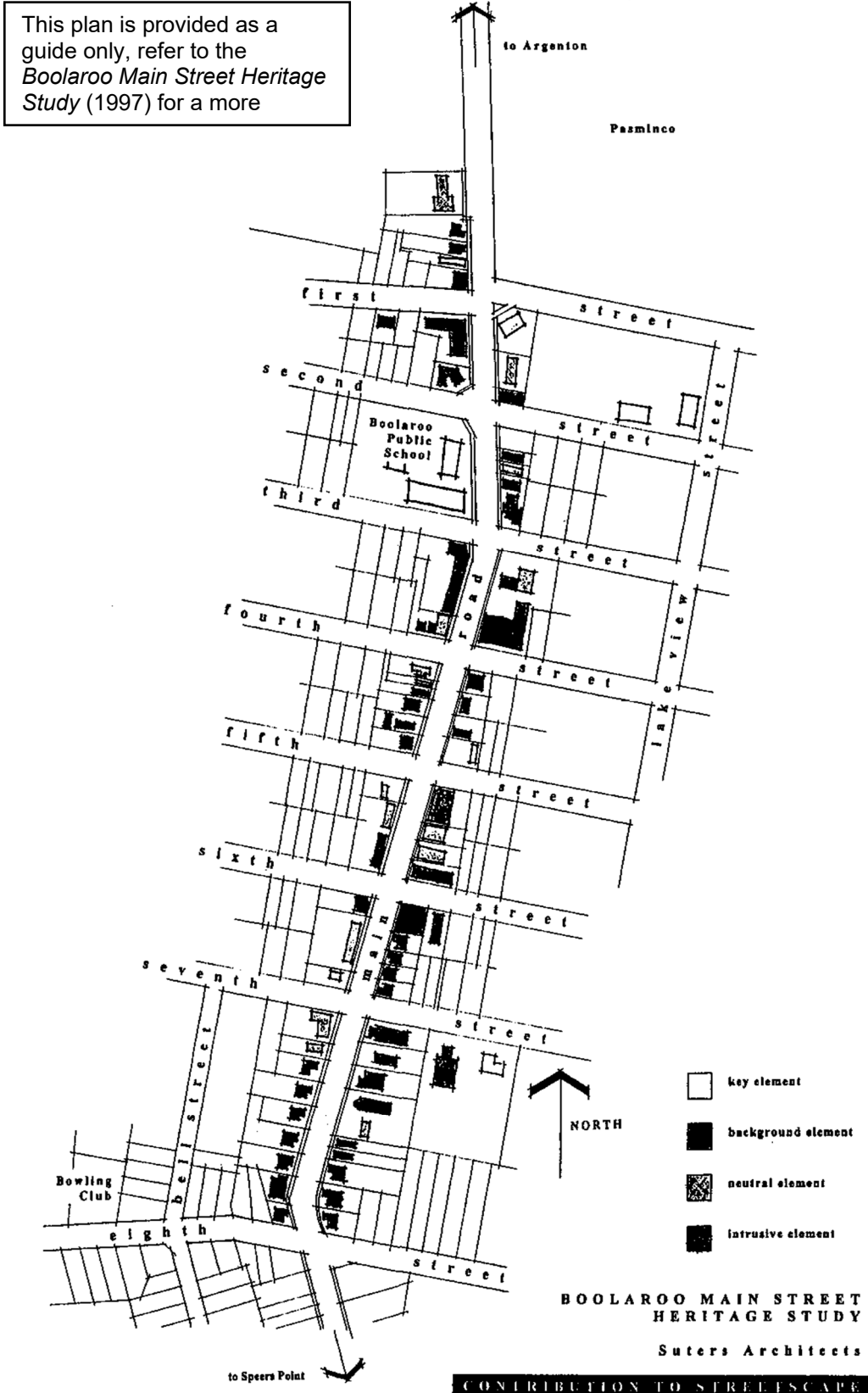


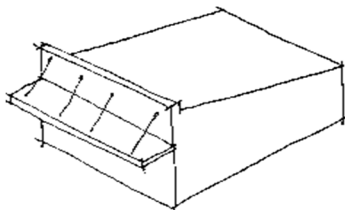
Figure 3 - Contribution to Streetscape Plan

### 6.2.3 PARAPETS & FACADES

The following guidelines relate specifically to parapets and facades:

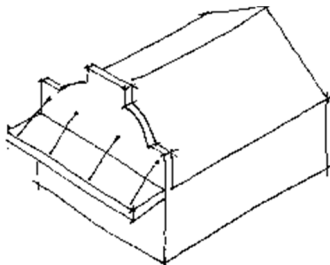
- existing original parapets and facades should be retained. Check for structural stability, repair and maintain as required.
- modern cladding should be removed from the face of parapets and facades when possible, and missing sections such as pediments and finials should be reconstructed to original details. Evidence can be gathered from historic photographs, original construction drawings, evidence left on the face of the building, or similar nearby buildings.
- original finishes should be reinstated by the removal of inappropriate covering layers using techniques such as stripping paint from face brick or removing signage panels from detailed recessed panels.
- If the existing parapet is inappropriate to the character of the particular building and streetscape the parapet should be replaced with a more appropriate form when possible.
- Because of the varied nature of the streetscape, no one facade material dominates

***Most of the commercial buildings have a stepped or sloped parapet (as illustrated below)***



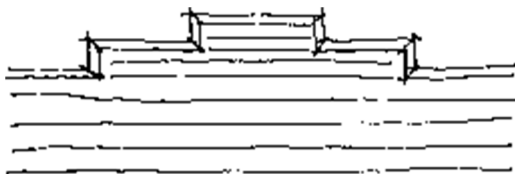
Source: Boolaroo Main Street Heritage Study (1997)

**Figure 4 - Stepped parapet with gable roof**



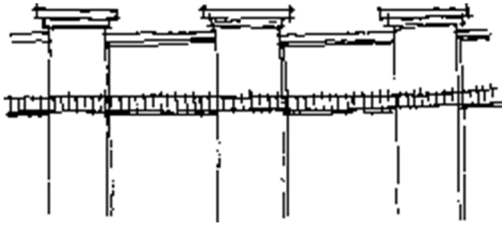
Source: Boolaroo Main Street Heritage Study (1997)

**Figure 5 - Simple parapet with skillion roof**



Source: Boolaroo Main Street Heritage Study (1997)

**Figure 6 - Example of typical weatherboard façade**



Source: Boolaroo Main Street Heritage Study (1997)

**Figure 7 - Example of typical brickwork with relief in pilasters and coursing**



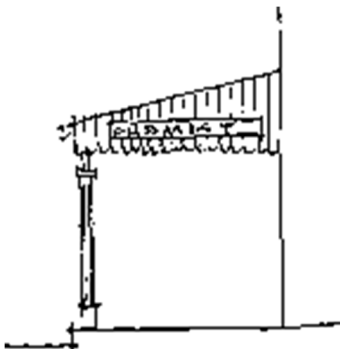
Source: Boolaroo Main Street Heritage Study (1997)

**Figure 8 - Example of Fibre cement sheet with battens**

### 6.2.4 VERANDAHS

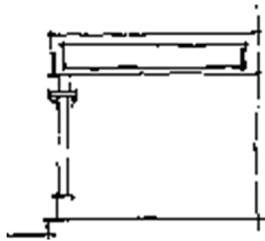
The following guidelines relate specifically to verandahs:

- The reconstruction of verandahs is encouraged but should only be done on buildings that are known to have once had them. Verandahs may also be used on new buildings, particularly where adjacent existing verandahs.
- The style and detailing of the verandah should be appropriate for the design of the building, otherwise it will appear incongruous.
- Original details should be matched where possible. Evidence can be gathered from historic photographs, original construction drawings, evidence left on the face of the building such as flashings or the ends of floor joists, and remnant pieces of material that may be stored on site or elsewhere.
- Where no clear evidence of the original verandah can be found, details should be for those typical of the period. Appropriate details can be obtained from Council's heritage advisor, through architects experienced with heritage buildings, and through various books on the subject.
- Modern or pseudo-historic materials and details, such as aluminium lace, metal pipe framing or tightly rolled bull-nosed iron, should not be used and are likely not to be approved.
- Where verandahs are two storeys high, they should provide useful amenity to the first floor rooms.
- The length of the verandah should equal the length of the building. Where a building comprises a number of different premises, a coordinated approach to reconstruction of the verandah should be encouraged. Verandahs should not however continue unbroken across adjacent buildings, but should be differentiated at each property boundary.
- Where buildings are clustered together, verandahs should not finish short at the corners of buildings, but extend to adjacent verandahs or awnings to provide continuous weather protection for pedestrians beneath.
- Posts should be set back from the kerb to minimise the risk of damage by motor vehicles.
- Where evidence exists, posts should be replaced in their former location in the footpath or kerb, where practical.



Source: Boolaroo Main Street Heritage Study (1997)

**Figure 9 - Typical early verandah – moulded timber columns, simple skillion roof, and simple but decorative fascia**



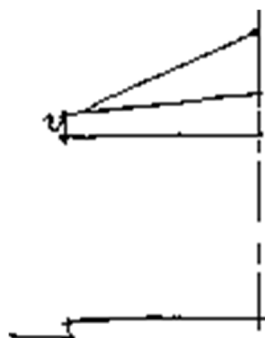
Source: Boolaroo Main Street Heritage Study (1997)

**Figure 10 - Variation on the above verandah, with verandah roof hidden behind a parapet.**

### 6.2.5 AWNINGS

The following points relate specifically to awnings:

- refurbishment and reinstatement of awnings is generally encouraged.
- original fabric should be retained, where possible.
- the style and detailing of the awning should be appropriate for the design of the building, otherwise it will appear incongruous. Steeply pitched awnings are not appropriate and should be discouraged.
- original details should be matched, where possible. Often original fabric may still be in place beneath modern cladding. Where the awning has been removed in full, evidence left on the face of the building, such as suspension anchor plates, and remnant pieces of material that may be stored on site or elsewhere.
- modern or pseudo-historic materials and details, such as profiled metal cladding, should not be used.
- The length of the awning should correspond to the building. Where a building comprises a number of different premises, a coordinated approach to reconstruction of the awning should be encouraged. Awnings should not however be run unbroken across adjacent buildings where commercial buildings are clustered together even though they may now function as one.
- Awnings should not finish short at the corners of buildings, but extend to adjacent verandahs or awnings to provide continuous weather protection for pedestrians beneath.



Source: Boolaroo Main Street Heritage Study (1997)

**Figure 11 - Suspended awning with low pitch roof and tie rods**

### 6.2.6 SHOPFRONTS

The following points relate specifically to shopfronts:

- restoration and alteration of shopfronts is generally encouraged.
- original shopfront features should be retained wherever possible, including display windows and their framing, entry doors, paved thresholds, especially with any signage or graphics, wall tilings and ceiling cladding.
- Where only remnants of original shopfronts survive, these should be incorporated in new layouts.
- These may include some wall tiling at the corners, older frames to display windows with modern doors, or small details such as sill or dado sections.
- Where the shopfront is an essential feature of a design, original details should be matched, where possible. Evidence can be gathered from historic photographs, original construction drawings, evidence left on the building such as sills or framework, and remnant pieces of material that may be stored on site or elsewhere.
- Where a building comprises a number of different premises, a coordinated approach to the shopfronts should be encouraged. Where possible, shopfronts should preferably not run unbroken across adjacent buildings.
- Wall tiling can often be used to give a more modern shopfront a traditional appearance where the basic door and window layout is sympathetic. Unlike painted render or face brick, tiles are easily cleaned of grime or graffiti and are particularly hard wearing.

### 6.2.7 FENESTRATION

The following points relate specifically to fenestration:

- original timber windows and doors should be maintained and repaired, and missing elements should be reinstated to the original design.
- any modern elements such as aluminium windows or false-panelled doors should be removed,
- openings should be returned to original proportions.
- windows and doors should be reconstructed to original details.
- Where there is a need to increase light or ventilation to a space, additional windows should match existing pattern and be located to maintain balance and/or symmetry across the facade. Other less conspicuous methods, such as skylights or windows to the side or rear, should be considered.
- Window and door openings (except shopfronts) should be vertically proportioned and read as 'holes within walls', rather than horizontal voids.
- For new buildings or alterations to existing, window openings should be approximately 25 percent of the wall area at upper floor levels.

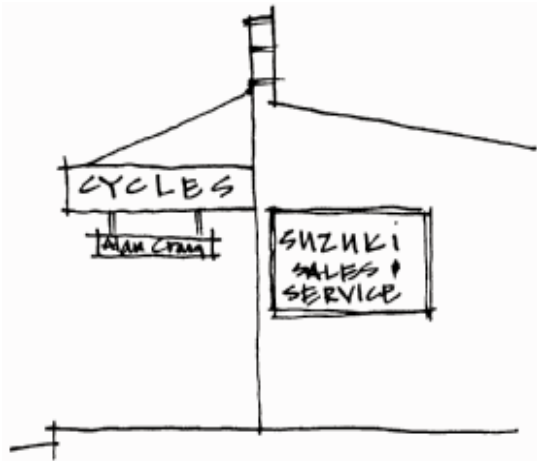
### 6.2.8 ADVERTISING SIGNS

The following points relate specifically to advertising signs:

- Any early signage should be retained and actively preserved, wherever possible, including signage related to original shopfronts or remnants of painted signs to side walls of buildings.
- Advertising signs should generally be restricted to the following locations:
  - Awning or verandah fascias,
  - Awning or verandah return end boarding,
  - Additional horizontal panels directly above or below the awning at the street edge,
  - Canvas sun blinds suspended from the awning,



- Spandrel panels above shopfront windows,
- Within shopfront windows,
- Under-awning suspended panels.
- Non-illuminated signs are preferred, however if necessary illuminated signs may be used within shop windows or as under-awning suspended signs. Flashing or scrolling electronic signs should not be used.
- Any signage on canvas sunblinds should be restricted to a business and the blind should generally be of a colour sympathetic to the building.
- The following forms of signage are inappropriate and their removal from existing buildings should be encouraged:
  - Projecting wall signs,
  - Vertically proportioned above-awning signs, and
  - Roof mounted signs.
- Signs to upper facades should not be for general advertising but restricted to the name of the building/business. Such signs should be located in such a way that the balance or symmetry of the facade is retained and should align with any grid established across the facade by pilasters, windows and the like. They should run across any openings or decorative detail of the facade and must be flat against the wall. The use of existing recessed panels or raised plaques for signage is encouraged.
- Signs should be horizontally proportioned rather than vertical, though they need not be rectangular and may include curved or stepped elements as appropriate.
- Signs should not obscure the architectural features of a building and as such the height of any above-awning sign should be limited.
- Lettering should be in a traditional style consistent with the age of the building. Historically, simpler font styles were common such as Roman/Clarendon or Sans Serif, rather than more flamboyant script and using capital letters only.
- Lettering was usually quite bold or 'fat' in appearance and shadowing was commonly used to increase the impact of the sign.
- The use of borders to define signage panels is appropriate, however the use of graphics, such as scrolls and silhouettes, should be restricted to a minimum and carefully located to maintain the balance or symmetry of the sign across the building.
- The overall number of signs on a building should be reduced and have consistency in terms of proportions, colour and style of signs on any one building.



Boolaroo Main Street Heritage Study (1997)

Figure 12 - Example of advertising signage

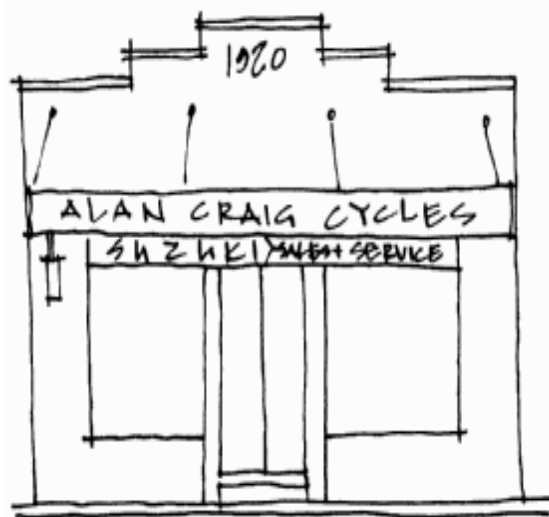


Figure 13 - Example of advertising signage

### 6.2.9 MATERIALS

The following points relate specifically to materials:

- Existing materials and finishes should be retained wherever possible.
- Compatible materials should be used for extension and alterations to existing buildings.
- Materials for new development should generally be consistent with surrounding existing structure and the overall character of the streetscape. Preferred materials are face brick in dark red tones (non-textured, non-mottled), detail renderwork, timber weatherboards or timber battens on fibre cement sheet for walls and parapets, and corrugated iron for roofs.
- Modern materials are acceptable provided they are consistent with the general finish, appearance and proportions of surrounding original materials. Applied decoration and colour can be used to unify the appearance. Profiled steel sheets such as 'Kliplock', moulded fibre cement profiles and prefabricated or precast panels are inappropriate and should not be used. Modern variations of timber weatherboards, such as metal or vinyl weatherboards, should also not be used.
- Modern high-build and textured coatings, such as 'Granosite', are inappropriate and should not be used for existing or new developments.
- Timber framed windows and doors should be used in preference to aluminium. If aluminium is to be used, the sections should be of the larger sizes typical of commercial installations rather than the smaller domestic sections.
- Glazed ceramic tiles in traditional colours are the preferred material for shopfront walls.
- Applied decoration should only be used where consistent with the building design. Use of standardised contemporary elements, such as Federation-style finials, brackets, etc is generally considered inappropriate. Missing elements should be accurately reconstructed based on historic information.

### 6.2.10 COLOUR SCHEMES

The following points relate specifically to colour schemes:

- A colour scheme appropriate to the period and style of the building should be selected.
- If possible, colour selections should be based on evidence of the original colour for each particular building, particularly for those noted as key items. This may be based on colours revealed in weathered or concealed areas, paint scrapes where multiple layers of paint exist, and from historic photographs which may reveal relative tones and contrast between different elements of a building even though only black and white in nature.
- Assistance in refining colour schemes may be obtained from various sources, including Heritage Advisers, Architects, Colour Consultants and from various published books on period colourschemes. Most of the major paint manufacturers also provide a colour selection service, though this is usually contingent upon purchase of their paint for the work and the size of the project.
- Exterior wall surfaces should generally be painted with a matt finish, while joinery like windows and doors should be painted with a gloss finish.
- Surfaces which were originally unpainted should be left as such. If they have been previously painted they should be stripped wherever possible. Note that sand blasting or high pressure water blasting are not appropriate ways to strip paint from surfaces like brick, stone, render or timber, as it tends to pit the surface and damage softer surrounding components like mortar. If stripping is not practical, the surface should be painted in a colour similar to the original material, for example redbrickwork.
- Where a building includes a number of separate premises under separate ownership, coordination to produce a consistent colour scheme is desirable. There may be cost benefits by having the whole building painted at the same time rather than by individual premises.

### 6.2.11 LOCAL CHARACTER VERSUS CORPORATE IDENTITY

The following points relate specifically to Local Character:

- Standard designs and oversized signage panels should not be used.
- The use of corporate colours for the exterior of buildings should be limited to signage panels, or subtly incorporated within the overall colouring of traditional colour schemes.
- Large retail developments should be located to the rear of the site and screened by smaller shops, or have the street facade broken down into vertical bays, to maintain the character of the streetscape.

### 6.2.12 FOOTPATHS, KERBS & GUTTERING

The following points relate specifically to footpaths, kerbs and guttering:

- Existing concrete footpaths in the Main Road area should be retained and maintained.
- Where upgrading is necessary and no evidence of stone exists beneath, plain concrete that matches the existing footpath should be used.
- A long term goal which may be considered is revealing remnant stone kerb and guttering, where such exists throughout the Main Road area.
- Pedestrian crossings may be highlighted in some way, such as kerb blisters.

### 6.2.13 STREET LIGHTING

The following points relate specifically to street lighting:

- Existing timber electricity poles for street lighting should be retained and new timber light poles added where necessary.
- New coordinated street lighting should be installed to a design consistent with existing, especially at pedestrian crossings.
- The location of electricity supply cables to buildings should minimise the impact on building appearance. Underground power or supply to the rear of buildings may be considered as alternatives.
- Streamers should be removed from across Main Road and other areas.

### 6.2.14 STREET FURNITURE

The following points relate specifically to Street furniture:

- Seating should be consistent. This could most practically be achieved by replacing the few concrete seats with the metal-framed type prevalent along Main Road. Existing seating could be enhanced by repainting, including Boolaroo town logo or similar.
- The suggested design for litter bins is of traditional galvanised cylinders, hung singly or as a pair on either side of a hardwood post, planter boxes, or on other existing supports, such as electricity poles. Timber parts may be paint or oil finished.
- New bus shelters should be purpose-designed for existing unprotected bus stops, possibly drawing on the general form and fascia design of that existing at Albert Reserve. The 'pebble-dash' of the existing bus shelter should be painted to match the dark green framing.
- Tree guards should consist of hardwood posts consistent in design with existing timber balustrading, for example at Main Road and Sixth Street, and should be removed once trees have reached maturity. Timber may be paint or oil finished.
- Fencing or bollards should be consistent in design with existing timber balustrading, for example at Main Road and Sixth Street.

Refer to Figure 13 – Pedestrian Environment Plan for a graphical guide to development in the public realm.

This Plan is provided as a guide only, refer to the *Boolaroo Main Street Heritage Study (1997)* for a more detailed plan.

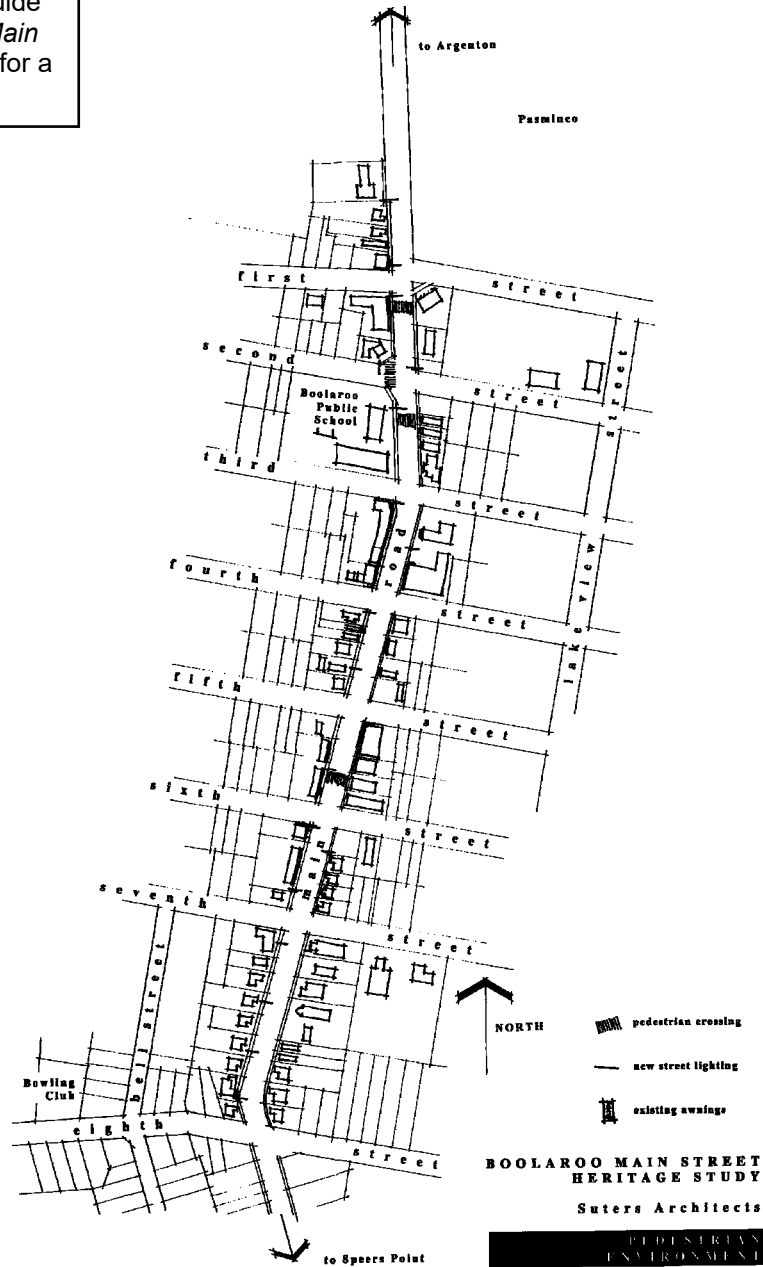


Figure 14 - Pedestrian Environment Plan

### 6.2.15 STREET SIGNS

The following guidelines relate specifically to street signs:

- Signs designating streets and places of social interest should be coordinated in design and colour.
- Re-design of bus stop signs should be considered, possibly suggestive of the Newcastle-Speers Point steam tram that once ran through Boolaroo.
- The use of large scale modern signage, such as large green or blue RMS directional signs, should be restricted. Large directional signage should be purpose designed to be sympathetic to the character of Boolaroo.
- Signs should be clustered together on signposts or other existing mounting points such as electricity poles and verandah posts, wherever possible, to minimise the clutter caused by excessive numbers of signposts.
- Information signage related to public and/or historic places should be increased in a design sympathetic to the character of Boolaroo.

### 6.2.16 LANDSCAPING

The following guidelines relate specifically to landscaping:

- Selection of appropriate species should be based on trees with a historic precedent in the area or on their potential to be a feature for the town such as flowering trees.
- A selection of plants more appropriate for planter boxes should be chosen and installed. The maintenance of the planting should be by shop owners or through a co-operative venture.
- Planter boxes should be rendered and painted in a manner sympathetic with the character of Boolaroo. Planter boxes attached to buildings should be removed and rebuilt in a location consistent with others along Main Road. The construction of new planter boxes should be considered to achieve consistency along Main Road.

Refer to Figure 15 - Landscape Plan on the following page for a guide to landscaping in the main street of Boolaroo.

This Plan is provided as a guide only, refer to the *Boolaroo Main Street Heritage Study (1997)* for a more detailed plan.

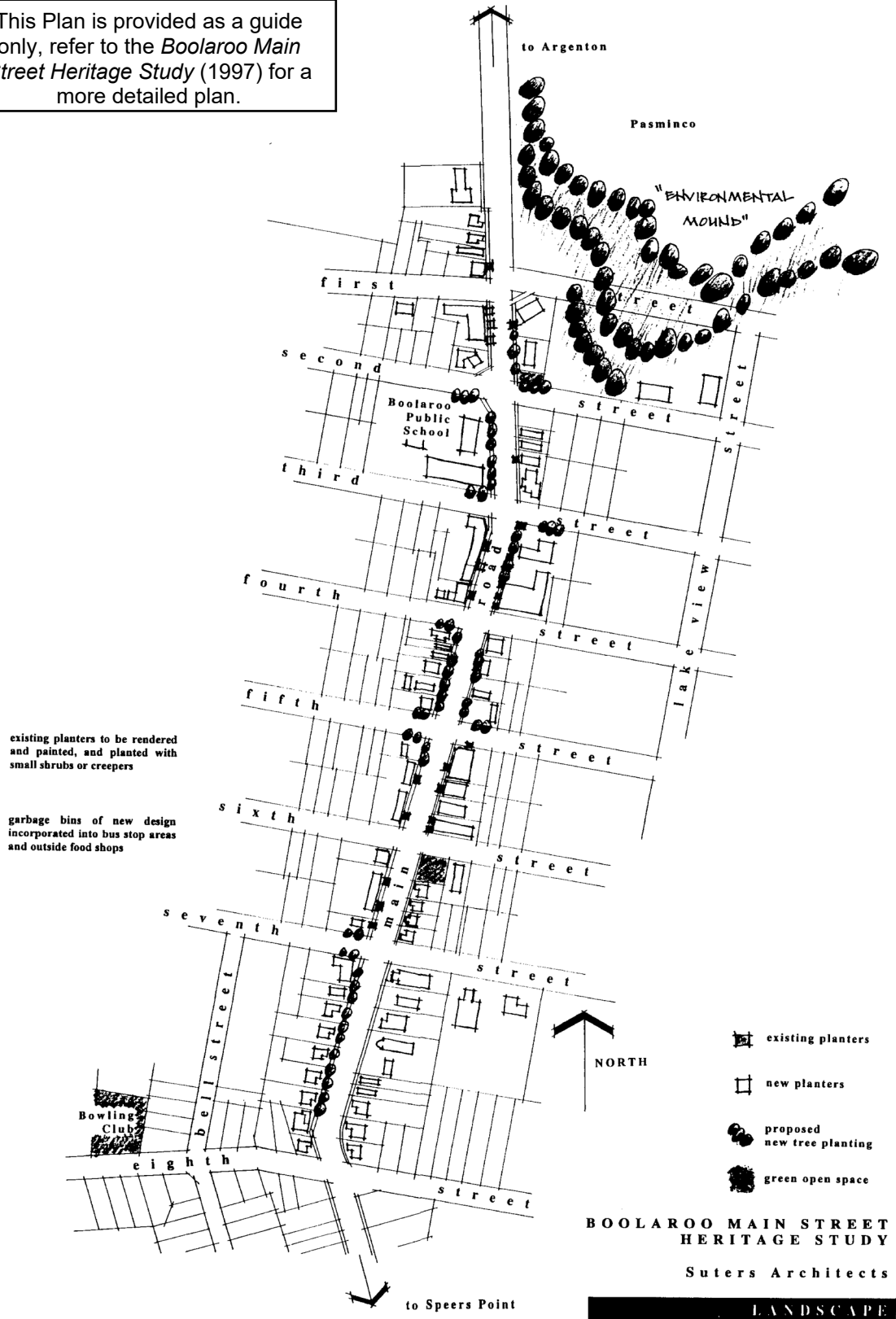


Figure 15 - Landscape Plan

### **6.2.17 RESPECT FOR FABRIC**

The previous sections provide guidelines for commercial and retail properties located along the Main Street of Boolaroo.

For guidelines relating to residential properties with heritage value, refer to Section 7.0 for common requirements.



### 6.3 WEST WALLSEND/HOLMESVILLE HERITAGE PRECINCT

Section 6.3 is designed to further build on the heritage provisions contained in Part 4.5 West Wallsend/Holmesville Area Plan – Heritage Precinct of DCP No. 1 Principles of Development, and in Part 4.0 Catherine Hill Bay Heritage Conservation Area of this document.

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements.

#### 6.3.1 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering new development in the West Wallsend/Holmesville Heritage Precinct:

- As much as possible of the *original fabric* of older buildings should be retained and maintained.
- When *adapting or extending* original buildings for different needs, owners should be sensitive to the original form and fabric.
- The existing scale of development should be maintained. New buildings and extensions should not overly dominate original buildings and houses should generally be limited to one storey.
- New buildings and extensions should adopt the same forms as the existing and be seen as *clearly separate* from them when viewed up close. It is important to break up the bulk of new residential buildings to maintain the established pattern of modest cottages in pleasant streetscapes.
- Buildings located in the main street of West Wallsend should follow the guidelines and recommendations of the *West Wallsend Heritage Main Street Study, 1996*.

#### 6.3.2 RESPECT FOR FABRIC

West Wallsend and Holmesville's typical older cottages are generally modest and simply constructed. More than most other older homes in Lake Macquarie, they tend to be good examples of typical period buildings from the late nineteenth and early twentieth centuries. Several examples continue to display a degree of ornamentation that was quite rare in the City.

Most older houses are traditional Georgian types, from all periods, or standard Federation types. There are also a few Inter-War Bungalows, as well as several more vernacular types from all periods.

The Georgian style was particularly popular in country and rural areas from the Victorian through to the Inter-War period.

It was a symmetrical design, based on Classical influences, with the addition of the characteristic Australian verandah.

The standard Federation cottage, so popular with small-scale builders, was typically asymmetrical. It had a gabled projection on one side with a verandah on the other.

The Inter-War Bungalow was a simple builder's adaptation of earlier Federation models. A large gable replaced the hipped main roof. The verandah was given a flat roof, and timber posts were usually part replaced by piers and columns.

The main part of the house usually has two or four rooms. Simple 'lean to' extensions at the rear could accommodate kitchens, laundries, bathrooms and/or additional bedrooms.

Houses in West Wallsend and Holmesville were almost invariably constructed of timber or fibro, with iron roofs. Many houses also feature decorative timber work to gables and verandahs.

Section 7.0 provides written and graphical descriptions of typical older houses and also deals with care of the existing fabric, demolition and appropriate alterations and additions to older houses with heritage value.

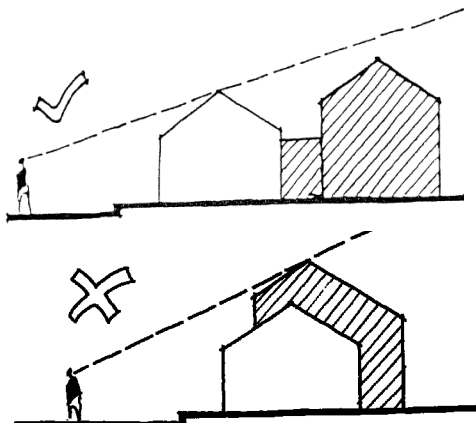


Figure 16 - Maintain scale and single storey appearance

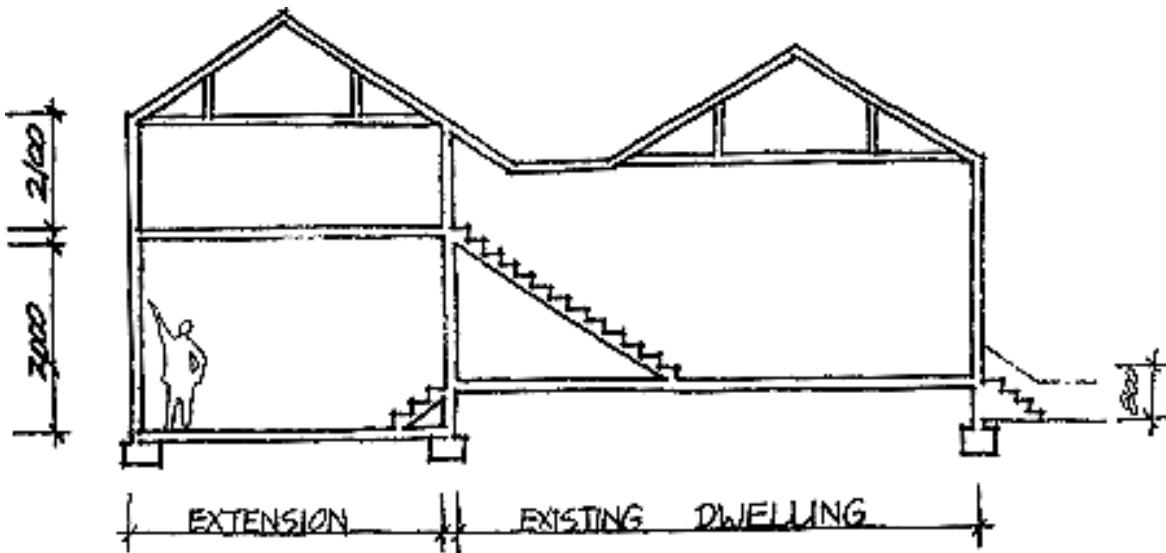


Figure 17 - XXXXXXXXXXXXXXXXXXXXXXX

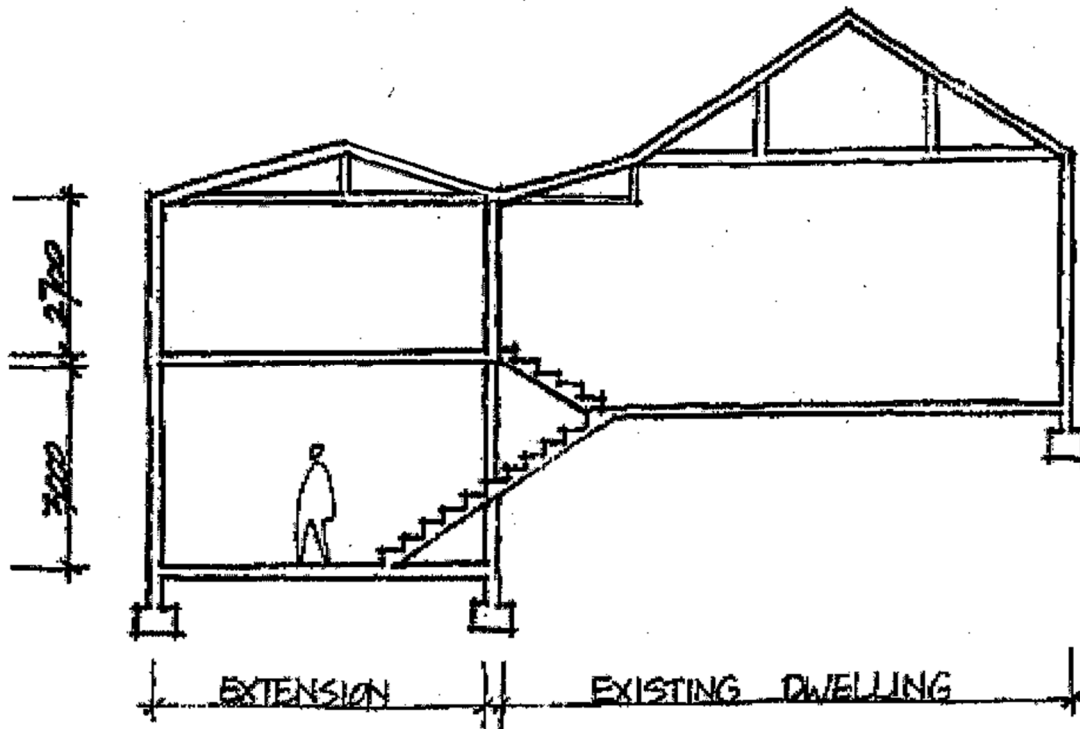


Figure 18 - XXXXXXXXXXXXXXXXX

### 6.3.3 FITTING IN/STREETSCAPE

To provide more accommodation, additions should be provided to the existing house, rather than demolish and start again. Most of West Wallsend and Holmesville's older houses enjoy reasonably sized blocks, leaving adequate room for rear additions.

#### Extensions

Additions to existing older style buildings are preferred to demolition and rebuilding. Generally, extensions should be to the rear, where they will not be seen from the street. The less visible they are, the greater the freedom the designer will have in their design.

#### Break up the bulk

If the additions are going to be bigger than the original house, the bulk should be broken up into smaller units, each recognisable as an addition on close inspection.

Large houses, particularly two storey, would be out of character in West Wallsend and Holmesville.

**The original building should not become lost amongst the additions.**

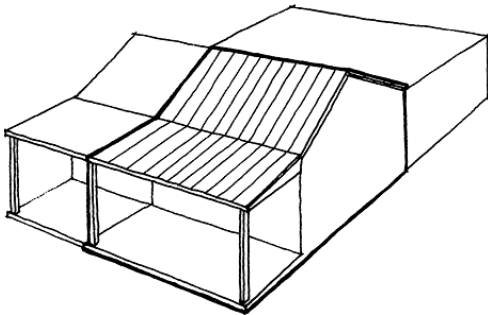


Figure 19 - Better to keep the extensions separate to reduce the impression of size.

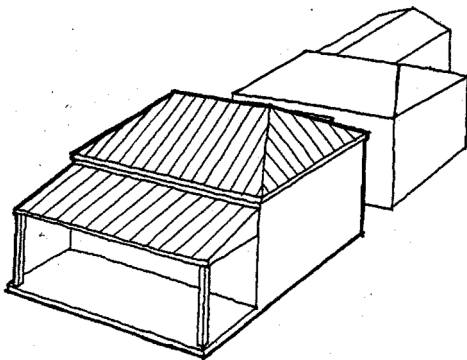


Figure 20 - XXXXXXXXXXXXXXXXXXXX

### 6.3.4 WEST WALLSEND MAIN STREET STUDY

The commercial centre of West Wallsend has its own unique character. As such, a main street study has been prepared and contains guidelines for the West Wallsend main street.

The Main Street Study is still under consideration with the main street property owners, business operators and Council.

In view of these circumstances a set of special guidelines have been formulated for the main street area. These are:

- The draft Main Street Study shall take preference over these Heritage Guidelines and minimum standards specified for the West Wallsend main street.
- Any development application for development within the West Wallsend main street, as identified in the *draft West Wallsend Main Street Study*, shall be assessed under the draft guidelines provided in the *draft West Wallsend Main Street Study* (Appendix H – Pre draft DCP).

Where the applicant objects to assessment of his or her application against the *draft West Wallsend Main Street Study*, the application shall be dealt with on merit and the provisions of Council's LEP.

### 6.4 TERALBA HERITAGE PRECINCT

Section 6.4 is designed to further build on the heritage provisions contained in the Teralba Heritage Area Plan of Council's DCP and in Part 4.0 Catherine Hill Bay Heritage Conservation Area of this document.

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements.

#### 6.4.1 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering new development in the Teralba Heritage Precinct:

- The local residential character, namely one of single storey timber cottages with iron roofs, should be maintained.
- Buildings of individual commercial and residential importance should be properly conserved and cared for.
- Owners or purchasers of older buildings should aim to retain as much of the *original fabric* as possible.
- Ensure that any additions are *sympathetic* and generally *to the rear*, not dominating the original building.
- The existing *scale and character* of development should be maintained. New buildings should be comparable in size to existing surrounding buildings and should adopt *similar forms and materials*.
- The *appearance* of new work from both the street and neighbouring properties should be considered.

#### 6.4.2 RESPECT FOR FABRIC

Teralba's typical older cottages are generally modest and simply constructed. Though the majority are Post-War, they include several good examples of Victorian and Federation period cottages, mostly on the older, western side of the railway. Some of these continue to display a degree of ornamentation that was generally rare in Lake Macquarie City, though most of these have suffered some alteration.

The township's older houses include Georgian types, from the Victorian era all the way through to the early Post-War period. There are also examples of standard Victorian, Federation and Inter-War types, as well as several more vernacular buildings from different periods.

The Georgian style was particularly popular in country and rural areas from the mid-nineteenth to the mid-twentieth century. It was a symmetrical design, based on Classical influences, with the addition of the characteristic Australian verandah.

The standard Federation cottage, so popular with small-scale builders, was typically asymmetrical. It had a gabled projection on one side with a verandah on the other. The form was based on typical Late Victorian cottages, of which there are also examples in the Teralba Heritage Precinct.

The Inter-War Bungalow was a simple builder's adaptation of earlier Federation models. A large gable replaced the hipped main roof. The verandah was given a flat roof, and timber posts were usually part replaced by piers and columns, often in brick.

Early Post-War cottages, of which there are numerous local examples tended to revert to the simpler Georgian forms, but often without the front verandah.

For all older houses, the main part of the house usually had two or four rooms. Simple 'lean to' extensions at the rear could accommodate kitchens, laundries, bathrooms and/or additional bedrooms.

Houses in Teralba were almost invariably constructed of timber or fibro, with iron roofs. The exceptions include some masonry buildings from the Late Victorian era. Inter-War houses may also have brick verandahs. A few of Teralba's older houses also feature some decorative timber work to gables and verandahs.

Section 7.0 provides written and graphical descriptions of typical older houses and also deals with care of the existing fabric, demolition and appropriate alterations and additions to older houses with heritage value.

### 6.4.3 FITTING IN/STREETSCAPE

To provide more accommodation, additions should be provided to the existing house, rather than demolish and start again. Most of Teralba's older houses were built close to the street, leaving lots of room to extend at the back.

#### Extensions

Additions to existing older style buildings are preferred to demolition and rebuilding. Generally, extensions should be to the rear, where they will not be seen from the street. The less visible they are, the greater the freedom the designer will have in their design.

#### Break up the bulk

If the additions are going to be bigger than the original house, the bulk should be broken up into smaller units, each recognisable as an addition on close inspection.

Large houses, particularly two storey, would not be in keeping with Teralba's historic character.

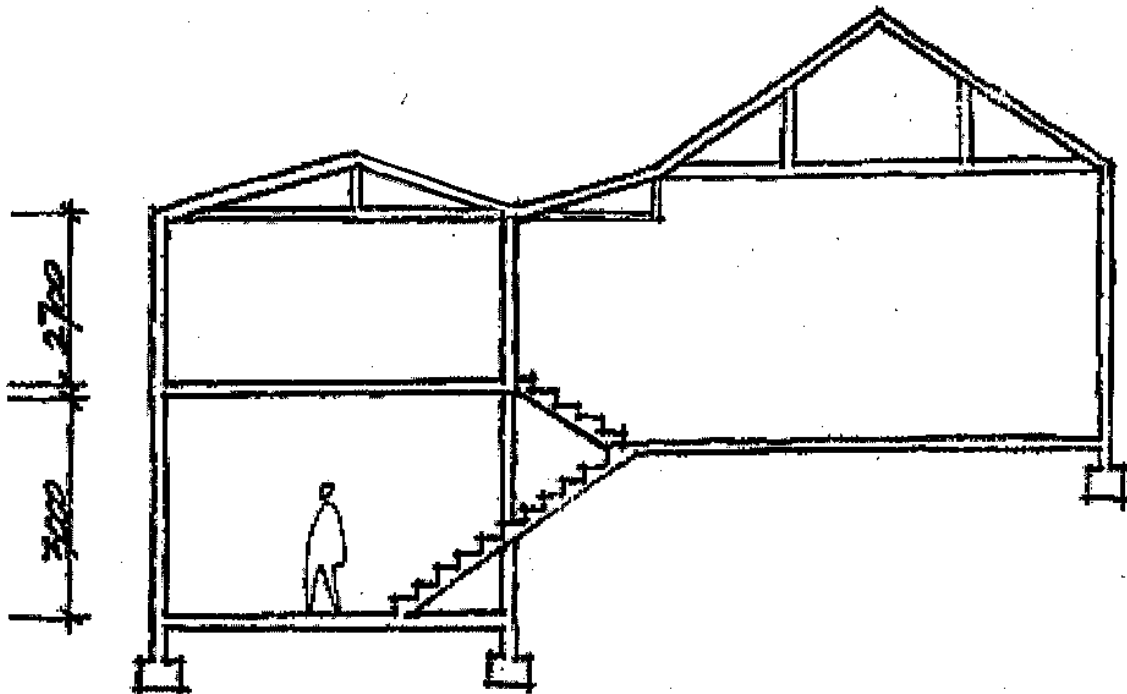
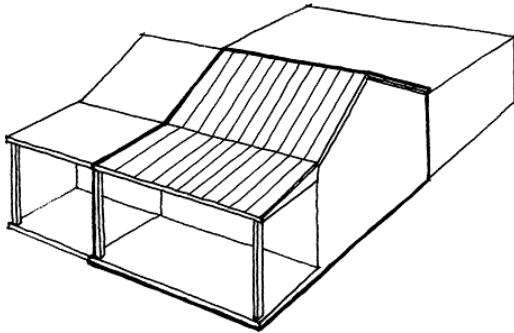
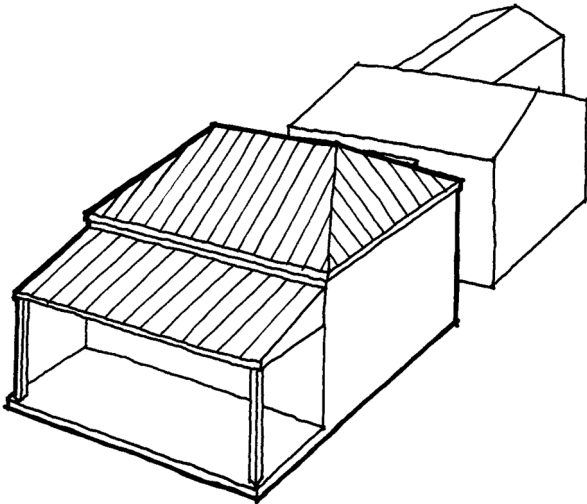


Figure 21 - Maintain single storey residential character with additions to the rear



**Figure 22 - The original building should not become lost amongst the additions**



**Figure 23 - Better to keep the extensions separate to reduce the impression of size**



### 6.5 TORONTO HERITAGE PRECINCT

Section 6.5 is designed to further build on the heritage provisions contained in the Toronto Heritage Area Plan of Council's DCP and in Part 4.0 Catherine Hill Bay Heritage Conservation Area of this document.

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements.

#### 6.5.1 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering new development in the Toronto Heritage Precinct:

- Historical and aesthetic links with the foreshore should be maintained.
- All new development should be respectful of potential impacts on the foreshore.
- Commercial, residential and community buildings of individual importance should be properly conserved and cared for. The same applies to original boatsheds and worker's or fisherman's cottages.
- Owners or purchasers of older buildings should aim to retain as much of the *original fabric* as possible.
- Ensure that any additions are *sympathetic* and generally out of view of the street and the lake, not dominating the original building.
- The existing *scale and character* of development should be maintained. New buildings should be comparable in size to existing surrounding buildings and should adopt *similar forms and materials*.
- The *appearance* of new work from the foreshore, street and neighbouring properties should be considered.

#### 6.5.2 OLDER HOMES

Following are descriptions of typical heritage structures found within the Toronto Heritage Precinct.

Section 5.0 provides written and graphical guidelines for other structures.

##### Early Structures

Early boatsheds and fisherman's and worker's cottages were generally small and simply constructed.

Most did not conform to any particular style, though some may have incorporated some decorative period detail.

The cottages were generally square or rectangular in plan. Roofs may have been hipped or gabled. Originally many of these structure may have had a skillion verandah across the front. The arrangement of window and door openings was often irregular. Construction was almost invariably of timber (and/or fibro) and iron.

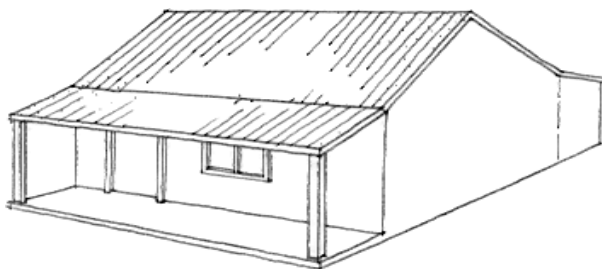
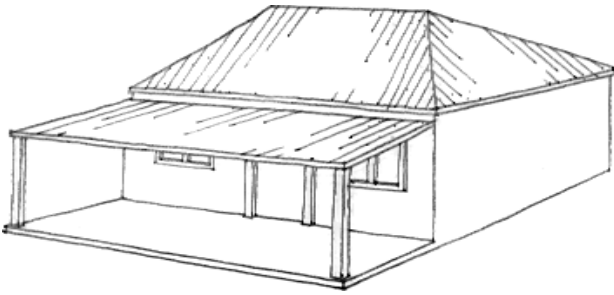


Figure 24 - Gabled type with front verandah and rear skillion



**Figure 25 - Hipped type (less common) with front verandah**

### **Other Older Houses**

Toronto also has a collection of older homes from the Federation through to the Post-War period. These are more recognisable as belonging to particular styles.

Section 7.0 provides written and graphical descriptions of typical older houses and also deals with care of the existing fabric, demolition and appropriate alterations and additions to older houses with heritage value.

### 6.6 RATHMINES RAAF BASE

Section 6.6 is designed to further build on the heritage provisions contained in the Rathmines RAAF Base Heritage Area Plan of Council's DCP, and in Part 4.0 Catherine Hill Bay Heritage Conservation Area of this document.

#### 6.6.1 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering any development in the Rathmines RAAF Base Heritage Precinct:

- The primary goal is conservation of all remaining identified groups of buildings in their setting at Rathmines, in a Conservation Management Plan.
- As much as possible of the original fabric of each item should be maintained.
- Changes to heritage items should be as sympathetic as possible, in keeping with the heritage significance of the item.
- Maintenance or creation of an appropriate setting for individual items should be encouraged.

#### 6.6.2 CONSERVATION MANAGEMENT PLANS (CMP)

Conservation Management Plan's are defined as having very special heritage attributes which require specific policies to ensure their protection and continued use to retain cultural significance.

New development and what can be done to existing buildings and property will be guided by policies established in the CMP rather than guidelines and development standards outlined in the Council's LEP or other policy documents.

The identified group of buildings and their setting are required to have in place a Conservation Management Plan that reflects the cultural significance of the entire place.

A Conservation Management Plan should be prepared to current best-practise and, as a minimum, reflect the requirements identified in the NSW Heritage Office publication *'Heritage Manual'* and James Simple Kerr's publication *'The Conservation Management Plan'*.

The Conservation Management Plan should be prepared before any further significant works are carried out, or in conjunction with those works and should be approved by the Heritage Council and Lake Macquarie City Council before works proceed.

All work should be carried out in accordance with an approved Conservation Management Plan unless varied by an amending Conservation Management Plan, subsequently approved by the Heritage Council and Lake Macquarie City Council.

### 6.7 MORISSET HOSPITAL GROUNDS & FARM

Section 6.7 is designed to further build on the heritage provisions contained in the Morisset Hospital Grounds Area Plan of Council's DCP and in Part 4.0 Catherine Hill Bay Heritage Conservation Area of this document.

#### 6.7.1 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering any development in the Morisset Hospital Grounds Heritage Precinct:

- The primary goal is to encourage the conservation of all remaining identified group of buildings in their setting at Morisset Hospital for the Insane in a Conservation Management Plan.
- As much as possible of the original fabric of each item should be maintained.
- Changes to heritage items should be as sympathetic as possible, in keeping with the heritage significance of the item.
- Maintenance or creation of an appropriate setting for individual items should be encouraged.

#### 6.7.2 CONSERVATION MANAGEMENT PLANS (CMP)

Conservation Management Plan's are defined as having very special heritage attributes which require specific policies to ensure their protection and continued use to retain cultural significance.

New development and what can be done to existing buildings and property will be guided by policies established in the CMP rather than guidelines and development standards outlined in Council's LEP or other policy documents.

The identified group of buildings and their setting are required to have in place a Conservation Management Plan that reflects the cultural significance of the entire place.

A Conservation Management Plan should be prepared to current best-practise and, as a minimum, reflect the requirements identified in the NSW Heritage Office publication '*Heritage Manual*' and James Simple Kerr's publication '*The Conservation Management Plan*'.

The Conservation Management Plan should be prepared before any further significant works are carried out, or in conjunction with those works and should be approved by the Heritage Council and Lake Macquarie City Council before works proceed.

All work should be carried out in accordance with an approved Conservation Management Plan unless varied by an amending Conservation Management Plan, subsequently approved by the Heritage Council and Lake Macquarie City Council.

### 6.8 COORANBONG SEVENTH DAY ADVENTIST COMMUNITY

Section 6.8 is designed to further build on the heritage provisions contained in Part 4.10 Cooranbong Seventh Day Adventist Community Heritage Area Plan of Council's DCP, and in Part 4.0 Catherine Hill Bay Heritage Conservation Area of this document.

#### 6.8.1 HERITAGE CONSIDERATIONS

The following points should be kept in mind when considering any development in the Cooranbong Seventh Day Adventist Community Heritage Precinct:

- The primary goal is to encourage the conservation of all remaining identified group of buildings in their setting at Seventh Day Adventist community in a Conservation Management Plan.
- As much as possible of the original fabric of each item should be maintained.
- Changes to heritage items should be as sympathetic as possible, in keeping with the heritage significance of the item.
- Maintenance or creation of an appropriate setting for individual items should be encouraged.

#### 6.8.2 CONSERVATION MANAGEMENT PLANS (CMP)

Conservation Management Plan's are defined as having very special heritage attributes which require specific policies to ensure their protection and continued use to retain cultural significance.

New development and what can be done to existing buildings and property will be guided by policies established in the CMP rather than guidelines and development standards outlined in Council's LEP or other policy documents.

The identified group of buildings and their setting are required to have in place a Conservation Management Plan that reflects the cultural significance of the entire place.

A Conservation Management Plan should be prepared to current best-practise and, as a minimum, reflect the requirements identified in the NSW Heritage Office publication '*Heritage Manual*' and James Simple Kerr's publication '*The Conservation Management Plan*'.

The Conservation Management Plan should be prepared before any further significant works are carried out, or in conjunction with those works and should be approved by the Heritage Council and Lake Macquarie City Council before works proceed.

All work should be carried out in accordance with an approved Conservation Management Plan unless varied by an amending Conservation Management Plan, subsequently approved by the Heritage Council and Lake Macquarie City Council.

### 6.9 OTHER IDENTIFIED HERITAGE PROPERTIES

Section 6.9 is designed to provide information on other identified heritage properties that are not listed in Council's LEP but have potential cultural heritage significance.

This Section is closely linked to, and should be read in conjunction with, Part 7.0 Common Requirements.

There are two groups of **other identified heritage properties**:

- Heritage sites identified in the *Lake Macquarie Heritage Study 1993* as being of moderate or low local heritage significance, and
- Potential heritage sites identified in Appendix 1 – Supplementary List of Potential Heritage Sites. These sites have been brought to Council's attention as having some cultural significance, although that significance is yet to be determined.

If a heritage assessment of the property determines it to have some local cultural significance, an application will be assessed as if it was a **heritage item**.

If a heritage assessment determines that the property has no local cultural significance, and Council agrees with the assessment, an application will be determined as if there is no applicable heritage relevance.

#### Note:

Potential heritage sites identified in Appendix 1 will be added to as they come to Council's attention. Listing can occur as a result of an application being lodged, or as is more usually the case, during site inspection by Council staff, particularly the Heritage Planner.

Members of the community also can make recommendations about potential sites as they see fit. Listing allows further consideration of the cultural significance with the objective of either recommending the site for some permanent heritage status or deleting it from further consideration.

The Council's Heritage Planner may either support the addition to the list or reject it. The preliminary assessment is made on knowledge known at the time.

The list can be added to, or subtracted from, at any time without public exhibition or individual notification.

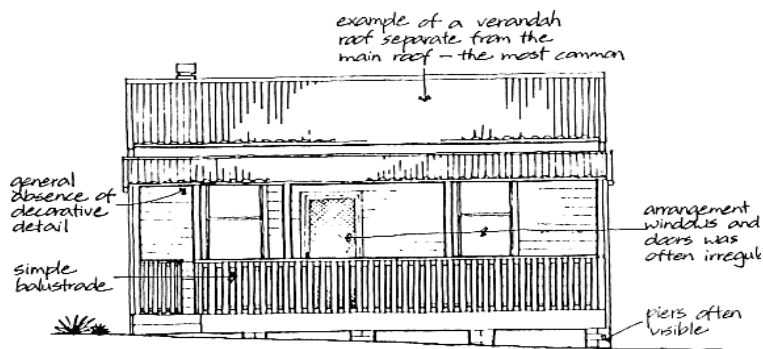
## 7 COMMON REQUIREMENTS

Section 7.0 provides further information and common requirements for properties identified in Sections 4, 5 and 6.

This Section provides examples of typical early houses and deals with respect for existing fabric, additions and extensions to existing structures, demolition and practical help for owners of properties with heritage value.

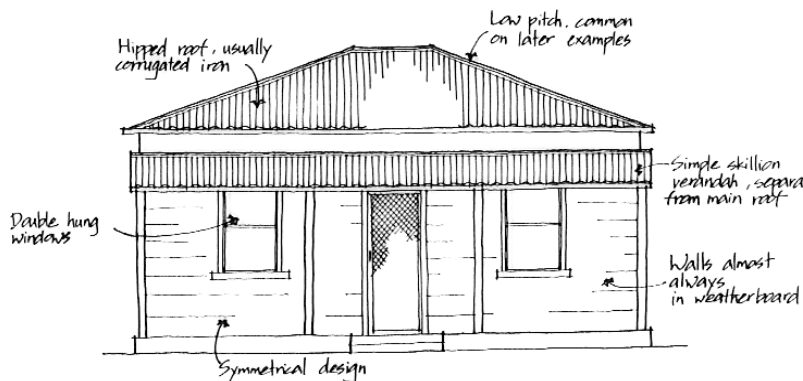
### 7.1 TYPICAL EARLY HOUSES

Lake Macquarie has many buildings of historic and architectural interest, dating back to the late nineteenth century. Common features of these early houses are described and illustrated below.



VERNA CULAR COTTAGE

Figure 1 - Typical Vernacular Cottage



SIMPLE GEORGIAN TYPE c.1890-1950

Figure 2 - Typical Georgian Type

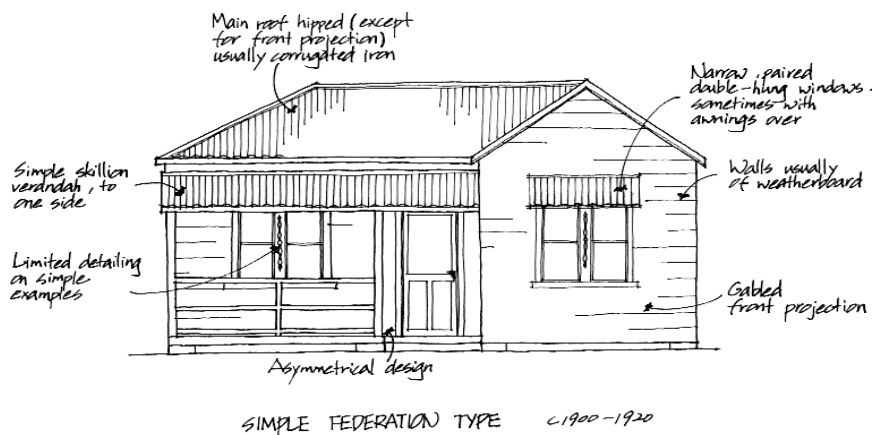
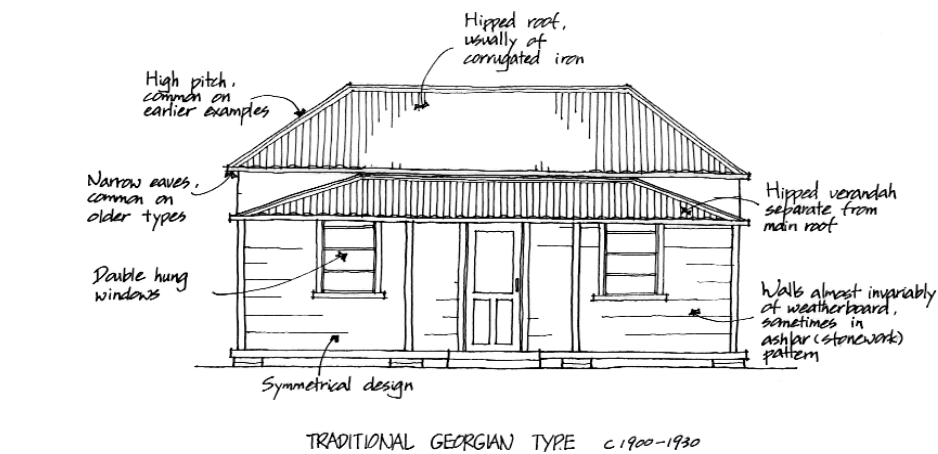


Figure 4 - Typical Simple Federation Type

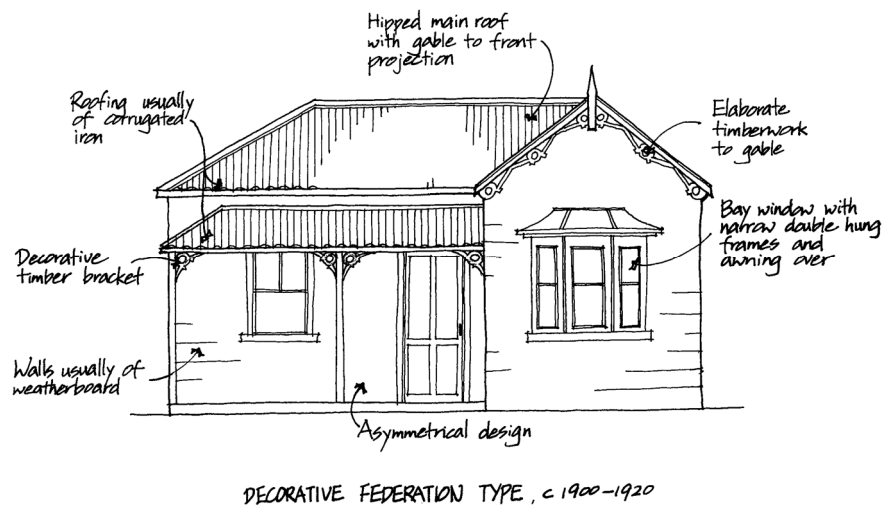


Figure 5 - Typical Decorative Federation Type



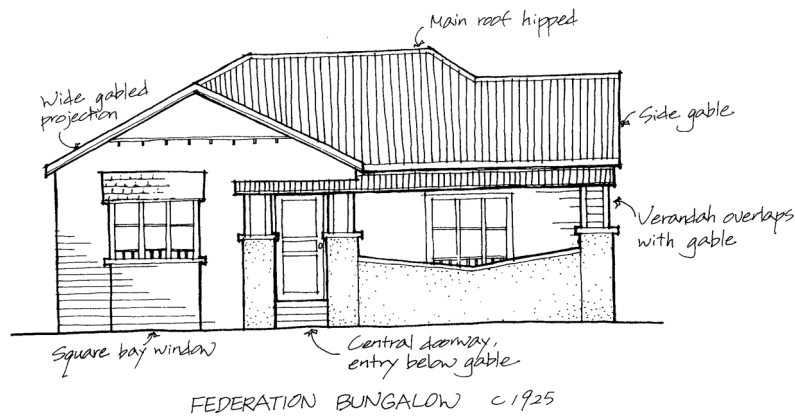


Figure 6 - Typical Federation Bungalow

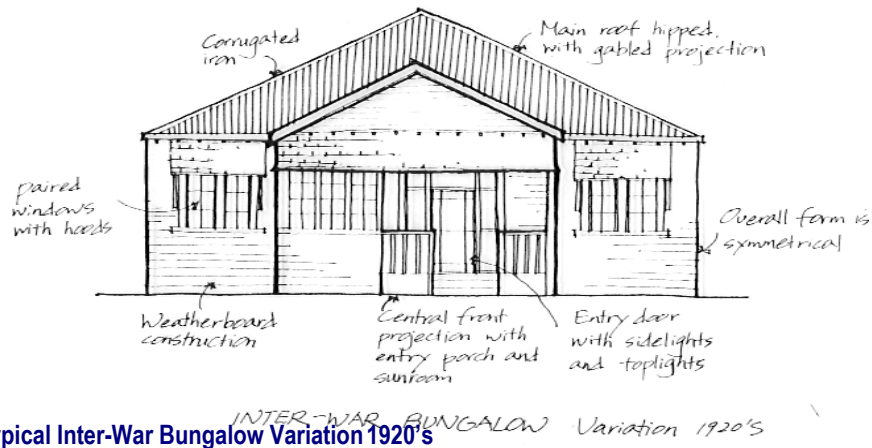


Figure 7 - Typical Inter-War Bungalow Variation 1920's

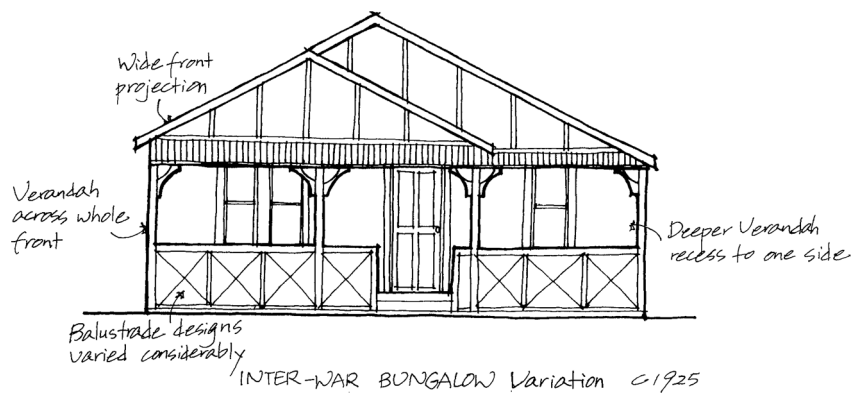


Figure 8 - Typical Inter-War Bungalow Variation c1925

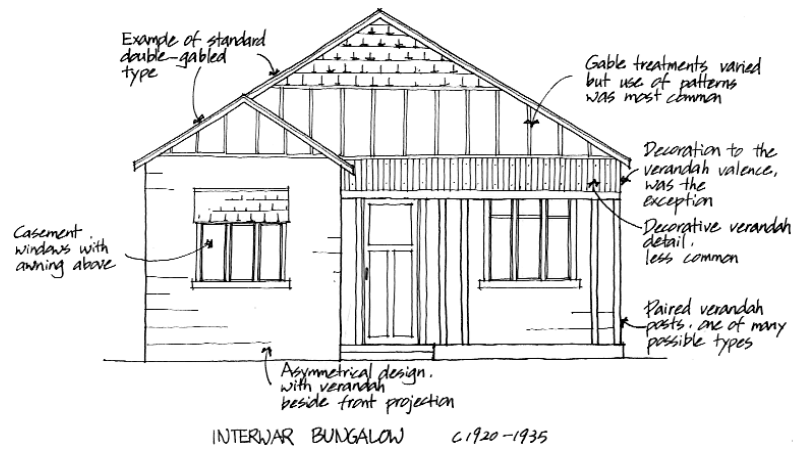


Figure 9 - Typical Inter-War Bungalow C 1920-1935

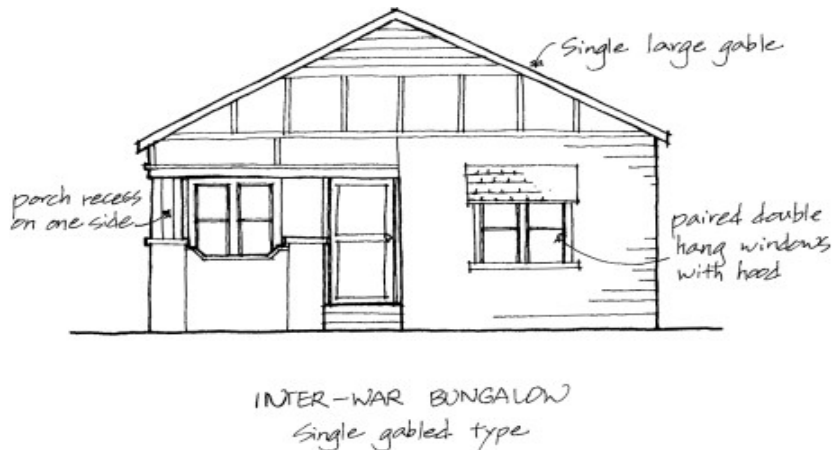


Figure 10 - Typical Inter-War Bungalow Single Gabled Type

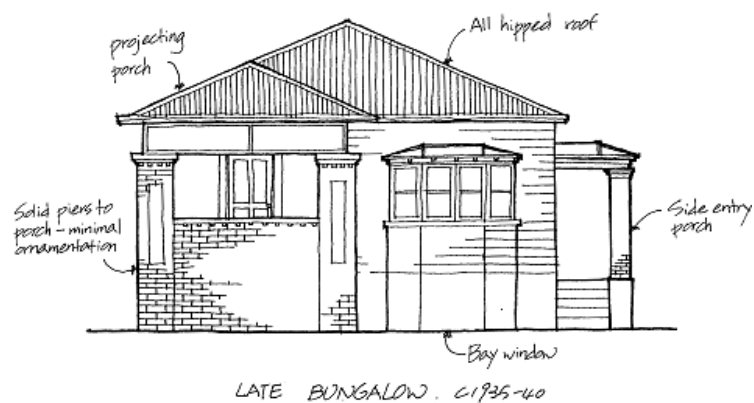
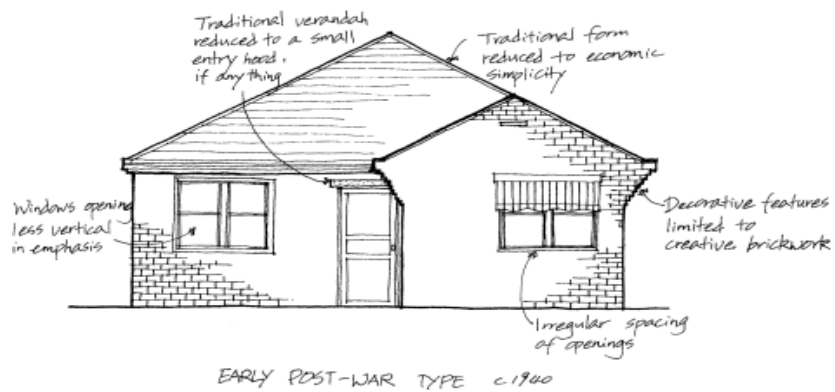


Figure 11 - Typical Late Bungalow



**Figure 12 - Typical Early Post-War Type**

### 7.2 RESPECT FOR FABRIC

#### 7.2.1 FIRST PRIORITY

Owners of old cottages should, as a first priority, care for its surviving original materials, or *fabric*.

The following points should ensure the *fabric* is respected:

- Timber surfaces should remain painted,
- Repairs attended to as needed,
- Any elements beyond repair should be promptly replaced. Original elements and materials should be matched as closely as possible.

If resources are limited, try and get as close as possible to the look and 'feel' of the original.

#### 7.2.2 MAINTENANCE

Regular maintenance saves money in the long run and prevents accelerated decay of the building. Ideally, if fabric has to be replaced, it should be done gradually over time. In some instances however, where pests or rot have caused major damage, substantial re-building or remedial work will be necessary. This kind of work usually needs to be done quickly, to prevent the damage spreading.

The existing fabric should be protected to prolong its life. Protection is needed against sun, rain, fire and pests. Most older buildings have stood the test of time, and simple maintenance should be sufficient.

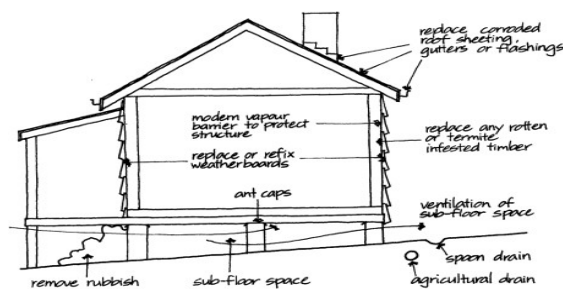


Figure 13 - Options for Maintenance

#### Water Protection

Large roof overhangs and regular maintenance of the roofing and guttering will help keep rainwater away from walls.

Improved surface and sub-soil drainage will reduce rising damp.

Concrete paths should not be built next to buildings unless they drain away from them. Discharge from drainpipes should also be remote and downhill from walls.

#### Painting

Timber surfaces should generally be painted to protect them from weathering.

Acrylic paint in a matt finish is best.

Thorough preparation in accordance with manufacturer's instructions will ensure the painting lasts longer. This will mean fewer coats of paint in the long term and time and money savings.

Existing paint can often be scraped off to discover the original colours, however this is not essential.

Paint colours should be traditional and 'earthy' rather than bright. For example, off-white or cream is preferable to bright white.

### **Materials**

Original materials should be retained if they are in good condition. When fabric is replaced, the old materials should be matched as closely as possible.

External coverings may be renewed and replaced perpetually. Greater problems are encountered when structural elements have to be made good.

These elements should be replaced with as little disturbance to the remainder of the building as possible. As these elements are less visible, there is less need to match original materials. Structural soundness of the building is more important.

If modern materials perform better and prolong the life of the buildings, they can be used.

Similarly, modern interiors are quite acceptable in most circumstances. In the great majority of cases it is only the external appearance that matters.

### **7.2.3 ALTERATIONS**

Alterations to the original fabric at the front of older cottages should be minimised. The front includes the visible area of roofing at the front of the house.

### **7.2.4 RECONSTRUCTION**

Where original fabric has been lost, it is acceptable to replace it with new fabric to match. The technical word for this is *reconstruction*. Be sure that what is put back is an original feature. Old photographs, or some other record of what the building used to look like, should be used to determine original features.

Take care not to add decorative detail which was never there. Decorative iron lace or timberwork, including elaborate timber pickets, should not be added if these were not part of the original design.

Most original homes were modest in their construction and do not need to be 'jazzed up' to make them look attractive. Concentrate on a good colour scheme instead.

### **Break Up The Bulk**

New buildings or major additions should be visibly separate from the original house, connected by breezeways, enclosed passage-ways or the like.

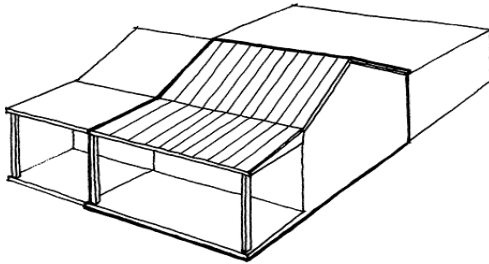
In many parts of the City even buildings in rear yards will be seen from distant vantage points.

It is important that people continue to appreciate early buildings in their original setting or to see collections of small buildings, rather than larger houses intruding among original smaller cottages.

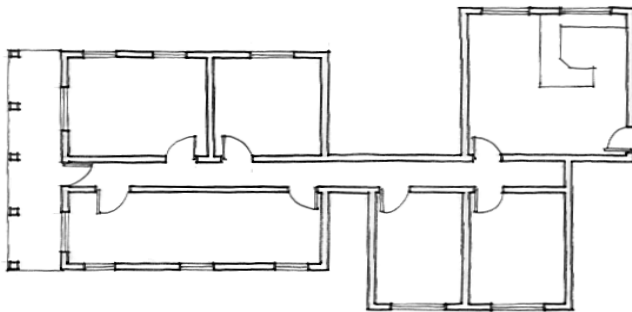
### **7.2.5 ADDITIONS**

To provide more accommodation, additions should be provided to the existing house, rather than demolish and start again. Most house blocks are large enough to permit major extensions.

If early worker's or miner's cottages are conserved, owners may be entitled to additional floorspace, provided the design of the new building is sensitive to the existing building, neighbouring properties and local area.



**Figure 14 - Original building should not become lost amongst the additions**



**Figure 15 - Plan Perspective - keep the extensions separate to reduce the impression of size**

### 7.3 FITTING IN/STREETScape

To provide more accommodation, additions should be provided to the existing house, rather than demolish and start again. Most house blocks are large enough to permit major extensions.

#### **Infill Design – A Two Step Process**

*Infill* is the word used for new buildings that fill in gaps between older buildings.

The design of infill buildings is best left to experienced architects.

The design process involves two main steps:

#### Step 1 – Identifying Elements

In identifying existing building elements in the streetscape, ignore the detail and go to the '*big picture*'.

- How many storeys?
- How tall?
- How wide?
- How far back are buildings from the street?
- How big are the gaps between neighbouring buildings?
- Are buildings mostly the same size, or do they vary?
- Are buildings symmetrical?
- What is the shape and pitch of different roofs?
- Are there verandahs, What shape? Are front walls straight, or do some parts project?

Take greater notice of immediate neighbours. Are they typical of the street, or do they have special positive features of their own? Are there any negative features which should be avoided?

#### Step 2 – Assembling the Elements

Once the existing characteristic elements of neighbours have been identified, owners need to decide what will be incorporated in the design of the infill building and how they will fit together.

If immediate neighbours are much the same, the exercise is relatively easy. 'Big picture' features, namely the overall size, shape, front and side setbacks etc, can simple be copied. Details do not have to be worried about.

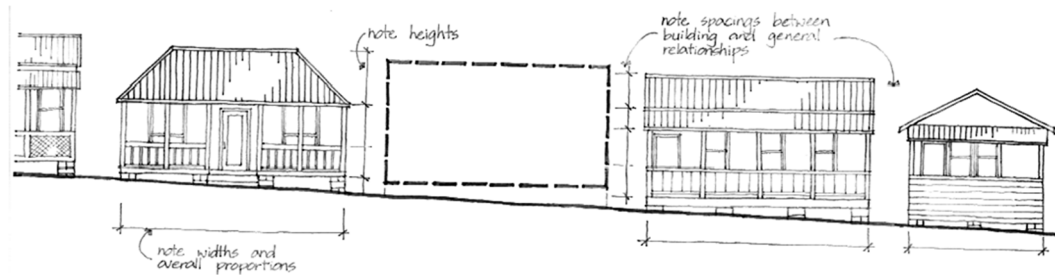
If neighbouring buildings are of very different designs, or one or both do not themselves fit in, the exercise becomes more difficult. Try and link neighbours in some way, picking up positive elements of both buildings. Continuing horizontal lines, for example rooflines, verandah lines etc, is one good way of linking buildings. If in doubt, consult Council's Heritage Planner or seek expert assistance.

#### **7.3.1 NEW BUILDINGS**

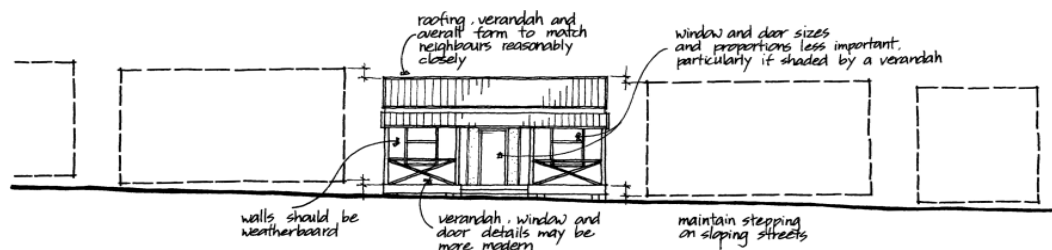
New buildings should be in keeping with the local area's character. Take note of any surviving older homes on adjoining land. If neighbouring buildings are older, refer to the previous section '*infill design*'.

In any case, the form and scale of the new building should be in keeping with the area. All new buildings should:

- Incorporate a pitched roof, generally about 30-40 degrees,
- Have a front verandah,
- Be constructed of weather-board with a corrugated iron roof, or at least modern 'lookalikes',
- Not use bright or highly reflective colours or materials, and
- Enjoy an informal garden setting.



**Figure 16 - Relationship of New Buildings to Existing**



**Figure 17 - Relationship of New Buildings to Existing**

### 7.3.2 ADDITIONS

Major additions should incorporate the same features as, and be in keeping with, the building that they are extending, assuming the main building itself is in character with the area.

### 7.3.3 ACCOMMODATING THE CAR

Most early buildings were built without garages and carports.

These structures should be sensitively incorporated into the design of new buildings without dominating, or detracting from, the presentation of the house to the street.

Ideally car accommodation structures should be setback behind the building line of the main building. Alternatively they may be provided at basement level, preferably in a recessed space, shaded by the main building.

For older cottages, garages and carports are always likely to look out of place and can look quite large next to a small cottage. Owners of older cottages wanting covered, off-street parking should try to accommodate the car to the side or rear of the house where it won't be seen so easily from the street.

### 7.3.4 FENCING

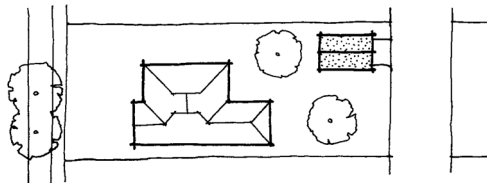
Many older houses in the area have no fences and this is part of the existing informal landscape character. Original fences to older homes should be retained and conserved.

If desired, new fencing may be provided. The following points provide some guidance on appropriate designs:

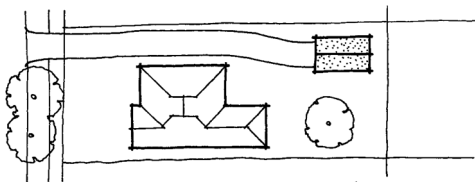
- Low, 'see through' fences maintain the open front garden setting and are the preferred option,
- The design of the fence should be in keeping with the dwelling it serves,
- Fences should be in keeping with any adjoining fences on neighbouring properties.



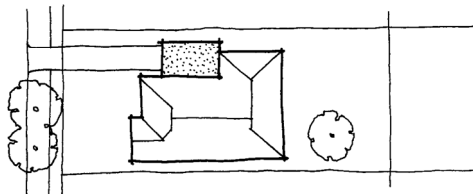
Where neighbouring dwellings are of quite different styles, inevitably they will require different fencing. Inappropriate contrasts may be avoided by matching heights and by continuing other horizontal lines, as appropriate.



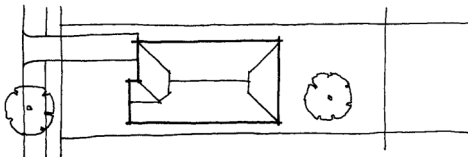
1. Locate at the rear, with access from a rear lane.



2. Locate at the rear, with access from the front.



3. Locate at the side of the house, well set back



4. Uncovered paved area at the front

5. If appearance of house is compromised, and no other options, on-street parking is preferred.

**Figure 18 - Preferred locations for car accommodation**

### 7.3.5 OUTBUILDINGS

In addition to garages and carports, it should be understood that other structures on heritage properties such as sheds, outhouses and other covered structures, were also limited in number and size.

In modern times additional outbuildings area being constructed to house boats, caravans, storage of household effects as well as provide space for recreational pursuits such as hobbies or for conducting of home businesses. These buildings are often out of scale and character with the bulk, scale and site coverage of the early cottages and their ancillary structures, if any.

The proliferation of these outbuildings should be discouraged where they impact upon the existing form and character of the locality.

As a general guide any new sheds or other structures which cannot be hidden from view of the street and/or public place, or are larger than a double garage, that is 7m x 7m x 4.1m high at ridge line, should not be considered. If a shed is already erected on the site, no further sheds should be considered.

### 7.4 DEMOLITION

An application to demolish, damage or destroy any ***other identified heritage property*** must demonstrate that the property, building or structure cannot be properly or meaningfully conserved.

#### 7.4.1 SIGNIFICANCE

The applicant must provide a report on the heritage significance of the heritage property or structure. This should include a brief history of the heritage property and its site, including comments on the historic, aesthetic, social and scientific value of the place. The report should record the intactness of any early or original fabric, and provide a statement of significance.

If it can be established that the heritage property or structure does not have sufficient importance to justify retention, nothing more is required.

#### 7.4.2 VIABILITY

If the heritage property or structure is significant, Council would prefer to see adaption of the existing structure for some useful purpose, rather than total demolition.

#### 7.4.3 STRUCTURAL CONDITION

If structural failure is cited as a reason for demolition, it should be demonstrated that the structural integrity of the building has failed to the point where it cannot be rectified without major reconstruction.

A report from a registered structural engineer, certifying that the building has structurally failed, should be obtained and submitted.

As all structural problems are ultimately rectifiable however, this is not a sufficient ground for demolition.

The minimum information that should be provided with demolition applications, *whether heritage affected or not*, should include:

- the estimated date of construction and evidence as to how the estimate was arrived at,
- the original type of construction, for example timber framed, weatherboard or fibro, iron roof,
- the previous history of occupation, including the names of previous occupants, if available, and
- a brief summary of the alterations made to the structure over time.

Much of this information may be obtained from Council rate records and building approval records. Applicants may also be able to obtain old photographs and information from local libraries and historical societies.

### 7.5 PRACTICAL HELP

Owners proposing any building works should talk to Council before starting. For alterations or additions to older houses, the following points should be considered:

#### **Consult early**

Discuss the proposal with Council as early as possible.

#### **Get expert help**

Council's Heritage Planner can assist with information and advice, including colour charts, brochures and a list of useful publications. Ring to make an appointment.

You may also consult the wide range of useful publications available. Council's library would be a good place to start. There are good books and pamphlets available from organisations like the National Trust and the NSW Heritage Council. There is a short reference list attached to this guideline.

#### **Do your own research**

Find out as much as possible about the building from sources such as local collections of old photographs. Research relatively recent additions to see if there may be drawings in the Council's records.

Look closely at the building. What has been altered and added? Try and prepare a chronology of changes to the original.

Take care in adding elements. Just because a feature belongs to the same period as the original, does not mean it is appropriate. It is important, for example, not to add decoration to a simple worker's cottage. This would change its character and mislead people about its real origins. Changes may be made to a building while still being true to the original.

Similarly, it should not always be assumed that altered elements should be undone. Old additions often have interest of their own. Always ask why and when the changes were made.

Make a record, including photographs and drawings, of the existing building prior to alteration.

Study the street and the area particularly looking at immediate neighbours and analysing elements.

#### **Preparation of Specialist Information**

In preparing any development application for lodgement with Council, applicants need to prepare a competent application.

For applications involving heritage aspects, a specialist heritage consultant should be engaged to prepare, or assist in the preparation of, the application.

Specialist Heritage Consultants include:

- Historians,
- Archaeologists,
- Architects,
- Building Designers,
- Town Planners, and
- Landscape Architects

who have specialist expertise in the NSW Heritage Legislation and the investigation and conservation of heritage buildings and their curtilages and/or settings.

## 8 DICTIONARY

### 8.1 BURRA CHARTER TERMS

Terms describing the *processes of conservation* are used in their strict sense, as defined in the *Burra Charter*. These terms are defined as follows:

**Adaptation** means modifying a place to suit proposed compatible uses.

**Conservation** means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstances include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of these.

**Note:** Conservation is the broad term which includes all the others. *Preservation, restoration, maintenance* and *reconstruction* are the only true conservation processes. Other processes are not conservation, as strictly defined, but are however sympathetic.

**Cultural significance** means aesthetic, historic, scientific or social value for past, present or future generations.

**Fabric** means all the physical material of the place.

**Integrity** refers to the degree to which a heritage item has been altered. An item may be altered to such an extent that its significance is lost, despite the fact that parts of the original survive. In that case integrity, and significance, is said to have been lost. Such a loss is usually irreversible, by definition. Fabric, once destroyed, cannot be replaced, only reproduced. Mere reproduction however is not conservation.

**Maintenance** means the continuous protective care of the *fabric*, contents and *setting* of a *place*, and is to be distinguished from *repair*.

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

**Repair** involves *restoration* or *reconstruction* and it should be treated accordingly.

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

**Reconstruction** means returning a *place* as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the *fabric*.

This is not to be confused with either recreation or conjectural reconstruction which are outside the scope of this Charter.

Because words like *restoration* have a different meaning in ordinary usage, equivalent non-technical terms have been used in the Guidelines, where possible. Examples include:

**Reproduction** or **Re-creation** are used as alternatives to *restoration* and *reconstruction* as strictly defined.

These terms may include cases where the majority of existing *fabric* is replaced, or where information on previous states is based on conjecture (neither of which is true conservation).

**Reinstatement** is another good alternative to *reconstruction* and means putting back what was originally there.

**Renovation** means giving new life to an old item and it is used for work which does not count as conservation as strictly defined, even though the work might be considered by some to be sympathetic.

### 8.2 GENERAL HERITAGE TERMS

The following terms, which are not defined in the *Burra Charter*, are important to heritage and have been used throughout these Guidelines:

**Building envelope** means the available space (length, breadth, height) upon the allotment within which a building can be erected or added to, as defined by restrictions placed on the land by state legislation, Council's LEP and/or any Council policy or DCP.

**Conservation Management Plans (CMP)** are prepared for areas exhibiting very special heritage attributes which require specific policies to ensure their protection, continued use and retained cultural significance. New development, including additions and/or alterations to existing buildings and property will be guided by the policies established in the CMP, rather than development standards in the LEP or DCP or by Guidelines.

**Curtilage** is defined as the area around a dwelling house or a yard, garden or enclosure of a house, included in the same fence. In the heritage context is also means the geographical area that provides the physical context for an identified heritage property and which contributes to its heritage significance. It should be noted that land title boundaries and heritage curtilages do not necessarily coincide.

**Heritage Conservation Areas (HCA)** are areas defined in the Local Environmental Plan (LEP) as having heritage conservation value because of their heritage integrity and/or their homogenous character. New development, and what can be done to existing houses or properties, usually requires development consent and investigations of cultural significance and assessment of impact on adjoining property.

**Heritage item** means any area, property, object or place identified in Council's LEP.

**Heritage Precincts** are areas defined in the Heritage Area Plans of Council's DCP as having a set of characteristics valued by the community and not limited to the style of houses or heritage values. Characteristics can include topography, fauna, flora, aesthetics, environmental amenity (noise, dust, smell, traffic volume), streetscape, views and social interaction.

**Identified Heritage Property (or other identified Heritage Property)** means any of the following:

- Heritage Items, including Natural, Indigenous, and European, and heritage conservation areas as identified in Council's LEP,
- Heritage Precincts, identified in the Heritage Area Plans of Council's DCP.
- Heritage sites identified in the 1993 *City of Lake Macquarie Heritage Study*, and
- Any additional heritage item or area of potential heritage significance not currently listed in Council's LEP, including a number of sites identified in Appendix 1 of these Guidelines.

**Place** means a site, area, piece of land, landscape, building or other work and group of buildings or other works and may include:

- components,
- contents,
- spaces, and
- views.

The elements described may include:

- memorials,
- trees,
- gardens,
- parks,

- places of historical events,
- urban areas,
- towns,
- industrial places,
- archaeological sites, and
- spiritual and religious places.

**Setting** means the area around a *place* and may include the visual catchment.

**Significance** refer to *cultural significance*

**Site Analysis** involves the identification and analysis of the existing urban character and adjacent properties to assist in understanding the locality and the development of a range of appropriate design responses.

**Storey** means each level of a building, such as a dwelling, commercial, industrial or rural, used for any purpose, such as storage, utilities car parking, accommodation selling and recreation, and is identifiable as such in the external wall and roof architecture.

**Unbuilt Upon Area** means the percentage area upon each allotment that does not consist of a building or concrete driveway, inclusive of car parking spaces and vehicle turning areas. The aim is to maintain established ratios of site cover to site area and to preserve the local landscape character.

**Vicinity** relates to any development in close proximity to a heritage item and is more than just the immediate property on either side. Vicinity, as a minimum, should include the immediate property on either side, the equivalent length of frontage opposite and a similar length on rear adjoining properties. It should be noted that an item is sometimes visible from a distance and this will need to be considered. Refer to the definition of *Setting*.

### 8.3 BUILDING TERMS

**agricultural drain** means buried pipe with holes used to control sub-soil or underground drainage of water.

**ant cap** is a steel sheet placed between timber floor beams and supporting piers to prevent termite attack.

**architrave** moulded trim around a doorway or window, usually timber.

**articulated** Complex shape.

**balustrade** Row of vertical members supporting a handrail or coping.

**barge board** A sloping board fixed to the edge of a gable roof.

**bay** A compartment of a building such as the space between columns.

**cantilever** Horizontally projecting part of a building supported at one end only.

**casement** A vertically hinged window.

**chamfer** A bevelled or flattened edge. Hence, a chamfered post.

**close eaves** Roof with little or no overhang over external walls.

**coping** A brick or stone cover or cap on the top of a masonry wall, often sloped to cast off rain.

**corbel** Projecting part of a wall, often successive courses of brickwork.

**cornice** Projecting band, usually moulded, at the top of a wall.

**course** A horizontal row of bricks or other masonry units.

**dado** Lower part of a wall.

**dormer window** A vertical window, usually to an attic room, projecting from the main roof.

**double-fronted** Building with one face of the street facade set back from the other.

**dwarf wall** Low height wall.

**extrados** The outer curve or arris of an arch.

**face brick** Good quality brickwork, generally uncovered by applied finishes.

**fascia** Vertical face forming the edge of a roof.

**fanlight** A window above a door, usually semi-circular.

**filigree** Decorative cast iron or timber in open pattern.

**finial** A slender decorative vertical element crowning a roof.

**flashing** Sheet material, usually metal, used to waterproof gaps in construction; eg, between roof and chimney, window frame and wall, etc.

**fretwork** Woodwork cut into decorative patterns by making holes in the wood.

**head** The top part of a door or window which spans the opening.

**highlight** High level window, generally above eye level.

**iron lace** Decorative cast iron in an open pattern.

**iron pan** Sheet iron roofing material without corrugations.

**joinery** Any finely worked timber.

**lancet arch** Narrow arch with double-centred curved head.

**lantern** Small structure on a roof, glazed all round to light the interior.

**masonry** Brick or stone.



**moulding** A contoured band used to decorate a building surface.

**mullion** Vertical member dividing a window into sections.

**parapet** A wall which rises higher than the line of a roof.

**pediment** Decorative feature forming the edge of a gable. Usually triangular.

**piase** Wall construction of rammed earth or clay.

**plinth** The base of a building. Usually that part of the external wall below ground floor level.

**pointing** Filling of brickwork or other masonry joints with mortar.

**quoin** Stone forming the external corner of a building.

**random rubble** Stone blocks of varying size and shape.

**render** Trowelled on cement and sand wall finish.

**reveal** The side face of a door or window opening, revealing the thickness of the wall.

**rising damp** Movement of water from soil up into walls.

**roof** The top, weatherproof part of a building. Types include:

- *integral* - a continuous roof which covers both the main part of the building and the verandah, often "broken-back".
- *broken-back* - continuous but with a sudden change in slope.
- *bullnose* - curved downturned end.
- *bellcast* - an integral roof where the pitch changes to a lower angle near the eaves, often over the verandah.
- *gablet* or *gambrel* - small gable in a hip roof.
- *jerkin-head* - small hip in a gable roof.
- *ogee* or *double-curved* - S-shaped (in cross-section).
- *skillion* - single pitch.
- *hip* - all the roof planes are set at an angle to the vertical.
- *gable* - a vertical triangular roof plane.
- *parapet* - a low wall concealing a roof behind.

**roughcast** or **pebbledash** Render containing coarse gravel to give a rough finish.

**rustication** A rough surface finish.

**sash window** A vertical sliding window.

**scallop** Decorative motif consisting of a series of curves.

**segmental arch** An arch in the shape of a segment of a curve.

**soldier course** A row of bricks laid on the narrower of the two long faces.

**spoon drain** Shallow depression used to control surface drainage of water.

**streetscape** The character of a street created by its buildings and other surroundings.

**street alignment** The property boundary adjacent to the street.

**street setback** Distance from the front face of a building to the street alignment of the property.

**string course** Projecting moulding running horizontally across a facade.

**structural elements** Supporting parts of a building.

**sub-floor** Area under the floor of a building.

**timber slab** Wall construction of split timber.

**tracery** Decorative work with open holes.

**trifoil** Decorative feature of three fused lobes.

**tuck pointing** A thin strip of coloured mortar applied over a masonry wall joint to give the appearance of neatness and regularity.

**valance** A decorative strip below the edge of a roof, usually between verandah posts.

**vapour barrier** Sheet material which prevents passage of water vapour through walls and roofs.

**weatherboard** Overlapping horizontal boards, usually of timber, used to cover the external walls of buildings.

### 9 REFERENCES

The following publications can provide further information and guidance. Current titles will be available in most major bookshops. Others will be obtainable at the National Trust bookshop and the Department of Urban Affairs and Planning's information branch.

Copies of many of these publications may also be obtained from Council's libraries.

- Apperly R, Irving R and Reynolds P, 1989, **Identifying Australian Architecture**, Angus and Robertson, Sydney.
- Australian Council of National Trusts, **Technical Bulletin 1.2: External Paint Colours**.
- Boyd R, 1952, **Australia's Home**, Melbourne University Press, Melbourne.
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- Evans I, 1989, **Caring for Old Homes**, The Flannel Flower Press, Sydney.
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- Freeland JM, 1974, **Architecture in Australia: A History**, Penguin, Ringwood.
- Heritage Council of NSW, 1981, **Conservation of Federation Houses**.
- Heritage Council of NSW, **Technical Information Sheet 1: Rising Damp and its Treatment**.
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- Irving R, *et al*, 1985, **The History and Design of the Australian House**, Oxford University Press, Melbourne.
- Jones P, 1982, **Technical Bulletin No 4: Planting c1850-1900: A Guide to the Restoration, Conservation and Rehabilitation of Early Australian Gardens and Man Made Landscapes**, Australian Council of National Trusts, Melbourne.
- Lucas C, **Conservation and Restoration of Buildings: Philosophy and Approach**, Australian Council of National Trusts, Sydney.

- Lucas C, 1979, **Preservation of Roofs**, Australian Council of National Trusts, Sydney.
- National Trust of Australia (NSW), 1981, **House Styles in NSW**.
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- National Trust of Australia (NSW), 1978, **Renovating a Federation Style House**, Sydney.
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- Stapleton I, 1983, **How to Restore the Old Aussie House**, John Fairfax & Sons, Sydney.
- Stapleton M, *et al*, 1980, **Identifying Australian Houses**.
- Tanner H. and Cox P, **Restoring Old Australian Houses and Buildings**, Macmillan.

### APPENDIX 1

#### SUPPLEMENTARY LIST OF POTENTIAL HERITAGE SITES

(Properties with potential cultural/heritagesignificance)

Last Updated – February 2017

Item No.	Significance	Item	Address	Property Description
<b>Belmont</b>				
BM-10A	L	Dwelling	36 Macquarie St, corner Walter Street	Lot C DP396372
BM-11A	S & L	Site of Threlkeld's original mission	Vicinity of Victoria Street (647 Pacific Highway)	Lot 10 DP 860814
<b>Belmont North</b>				
BN-06A	S & L	Petrified Forest	44A, C, D Floraville Road	Lot 1 509306, Lot 1 DP 392931 and Lot 1 507656, Lot 1 509306, and 25 Halyard Way, Lot 529 DP 1042505.
<b>Belmont South</b>				
BS-01A	L	Group of 1920's Californian bungalows	696-704 Pacific Highway	Lot 2 DP 316689, Lots 6-7 DP 10424, Lot 1 DP1092772
BS-02A		Tank Traps and associated Anti Tank Ditch area of defence during WW2	13 Alick Street, 36 Ellen Street, 739 Pacific Hwy & 690A Pacific Hwy	Lot 21 DP 709388, Lot 4 DP 556338, Lot 10 DP 774318. Lot 7024 DP 1057186
<b>Boolaroo</b>				
BR-14A		Catholic Manse	26 Seventh Street	Lot 21 DP 9465 & Lot 22 DP 954990
<b>Cardiff</b>				
<b>Catherine Hill Bay</b>				
CH-34A	S & L	Former Radar Installation	145 Mine Camp Road & 90 Scenic Drive Pinny Beach	Lot 16 DP 755266 & Lot Pt 3 DP 1016670
<b>Coal Point</b>				
CP-02A		Gun emplacements linked to RAAF Base at Rathmines.	27 & 29 Coal Point Road	Lots 1 & 2 DP 366656

Item No.	Significance	Item	Address	Property Description
<b>Coal Point</b>				
CP-03A		Cluster of 'other' structures and/or pre 1950's vernacular cottages, boatsheds, fisherman's cottages & possible former community hall	355-393 Coal Point Road and Threlkeld Reserve	355 – 358 to 540 – 393 Coal Point Road and Threlkeld Reserve, Lots 180 & 181 DP 1010284; Lots 171 & 172 DP 1037893; Lots E & F DP 362649; Lot 2 DP 345361; Lots 1 & 2 DP 207305; Lots 31 & 32 DP 567128; Lots 121 & 122 DP 556257; Lots A to D DP 362187
<b>Cooranbong</b>				
CB-38A	L	Dora Creek Weir	552C Freemans Drive	Unnumbered 204 UP unknown
<b>Dora Creek</b>				
DC-08A		Dwelling	1 Gradwells Road	Lot 108 DP 9149
<b>Dudley</b>				
DL-14A	L	Former site Dudley Colliery	South of Ocean Street & Pitt Road	Lot 58 DP 755233 & Lot 169 DP 827672
DL-15A	L	Dwelling	6 Railway Street	Lots 32 & 33, Sec A, DP2657
DL-16A	L	Mine Manager's House	23 Ivy Street	Lot 5522 DP 605790
<b>Glendale</b>				
GD-03A	L	Cockle Creek Boating Club	21 Hill Street	Lot Q DP11873

Item No.	Significance	Item	Address	Property Description
<b>Holmesville</b>				
HV-26A		Dwelling	3 Margaret Street	Lot B DP 307768
HV-27A		Dwelling	14 George Street	Lot 16 Sec.D, DP 3442
HV-28A		Samuel Holmes' House	6 Private Lane	Lot 2 DP 4647
<b>Killingworth</b>				
KW-10A	L	Killingworth Beehive Well	22 The Boulevard	Lot 6 Sec P DP 4339
<b>Martinsville</b>				
MV-09A		Principal's Residence	485 Martinsville Road	Lot 156 DP 823773
<b>Morriset</b>				
MS-05	L	Row of miners cottages	102, 104 and 106 Bridge Street	Lot 1 DP 21089, Lot 2 DP 21089, Lot 3 DP 21089
MS-11	S & L	Entire former Morisset Hospital area	84 Bridge Street MORISSET, 69A Fishery Point Road BONNELLS BAY, 82 Bridge Street MORISSET, 1A Saddlers Way WYEE POINT, 60 Stockton Street MORISSET	Lot 1 & 2 880557 & Lot 557 DP 729949 & Lots 1 & 2 DP 1253606
MS-32A	L	Morriset Showground	36 & 40 Ourimbah Street	Lots 151-153 & Lots 160-162 DP 755242; Lots 1 & 2 DP 1143022; Lot 7030 DP 93597
MS-35A	L	Former dump site	1A Dora Street & 3A Scarborough Street Morisset	Lots 7043 & 7044 DP 93598; Lot 488 DP 755242
<b>Nords Wharf</b>				
NW-03A	L	Dwelling	9 Nords Wharf Road	Pt Lot 14 DP22998
<b>Pelican</b>				
PC-02A	L	Former shop	24 Lakeview Parade	Lot 18 DP 18251

Item No.	Significance	Item	Address	Property Description
<b>Rathmines</b>				
RM-00	S & L	Former area of RAAF base	Dorrington Street & others - Refer Conservation Management Plan	Lot 62,63 & pt lot 64 DP 596913, Lot 1 DP 226530, Lot 2 DP226531, Lot 3 DP226532, Lot 4 DP 226533, Lot 5 DP 226534, Lot 7 DP 516152, & Lot 60 DP 584602
RM-11A	S & L	Underground Bunker linked with former RAAF base	34 Harborne Avenue	Lot 182 DP615024
<b>Redhead</b>				
RH-10A		School Master's Cottage	29 Hutchison Street	Lot 25 Sec.10 DP 3109
<b>Speers Point</b>				
SP-39A	L	Historic Picnic Grounds	15 Parks Road	Lot 1 DP 998238
SP-43A		Dwelling	62 Speers Street	Lot 2; DP 348879
<b>Swansea</b>				
SS-05A	L	1st Swansea Scout hall – Former CHB Picture theatre	42 The Esplanade	Lot 1, DP 342196
<b>Teralba</b>				
TA-24A	L	Dwelling	5 Victoria Street	Lot 1 DP 131451
TA-25A	L	St Hilda's Church	61A York Street	Lot 18 DP 770494
TA-27A		Dwelling	12 Rodgers Street	Lot 100 DP 863559
TA-28A	L	St David's Church	16 York Street	Lot 4 DP 1128610



Item No.	Significance	Item	Address	Property Description
<b>Toronto</b>				
TT-49A		Sailing Club	33 Victory Parade	Lot 20 DP 1166931
TT-51A		Cottages	133A, 135, Brighton Avenue	Lot 3 DP1090323; Lot 202 DP 531175
<b>West Wallsend</b>				
WW-57A		Former Police Station	12 Withers Street	Lot 2 DP 1119064
<b>Wyee</b>				
WY-05		Bethshan Holiness Mission (Old convention centre, timber mill shed and cemetery)	162 Manhire Road	Lot 1, DP 1116844

(NOTE: This list will be amended from time to time by the addition or deletion of sites as they are identified and shown to have (or not to have) heritage significance.)