

8 Heritage

All development within the Heritage Conservation Area and/or affecting a Heritage Item (by reference to two lots in any direction) must ensure that the significance and integrity of the Area and/or Item is retained. Development consent is generally required to carry out work on land or buildings in a “heritage conservation area” and/or affecting a “heritage item”.

This section provides additional site and building controls for development of heritage items or buildings located within a nominated Heritage Conservation Area.

8.1 Development Applications

Applicants are encouraged to contact Council in the first instance as a development application may not be required for minor work if, in Council's opinion, the proposed development would not adversely affect the heritage significance of the heritage conservation area and / or heritage item. Council's opinion on whether a development application will be required for minor work is based on compliance with the controls in this DCP. For example: Property owners may submit a written request to Council proposing external paint colours for their property. If the colours are appropriate to the era and style of the building, Council shall provide written advice that a development application will not be required.

Heritage Impact Statement

A Heritage Impact Statement is to be submitted with a development application for any proposed works including alternations and demolition:

- within a Heritage Conservation Area
- affecting a heritage item; and
- for a property in the vicinity of a heritage item (by reference to two lots in any direction)

An Heritage Impact Statement must be based on an understanding of the history and significance of the place. The assessment should:

- address the controls within this Development Control Plan relating to heritage conservation;
- document the history of the place and why it is significant;
- include aspects of the proposal that will enhance or diminish the significance of the place;
- provide alternative approaches that were considered but discounted and the reasons why; and
- include recommendations as to how the proposal could be amended to be more sympathetic and/or minimise its impact on the heritage significance of the place.

Development applications may be referred to Council's Heritage Advisor to ensure compliance with the intent of the Development Control Plan controls.

8.2 Controls for Development within the heritage conservation areas and/or affecting heritage items

8.2.1 Heritage Items

Interior building works controls

- (1) Where possible alterations to the interior of a heritage listed building should have consideration for:
 - (a) Preservation of relatively intact decorative schemes (e.g. wallpapers, paint, curtains, floor coverings etc.) from a given period.
 - (b) Address structural problems, such as rising damp, cracked walls or leaking roofs, in order to preserve existing schemes and to minimise disturbance caused by those works.

- (c) The reconstruction of an earlier decorative scheme is only appropriate where the existing scheme has little or no significance, and where there is sufficient historic evidence to allow for authentic reconstruction of all elements of the scheme.
- (2) Significant items of joinery, cabinetry or other built-in furniture which are associated with past uses of a heritage listed building (e.g. shop counters) should be retained within their original space, but may be adapted for a new use as appropriate. If removed, these items must be appropriately stored for later restoration.
- (3) Prior to making changes, a record should be made of the existing interior scheme, which may include photographs, reference to standard paint colours, and samples of materials.

Original fabric controls

- (1) Original fabric must be retained in situ in a sound and stable condition or accurately reconstructed with traditional construction techniques.
- (2) In the exceptional circumstances where original fabric must be removed, it should be kept on site for future reference or possible reinstatement, and must be adequately recorded before removal.
- (3) The Burra Charter states that cultural significance is “embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects”. As such, development of existing heritage items or buildings within the heritage conservation area must retain their original fabric wherever possible or strive for the authentic reconstruction of missing elements.

Adaptive reuse controls

- (1) Adaptive reuse must only occur where the original use is no longer viable and the new use does not compromise the inherent heritage significance and value of the building.
- (2) Adaptive reuse must also ensure that additions, plant, equipment or services which are required to facilitate adaptive reuse are concealed from view within the broader streetscape.

Alterations and additions controls

- (1) Any additions and alterations to an identified heritage item must ensure that the significance and integrity of both the building and its curtilage are retained or enhanced.

Reconstruction controls

- (1) Where reconstruction of a heritage item is proposed these works must be based on historic information to allow accurate replication of the original fabric, building or structure.
- (2) Reconstruction of demolished heritage item is only appropriate where:
 - (a) The item was of considerable historic significance and/or a landmark within the townscape;
 - (b) Reconstruction is important in the interpretation of a particular aspect of the town’s history;
 - (c) There is sufficient documentary evidence to allow accurate reconstruction; and
 - (d) It is undertaken under the guidance of an appropriately qualified and experienced heritage consultant.
- (3) Rather than the actual reconstruction of demolished heritage buildings or other structures, their form may be interpreted through landscaping or sculptural works using recovered materials.

Demolition controls

- (1) Demolition of any building requires Development Consent from Council.
- (2) Demolition of any building identified as a Heritage Item or as being within a Heritage Conservation Area will not be permitted unless:
 - (a) The item is structurally unsound past the point of repair and represents a public danger; or

- (b) There is a concurrent Development Consent for a replacement structure.

8.2.2 State Significant Heritage Items

Where a heritage item is noted as being of State Significance, a Conservation Management Plan may be required.

A Conservation Management Plan is a comprehensive document which establishes the heritage significance of a place based on historic research, investigation of the site and comparison with other similar or related items, and which identifies the conservation policies and management mechanisms that are appropriate to enable that significance to be retained. It is sometimes referred to as a Conservation Management Plan, or may be part of a broader Management Plan for the place.

While in practice a Conservation Management Plan will often be prepared only when redevelopment of a place is proposed, theoretically the plan should be independent of any such proposal as it should include identification of what sort of development or new uses would be appropriate. It should also act as a guide for ongoing maintenance and repairs. As such it must cover the full scope of the significance of the place, including the curtilage and any archaeological potential.

A Conservation Management Plan must include a formal “conservation policy” which succinctly defines the guidelines for how the place should be managed and which, when formally endorsed by Council or the Heritage Office, provides certainty of what works will be permitted and/or exempt.

Guidelines for preparing Conservation Management Plans are available on the Department of Planning, Heritage Branch website: www.heritage.nsw.gov.au

All proposals within a heritage conservation area or in the vicinity of a heritage item should be discussed with Council prior to a development application being lodged.

Council can provide access to a Heritage Advisor/Officer and can offer complementary advice to assist property owners with their renovation plans.

A free Fact Sheet is also available from Council's website www.greatlakes.nsw.gov.au.

8.3 Heritage Colours for Exterior Paints

The use of colours should be carefully considered in regards to heritage items and to development within a Heritage Conservation Area.

Controls

- (1) Colours should be selected to suit the period of the building;
- (2) Property owners are encouraged to establish the original colour of their building by way of paint scrapings and repaint in those colours;
- (3) Overly bright colours such as red, yellow, orange, purple, rich blue, black or silver should be avoided. These colours are unacceptable as they are often inappropriate for the style and period of the building and frequently contribute to a decline in the area's amenity;
- (4) Unpainted brickwork or masonry should not be painted, instead incorporate their colours into the overall scheme;
- (5) Emphasise architectural details with stronger colours;
- (6) Plain white should be avoided for walls (except for 1940s – 1950s buildings where there is evidence that white is historically correct). Owners seeking to paint in pale colours should select from the available range.

8.3.1 Recommended Colour Schemes

Due to the different ages and styles of buildings within the Great Lakes Council Area there is no one range of preferred colours to suit all buildings. The colour descriptions for different eras are provided as a general guide. A suggested reference book for colour selection is: *Colour Schemes for Old Australian Houses: I. Evans, C.Lucas, I. Stapleton The Flannel Flower Press Pty Ltd (2004).*

Up to about 1870

The various lime washes and oil paints available at the time provided a range of colours varying through off-white, beige and pink-beige to the later use of salmon pink. Trim was usually in shades of beige, drab or dark green or stone but darker colours, including deep crimson, appeared later in the period.

Advice should be sought from Great Lakes Council or a suitably qualified practitioner regarding colour schemes for these buildings because of their high level of significance within the Heritage Conservation Area.



*Source: Colour Schemes for Old Australian Houses:
I. Evans, C.Lucas, I. Stapleton
The Flannel Flower Press Pty Ltd (2004)*

A copy of this book is available from the Stroud Library to assist property owners in selecting colours and colour schemes.

Please note that these colours are provided for illustration purposes only and may not be a true colour representation due to print variations. A manufacturer's colour sample should be referred to in all instances.

Suggested colours up to approximately 1870 (click here to view [original image](#))

From about 1870 to about 1920

Walls, if painted, were often in shades of beige, fawn, pink or brown. Trim could be in contrasting colours such as beige, biscuit, cream, deep red or deep green. Many timber dwellings in rural Australia were originally left unpainted and allowed to weather.

The range of colours generally used in rural areas was much simpler than richer variety of colours and contrasting effects used in fashionable city areas and a mid stone colour for walls with a contrasting darker stone or brown for trim became common during this period and lasted through to the 1930s.



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Suggested colour schemes from approximately 1870 to 1920 (click here to view [original image](#))

The 1920s and 1930s

The colour schemes used at this time were often simpler than the preceding period. This is often referred to as the "Redwood era" because of the influence of Californian bungalow style. Red oxide and various deep red/brown colours were popular for walls with contrasting cream trim. Deep green walls with paler cream or biscuit trim was also used. These can produce eye catching colour schemes but can be seen as being too dark or unsuited to the Australian summer, so that paler colours such as fawn, cream or biscuit with contrasting trim are often preferred and are acceptable. Various shades of stone remained popular in rural areas throughout much of the period.



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Suggested colour schemes for the 1920s and 1930s ([click here to view original image](#))

The 1940s and 1950s

This period saw a reaction to the dark colours and lighter cream or white for walls along with darker brown or green trim to create contrast became popular. Pastel blues began to appear in the period but are generally not acceptable unless there is historical evidence that the colour was originally used on the building.



Suggested colour scheme for the 1940s and 1950s (click here to view [original image](#))

8.4 Exterior Bricks

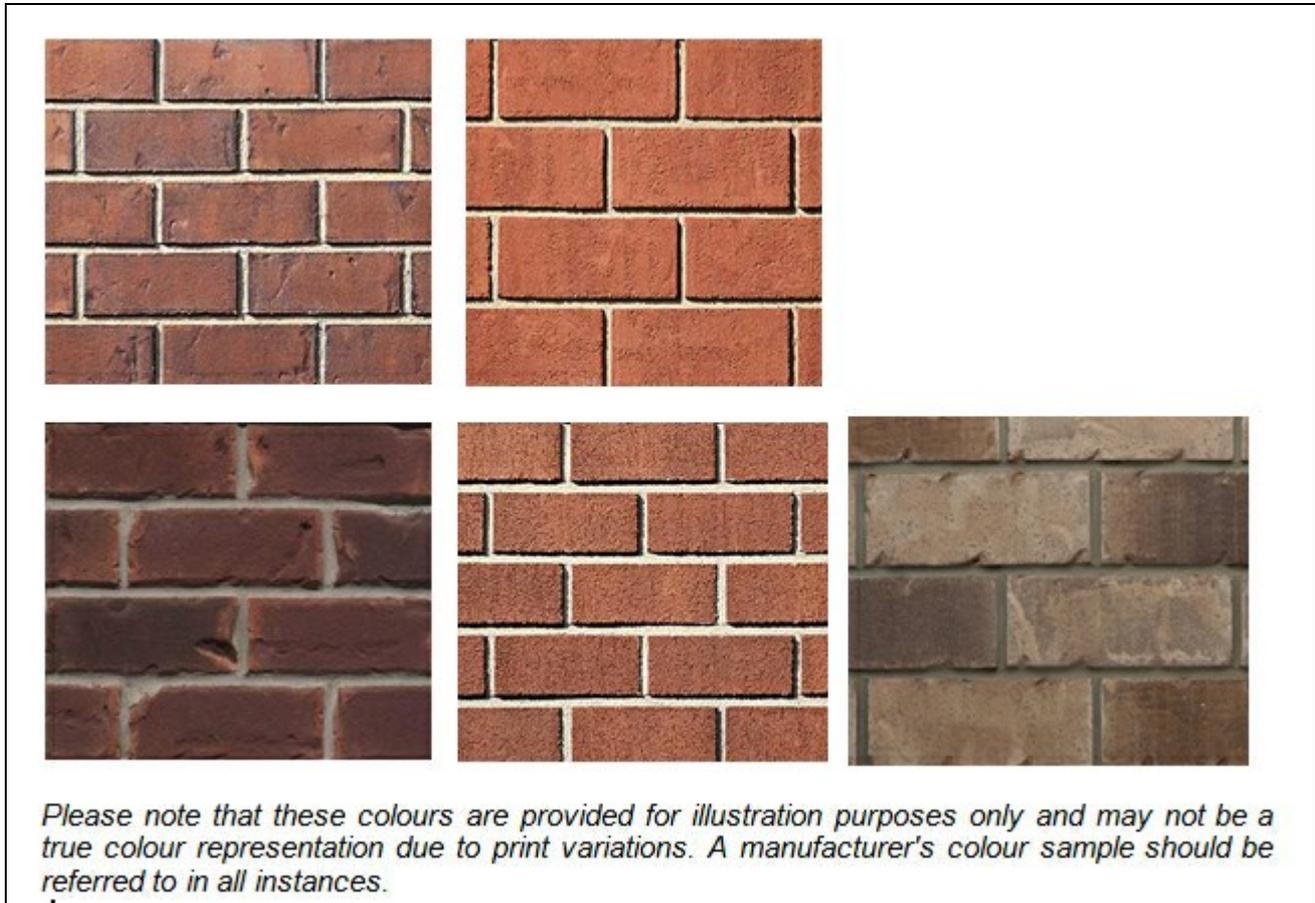
Controls

The use of external bricks should be carefully considered in regards to development within the Heritage Conservation Area and/or affecting heritage items. The following general principles should be followed:

- (1) Bagged/rendered masonry is desirable when the texture, colour and finish are sympathetic.
- (2) Plain face bricks in traditional soft reds and browns are preferred. Alternative brick colours would only be acceptable for additions and alterations if proposed as a match to the existing building.
- (3) Traditional coloured mortar with clean struck off finish or lightly raked joints. Mortar colours must be considered at the same time as the brick colours for an appropriate finish.
- (4) Bricks should be of rectangular form and uniform in colour.
- (5) Avoid the following:
 - (a) special effect bricks e.g.: overly twisted, overly textured, grooved or striated etc.
 - (b) misshapen bricks e.g.: broken edged or knobbly etc.

- (c) strong or extreme colour mottling within bricks.
- (d) special effect bonding/mortar e.g. strongly contrasting, deeply raked black mortar with paler bricks.

8.4.1 Suggested Colours



Suggested brick colouring (click here to view [original image](#))

8.5 Solid Metal Fences

Controls

The use of solid metal fences (colorbond) should be carefully considered in regards to development within a Heritage Conservation Area. A traditional fence such as timber post and rail is preferred within most Heritage Conservation Areas and/or affecting heritage items.

Where solid metal fencing is proposed, the following general principles apply:

- (1) Solid metal fences should not be located forward of the front wall of the building.
- (2) Solid metal fences should only be considered on the side and rear fences. Consider limiting the height of these fences to 1.5m.
- (3) Landscaping should be provided alongside metal fences to minimise the visual impact on the streetscape.
- (4) Fences should be in subdued colours (in the colour palette shown).
- (5) Colours should be selected so that they blend with surrounding aged fencing or soft greens of vegetation.
- (6) A single colour should be selected for the post, rail and panels of the fence i.e. no contrasting trims.
- (7) Strong and/or bright colours should be avoided, particularly reds, blues, creams, and whites.

8.5.1 Suggested Colours



Suggested fencing colours (click here to view [original image](#))

8.6 Glossary of Heritage Terms

Adaptation

means the modification of a place to suit a proposed compatible use (also referred to as Adaptive Reuse).

Archaeological Feature

means any physical evidence of past human activity, including buildings, works, relics, structures, foundations, deposits, cultural landscapes and shipwrecks.

Australia ICOMOS

is the national committee of the International Council on Monuments and Sites, a United Nations affiliated organisation, and acts as a loose professional association for heritage consultants.

Australian Heritage Commission

(or AHC) is an independent statutory authority which is responsible to the Commonwealth Minister for the Environment, and maintains the Register of the National Estate.

Burra Charter

is the charter adopted by Australia ICOMOS which establishes the nationally accepted principles for the conservation of places of cultural significance.

Conjectural Reconstruction

means alteration of a place to simulate a possible earlier state which is not based on documentary evidence.

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 commonly be a combination of more than one of these.

Conservation Plan

means a document which establishes the heritage significance of a Heritage Item or Heritage Conservation Area, prepared in accordance with the Heritage Office guidelines. It is based on historic research, investigation of the site and comparison with other similar or related items, and which identifies the conservation policies and management mechanisms that are appropriate to enable that significance to be retained (also referred to as a Conservation Management Plan).

Conservation Policy

is a succinct and concise statement intended to guide all future conservation and development of heritage items, based on the assessed significance of the place, and should be suitable for formal adoption by the items occupiers, owners and consent authorities.

Cultural Landscape

means broad geographical areas of the landscape that have been significantly modified by human activity. They include rural lands such as farms, villages and mining sites, as well as country towns. The landscape may contain various heritage items or heritage conservation areas, and act as the heritage curtilage to those items or areas.

Curtilage

means the geographical area that provides the physical context for an item, and which contributes to its heritage significance. Land title boundaries and heritage curtilage do not necessarily coincide, as the curtilage may include only part of the area (e.g. fenced garden around a house) or may include a greater area (e.g. the entire street space, or views to and from the item and related places).

Excavation Permit

is the permit issued by the NSW Heritage Office which conditions the excavation of any known or potential archaeological site, and is issued to the archaeologist who will undertake the work.

Fabric

means all the physical material of the place including components, fixtures, contents, and objects. It includes building interiors and sub-surface remains, as well as excavated material. Fabric may define spaces and these may be important elements of the significance of the place. Some parts of the fabric will be particularly important to the significance of a place, while others may not or may be intrusive.

Heritage Assessment

means a document which provides an overview of the heritage significance of a heritage item based on historic research, investigation of the site and comparison with other similar or related items

Heritage Office

is the NSW State government agency responsible for providing policy advice to the Minister, administrative services to the Heritage Council, and specialist advice to the community on heritage matters. They undertake the day-to-day work of assessing development applications for heritage listed items, issuing excavation permits and allocating grant funding. They also maintain the State Heritage Inventory.

National Estate

is the register of heritage items maintained by the Australian Heritage Commission. Listing on the register makes it incumbent upon Commonwealth Ministers not to allow any works that would diminish the significance of a place, but does not otherwise have any statutory power to authorise development proposals.

National Trust

is a community organisation who promote, educate and lobby for heritage protection, and who own a number of heritage places which are open to the public, but has no statutory authority to protect heritage places.

Preservation

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

Restoration

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

Reconstruction

means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric. New material may include recycled material salvaged from other places

Significance

means the aesthetic, historic, scientific, social or spiritual value a place may hold for past, present or future generations (sometimes referred to as Cultural Significance or Heritage Value). The significance of a place is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups. Significance may change as a result of the continuing history of the place. Understanding of cultural significance may change as a result of new information.

State Heritage Inventory

is the register of heritage items maintained by the NSW Heritage Office, and to which the provisions of the NSW Heritage Act apply

Note: These definitions have generally been quoted or adapted from various documents, including the list of Heritage Terms and Abbreviations in the Heritage Manual published by the NSW Heritage Office, the Burra Charter published by Australia ICOMOS, and The Conservation Plan published by the National Trust.