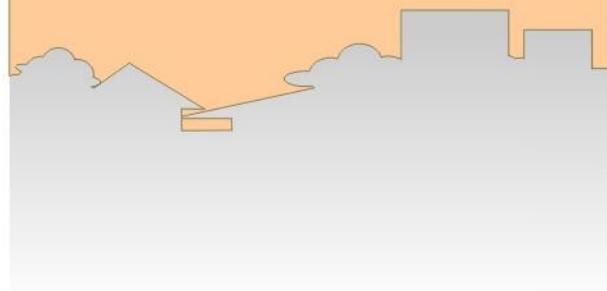


Appendix D

Heritage
Supporting
Information



Greater Taree
CITY COUNCIL

1 Information Requirements for Heritage Development Applications

1.1 Development Application Information

When is a development application required?

Council should be consulted before carrying out any changes to buildings or sites, which are:

1. Listed as heritage items;
2. In a Conservation Area; or
3. In the vicinity of heritage items or Conservation Areas.

Development applications for development affecting a heritage item or property within a heritage conservation area will need to be supported by sufficient information for Council to assess the application. The information required will vary depending on the nature and complexity of the proposed development or the changes proposed. A summary of the minimum information required to support an application is provided below, however applicants are advised to consult Council on the information requirements prior to lodging the development application.

Do I need a consultant?

For simple development proposals documentation can be prepared by the building owner or manager. Assistance can be sought from Council staff, including Council's Heritage Advisor and/or the Heritage Office where necessary. **Statements of Heritage Impact** for heritage items and/or preparation of development applications for complex proposals, or those which are likely to have a major impact on the heritage significance of an item or a Conservation Area, will usually require the assistance of a suitably qualified consultant who has experience in Heritage Conservation matters.

The use of specialist consultants who are suitably qualified and experienced in heritage matters can significantly reduce the amount of time taken in both the preparation of the development application and its assessment by Council. These time savings can far outweigh the initial cost of their services.

Council and the Heritage Office can provide a list of consultants practicing in heritage related fields.

Written material

The development application should include the following:

- A **statement of significance of the item** (this can be part of the Statement of Heritage Impact);
- A **statement of heritage impact** – the effect the proposed work will have on the heritage significance of the item and its site or the conservation area;
- A **schedule of work** listing the proposed work to the item or property and cross-referenced to drawings;
- The **future use of the item** or property;
- **Consultants reports** if required (eg. historians, archaeologists and engineers), check with Council if this is required;

- A brief **schedule of finishes** cross-referenced to the drawings.

Drawings

- **A location plan and site plan** (drawn to scale) showing the location of the heritage item or property and any other features that may be affected by the proposal (eg. neighbouring structures, outbuildings, trees, significant landscape features, views and vistas). This should also define the title boundaries and, where appropriate, conservation order and/or conservation area boundaries. It should also include a north point.

Depending on the type of development proposed, Council may require the site plan to shown levels across the site and adjoining sites.

Measured drawings of the item as 'existing drawings'.

A measured drawing is a technical or architectural record (drawn to scale) of the heritage item in its existing form. The drawings should clearly identify (where available) previous alterations, dates of construction, materials etc (not required for properties in heritage conservation areas that are not of heritage significance).

Site analysis

Site analysis provides an understanding of the site and the streetscape context. The purpose of the site analysis is to ensure that the relevant constraints and opportunities are taken into account. For any proposed additions, or new buildings, this drawing will usually include:

- Site dimensions, land area, north point and location of existing building as identified on survey;
- The relative location and siting of neighbouring buildings;
- The size, location and botanical name of any major trees on the site, or located on neighbouring land close to your boundary;
- The slope of the land identified by survey spot levels, and/or contours at 0.5 metre intervals;
- Shadow diagram showing shadows cast during the winter solstice for 9 am, 12 noon and 3pm;
- Stormwater and natural drainage lines; and
- Location of any existing view lines from, to or through the site.

Streetscape analysis

Streetscape analysis is required if a new building is proposed, or if any proposed additions will be visible from the street. The purpose of the streetscape analysis is to ensure the potential impact of your proposal on the street is taken into account. A streetscape analysis will describe:

- Dominant patterns of building type (scale, form, character, height, roof pitch, front and side setbacks) in the vicinity;
- Subdivision and development pattern;
- Any consistent horizontal lines in the streetscape, and the general rhythm of buildings and spaces in the street;
- Local transport and parking conditions in the street and the location of garage and driveway accesses in the street vicinity;
- Major planting in both street reserve and front gardens in the immediate vicinity (species, height & spread); and
- Type and height of fencing to the street.

Plans, sections and elevations

Plans, section and elevations (drawn to scale) showing the proposed works by colour or hatching, in accordance with standard architectural and technical drawing practice. These drawings should show how the works would affect existing buildings, structures and features. Fabric to be removed should be shown by dotted line, new fabric by hatching or rendering.

Other Illustrative Material

Coloured photographs of:

- The heritage item or property and its setting where the works impact on this;
- Particular details which will be affected by the proposal; and
- Views, which explain the character of the conservation area where there is an impact on the conservation area.

Photographs should be mounted on A4 sheets, dated and annotated.

- Photographic montages, perspectives, drawings or sketches and scale models illustrating the proposal.
- Early photographs or drawings of the item or area, especially where you are returning an item or property to a known earlier state.
- Colour schemes and information on materials (eg. pictures, brochures and samples).

In some instances additional information may be required to assess an application that is complex or where there are subsurface works proposed that may have an archaeological impact. In these instances a selection of all of the following documents may be required:

- An archaeological assessment report;
- Conservation management plan;
- Conservation policy.

Applicants should contact Council's Heritage Advisor to discuss information requirements for complex development applications or those potentially having an archaeological impact.

1.2 Statement of Heritage Impact

A statement of heritage impact will be required to be submitted with the development application. This should be consistent with the document titled "Statements of Heritage Impact" contained in the NSW Heritage Manual. The statement of heritage impact can form part of the statement of environmental effects, which is required for all development applications.

The statement of heritage impact should address (as a minimum) the following:

1. For development that would affect a heritage item:
 - a) The heritage significance of the item as part of the environmental heritage of Greater Taree, and
 - b) The impact that the proposed development will have on the heritage significance of the item and its setting, including any landscape or horticultural features, and
 - c) The measures proposed to conserve the heritage significance of the item and its setting, and
 - d) Whether any archaeological site or potential archaeological site would be adversely affected by the proposed development, and

- e) The extent to which the carrying out of the proposed development would affect the form of any historic subdivision.
- 2. For development that would be carried out in a **heritage conservation area**:
 - f) The heritage significance of the heritage conservation area and the contribution which any building, work, relic, tree or place affected by the proposed development makes to this heritage significance, and
 - g) The impact that the proposed development would have on the heritage significance of the heritage conservation area, and
 - h) The compatibility of any proposed development with nearby original buildings and the character of the heritage conservation area, taking into account the scale, form, siting, setbacks, materials and detailing of the proposed development, and
 - i) The measures proposed to conserve the significance of the heritage conservation area and its setting, and
 - j) Whether any landscape or horticultural features would be affected by the proposed development,, and
 - k) Whether any archaeological site or potential archaeological site would be affected by the proposed development, and
 - l) The extent to which the carrying out of the proposed development in accordance with the consent would affect any historic subdivision pattern.

Do not always assume what has been altered should be reinstated. Alterations and additions sometimes have special interest of their own. This is particularly so if they have been around for a long time, and were originally designed to fit in. Always ask why and when the changes were made. Article 16 of the Burra Charter states that:

"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."

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

1.3 Archaeological assessment

The NSW Heritage Act requires an excavation permit where there is reasonable cause to suspect that excavation could result in an archaeological relic being discovered. An archaeological assessment will advise on the likelihood and potential significance of relics on the site and recommend appropriate action in the context of the proposed development. An archaeological assessment should be prepared in accordance with the Archaeological Assessment Guidelines produced by the NSW Heritage Office.

2 Guidelines for Preparing Statements of Heritage Impact and the Importance of Research

2.1 Statements of Heritage Impact

The NSW Heritage Office Manual states that:

A Statement of Heritage Impact identifies the heritage significance of the item, place or area, the impact of any changes being proposed to it and how any impacts arising from the changes will be mitigated.

A Statement of Heritage Impact must:

- Identify why the item, place or area is of heritage significance (the statement of heritage significance);
- Describe the works, change of use and any physical changes to the place;
- Identify the impact or impacts the proposed changes to the heritage item will have on its heritage significance;
- Identify and describe any measures being proposed to lessen negative impacts of the proposed changes;
- Identify why more sympathetic solutions to those being proposed are not viable.

In circumstances where the proposed changes are likely to have a detrimental affect on the item, place or area's heritage significance the Statement of Heritage Impact must:

- Clearly identify any change or changes that will have a negative impact on the heritage significance of the item, place or area;
- State why the impact or impacts cannot be avoided;
- State the steps being taken to minimise their effect or effects.

The Statement of Heritage Impact must include a statement of heritage significance. It should also include an analysis of heritage significance and proposed conservation policies. Physical condition reports and consultant reports should be included where relevant to the application.

The length of the Statement of Heritage Impact will vary depending on the scale and complexity of the proposal. A brief account included in the Statement of Environmental Effects may be sufficient for minor work that will have little impact on the heritage significance of an item. A more extensive report would be required for more complex proposals or those that will have a major impact on the item.

The Statement of Heritage Impact must address the site of the item or place in its entirety. Features of the item and site, including Configuration, layout, setting, buildings and other structures, landscape features (such as gardens, trees, paths and walls), archaeological features (such as wells) and views in and out of the site should be identified where the proposal affects these features.

Research

The three main aims to research are:

- To find out something about the history of building from documentary sources. Old drawings and photographs are the

best if you can find them. At the very least, find out when your building was originally built. There are publications available (see list below), which provide detailed information on how to research your building, and where to go for information.

- Inspect the building itself for clues about past alterations. In the absence of documentary sources this will be your best source of information. You should also look at other buildings in the area which are of similar design, or which might even have been identical when originally built
- Familiarise yourself with typical designs and stylistic features of the period. This is never enough on its own. It will also take an experienced practitioner to apply a general knowledge of styles to your particular situation.

3 Guidelines for Maintenance and Change

3.1 Maintaining and Restoring Existing Buildings

This section sets out how to maintain and restore buildings so that the significance of the heritage item or the contribution the building makes to the conservation area is retained. The information is divided into suggestions and guidelines for changing or treating specific elements and materials of a building.

3.1.1 Brickwork and Walls

Explanation

Most Federation period buildings were constructed of redbrown bricks and were 'tuck-pointed'. Later bricks tended to be darker, usually from being left in the kiln longer. Burnt blue and liver bricks were typical of the Inter-War period. Different bricks were often used at the sides and rear, usually referred to as 'commons'.

Many houses have decorative details; foundations, fencing, verandahs and stairs that have sandstone elements or feature brickwork and some have decorative details and panels in stucco. Fully rendered buildings however fell out of favour during the period.

Objectives

- To ensure retention of original wall treatments.

Recommendations

1. Make sure that any maintenance or alteration to brick walls visible to the street matches the colour, brick, bond pattern and mortar joints detail of the remaining or original walls. To do this it may be possible to get second hand bricks from the period, or you may be able to use bricks from another part of your building. Check the ranges available from local and commercial manufacturers as many produce specialist bricks for restoration purposes.
2. Where brickwork is in poor condition, a specialist bricklayer can repoint joints.
3. 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. Where hard rendering of face brick has already occurred it may be possible to demolish a rendered wall, turn around the bricks and re-use them. This is a time consuming exercise and is only really appropriate where small parts of a wall are affected. Otherwise it is best not to further alter the original fabric.
4. Where paint or render cannot be easily removed, a good halfway solution is to paint external walls in colours matching the original brick. Try to get the best match possible. You can determine the original brick colour by removing a section of the paint or render, or finding some area that was not completely covered.

5. Another half-way solution is to restore other original detail to compensate, including leadlight glazing to windows, and timber details to verandahs. Screen planting should also be considered in conjunction with the above options.
6. Sandstone details and foundations should be retained and stabilised wherever possible. Alterations should endeavour to replace disturbed or worn sandstone or provide compatible details and materials in new work.

3.1.2 Roofs

Explanation

Original roofs in the area were either corrugated iron, slate or tiled in terracotta. Corrugated iron roof sheeting was laid in shorter lengths and painted to inhibit rust. The terracotta tiles were invariably in the same pattern, called the Marseilles pattern. The terracotta was unglazed (or semi-glazed) and usually had a distinctive red or orange colour.

Objectives

- To encourage roofs and materials consistent with the original slate and tiled roofs of the Federation and Inter-War periods;
- To encourage replacement roofs to match original materials or in an approved alternative material.

Recommendations

1. Using modern roofing materials is strongly discouraged. This can significantly alter the character and appearance of an older building. Modern concrete tiles can also cause practical problems. Concrete is heavier than slate for example and can cause roof timbers to sag.
2. Completely re-roofing a building is an expensive exercise. The price differences between corrugated iron roof sheeting and continuous roof sheeting materials or concrete tiles and terracotta tiles however, are not prohibitive. The result in terms of future saleability is worth the investment. There are also new and relatively inexpensive options for slate roofs that have become available.
3. Note also chimneys, capping, gutters, rainwater heads and downpipes. Imperial tile sizes may be hard to match exactly. Check with specialist heritage suppliers.
4. Where you have difficulty matching 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.
5. Where the roof has been altered, consider remedial work according to your budget. If you are planning to re-roof, check to find out if the original form of the roof has been altered. Was for example, the verandah roof originally separate, or was it connected to the main roof? Have roof pitches been altered? Have gables been added or removed?
6. Re-roofing in slate or Marseilles tiles should be considered when roofing next comes due for replacement. Do not use glazed or inappropriately coloured tiles. Do not use thick concrete tiles meant to imitate slate.

3.1.3 Verandahs

Explanation

Often verandahs have been substantially replaced or enclosed. Others may simply have lost their original detailing, or had it replaced by unsympathetic or non-original detailing. This has a big impact on the way an older building presents to the street.

Objectives

- To encourage the retention and repair of existing original verandahs and reinstatement of verandahs and verandah details.

Recommendations

1. Re-instating a verandah can do a lot to bring back the original character of a house. Try and find out what your original verandah looked like and reinstate it. Note the shape, form and structure of the original verandah roof. Is the verandah separate from the main roof? Is it at the same pitch as the main roof? Next, note the profile of the verandah. Is it bullnosed, convex, concave or skillion? Is the verandah hipped at one end? If you cannot find out what the original verandah looked like, and the house has been substantially altered otherwise, erect a simple/sympathetic structure in keeping with the original style of the house. Look at other houses in the area (which would have been the same originally) and which still have their original verandah. Base your design on those. Do not use highly decorative or ornate verandah detailing unless you know it was original.

3.1.4 Fences

Explanation

Front fences were an extremely important streetscape element in both the Federation and Inter-War periods.

Objectives

- To encourage the retention and repair of existing original fencing;
- To encourage the retention and repair of existing original fencing consistent with original buildings.

Recommendations

1. Wherever possible existing original fences should be retained and repaired. In cases where there is no direct evidence of the form of the original fence it may be possible to reconstruct in a way that is sympathetic to the style of the house.
2. Timber hardwood paling fences are most commonly applied to side and rear boundaries. More recently, treated pine has become a reasonable alternative. Sheet metal fencing is not appropriate.
3. High walls or fences should only be erected in exceptional circumstances.
4. If your house is still essentially original, but you cannot find out what the original fence was like, look at other examples in the street or area. Are there any other houses like yours that still have their original fencing? You may also be able to refer to older photos of the property. It is important that the materials and colours match those of your house. Don't use fencing that is more decorative than the house. As far as possible, try to complement original or sympathetic neighbouring fences. Continue fencing at the same height, with similar materials and details. Consistent fencing can considerably unify a streetscape.
5. The simplest means of recreating a Federation period fence is to erect a timber picket fence with matching gates. The pickets may display some variety with either flat or rounded edges, reflective of the Federation period. Inter-war picket fences featured flat-top batten pickets, but low brick fences were probably more widespread, often with a single horizontal timber or metal pipe rail.

3.1.5 Gardens

Explanation

The area's original houses had well cared for front gardens with the minimum of hard paving. Typical front lawns of Federation and Inter-War periods were planted behind the front fence and below the verandahs with border planting of low shrubs or hedge material. Lawns were usually divided into two separate sections by the positioning of the front path. This design element was especially strong in the decades leading up to 1940. Some gardens display symmetrical garden beds, usually circular, within the grassed areas.

A path style common to the Federation period featured tessellated tiling with rounded cement edging. The style persisted in the Inter-War period. Coloured cement paths with matching edging also occur. Brick paving, often in herringbone pattern, was also used for driveways and paths. Tooth brickwork was often used for edging to brick paths.

The most popular lawn species was buffalo grass and, less commonly Couch grass in the larger gardens. Popular ornamental species once commonly found within garden border beds were roses and hydrangeas. Traditional plants of the Federation period include Frangipani, various palm species, jacaranda, cypresses, Chinese elm, camphor laurel, lemon scented gum, photinia, Indian hawthorn, strelitzia, clivia, camellia and azalea.

CAUTION: take care in locating trees and plants with intrusive root systems away from buildings and structures. The installation of a root guard may save in costly future foundation and wall repair. Always seek professional advice if unsure.

Objectives

- To provide attractive front garden areas in keeping with those of the area's original houses;
- To improve the landscape setting of all buildings and the streetscape quality of conservation areas.

Recommendations

1. In general, it is only the front garden that is relevant in maintaining the heritage quality of the streetscape. Some properties however have frontages to two streets. For these properties, side and rear garden presentations need to be considered.
2. Unsympathetic alterations and new buildings are all the more disruptive if they are fully exposed to the street. Landscape screening, together with appropriate fencing, is sometimes the only low cost solution to the problem.
3. Reducing areas of hard surface paving on the site, including both front and rear gardens, is important in maintaining the landscape setting of the dwellings.

3.1.6 Details

Explanation

Most original houses in the conservation area have lost some minor detail particularly window hoods, original windows and doors, original glazing.

Restoring detail is a relatively low cost measure that could have a major positive impact. It is also something that may be done a step at a time, as money and time suit.

Objectives

- To enhance and reinforce the Federation and Inter-War period streetscape by reinstating details;
- To encourage the retention and repair of original detail;
- To encourage reinstatement of detail which has been lost.

Recommendations

1. **Timber:** most minor building elements were made from timber. These include window frames, barge boards, fascia, brackets, columns, friezes etc. Many joinery companies have most popular original profiles in stock. If you have evidence of your original timberwork, a joiner can easily measure a profile and work from it.
2. **Metal:** in the Federation and Inter-War period, wrought iron was the decorative metal most commonly used. It was most often featured on balustrading and fences, usually with one matching the other. Decorative cast iron was more commonly used in the earlier Victorian period.
3. Second hand building suppliers may have replacement pieces of patterned iron work. Matching elements may be found in catalogues or prepared to order.
4. **Flooring & Paving:** pay particular attention to verandah, steps and pathway tiling. What were the original materials, patterns and colours? Slate, tiles and boarding were the most common. If the original survives it should be kept, even if it remains incomplete.
5. **Windows:** match original sill and head heights. Were the original window heads straight or curved? Was stained or patterned glass used? Check local examples for framing layouts. Proportions are important. Original openings should never be enlarged or otherwise altered.
6. **Paint:** to determine original paint colours, try scraping back newer layers of paint. This may reveal an older or original colour. Scrapings should be taken from areas sheltered from the sun and rain. Allow for fading of the original colour. For accurate colour matching you are advised to consult a colour specialist. Previously unpainted surfaces should never be painted. Painting of original stone or brickwork is inappropriate and practically irreversible.

4 Guide to Stylistic Features and Materials Used During Particular Periods

While the final selection of appropriate materials will be closely tied to the particular building under review, the following guide provides a broad framework of acceptable materials.

4.1 Vernacular Timber Buildings

Roof	Hipped roofs clad with timber shingles and later corrugated iron (unpainted). Most roofs were constructed without eaves.
Walls	Symmetrical in plan walls of split slab construction, timber 'plank' and then later the weatherboard house.
Finishes/ Colour Schemes	Exterior wall surfaces were often left as a natural timber finish. Sometimes limewashed in colours ranging from off white to light beige or beige pink. Timber work, including windows and doors, was usually painted only in one colour.
Other	The timber species used in early buildings often depended on the location of the site and the trees close at hand. Early hardwoods used in NSW included Blackbutt, Blue Gum, White Box, Red Box, Grey Box, Spotted Gum, Ironbark and Stringybark. Red Cedar (<i>Toona australis</i>) was very widely used.
Examples	Early accommodation and functionalist buildings such as barns and sheds.

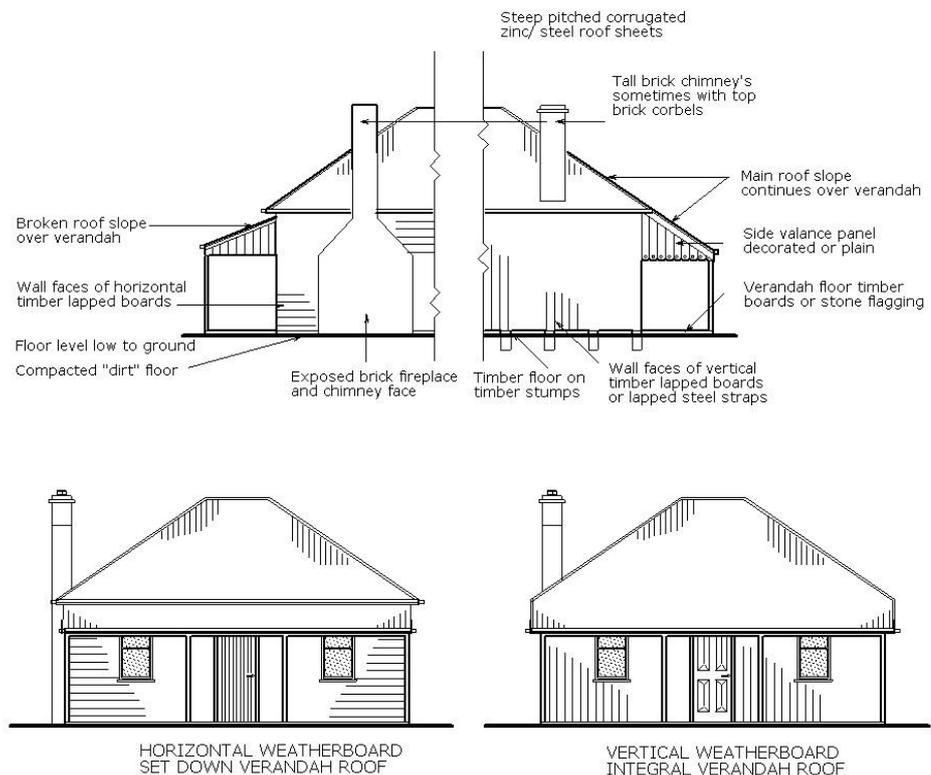


Fig 4.1 Vernacular timber building style

4.2 Colonial

Roof	Hipped roofs clad with timber shingles and later corrugated iron (unpainted). Most roofs were constructed without eaves.
Walls	Symmetrical in plan walls of red face brick with stone dressings
Colour Schemes	Exterior wall surfaces were sometimes coloured with a semi transparent red oxide wash or were limewashed in colours ranging from off white to light beige or beige pink. Timber work, including windows and doors, was usually painted only in one colour. Colours used included beige, stone, drab and dark green. Window sashes and frames were often painted black. If two colours were used a darker colour such as drab or crimson was selected for doors, door frames, shutters and window frames.
Other	Windows formed of twelve or more small panes of glass, with timber panelled or louver shutters to windows. Stone flagged verandahs and turned verandah columns or square posts.
Examples	Most Colonial buildings are residential or outhouse type

4.3 Georgian

Roof	Corrugated iron (painted or unpainted), timber shingles
Walls	Brick smooth faced painted (normally white) or rendered, sandstone, timber boards, concrete blocks, rendered or painted to match stonework. Brickwork was often finished with whitewashed stucco or light cement render.
Colour Schemes	Paint or Stucco
Other	Windows generally small, in a vertical format, often six or twelve pane, timber stained. Verandahs usually straight, bullnose or concave corrugated iron.
Example	Residential and Public Buildings such as Courthouses and Churches

4.4 Victorian

Roof	Corrugated iron (painted or unpainted), slate (or acceptable facsimile).
Walls	Primarily brickwork, most often rendered and painted, some exposed. Timber weatherboard painted, profile or section to match existing as closely as possible.
Colour Schemes	Colour schemes may be selected from a range of rich colours. Contrasting colours should be used to highlight architectural details, external windows and door joinery and stone quoining.
Fences	<i>Victorian and some Federation period buildings:</i> preferred materials for replica front fences include cast iron reproduction galvanized steel or aluminum

	spear head or decorative lace types, timber vertical palings or pickets and sandstone blocks. Victorian and Federation cast iron palisade and picket fences with elaborate stone or brick gate posts or columns and plinths, are major streetscape elements
Other	Vertical front windows, French doors with shutters, high gothic proportions. With Italianate, curved forms and arches may be appropriate on windows and doors. Often curved galvanized iron verandah. Verandahs of straight, bullnose or concave corrugated iron and balcony awnings often painted in stripes. The stripes were mostly the width of a single sheet of iron and colours mostly commonly used were green and white (or off white), greens and browns for dark stripes and cream for light stripes.
Examples	Residential buildings, Commercial and Public Buildings such as Hotels and Banking institutions and Churches.

4.5 Federation / Edwardian

Roof	Corrugated iron (predominantly painted red). Roofs were orange terracotta tiles or slate with frilled terracotta ridge cappings. Marseilles tiles. Some use of shingles (on window hoods)
Walls	Red brick exposed. Some public buildings rendered and painted. Red brick, stucco, rough cast painted combinations, painted timber and boarding on gable ends. Dark painted woodwork (Bungalow style).
Colour Schemes	Timberwork and other details on Federation houses should be painted in a light colour to contrast the dark brick.
Fences	Some Federation period buildings preferred materials are dark red bricks or sandstone blocks, in some cases in combination with timber railings. Brick and sandstone fence types also occur in association with Federation style buildings. Some Federation period buildings preferred materials for replica front fences include cast iron reproduction galvanized steel or aluminium spear head or decorative lace types, timber vertical palings or pickets and sandstone blocks. Victorian and Federation cast iron palisade and picket fences with elaborate stone or brick gate posts or columns and plinths are major streetscape elements.
Garden Elements	<p>Typical front lawns of the Federation and Inter-War periods were planted behind the front fence and below the verandahs with border planting of low shrubs or hedge material. Lawns were usually divided into two separate sections by the positioning of the front path. This design element was especially strong in the decades leading up to 1940. Some gardens display symmetrical garden beds, usually circular, with the grassed areas.</p> <p>A path style common to the Federation period featured tessellated tiling with rounded cement edging. The style persisted in the Inter-War period. Coloured cement paths and brick paving, often in herringbone pattern, was also used for driveways and paths. Tooth brickwork was often used for edging to brick paths. The most popular lawn species was buffalo grass, and less commonly couch grass in larger gardens. Popular ornamental species once commonly found within garden border beds were roses and hydrangeas. The sandy nature of the soil does not assist with the growth of these species. The more common species include camellias, azaleas, lavender, clivia and strelitzia. Traditional plants of the Federation period include frangipani, various palm species, jacaranda, cypresses, Chinese elm, lemon scented gum, photinia, Indian hawthorn, strelitzia, camellia and azalea.</p>

4.6 Californian Bungalow

Roof	Terracotta tiles often with decorated finials
Walls	Exposed red brick base with roughcast render above. Gable ends sometimes shingled but more commonly lightweight infill with timber battens.
Colour Schemes	Gables and other lightweight panels in brick may be painted in a contrasting light colour.
Fences	California Bungalows preferred materials are dark red bricks or sandstone blocks, in some cases in combination with timber railings. Brick and sandstone fence types also occur in association with California Bungalow style buildings.
Other	Vertical format casement windows. Massive columns support flat or gable roofs over front porches, sometimes finished with stucco or rendered brickwork.
Examples	Mainly residential

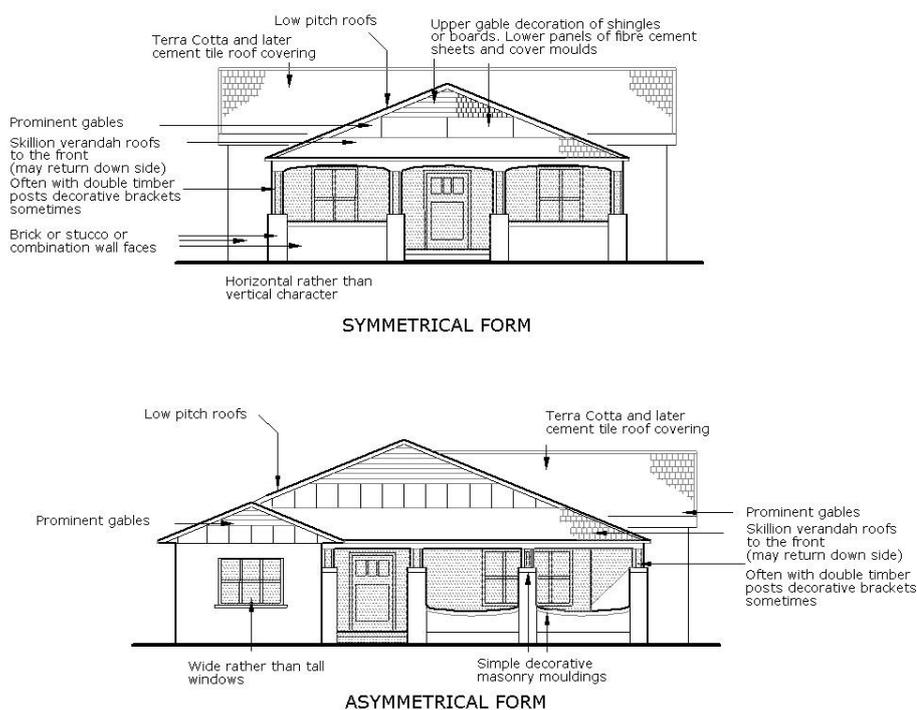


Fig 4.2 Californian Bungalow building style

4.7 Art Deco

Roof	Hipped, terracotta tiles
Walls	Exposed dark red or orange-red textured brick. Patterned brickwork incorporating protruding and recessed bricks in strong geometric designs used in infill panels to emphasise vertical and horizontal lines in the façade. Irregular parapet walls.
Colour Schemes	Gables and other lightweight panels in brick may be painted in a contrasting light colour.
Fences	<i>Art Deco and 1940s buildings</i> : preferred materials for fencing include dark red bullnose and standard bricks. Brick and sandstone fence types also occur in association with Art Deco, style buildings.
Other	Balconies are generally recessed with brick balustrades. Windows follow a horizontal format and may be double hung or casement
Examples	Residential buildings, Commercial and Public Buildings such as Offices, Banking Institutions and Churches

4.8 Spanish Mission

Roof	Small rounded Cordova or terracotta tiles in hipped and or gabled roof form.
Walls	Brick usually rendered and occasionally rendered in swirls. Semi-circular arches and moldings to windows and verandahs.
Colour Schemes	Exterior colour schemes usually consisted of no more than two colours. Typical schemes were mid Brunswick green contrasted with pale cream or red oxide and pale cream. Rendered walls were painted a restrained off white, beige or pale cream.
Other	Barley twist columns used to support verandah arches. Windows multi pane, often with shutters.
Examples	Residential buildings, Commercial and Public Buildings such as Retail, Banking Institutions and Cinemas

4.9 Ocean Liner/ Functionalist

Roof	Flat metal or bitumen or hipped terracotta tiles
Walls	Smooth finish rendered brick often with curved corners and large areas of flat surfaces.
Colour Schemes	Plain surfaces, light toned, smooth textured cement or face brick.
Other	Windows were generally large openings with steel frames, often wrapped around the corners of the building.
Examples	Commercial and Public Buildings such as Hospitals, Factories, Cinemas and Retail institutions.

5 Reference Books

A number of heritage reference books are available at, or through bookshops and local libraries. Greater Taree Council's Heritage Advisor can also advise you on studies of particular areas within the Taree region.

GREATER TAREE AREA STUDIES & LOCAL PUBLICATIONS

Greater Taree City Council Heritage Study Final Reports Volumes 1, 2 & 3, Suters Architects Snell September 1990

Rural Heritage Study Stage 2, Parts 1 & 2, G Smith, April 2003

Rural Heritage Study of the Lower Manning and Oxley Island, G Smith

Rural Heritage Study, Stage 3, L Cullen 2006

Thematic History by G. Smith 2006.

Some local publications are listed below.

Please note there are a considerable number of other publications that have some relevance to the area. Not all are listed here.

Changes of a Lifetime, T Wollard, Sunbird Publications, 1996

The Mountain Speaks, A folk History of the Bulga Plateau, , H Hannah, Newey and Beath Pty Ltd, 1979

Together in this Jungle Scrub, A Folk History of the Comboyne Plateau, , H Hannah, Newey and Beath Pty Ltd, 1981

Voices, A Folk History of the Manning Valley, H Hannah, Newey and Beath Pty Ltd, 1988

Wherrol Flat-Caparra, Memories of a Bygone Era, T Woollard. Available from Manning Valley Historical Society, Wingham

USEFUL HERITAGE REFERENCES

A Heritage Handbook , Graeme Davidson and Chris McConville , Allen & Unwin, 1991

A History of Australian Gardening Books and a Bibliography 1806-1950, University of Canberra, 1986

A Pictorial Guide to Identifying Australian Architecture, R Apperly, R Irving and P Reynolds – Angus and Robinson, Sydney 1989

Australian Cottages, R Moore, S Burke & R Joyce, 1989

Australian Houses of the 20's and 30's, P Chuffley, 1989

Australia's Home, R Boyd Melbourne University Press, Melbourne 1952

Californian Bungalow in Australia, G Butler, 1992

Caring for Old Houses, I Evans, The Flannel Flower Press, 1989

Colour Schemes for Old Australian Houses, I Evans, C Lucas & I Stapleton, Flannel Flower Press, 1984

More Colour Schemes for Old Australian Houses, I Evans, C Lucas & I Stapleton, Flannel Flower Press, 1992

Decorative Plasterwork: Repair and Restoration, W D Stagg & R Masters, 1986

Fences for Town and Country, J Stacpoole, John Maxwell & Associates, 1998

Getting the Details Right; Restoring Australian Houses, 1890's – 1920's,

Department of Planning, Sydney 1989

Great Gardens of Australia, H Tanner Macmillan, 1976

Historic Gardens in Australia – Guidelines for the Preparation of Conservation Plans, Australian Garden History Society, 1983

How to Restore the Old Aussie House, I Stapleton, Flannel Flower

Press, Sydney 1983

Infill: Guidelines for the Design of Infill Buildings, Heritage Council and Royal Australian Institute of Architects, 1988

NSW Heritage Manual, Heritage Office and Department of Urban Affairs and Planning, 1996

Restoring Old Australian Houses and Buildings; An Architectural Guide, P Cox and H Tanner, 1975

The Australian House, The Flannel Flower Press, Sydney 1983

The Complete Australian Old House Catalogue, The Flannel Flower Press, Yeronga, 1990

The Federation House: A Restoration Guide, I Evans, Flannel Flower Press, Sydney, 1986

The Federation House: Australia's Own Style, H Fraser & R Joyce, 1986

The History and Design of the Australian House, R Irving, 1985

The Illustrated Burra Charter, P Marquis – Kyle and Meredith Walker, 1996

The Maintenance of Heritage Assets Manual, Department of Planning and NSW Heritage Office, 1994

Towards the Dawn: Federation Architecture in Australia 1890-1915, T Howells and M Nicholson, 1989