

CONTENTS

11	HERITAGE CONSERVATION	11-1
11.1	INTRODUCTION	11-1
11.1.1	Where This Section Applies	11-1
11.1.2	Aims and Objectives	11-2
11.1.3	State Heritage Items	11-2
11.1.4	Local Heritage Items	11-2
11.1.5	Heritage Conservation Areas	11-3
11.1.6	Information for Heritage Applicants	11-3
11.1.7	Potential Heritage Items	11-4
11.2	DEVELOPMENT CONTROLS RELATED TO HERITAGE ITEMS	11-4
11.2.1	Introduction	11-4
11.2.2	Alterations and Additions to Heritage Items	11-5
11.2.3	Adaptive Reuse of Heritage Items	11-6
11.2.4	Development in the Vicinity of Heritage Items	11-7
11.2.5	Demolition	11-8
11.3	DEVELOPMENT CONTROLS FOR CBD	11-9
11.3.1	Introduction	11-9
11.3.2	Commercial Development	11-9
11.3.3	Building Characteristics & Elements	11-11
11.3.4	Alterations, Additions & Infill Development	11-12
11.3.5	Shopfronts	11-14
11.3.6	Colour Schemes	11-15
11.3.7	Signage	11-16
11.3.8	Accessibility	11-17
11.4	DEVELOPMENT CONTROLS FOR RESIDENTIAL ZONES	11-18
11.4.1	Introduction	11-18
11.4.2	Building Styles in Deniliquin	11-18
11.4.3	Sympathetic Design	11-19
11.4.4	Alterations & Additions	11-20
11.4.5	Infill Development	11-22
11.4.6	Scale & Form	11-23
11.4.7	Building Elements (Roofs), Materials & Finishes	11-25

11.4.8 Garages & Carports.....	11-26
11.4.9 Fencing.....	11-29
11.4.10 Landscaping.....	11-30
11.4.11 Services & New Technologies	11-31
11.4.12 Removal of Unsympathetic Alterations & Additions	11-32
APPENDIX 1: HERITAGE CONSERVATION AREA CHARACTER STATEMENT	11-33
APPENDIX 2: SAMPLE OF HERITAGE COLOUR RANGE	11-35
APPENDIX 3: COMMON BUILDING STYLES IN DENILIQVIN.....	11-36
APPENDIX 4: CONSERVATION GUIDELINES.....	11-39
Introduction	11-39
Getting Started.....	11-39
Getting to Know the Building.....	11-39
Conservation Process.....	11-40
Burra Charter Definitions.....	11-40
Site Analysis	11-40
Statement of Heritage Impact	11-41
APPENDIX 5: MAINTAINING OLD BUILDINGS	11-42
General Maintenance	11-42
Roofs 11-42	
Facades / Brickwork	11-43
Timber Buildings	11-44
Dampness & Salt Attack.....	11-45
APPENDIX 6: CONSERVING BUILDINGS.....	11-46
Getting the Details Right.....	11-46
Doors & Windows	11-46
Colour Schemes	11-46
APPENDIX 7: REFERENCE BOOKS	11-48

FIGURES

Figure 11-1 Deniliquin Heritage Conservation Area	11-1
Figure 11-2: Suitable ways of extending an original building	11-20
Figure 11-3: Guidelines for respecting scale and form for infill development	11-22
Figure 11-4: Guidelines for respecting scale and form.....	11-24

Figure 11-5: Guidelines for garage and carport location 11-26

Figure 11-6: Garages and streetscape 11-27

Figure 11-7: Fencing types 11-30

Figure 11-8: Guidelines for soft landscaping 11-31

11 HERITAGE CONSERVATION

11.1 INTRODUCTION

11.1.1 *Where This Section Applies*

This Development Control Plan applies to the land described as Conservation Area within Deniliquin, as shown in Figure 11-1, and Items of Environmental Heritage listed in Schedule 5 Heritage Items in the LEP 2013.

Where consent is required for development on land within a Conservation Area or upon which an Item of Environmental Heritage stands or upon land within the vicinity of an Item of Environmental Heritage, the development application will be assessed on its ability to meet:

- The zone objectives and provisions of the applicable LEP.
- *Environmental Planning and Assessment Act 1979*, including the provisions of Section 79C.
- The provisions of the *Murray Regional Environmental Plan No 2—Riverine Land*.
- Any other applicable State Environmental Planning Policies.
- Relevant objectives and controls in this DCP.
- Council policies (refer to Chapter 1 Section 1.8).
- Council’s Development Manual.

NOTE: It is important that development complies with all relevant Chapters of this DCP. Applicants should check each Chapter and address all relevant controls.

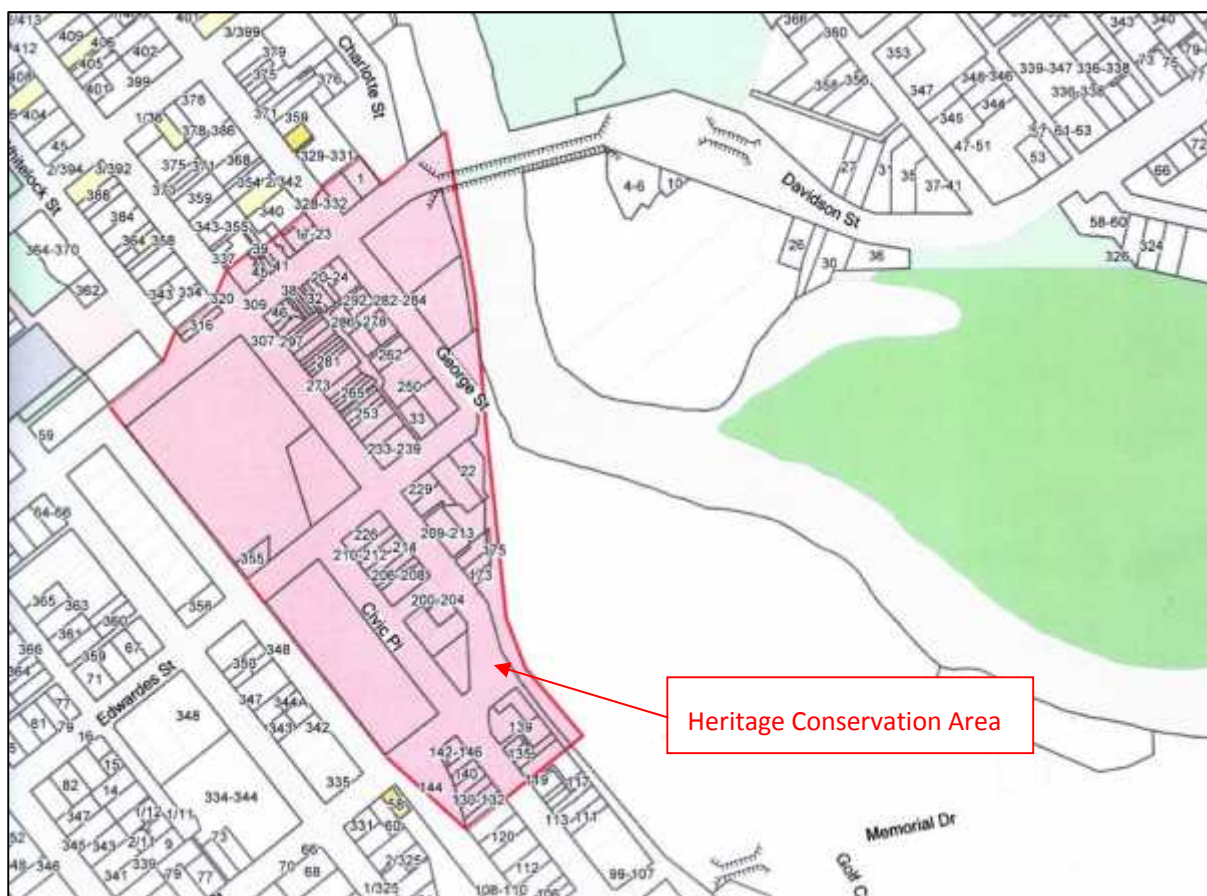


Figure 11-1 Deniliquin Heritage Conservation Area

11.1.2 Aims and Objectives

Heritage items, conservation areas and archaeological sites individually and collectively have profound importance as valuable links to the past. They provide a source of community identity, evidence of evolution of society's values, impetus and inspiration for new ideas and revival of the old.

This section aims to ensure that all new development involving heritage items and buildings within the heritage conservation area are designed and built in a way that will maintain and enhance their heritage significance.

This section provides design guidelines for buildings and lists streetscape elements that should be considered when planning new development.

The key objectives of this section of the DCP are:

- a. To assist in achieving the heritage conservation objectives and provisions within the local environmental plan.
- b. To ensure that new development is sympathetic in terms of form, scale, bulk, fabric, colours and textures without mimicking heritage style.
- c. To provide controls for the development of land in the vicinity of heritage items and the Conservation Area.
- d. To define types of work that would need a development application and the nature of the information that must be submitted with applications.
- e. To provide standards for the management, maintenance and conservation of heritage items.

11.1.3 State Heritage Items

A listing on the State Heritage Register indicates that the heritage item:

- Is of particular importance to the people of NSW and enriches our understanding of our history and identity;
- Is legally protected as a heritage item under the NSW Heritage Act; and
- Requires approval from the Heritage Council of NSW for modification.

The State Heritage Register is a list of places and objects of particular importance to the people of NSW. The register lists a diverse range of over 1,500 items, in both public and private ownership. To be listed, an item must be significant for the whole of NSW.

State heritage items are assessed by both local Council and the NSW Heritage Office. The current LEP lists all the state listed heritage items in the Deniliquin Local Government Area.

11.1.4 Local Heritage Items

Local heritage items are listed in Schedule 5 of LEP 2013. Heritage items can be buildings, works, trees, places, archaeological relics of Aboriginal objects. All heritage items are valued for their particular value

or heritage significance. Maintaining heritage items is the most practical way to protect significance and history of a building, work, relic, or place.

Demolition of a heritage item is generally not supported. Contact the Council to arrange a meeting with the Heritage Advisor if you are considering the demolition of a heritage item.

11.1.5 Heritage Conservation Areas

The Deniliquin Heritage Conservation Area comprises the early town centre. Buildings are from the Victorian, Edwardian and Inter-War periods. Whilst some shopfronts have been altered, most characteristic buildings retain period detailing especially above awning level. Original verandahs have been removed from some buildings. Important for future proposals are sympathetic faced treatments, signs and colour schemes. APPENDIX 1: heritage conservation area character statement provides a character statement for the Heritage Conservation Area.

11.1.6 Information for Heritage Applicants

- Sound Advice

It is advisable, and often necessary to obtain professional advice from experienced people such as heritage architects, engineers and heritage advisors.

The NSW Heritage Office maintains a list of consultants who specialise in heritage work which can be obtained from their website or Council. Council also has a free Heritage Advisory Service to assist with preliminary advice.

- When is a Development Application Required?

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

- Are listed as heritage items;
- Are in a Conservation Area; or
- Are in the vicinity of heritage items or Conservation Areas.

Development applications will generally be required for proposals which:

- Potentially impact upon the heritage significance of a heritage item; or
- Involve development or use of a component of a Conservation Area which has the potential, in the opinion of Council, to adversely affect that component and/or the character of the Conservation Area.

- Conservation Area Development

New development, additions and alterations are those proposals which have the potential to significantly affect the heritage significance of an item or the character of a Conservation Area. These changes therefore require submission of a development application with sufficient supporting information to allow full and proper assessment of potential impacts.

Included in the submission shall be a Statement of Heritage Impact detailing the heritage significance of the item and explanation of the extent and nature of the work.

- Conservation Area Demolitions

Prior to any demolition work commencing you must consult with Council.

Demolition of components of Conservation Areas can significantly affect the appearance of local streets and, over time, change those attributes which give each area its own special character.

Components of a Conservation Area, while not individually listed items, can have a collective significance. Loss of any one of them can erode the significance of the Conservation Area as a whole.

A development application is generally required for partial or total demolition of any building or work in a Conservation Area.

Included in the submission shall be a Statement of Heritage Impact detailing the heritage significance of the item and providing evidence that all options for retention and adaptive reuse have been explored.

11.1.7 Potential Heritage Items

The NSW Heritage Act defines 50 years as the age for potential relics. A property / building that has no heritage status in the local environmental plan, but is considered to have potential for listing will be assessed by Councils Heritage Advisor. The Heritage Advisor will assess its heritage significance and if deemed that it is an item of significance it will be considered under the heritage provisions of this DCP.

11.2 DEVELOPMENT CONTROLS RELATED TO HERITAGE ITEMS

11.2.1 Introduction

Maintaining heritage items is the most practical way to protect the significance and history of a building, work, relic or place. Common maintenance tasks are:

- Ensure roofs are secure and without gaps or broken tiles that will allow water penetration.
- Keep trees and branches pruned and clear of roofs and walls.
- Ensure roof and site drainage systems are operating efficiently, check condition of gutters, drainpipes and drains regularly and keep clear of debris.
- Regular monitoring of walls and cladding for structural soundness and protection from water, wind, dust and vermin.
- Weed and prune plants, and repair significant garden structures.
- Regularly check and repair broken fencing.
- Maintain adequate under floor ventilation.

Demolition of heritage items is generally not supported. Contact the Council to arrange a meeting with the Heritage Advisor if you are considering demolition of a heritage item.

11.2.2 Alterations and Additions to Heritage Items

Undertaking alteration and additions to a heritage item is very important and should be carried out in such a manner that respects the significance of the building. A sympathetic alteration or addition will blend in with the building and the following principles should be given particular attention when considering alterations and additions to heritage items.

Objectives

- a. Protect heritage significance by minimising impacts on the significant elements of heritage items.
- b. Encourage alterations and additions which are sympathetic to the building's significant features and which will not compromise heritage significance.
- c. Ensure that alterations and additions respect the scale, form and massing of the existing building.

Controls

1. Avoid changes to the front elevation - locate new work to the rear of, or behind the original building section.
2. Design new work to respect the scale, form, massing and style of the existing building, and not visually dominate the original building.
3. The original roof line or characteristic roof elements are to remain identifiable and not be dwarfed by the new works.
4. Retain chimneys and significant roof elements such as gables and finials where present.
5. Ensure that the new work is recognisable as new, 'blending in' with the original building without unnecessarily mimicking or copying.
6. Complement the details and materials of the original roof including ridge height and slopes without compromising the ability to interpret the original form.
7. New materials are to be compatible with the existing finishes. Materials can differentiate new work from original building sections where appropriate, for example by the use of weatherboards where the original building is brick or by the use of "transitional" materials between old and new.
8. Retain front verandahs. Reinstating verandahs, and removing intrusive changes is encouraged, particularly where there is physical and/ or historic evidence.

11.2.3 Adaptive Reuse of Heritage Items

Maintaining the original use of a building is desirable as it usually achieves the retention of the original floor plan of the building and decorative features such as fireplaces, chimneys, ceiling roses and cornices. The continuation of an original use of a building also enhances its heritage significance.

It is not always possible, however, to retain the original use of a building due to changes in technology and changes in market / social trends. Changing the use of a heritage item may be acceptable on heritage grounds in many cases, provided the use is compatible and the heritage significance of the item is not adversely affected. The Burra Charter defines compatible use as 'a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require minimal impact'.

Each new use will inevitably bring change to the fabric of the place. When considering new uses it is important to try and ascertain what the likely impact of a proposed use will be. Will the changes affect the significance of the place? Will they be minor or reversible? If the original use of a place becomes redundant, finding another similar use may help in retaining the place's significance. Sometimes a continuing historical use is the reason why a place is considered important, and continuing that use is essential. There is a danger that gradual cumulative changes will reduce the ability to interpret significant aspects of the building. Very different uses (such as commercial uses in a former dwelling) may require significant changes to the building fabric, because of the need for amenities, or perhaps fire-rating of walls and ceilings. It is important to alter as few original features and/or materials as possible when changing the use of a building.

Adaptive reuse of heritage buildings can provide the necessary viability for the continued use and maintenance of heritage buildings. Accommodating the new use should involve minimal change to significant fabric in order to protect heritage significance. Elements or artefacts from the original use (where present) may be required to be retained to assist interpretation. For example, retaining machinery insitu and the like.

Objectives

- a. Encourage heritage items to be used for purposes appropriate to their heritage significance.
- b. To avoid facadism i.e. to avoid gutting the building and retaining only façade;
- c. To ensure that new work is not a poor imitation of the original historical style of the building;
- d. To propose a new use for the building that is compatible with its original use.

Controls

1. The adaptive reuse of a heritage item should minimise alterations or interference with significant fabric. The changes are to enable the continued interpretation of the original use.

2. Ensure that new services are sympathetically installed especially where upgrading is required to satisfy fire or Building Code of Australia requirements.

11.2.4 Development in the Vicinity of Heritage Items

In addition to the requirements of the Deniliquin Local Environmental Plan 2013 and matters raised previously, determining whether a property is within the setting of a heritage item is a necessary component of the site analysis for the development proposal. The analysis should consider historical property boundaries, significant vegetation and landscaping, archaeological features and significant view. The following principles should be given particular attention when considering new development in the vicinity of heritage items.

Objectives

- a. To ensure that new buildings provide a setting for the adjoining heritage item, so that its historical context and heritage significance are maintained.
- b. Encourage development in the vicinity of a heritage item to be designed and sited to protect the significance of the heritage item.

Controls

1. Providing an adequate area around the heritage item to allow its interpretation and respecting the views to and from the heritage item.
2. Development in the vicinity of listed heritage items shall respect and complement the built form character of those items in terms of scale, setback, siting, external materials, finishes and colour.
3. New development shall have regard to the established siting patterns of the locality.
4. New development should generally be set back from the line of the adjoining or adjacent heritage item.
5. The sensitive selection of materials, colours and finishes is important in terms of achieving compatibility with the heritage items.
6. Height and scale of new buildings shall not obscure or dominate an adjoining or adjacent heritage item.
7. Development in the vicinity of a heritage item may be contemporary in design, however discussion with Council's Heritage Advisor is recommended prior to preparing a Development Application.

11.2.5 Demolition

The demolition of heritage items or contributory buildings within a heritage Conservation Area is contrary to the intent of the heritage listing and should be treated as a last resort.

In assessing an application for the demolition of a heritage item or a contributory building, Council will consider:

- The heritage significance of the item or the Building;
- The structural condition;
- Comparative analysis of options; and
- The contribution the item or building makes to the streetscape.

If the structural capability of the building is in question, Council may request the submission of a report by a structural engineer with heritage experience to determine whether or not the building is structurally capable of reasonable and economic use. For heritage items that appear on the State Heritage Register, the application will be referred to the NSW Heritage Office.

Where demolition of a heritage item or a contributory building within a Heritage Conservation Area is approved it will generally be a conditional upon the submission of a Statement of Heritage Impact and further an archival record of the building and site. This must be prepared in accordance with the guidelines produced jointly by the NSW Heritage Office titled "Statements of Heritage Impact" and "How to Prepare Archival Recordings for Heritage Items".

For Archival recordings, photographs should be submitted and keyed to a plan of the building(s). In some cases, particularly where the building is of regional significance, measured drawings will also be required. These should illustrate all elevations of the building(s) and the site, plans and sections and details of decorative features of the building(s).

Mandatory Requirements

- Except where a building presents an immediate threat to public safety, the total demolition of a building shall not be permitted unless an application for a replacement building within a garden setting is approved. Where a development proposal is not an improvement over the original building, then there are no grounds for replacing the original building.
- Where in the opinion of the Council, neglect of a building has contributed to the building becoming structurally unsound so as to necessitate total demolition, redevelopment of the site shall not exceed the gross floor area of the building. Additions to a replacement building shall not be permitted within 3 years of completion of the replacement building.
- The partial demolition of original external building fabric of buildings shall only be permitted in the context of permitted alteration or additions.
- Demolition of a building may be carried out no earlier than 6 weeks prior to the commencement of construction of an approved replacement building.
- Alteration to, or demolition of, internal building fabric of buildings may be permitted provided the external building fabric of the building is not adversely affected.

Total demolition of existing pre-1950 buildings shall not be permitted unless:

- The building is so structurally unsound as to be beyond reasonable economic repair. The application must include a professional structural assessment in support of demolition; or

- The existing condition poses a significant health or safety risk that is beyond reasonable economic repair. The application must include a professional structural or health assessment in support of demolition; or
- In the opinion of Council, the integrity of the built form and street elevations of an original building has been extensively and irreversibly diminished by unsympathetic alterations and additions and any replacement development conforms to this plan.

11.3 DEVELOPMENT CONTROLS FOR CBD

11.3.1 Introduction

The B2 Local Centre zone comprises the town centre in Cressy and Napier Streets. Buildings are from the Victorian, Edwardian and Inter War periods. While many shopfronts have been altered, most characteristic buildings retain period detailing above awning level. Many original verandahs remain, however some have been removed from buildings.

11.3.2 Commercial Development

Commercial buildings should be in moderate conformity with historic buildings in the heritage conservation area. Detailing of windows, doors, clock towers, parapets etc. should be to maximise the three dimensional effect.

Plan for street frontage depth and scale.

- Some flatness can be reduced by staggering parts of the facade, and dividing it with vertical elements that have separate finish to the rest of the frontage. This breaks up the facade into separate shopfronts. These divisions should be based on the existing shop subdivision pattern in the conservation area.
- Architectural style should be dignified, restrained and respectful of the traditional buildings in the conservation area. Conservation areas are not places for loud statements, but for careful and consistent detailing. Height may be increased at landmark corners but should be in scale with historical examples.
- Windows should be in similar vertical proportions as historical examples. Expressed mouldings around windows will improve impression of depth. Provide depth to shopfront window reveals and entrances by recessing shop doors.
- Parapet returns should have flanking walls, so that parapets do not appear thin (this is a Federation period architectural device). Provide brick detail to break up massing and assist visually, e.g. string course to shop parapets and wall facing to shopfront sill height (approx 450mm above footpath). Accentuate facade divisions with a pattern of vertical walls, clad in a different material (such as brick or stone). Provide a continuous pattern of individual shopfronts and awnings along streets, rather than interrupting shopfronts with driveway entrances into the mall.

Heritage related development applications need detailed annotation of the elevations. These should show all proposed materials, finishes, profiles and colours. This exceeds what might often be lodged for

other commercial development applications. Signage details, with a graphic mock up by a sign-writer should form part of the submission.

Objectives

- a. To ensure that commercial development achieves a sympathetic relationship with the conservation area of which it is a part in terms of its scale, massing, character, setback, orientation, materials and detailing.
- b. To ensure that commercial development respects the established streetscape, and the patterns of development, including setbacks, siting, landscape settings, car parking, height, dominant ridge line and building envelope by displaying architectural “good manners” and respecting the significant characteristics of nearby and adjoining development.

Controls

1. Commercial can be contemporary in design however, the scale, form and detail must not detract from the scale, form, unity, cohesion and predominant character of buildings and development (i.e. streetscape/landscape elements) around it.
2. Commercial development in the vicinity of a heritage item must respect the visual curtilage of that item.
3. Commercial development must not visually dominate, compete with or be incompatible with the scale (size, height and bulk) of existing buildings either on the site or in the vicinity of the proposal.
4. Commercial development must be sited to correspond with the existing pattern of relationships between buildings and their sites. Front boundary setbacks are to be equivalent to those of neighbouring buildings. Side setbacks must be consistent with existing patterns.
5. Commercial design is to be integrated into the established character of the area and, in particular, of heritage buildings, incorporating basic design elements such as the characteristic roof form and massing of the original development, proportions of windows, doors and verandahs.
6. Commercial design must not visually dominate, compete with or be incompatible with the form of existing buildings of heritage significance, either on the site or in the vicinity of heritage items.
7. New development must be in moderate conformity (repeat the scale, roof pitch, materials, colours and architectural treatments without poor mimicry) with the best examples of historic buildings in the locality.

11.3.3 Building Characteristics & Elements

The significant features and elements of building within the conservation area / commercial precinct are often reflected in shopfronts, verandahs, door entrances, brickwork and upper facade detailing. Important considerations for future development proposals are sympathetic facade treatments, signs and colour schemes. The following requirements for alterations and additions, and colour schemes for buildings in the commercial precinct should guide future applications.

Objectives

- a. Retain evidence, including layout, of original shopfronts.
- b. Encourage reinstatement of traditional features and sympathetic new work.
- c. Encourage reinstatement of front verandahs and awnings based on historic information (drawings, photographs) and/ or interpretation of period details.
- d. Encourage use of traditional colour schemes based on the period of the building.
- e. Encourage signs that complement, rather than dominate, the architectural characteristics of the building.
- f. Discourage proliferation of signs on buildings.

Controls

1. Retain characteristic buildings from significant periods of development for the conservation area.
2. Buildings are to be retained and demolition will not be considered unless the applicant can demonstrate that the building or structure is not a characteristic building, is of little heritage significance or is structurally unsound or beyond repair.
3. Original features and materials of characteristic buildings are to be retained. Reinstating features that have been removed is encouraged. This includes verandahs, decorative joinery, doors, windows and leadlights. The use of cladding (vinyl, metal, over timber weatherboards and brick work is not supported).
4. Changes that remove or obscure characteristic features are not supported. This includes enclosing open verandahs, removing decorative features, replacing timber windows and doors with aluminium or other materials, rendering or painting face brick and removing chimneys that are visible from the street.

11.3.4 Alterations, Additions & Infill Development

The quality and style of alterations, additions and new development in the commercial precincts within the conservation area is of great importance as they will have a significant impact on the streetscape and the works should take into account the following issues.

In commercial areas, it is the consistency of parapets which make a significant contribution to the architectural character of the streetscape and conservation area.

Objectives

- a. To ensure that new development in the conservation areas maintain the heritage significance of the area and minimise its impact on the streetscape.
- b. Retain buildings and features that are characteristic of the conservation area, and encourage reinstatement of these features where they have been removed.
- c. Encourage new buildings to respond positively to the character of adjoining and nearby buildings.
- d. Ensure that new work is sympathetic to the bulk, mass and scale of characteristic buildings in the conservation area.
- e. Encourage infill development or the replacement of uncharacteristic buildings to reflect the historic character of the precinct and nearby characteristic buildings.
- f. Encourage the service elements (solar panels, solar heating, antennas, satellite dishes and air conditioning units) to be placed to the rear of the properties, preferably not visible from the street.

Controls

Facade Treatment

1. Retain original elements and features, including features that are above awning level.
2. Where original shopfronts, verandahs or awnings have been altered, the replacement is to be based on historic information and/or the interpretation of period details.
3. Infilling original verandahs is not supported.
4. Additional storeys can be considered if set well behind the front building line and designed to not impact detrimentally on the contribution of the original facade to the streetscape.
5. Service elements (solar panels, solar heating, antennas, satellite dishes and air conditioning units) to be placed to the rear of the properties, preferably not visible from the street, or on rear outbuildings.

6. Rendering or painting face brick is generally not supported.

Infill Development

7. Design infill and replacement buildings to reflect the general historic character of the precinct and nearby characteristic and heritage buildings.
8. Maintain a two storey building height at the street frontage, constructed with a nil setback.
9. Where sites are amalgamated use articulation to reflect the former subdivision pattern.
10. Maintain a balance of solid area over void. Large areas of plate glass curtain walls are generally not suitable and will not be supported.
11. Use awnings and verandahs to reduce the bulk and scale of buildings.
12. Use of articulation in facades such as string courses, cornices, pilasters and other features that break up the scale of facades is encouraged.
13. Painting of facades in corporate colours is not supported and corporate identify should be established through appropriate signage.

Building Heights

14. The height of buildings shall reinforce the desired scale and character of the area.

Services

15. Service structures, plant and equipment should be an integral part of the development and shall be suitably screened.

Roof Form, Parapet and Silhouettes

16. Where the prevailing pattern of roof forms assists in establishing the character of a townscape, new roof forms shall seek to be compatible with the shape, pitch, and materials of adjacent buildings.
17. Parapet heights and articulation shall be compatible with earlier surrounding buildings.
18. Lightweight materials such as ribbed coloured metals shall not be used on vertical wall or parapet surfaces.
19. New verandahs shall be based on design principles of traditional verandahs with sloping roofs galvanized iron and regularly spaced columns.

Design of Car Parking Areas

20. Car parking areas shall be located at the rear of buildings in the conservation area.
21. Provide landscaping where practicable to shade parked vehicles and screen them from public view.
22. Provide for access off minor streets, and for the screening from public view of such car parking areas from surrounding public spaces and areas.

On-site Loading and Unloading

23. Facilities for the loading and unloading of service vehicles shall be suitably screened from public view.

11.3.5 Shopfronts

The quality and style of shopfronts is of great importance as they reflect the quality and style of significant architectural buildings, and enhance the character and interest of footways for pedestrians.

Early shopfronts not only provide a great sense of quality to the shop through their distinctiveness, they also enhance display areas for merchandise.

Retaining original shopfronts is particularly important as they are usually complimentary to the other architectural features of the building where one's appreciation of the street is primarily at eye level

The reinstatement of shopfronts in keeping with original building design is encouraged.

Modern shopfronts of large glazing set in an aluminium frame are considered to contribute little to the architectural character of the street front.

The modern tendency to build along the front wall finish without recessed entries also produces a uniform and uninteresting footpath space and does not highlight the entrance to the shop.

Objectives

- a. To retain shopfronts which contribute to the heritage significance of the building and surrounding area.
- b. Where the original shopfront has been removed and replaced by an unsympathetic alteration, the reinstatement of earlier styles of shopfront in harmony with the overall building character is desirable.
- c. To ensure that new shopfronts complement the significance and character of the existing building and surrounding area.

Controls

1. Original shopfronts should be retained.

2. To ensure that new shopfronts complement the significance and character of the existing building and surrounding area.

11.3.6 Colour Schemes

Repainting of buildings should occur as part of general maintenance. Colour schemes that are in keeping with the period of the building will enhance its character and the surrounding area.

Painting in a colour scheme suited to the age of a building can be well researched using a number of resources.

These include:

- Paint scrapes in areas, which have not been overly exposed to reveal previous colours used.
- Old black and white photographs which show shades on different elements of the building.
- An understanding of traditional colour schemes, which can be obtained by referring to books written about the subject.

It is not usually necessary to repeat the use of original colours, but research is often helpful to understand how different areas were treated.

Paint manufacturers have developed heritage colour ranges, which are useful when deciding on suitable period colours. A sample of a heritage colour range is in APPENDIX 2 of this Chapter.

Note: External painting in colours that complies with the heritage colour palette below should not require a development application, provided that Council is notified of the proposal and considers that the scheme does not reduce heritage values. Other colour proposals may require a referral to the Council Heritage Advisor.

Objectives

- a. To encourage the use of colours in a traditional way with base colours and highlights to appropriate elements.
- b. To undertake colour schemes, which complement the style of the building, will enhance the character of the surrounding area.
- c. To control the dominant use of bright corporate colours on building facades, which is generally inconsistent with maintaining the heritage character and significance of a building and/or Conservation Area.
- d. To give direction for well-placed and proportioned signage that can provide the clear information needed for effective street presence of a business.

Controls

1. Colour schemes are to reflect the period and detail of the building, particularly where it is a heritage item, or is a building identified as a streetscape reference building which contributes to the character of the commercial precinct / conservation area.

11.3.7 Signage

Signage is very important to the visual quality of a streetscape and many of today's corporate signage has the potential to impact on the conservation area. To improve the overall appearance by controlling the number, placement and arrangement of signs in the conservation area, the following requirements will ensure the external advertising is sympathetic and respects the heritage significance of the area.

Objectives

- a. To ensure that signage respects and enhances the amenity of the area.
- b. Architectural research can reveal old and original signage through historic photo collections and Main Street Studies available at Council, Library and Historical Society.
- c. The Deniliquin Main Street Project report may provide early photographs which can be used as a reference to identify suitable locations for new signs.
- d. Early original signage has cultural value and should be retained.

Controls

New Signs

1. The scale, type, design, location, materials, colour, style and illumination of any sign shall be compatible with the design and character of the buildings and should not intrude on the visual qualities of the townscape.
2. The architectural characteristics of the building shall always dominate.

Above Awning Signs

1. Simple in design and avoid a proliferation of advertising which can be confusing and detract from the building and conservation area.
3. Locate flush with the wall surface.
4. The use of fluorescent or internally illuminated is strongly discouraged.
5. Signs adjacent to heritage items or older buildings in Conservation Areas shall be designed and located sympathetically.

Colour

6. Colours shall be sympathetic to the surrounding area and be related to the colours of the building.
7. The use of entire glazed shopfronts for temporary notices is not considered appropriate, nor is the use of temporary fluorescent signwriting.
8. The use of bright corporate colours and sign designs which are not related to the architecture or character of the area and building are not considered appropriate.

Lettering Styles

9. Traditional styles of lettering can be interpreted for modern buildings such as the use of raised lettering or traditional styles such as Clarendon, Ionic, Tuscan, Modern and Fat.

11.3.8 Accessibility

Providing access to building for people with disabilities is required under the Disability Discrimination Act 1992. Heritage places are no exception, however, there is also a need to conserve these places and not alter them in a way which will impact on their heritage significance.

Historic buildings will generally require solutions specific to that site, however, there are a number of principles which, if applied, can assist in developing effective solutions. "Improving Access to Heritage Buildings, A Practical Guide to Meeting the Needs of People with Disabilities" is a useful and practical booklet, regarding accessibility issues, published by the Australian Heritage Commission and the NSW National Trust.

Some suggested access principles and solutions for effective accessibility follow a thorough approach to improving access to heritage buildings includes the following steps:

- Identify the heritage value or significance of the place, specifically those parts which have the greatest significance. This can be determined through developing a Conservation Plan, obtaining details on the property from local council, the State Heritage Office or National Trust of NSW, or seeking advice from a conservation professional.
- Undertake an access audit to determine existing and required levels of accessibility.

Modifications should generally incorporate the following:

- Making the main or principle public entrance and public spaces accessible including a path to the entrance.
- Providing accessible toilets.
- Providing access to goods, services and programs.
- Creating access to other amenities and secondary spaces.

Solutions should:

- Be sympathetic and, where possible, reversible.
- New work should be evident on close inspection.

- In considering what is sympathetic, matters such as general form, materials, finish, compatibility with architectural details of the original design are guiding principles.
- Comply with Australian Standards – particularly AS 1428.1

Some suggested approaches to accessibility / heritage issues are as follows:

Access to the principle entry

- The principle entry needs to be defined, it may not always be the “front door”, but the entry which most people will use.
- It can be acceptable to develop a second entry which may be more convenient for some people while maintaining the building’s significance.
- Entries should be located to minimize loss of original elements such as railing, steps and windows.
- The parking area or public drop off point should be conveniently located to the principle entry.
- Access paths should have a firm surface. Concrete is best, but well compacted gravel, cement stabilized or consolidated gravel or dirt are also suitable.

Ramps

There is often a level difference between the path and the main floor level. The solutions to these differences are many and might include:

- Temporary or permanent ramps.
- Levels of footpath can be raised in some circumstances (requiring Council approval).
- Shifting steps out from the face of the building and incorporating a ramp behind them.
- Locating a ramp in a location of low heritage significance.
- Lifting devices.

Doors

- Entry doors should have handles at less than 1100m.
- A clear width of at least 800 mm is necessary. If doors are not wide enough, it might be possible to increase effective opening size by joining two leaves together or using offset hinges.

11.4 DEVELOPMENT CONTROLS FOR RESIDENTIAL ZONES

11.4.1 Introduction

It is essential that the scale and siting of new development, including alterations and additions, does not detract from the scale, form, unity, and character of the surrounding area.

It is important to understand the characteristics and features of an area / heritage precinct before deciding on the form and style of a new building.

11.4.2 Building Styles in Deniliquin

Whilst residential buildings in Deniliquin occurred from the 1860’s, the majority of the development occurred from the 1880’s to the 1920’s. APPENDIX 3 shows the common building styles for Deniliquin.

11.4.3 Sympathetic Design

Council will not consent to the alteration, extension or erection of a building or other works which alter the existing improvements on land that is either listed as a heritage item or is located within a heritage precinct without considering its design elements (i.e. sympathetic design, setting, scale, proportion, facade, building elements, doors windows, detailing and colours).

Any new development must provide an appropriate visual setting for heritage items and buildings within heritage precincts, including landscaping, fencing, etc and maintain and enhance the existing heritage character of the streetscape and the vicinity;

New development respects the established patterns in the streetscape, including setbacks, siting, landscaped settings, car parking and fencing.

Objectives

- a. To ensure that new alterations and additions respect the architectural character and style of the building and area concerned.
- b. To maintain and enhance the existing character of the street and the surrounding locality.
- c. To enhance the public appreciation of the area.
- d. To ensure new development respects the character of its surrounds. However, respect does not mean copying. While architectural replicas may appear visually compatible with their surroundings, they can confuse the original buildings in the area and give a false impression of historical development.

Controls

1. Any new development and alterations or addition must consider the characteristics of the existing building, and buildings in the surrounding area, and sit comfortably in this context.
2. New work should generally not precisely mimic the design and materials of the building, but be recognizable as new work on close inspection.
3. New development can be contemporary in design when it is well integrated with and related harmoniously to its older neighbours.
4. Mock historical details should not be applied as they will not be of any heritage value themselves, and can confuse our understanding between the “new” and the “old”.
5. Alterations and additions shall blend and harmonise with the existing building in terms of scale, proportion and materials.

6. Alterations and additions shall not require the destruction of important elements such as chimneys, windows and gables.

11.4.4 Alterations & Additions

Design new work to complement the style and period of the building in terms of style, scale, form, roof form and materials. New works can be a modern interpretation and do not need to strictly follow the original style.

Alterations should generally be to the rear of the property. Alterations to the side can be considered where side setbacks are sufficient.

Additions are to retain, and be subservient in form and scale, to the primary form of the building. Additions should disturb the original roof form and building outline as little as possible.

Suitable ways of extending an original building are illustrated in Figure 11-2.

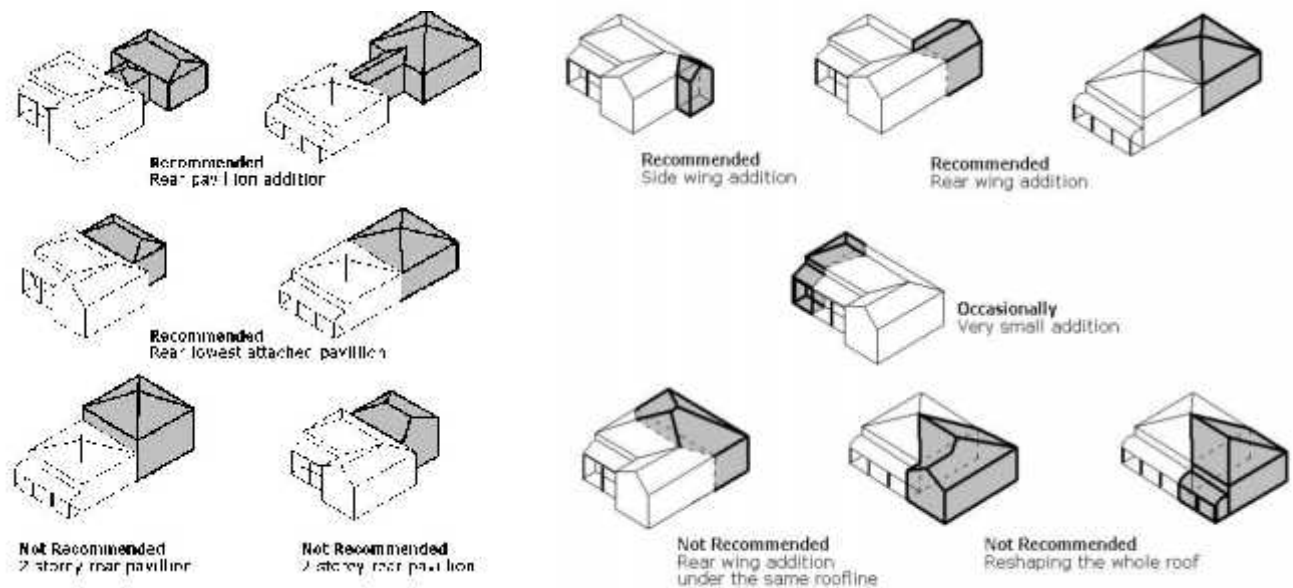


Figure 11-2: Suitable ways of extending an original building

Use vertically proportioned windows.

New work is to be below the main ridge height of the building, and be articulated from the primary form by setbacks in the walls and height of the roof. Maintain a descending scale to the rear.

Select materials to complement the period and style of the building and the surrounding area. Use compatible, but not necessarily matching materials – modern materials may be appropriate.

The roof is usually the most influential aspect of the design of new building in a heritage precinct. The shape of a roof and pattern it makes against the sky is generally distinctive in a Conservation Area and should be a primary consideration in the design of new development.

To ensure that materials and finishes used in any new development alterations and additions respect the significance and character of the existing building and surrounding area.

Objectives

- a. Protect heritage significance by minimising impacts on the significant elements of heritage items.
- b. Encourage alterations and additions which are sympathetic to the building's significant features and which will not compromise heritage significance.
- c. Ensure that alterations and additions respect the scale, form and massing of the existing building.
- d. Design new work to complement the style and period of the building in terms of style, scale, form, roof form and materials. New works can be a modern interpretation and do not need to strictly follow the original style.
- e. Alterations should generally be to the rear of the property. Alterations to the side can be considered where side setbacks are sufficient.

Controls

1. Avoid changes to the front elevation - locate new work to the rear of, or behind the original building section.
2. Design new work to respect the scale, form, massing and style of the existing building, and not visually dominate the original building.
3. The original roof line or characteristic roof elements are to remain identifiable and not be dwarfed by the new works.
4. Retain chimneys and significant roof elements such as gables and finials where present.
5. Ensure that the new work is recognisable as new, "blending in" with the original building without unnecessarily mimicking or copying.
6. Complement the details and materials of the original roof including ridge height and slopes without compromising the ability to interpret the original form.
7. New materials are to be compatible with the existing finishes. Materials can differentiate new work from original building sections where appropriate, for example by the use of weatherboards where the original building is brick or by the use of "transitional" materials between old and new.
8. Retain front verandahs. Reinstating verandahs, and removing intrusive changes is encouraged, particularly where there is physical and/ or historic evidence.

11.4.5 Infill Development

Design infill and replacement buildings to reflect the general historic character of the precinct and nearby characteristic and heritage buildings.

It is essential that the scale and siting of new development, including alterations and additions, does not detract from the scale, form, unity, and character of the surrounding area. This is illustrated in Figure 11-3.

It is important to understand the characteristics and features of an area before deciding on the form and style of a new building.

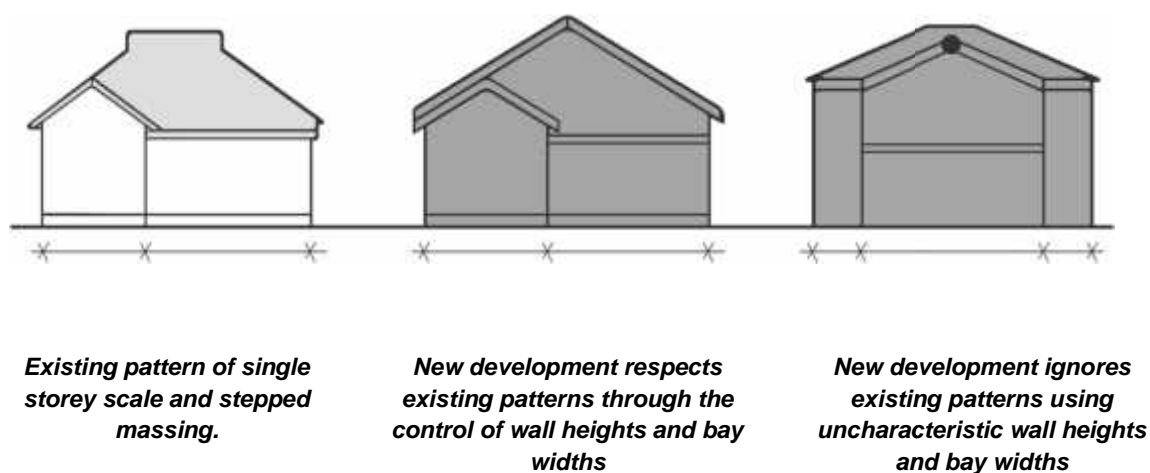


Figure 11-3: Guidelines for respecting scale and form for infill development

Objectives

- a. To maintain and enhance the existing character of the street and the surrounding area.
- b. To ensure that new development and alterations or additions respect established patterns of settlement (i.e. pattern of subdivision and allotment layout, landscaped settings, car parking and fencing).
- c. To provide an appropriate visual setting for heritage items and heritage precincts.
- d. To ensure that the relationship between buildings and their which contribute to the character of the area are not disturbed or devalued.
- e. Infill development is to reflect the characteristic buildings in the vicinity in terms of bulk, scale, roof form, setbacks and materials.
- f. Setbacks are to reflect the patterns of adjoining houses and the general pattern of the street.

- g. Use pitched roofs with slate, terracotta tiles or corrugated metal.
- h. Contemporary design is acceptable where it is sympathetic to the characteristic built form of the heritage precinct, particularly in terms of bulk, scale, height, form or materials.
- i. Designs that open front verandahs are encouraged.
- j. Use a variety of wall materials to break up the mass of the building and provide detail to the front elevations.

Controls

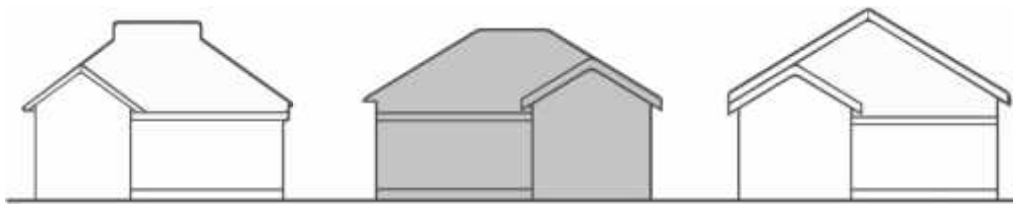
1. Generally alterations or additions should occur at the rear of the existing building to minimize visual impact on the street frontage of the building, particularly where the additions and alterations involve a listed heritage item a building which contributes to the heritage character of the heritage precinct.
2. Side additions should not comprise the ability for driveway access to the rear of the block.
3. No new structures shall be built forward of an established building line.
4. New development shall be sited behind the building line of any adjoining heritage item, so as not to affect the heritage significance.
5. An adequate curtilage including landscaping, fencing, and any significant trees shall be retained.
6. Larger additions can be successful when treated as a separate entity to retain the character of the original building in its own right.
7. Front and side setbacks shall be typical of the spacing between buildings located in the vicinity of the new development.
8. The orientation pattern of buildings existing in the area shall be maintained.
9. Rear additions are generally best stepped back from side building lines.

11.4.6 Scale & Form

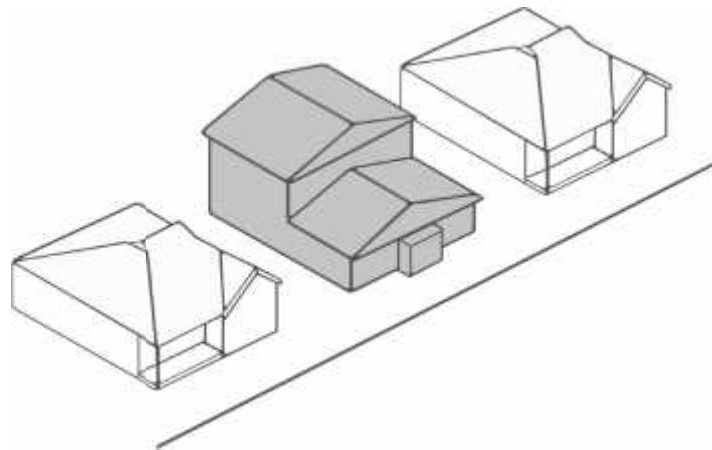
Design for new development shall be in harmony with the streetscape and it should not dominate existing heritage items, nor reduce the contribution to the existing pattern of development.

Scale (including height, bulk, density and number of storeys) of new work must relate visually to the scale of adjacent buildings. Unless it can be clearly demonstrated that greater scale would be appropriate in

the individual circumstances, new buildings and additions are to be of the same scale as the surrounding development. This is illustrated in Figure 11-4.



A pattern of harmonious scale consistent with surrounding development.



In this example, new development does not respect the scale and form of adjoining houses

Figure 11-4: Guidelines for respecting scale and form

Objectives

- a. To ensure that new development including alterations and additions respect the significance and character of the surrounding area.

Controls

1. An alteration or addition shall not be of a size or scale which overwhelms or dominates the existing buildings substantially changes or destroys its identity or changes its contribution and importance in its surrounds.
2. New houses should generally remain at single storey in areas where the majority of buildings are single storey, so as not to dominate the surrounding area.
3. Unless it can be demonstrated that greater scale would be appropriate in the individual circumstances, new development and additions must be of the same scale as surrounding development.

11.4.7 Building Elements (Roofs), Materials & Finishes

Residential plan and roof forms differ greatly depending on the era of the building. Hips and gables generally did not span greater than 6.5 metres. If a house was to be wider or longer, another hip or gable were added. The basic plan and roof form were often extended at the rear or sides by a skillion roof.

Traditional combinations of materials used in heritage buildings shall be considered when designing additions. It may not be appropriate or necessary to replicate the original combination of materials used in the original work. The use of a complementary material might make the increase in scale less noticeable and also enhance later understanding of the changes.

For instance, timber weatherboard extensions to brick houses was a common practice which is still appropriate today, as was the use of corrugated iron roofs at the rear of houses behind main roofs constructed with tile or slate.

Objectives

- a. To retain characteristic scale and massing of roof forms within heritage precincts and on heritage items when designing alterations and additions.
- b. To ensure that materials and colours used in any new development alterations and additions respect the significance and character of the existing building and surrounding area.
- c. Doors and windows in new buildings are to be compatible with the proportions, position and size of those typical of the locality.

Controls

General

1. New roofs shall be carefully designed so that they relate to the existing, adjoining roofs in pitch, eaves and ridge height.
2. Additional rooms can be added to heritage buildings appropriately where roof forms have been carefully integrated into the existing.
3. New roof elements such as dormer windows and skylights shall not be located where they are visually prominent.
4. Chimneys shall be retained.
5. Use of roof materials shall be the same as materials on the existing heritage building and those typically used in heritage precincts.

Roofing

6. Original roof material shall be matched in any addition in material and colour. If original roofing is expensive such as slate, corrugated iron is a suitable alternative to the rear.

7. Traditional stepped flashings, roof vents, gutter moulds, and rainwater heads shall be used.

Brickwork

8. New face brickwork shall match the existing brick in colour and texture, and type of jointing and mortar colour.

Doors and Windows

9. Timber windows shall be retained in existing buildings. New doors and windows should be of materials characteristic to the existing building, locality or an approved alternative.

Colour Schemes

10. Additions shall employ colour schemes which do not detract from traditional colour schemes in the area. Good reference books on traditional colour schemes are available.
11. Colour schemes suitable to the period of the building shall be used.
12. Unpainted brick or stone shall remain unpainted.

11.4.8 Garages & Carports

In order to blend with their surroundings, garages, carports and sheds should be sized and detailed in ways that approximate the best elements of traditional architecture in the Heritage Precincts and adjacent Heritage Items.

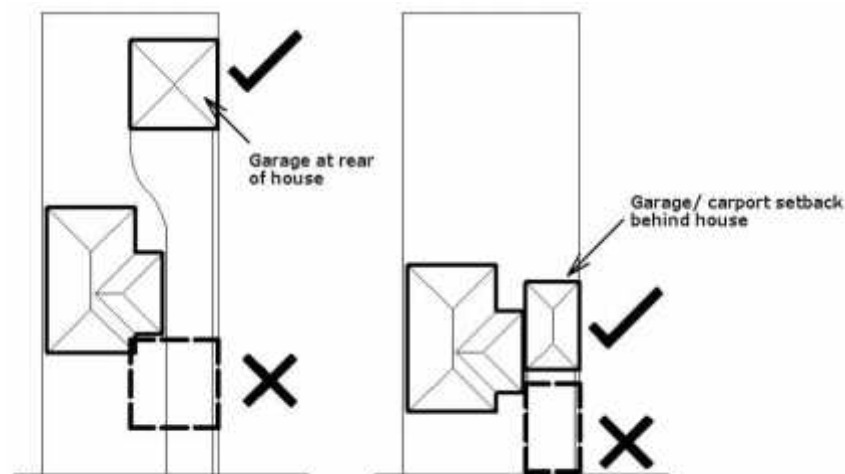


Figure 11-5: Guidelines for garage and carport location

Traditionally, garages matched the materials of the house. If the house was 'fibro' then the garage was 'fibro'. If the house was brick then the garage was brick. If the house was weatherboard then the garage was weatherboard. This should be kept in mind for garage construction in heritage precincts.

Matching of materials needs to be detailed on the drawings. In a brick garage, for example, the brick bond should match the house, not just the colour and size.

Garages were generally not built attached to the house, but were freestanding structures setback from front boundary and generally towards the rear of the block. Figure 11-1 shows where a garage or carport should be located on a block.

In considering any application for permission to erect a garage (or carport), Council will:

- Consider the location of the proposed structure in relation to the principal building, boundaries and other details of the site;
- Consider the proposed form, scale, materials and colours of the structure; in this regard colours and materials should be recessive.
- Consider the relative prominence and visibility of the proposed structure from the street frontage or frontages of the site and neighbouring properties and the need for landscaping such as screening or planting to ensure that the proposed structure is well integrated with its intended site; and
- Consider the retention of any significant outbuildings which form part of a historical curtilage.



Double garages forward of the building alignment can dominate and destroy a heritage streetscape.



The general pattern of new residences is to have garages incorporated under the main house roof. This damages traditional proportions and is not accepted practice in heritage design.

Figure 11-6: Garages and streetscape

Objectives

- a. To ensure that garages, carports and sheds do not detract from the character of the area and/or heritage item due to inappropriate location, design, materials and colours.
- b. To allow for reasonable on site car parking while retaining the character and significance of the conservation area or heritage item;
- c. To ensure that car parking facilities do not have any adverse visual impact upon heritage streetscapes;
- d. To ensure that garaging and driveways are visually discreet;
- e. To exclude carports and inappropriately detailed outbuildings that are incompatible with the architecture of the conservation area or heritage item; and
- f. To ensure that outbuildings do not detract from the heritage significance of the item or conservation area through inappropriate siting, or excessive scale, bulk, visibility or materials.

Controls

General

1. Garages should preferably be located at the rear or set well back at the side of a building behind the rear building line.
2. Garages and carports shall make reference to any established historic patterns in the street.
3. Double garages should be detached buildings set behind the rear main building line.
4. Existing outbuildings should be maintained and reused wherever possible.
5. Simple open light construction carports are preferable to solid heavily detailed buildings.
6. Traditional "heritage" colour schemes shall be adopted.
7. Roof pitch of minimum 22⁰ or 27⁰ (quarter pitch) or steeper if to match roof pitch of the house. Roof pitches can be broken with a 10 – 12⁰ pitch verandah skillion.
8. Roll barge to be used at roof edges with rolled ridge at top of roof.
9. Gutters shall be in 'quad' profile – galvanised or *Colorbond* (square profiles are unsuitable) Downpipes shall be 90mm round profile.
10. Roller doors to garages shall be maximum 2400 wide (2700 wide if entering from lane).

11. Double span roller doors do not match traditional proportions and if double car entrance required, then two 2400 wide doors are acceptable provided they are separated by wall no less than 600 in width.
12. Doors and windows shall be of traditional proportions - i.e. closely match older style doors and windows of house.
13. If metal framed doors and windows to be installed, then use metal architraves.
14. Acceptable single garage proportions are 3000 wide x 6000 long, 2400 high walls, 22⁰ roof pitch rising to ridge of 3400 high. Garage roller door 2400 wide.
15. Acceptable double garage proportions are 6000 wide x 6000 long, 2400 high walls, 22⁰ roof pitch rising to ridge of 4000 high. Two garage roller doors at 2400 wide with wall between doors.
16. Drawings shall note the detail of the above items and specify the colour scheme to be used, including roofs, walls, gutter / downpipes, fascias / barges, roller doors, windows and swing doors.

Metal Garages

17. Corrugated "custom orb" profile wall and roof sheeting (0.42 min base metal thickness).
18. Galvanised roof sheeting preferred (not zincalume) or Colorbond coating.

11.4.9 Fencing

Fences form an integral, yet fragile part of heritage areas. The majority of historic fences have disappeared, so it is very important that those authentic fences which remain are preserved.

When repairing an original fence, determine:

- What is significant about the fence?
- Is it unusual or typical of its time?
- Its style?
- Its physical condition and;
- It is important to retain as much of the old material as possible.

When constructing a new fence and there is insufficient evidence to reproduce the original, it is important to build the fence so that it is in harmony with the existing fences and houses of the street. Ensure that the height matches that of (sympathetic) neighbouring fences, and that the colour scheme is compatible with the house. Types of fencing are illustrated in Figure 11-7.

Objectives

- a. To retain original existing fencing and provide for new fencing that is consistent with established patterns.

Controls

1. Original fences should be retained.
2. Fences should be simple with a level of detail comparable with the house.
3. Fencing should generally be open or transparent, or backed with a hedge, not solid.
4. Fences shall be of a scale comparable with the street.
5. Front fences shall be of materials characteristic to the surrounding area, particular to the street and suitable to the era of the house. Examples include timber picket, low masonry and hedges.

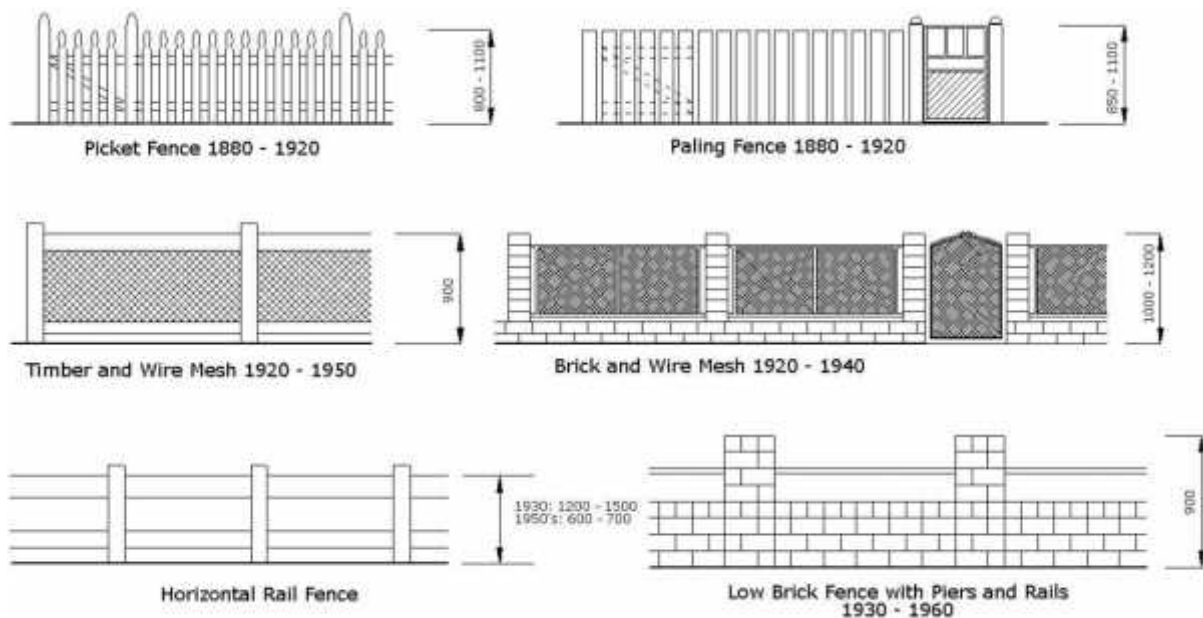


Figure 11-7: Fencing types

11.4.10 Landscaping

Landscaping is an integral part of the streetscape and the conservation area. The aim is to retain or reinstate landscaped settings for heritage items and components of conservation areas; and to conserve any original landscape planting separating public from private domain and to 'frame' the view of each building and its front garden.

In the case of heritage items, soft landscaping shall not obscure the main building from the street, in order to allow the main building to maintain its contribution to the streetscape. This is illustrated in Figure 11-8. Soft landscaping includes trees, shrubs, grass and garden beds.

Garden structures are to be appropriate to primary buildings in terms of scale, style, and materials.

Hedges along front boundaries and alongside boundaries forward of the building line and the maintenance of hedges to heights of not more than 1200mm is encouraged.



Soft landscaping should not hide the contribution of the building to the streetscape.

Hedges should be maintained at 1200 mm maximum height

Figure 11-8: Guidelines for soft landscaping

Objectives

- a. To maintain the rhythm of gardens, open spaces and tree planting in a heritage streetscape.
- b. To ensure that planting does not compromise important views into or out of heritage precincts.
- c. To maintain the landscape character of the locality in any new development.

Controls

1. When designing new gardens, reference must be made to surviving plants in the locality and on site, which indicate the basic garden structure for the new designs.
2. When selecting suitable trees, the following must be considered: the varieties that already exist in the area; the size of the tree when mature; the potential of the chosen species to interfere with services, retaining walls and other structures.
3. Many heritage garden reference books are available to explain typical settings for houses of different styles and periods.
4. Hard surfaces should be kept to a minimum.

11.4.11 Services & New Technologies

Council encourages the installation of devices, which improve the water conservation and energy efficiency for housing. However, on heritage items and in conservation areas new technologies (such as solar heating and telecommunications structures) should not be visible from a public place nor intrude on

any views or vistas gained from neighbouring properties. The style, siting and visual treatment of such structures should be discrete and not intrusive.

Objectives

- a. To minimize any obtrusive effect of new building services and technical equipment in Conservation Areas and on heritage items.

Controls

1. Exhaust vents, skylights, air conditioning ducts and units, solar panels, TV antennae and satellite dishes shall not be visible on the main elevation of the buildings or attached to chimneys where they will be obvious.
2. In heritage areas they shall be hidden from view as much as possible.
3. Essential changes to cater for electrical wiring, plumbing or other services should be limited to what is essential to permit the new use to proceed.

11.4.12 Removal of Unsympathetic Alterations & Additions

Council encourages the removal of unsympathetic alterations and additions to residences when new renovations are taking place. Where previously constructed works have a detrimental effect on the building due to its style and/or quality of construction, these should be removed.

If the residence has a 'modern' extension to a 'traditional' building and there is confusion on how to integrate a new renovation project, contact the Council for heritage advice.

Objectives

- a. To ensure that contributions of all periods to a place are respected.
- b. To ensure that removal of any fabric only occurs when it is of slight significance, and the fabric which is to be revealed is of much greater significance.

Controls

1. Additions which are obviously out of character with the original design may be removed, whereas it may be preferable to retain well integrated additions or substantial alterations to the existing building.

APPENDIX 1: HERITAGE CONSERVATION AREA CHARACTER STATEMENT

This section describes the special characteristics of the identified conservation area in the Deniliquin Local Government Area. The purpose of these descriptions is to provide an understanding of the area's history and diversity, to identify those things that are unique to the area, and to provide a thematic and historic context within which individual buildings can be considered. This context or background is essential to the preparation and assessment of development applications in conservation areas.

A conservation area is more than a collection of individual heritage items, more than a place which "looks good" because of its design, or because of the individual buildings in it.

Conservation areas have a sense of place, or a spirit of place, which is hard to define, and also hard to replace. This is because their character reflects not just the buildings in them, but also the reasons for the buildings, the changing social and economic conditions over time, and the physical responses to those changes.

Factors in defining the sense of place may be the original subdivision pattern, a consistency in building form or building materials, the density of development and the mix of land uses which reflect a particular period or periods in the history and growth of the area.

The components of a conservation area, therefore, while not necessarily individually listed items, can have a collective significance. Loss of, or unsympathetic alteration to, any one of them can erode the significance of the conservation area as a whole.

Contributory Buildings (buildings that may or may not be located within the heritage conservation area) provide good evidence of the main development period(s) of the area, and make a positive contribution to the character and/or heritage significance of the conservation area ie they contribute to the historic and/or aesthetic significance of the area.

Non-contributory buildings: display qualities which do not add to the character of the conservation area. They are not to be considered as a precedent for new work when assessing the merit of an application. These non-contributory buildings may be demolished and replaced by new development sympathetic to the heritage conservation area.

Note: *Council's Heritage Advisor and Planners can also assist residents and applicants in clarifying whether the building is contributory or non-contributory.*

They have a collective significance and their retention is essential if the character of the area is to be retained. While contributory buildings should be retained, they can be altered as long as the character of the building or of the area is not adversely affected.

Character Statement

The streetscapes, views and setting of Deniliquin Heritage Conservation Area are historically associated with the development of the commercial area of Deniliquin from late 19th Century until the early 20th Century which reached a peak during the 1920's.

Its town centre based around Cressy Street contains an impressive group of late Victorian civic and commercial buildings. They remain virtually intact and by virtue of their position in the town and street architectural qualities contribute significantly to the character of Deniliquin. These and other buildings in Napier Street make an important historic and urban design contribution to the town centre and Deniliquin's Heritage Conservation Area.

Statement of Significance

Deniliquin Conservation Area demonstrates a level of intactness of original architecture from the town's development in the late 19th Century until the early 20th Century when establishing itself as a regional country town. The town centre has retained its community importance and the streetscapes remain highly distinctive due to the richness in the differing periods of architecture styles.

The Town Hall and the verandahed hotel and shops further along Cressy Street reflects transitional style from simple vernacular to the Edwardian period. The Federal Hotel is a fine example of a 1920's hotel building and is very imposing on the corner of Napier and Cressy Streets. Waring Gardens is a beautiful park, established in 1884 which forms a centre of attraction in the town. The gardens are an essential part of the town and used and appreciated by townspeople and visitors each day.

Icons of Deniliquin conservation area include the Town Hall, Federal Hotel, Waring Gardens, former St Pauls Anglican Church, Regent Theatre, former George Street Public School and the Bank buildings.

APPENDIX 2: SAMPLE OF HERITAGE COLOUR RANGE

Note:

Creams to be used for walls.

Dark colours for timber joinery only.

Close equivalents from other manufacturer's colour ranges may be considered.

French Grey was an interior colour only.


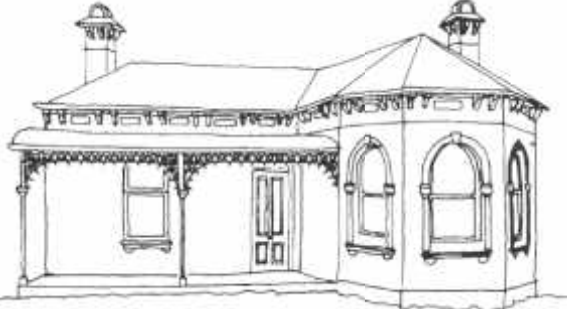
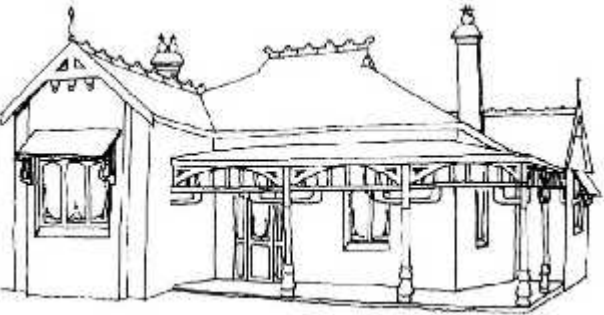
Art Deco requires a different historical colour palette.

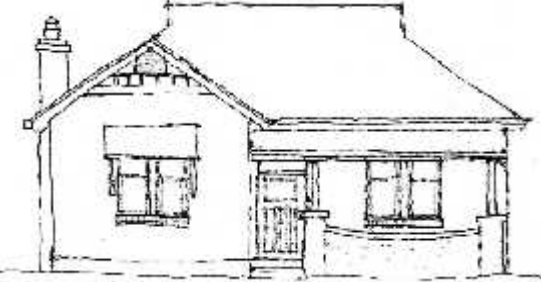

Colours are required to be specified by manufacturer (e.g. Haymes, Dulux) and colour name (e.g. Buff). Colours can be matched by other manufacturers.

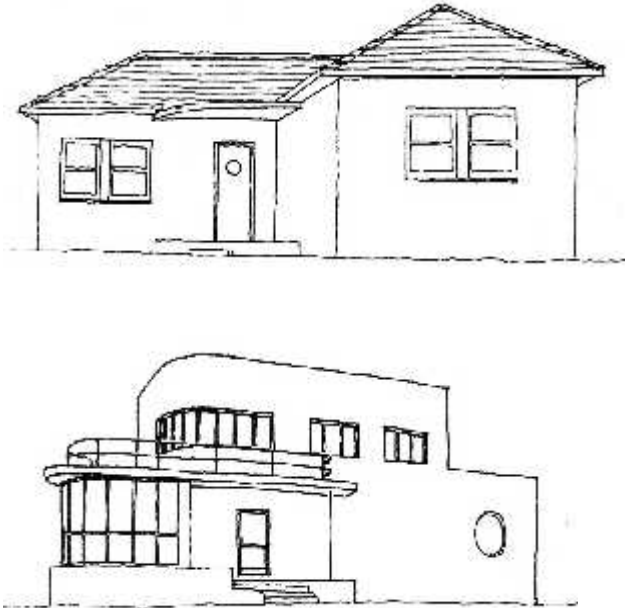
This advice is not an endorsement of any one paint manufacturer.



APPENDIX 3: COMMON BUILDING STYLES IN DENILIQVIN

	<p>COLONIAL PERIOD (1860's to c1890)</p> <p>Characteristic features</p> <ul style="list-style-type: none"> Single fronted form, symmetrical massing Gable roof, open front verandah with little decoration Simple brick chimney Skillion lean-to" to the rear Timber louvred shutters to windows <p>Materials</p> <ul style="list-style-type: none"> Face brick with corrugated iron roofing Brick rendered window sill Timber verandah and brick steps
	<p>VICTORIAN PERIOD (to c1890)</p> <p>Characteristic features</p> <ul style="list-style-type: none"> Asymmetrical or double fronted form with steep (Gothic style) hipped roof Bull nose verandah Decorative chimney <p>Materials</p> <ul style="list-style-type: none"> Rendered brick or timber weatherboard walls Slate or corrugated iron roofing Cast iron lacework verandah details Timber windows - double hung
	<p>FEDERATION PERIOD (c1900-1915)</p> <p>Characteristic features</p> <ul style="list-style-type: none"> Asymmetrical plan Prominent hipped and gabled roof with decorative features, shaped bargeboards Turned or fretted woodwork to verandahs Casement windows, window hoods Tall chimneys with decorative chimney pots <p>Materials</p> <ul style="list-style-type: none"> Face brick walls and window sills Stone base course Terracotta or slate roofing with decorative finials and ridge capping

	<p>EDWARDIAN PERIOD (c1910 -1925)</p> <p>Characteristic features</p> <ul style="list-style-type: none"> Asymmetrical plan Gabled and hipped roof with prominent eaves Casement windows, window hoods Semi enclosed front verandah Tall chimneys with decorative chimney pots <p>Materials</p> <ul style="list-style-type: none"> Face brick walls and window sills Pebble dash base course and verandah Terracotta roof tiles or corrugated iron roofing
	<p>INTERWAR PERIOD (c1920 -1940)</p> <p>Characteristic ‘Bungalow’ features</p> <ul style="list-style-type: none"> Asymmetrical front, gabled roof Simple wide barge boards and battening to gable Casement windows with flat bay roof and bracketed eaves <p>Materials</p> <ul style="list-style-type: none"> Liver brick walls, terracotta tiled roof Rendered copings and caps, decorative vents and grilles <p>Characteristic ‘Colonial Revival’ features</p> <ul style="list-style-type: none"> Double fronted form with hipped roof Entry porch, no verandah Double hung sash windows, stone sills Glazed door with side lights <p>Materials</p> <ul style="list-style-type: none"> Defined base course Terracotta roof tiles Rendered chimney shaft <p>Characteristic ‘Spanish Mission’ features</p> <ul style="list-style-type: none"> Shaped gable facade and hipped roof Semi-circular arches and window heads Twist columns, framed and sheeted door with semi-circular head Multi paned windows with semi-circular heads <p>Materials</p>

	<p>Rendered brick walls, terracotta tiled roof with ridge capping</p> <p>Gabled chimney stack</p>
	<p>POSTWAR PERIOD (after 1945)</p> <p>Characteristic 'PostWar' features</p> <p>Rectangular or 'L' shaped plan</p> <p>Red / Brown bricks with hipped roof - cement tiles</p> <p>Standard - horizontal timber or steel window</p> <p>Little or no decoration</p> <p>Materials</p> <p>Red - Brown brick walls</p> <p>Hipped roof – cement tiles</p> <p>Concrete / rendered hood</p> <p>Characteristic 'The Moderne Style' features</p> <p>Asymmetrical plan</p> <p>Simplicity of line - Curved corners</p> <p>Steel framed windows - horizontal and porthole</p> <p>No visible roof - flat roof behind parapet</p> <p>Materials</p> <p>Rendered brick walls – light paint colour</p> <p>Steel balustrades and windows</p> <p>Terracotta or slate roofing with decorative finials and ridge capping</p>

APPENDIX 4: CONSERVATION GUIDELINES

Introduction

The following guidelines apply to projects which involve work to conserve an existing historic building or place. Historic places may range from listed heritage items to buildings in a Conservation Area.

Getting Started

A key principle in heritage conservation is the need to understand the heritage importance or significance of a place before making decisions about how to manage it. A major part of understanding what makes a place special is to understand its history; why it was built, how it was used and how it has changed.

Documentary sources such as old drawings and photographs are good resources if you want to find out something about the history of a building. At the very least, you should try to find out when your building was originally built. There are publications available (see APPENDIX 4), which provide detailed information on how to research your building, and where to go for information. 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 may have been identical when originally built. Establishing the construction dates of early buildings is difficult, as there is often little documentary evidence. It is usually necessary, therefore, to rely on observation of the building style. Familiarise yourself with typical designs and stylistic features of the period. It will also take an experienced practitioner to apply a general knowledge of styles to your particular situation.

Documentary research can reveal useful information about a building and can include old photographs and early records (eg title deeds to indicate successive owners). This information can be found at the Lands Titles Office, libraries, Local Council records, local museums and possibly galleries. Former owners of the building may also be of assistance.

Getting to Know the Building

A close examination of the fabric will usually be very important. The 'fabric' of a building or place refers to the physical material of which it is comprised.

Inspect the building itself for clues about past alterations. Careful inspection can reveal evidence of original detailing. Painting might reveal the shape of a former iron roof over a verandah, nail holes on verandah posts might show the former location of brackets.

Looking at other similar buildings in the locality can also indicate how missing parts of a building may have appeared, or how things were done.

When you have determined what is significant about a place, this information should help to guide maintenance, repair and conservation work. Wherever possible, original features, materials and finishes should be retained.

Conservation Process

Work on an historic building or place can involve a variety of conservation processes as defined by the Burra Charter.

The Burra Charter establishes the nationally accepted standard for the conservation of places of cultural significance. The Charter advocates a cautionary approach to changing a place, doing as much work as necessary to repair, secure and to make it function, but as little as possible – so the history of the place can continue to be recognized in its physical presence.

Burra Charter Definitions

The following are Burra Charter definitions of common conservation terminologies/processes:

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

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

Conservation means all the processes of looking after a place so as to attain its significance.

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

Restoration means returning the existing fabric of a place to a known earlier state by removing, adding on or re-assembling existing components without the introduction of new material into the fabric.

Reconstruction involves introducing material to replace missing elements returning a place as nearly as possible to a known earlier state. Complete rebuilding on the same or another site is unacceptable except only as a last resort.

Adaptation means modifying a place to suit the existing use or proposed compatible uses. A compatible use means a use which involves no change to the culturally significant fabric, or changes which require minimal impact.

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

Relocation A building or work should remain in its historical location. Moving a part or all of a building is unacceptable unless this is the sole means of ensuring its survival.

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;

- Shadow diagram showing shadows cast during the winter solstice for 9am, 12pm & 3pm;
- Stormwater and natural drainage lines; and
- Location of any existing view lines from, to or through the site.

Statement 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 effect 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.

APPENDIX 5: MAINTAINING OLD BUILDINGS

Introduction

Old buildings benefit from routine maintenance. It should be remembered, however, that old buildings have unique characteristics, and it is generally undesirable and sometimes very damaging to try and reverse the effects of age on materials.

While some maintenance can be undertaken by property owners, some types of work such as addressing damp problems or the repointing of masonry requires the expertise of tradespeople experienced in conservation work.

General Maintenance

Maintenance is one of the most important parts of conservation work. Regular maintenance should be a regular part of any property management. This means that problems such as water penetration, termite infestation, building movement or rising damp do not get out of hand requiring substantial costs to repair.

Advice should be sought from Council's Heritage Advisor or appropriate industry expert for the following conservation works:

- Repairing and maintaining roofs; including roofing materials, chimneys, gutters and downpipes;
- Repairing and maintaining rendered walls;
- Repairing and maintaining face brick and stonework;
- Paint removal and external cleaning;
- Mortar and repainting;
- Rising and falling damp;
- Doors and window restoration;
- Repairing and maintaining shopfronts;
- Repairing and maintaining timber;
- Internal alterations;
- Colour schemes;
- Landscaping.

Roofs

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

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

Recommendations

- i. 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.
- ii. 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.
- iii. Take note of chimneys, capping, gutters, rainwater heads and downpipes. Imperial tile sizes may be hard to match exactly. Check with specialist heritage suppliers.
- iv. One solution to matching materials, sizes and colours 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.
- v. 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?
- vi. 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.

Facades / Brickwork

Early Georgian / Colonial period buildings were constructed of red-orange bricks in alternating courses of header and stretcher bond patterns. Most Victorian and Federation period buildings were constructed of red-brown bricks and were "tuck-pointed".

Later bricks tended to be darker, usually from being left in the kiln longer and 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

- a. To ensure retention of original wall treatments.

Recommendations

- i. 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.
- ii. Where brickwork is in poor condition, a specialist bricklayer can repoint joints.
- iii. 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.
- iv. 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.

Timber Buildings

The general construction type in Deniliquin in regard to timber buildings is the 'weatherboard' house. Weatherboard houses were built from the area's earliest days and became more common as technology evolved.

Objectives

- a. To ensure retention of original timber walls, verandah and feature details.
- b. To encourage the retention and repair of timber structures.

Recommendations

- i. Sometimes wood is so badly deteriorated that replacement of a section of timber is the only option. It is good conservation practice to replace the minimum necessary, and to do it with the traditional skills of the carpenter, joiner and cabinetmaker.
- ii. The aim should be to reconstruct the original form of the damaged timber so that the repair does not detract from the appearance of the old work.
- iii. Preferably, repairs should be done on site so that original fixings and fastenings are not lost.
- iv. To repair rotted timber and to be certain of removing all active fungi, remove the visible decayed zone together with any surrounding area affected. Apply fungicides, or paint that includes fungicides, to the remaining timber as a precaution.
- v. Resist the temptation to repair every small knock or dent.
- vi. Try to repair joinery on site wherever possible, as the process of removal and refitting inevitably results in further damage. If decayed timber needs to be removed to form a splice or patch repair, take off just enough timber to allow an effective repair.

Dampness & Salt Attack

Many traditional buildings were constructed on footings of dense stone which helped to reduce the upward passage of water. In more recent construction damp is prevented by the insertion of a damp-proof course (dpc). With many late nineteenth century buildings being constructed without dpcs this causes dampness at base of walls and in most cases dampness will have salt associated with it. Salt attack causes decay of masonry materials such as stone, brick and mortar. Repeated wetting and drying with seasonal changes leads to the cyclic precipitation of salts and the progressive decay of masonry.

Objectives

- a. To ensure buildings are maintained and that if dampness is an issue, then managing the damp and salt attack in a responsible manner.

Recommendations

- i. Once dampness in a wall is established, undertake accurate diagnosis to determine the source – is it rising, penetrating or falling damp?
- ii. Good housekeeping is fundamental – ensure gutters and downpipes are working, ensure site is well drained and no ponding against walls, check for and fix any plumbing leaks and ensure adequate underfloor ventilation.
- iii. Remove excessive salt deposits once formed by dry vacuuming, then use sacrificial plasters – monitor its effectiveness and retreat if necessary.
- iv. If dampness is still a problem then inserting a new damp-proof course maybe an effective solution – the approach may entail undersetting with mechanical dpc and/or slot sawing and inserting dpc and/or active electro-osmotic (chemical injection) damp-proofing.

Note: For further reference see Salt attack and rising damp – A guide to damp in historic and older buildings, David Young for Heritage Council of NSW 2008.

APPENDIX 6: CONSERVING BUILDINGS

Getting the Details Right

When a building is designed, there is generally a consistent approach to details such as window frames, sills, skirting boards, verandah posts and brackets. These existing original features should be retained and maintained.

New work, or repair of the existing details should be in keeping with the original design. The imitation of something from another place such as introducing aluminum lace or shutters is not appropriate as it can detract from the appearance and authenticity of the property.

Missing components such as verandah brackets, fences, and chimneys should be copied carefully and reinstated in their original style.

Internal details such as door and window handles were often special decorative features of a house, and should be retained. Reproduction details can be expensive, so it is preferable to use originals where possible.

Doors & Windows

Original external building features such as timber windows and doors should be retained in their original configuration and dimensions.

Timber was generally painted externally, not varnished. Priming undercoat and top coat provides the optimum protection against weathering.

Colour Schemes

Repainting of buildings should occur as part of general maintenance. Colour schemes that are in keeping with the period of the building will enhance its character and the surrounding area.

Painting in a colour scheme suited to the age of a building can be well researched using a number of resources.

These include:

- Paint scrapes in areas, which have not been overly exposed to reveal previous colours used.
- Old black and white photographs which show shades on different elements of the building.
- An understanding of traditional colour schemes, which can be obtained by referring to books written about the subject.
- It is not usually necessary to repeat the use of original colours, but research is often helpful to understand how different areas were treated.
- Paint manufacturers have developed heritage colour ranges, which are useful when deciding on suitable period colours.
- Colour schemes, which complement the style of the building, will enhance the character of the surrounding area.
- The dominant use of bright corporate colours on building facades is generally inconsistent with maintaining the heritage character and significance of a building and/or Conservation

Area. Well-placed and proportioned signage can provide the clear information needed for effective street presence of a business.

APPENDIX 7: REFERENCE BOOKS

Deniliquin Heritage Studies & Local Publications

Deniliquin Main Street Project Report, Peter Freeman & Partners 1990-1991.

Deniliquin Council Heritage Study / Inventory, 2008

Saltbush Country – History of the Deniliquin District, John EP Bushby

(Published by Deniliquin Historical Society) 1980

Back to Deniliquin – publications 1948 and 1958.

Useful Heritage References

A Heritage Handbook , Graeme Davidson and Chris McConville , 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, 1989

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

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

Australian Houses of the Forties and Fifties, P Cuffley, 1993

Australia's Home, R Boyd Melbourne 1952

Californian Bungalow in Australia, G Butler, 1992

Caring for Old Houses, I Evans, 1989

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

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

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

Design in Context, NSW Heritage Office & Institute of Architects 2005

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, 1983

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

New Uses for Heritage Places, NSW Heritage Office & Institute of Architects 2008

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

Streetwise – A Practical Guide, Elizabeth Vines for National Trust of NSW 1996

The Australian House, The Flannel Flower Press, Sydney 1983

The Complete Australian Old House Catalogue, I Evans, 1990

The Federation House: A Restoration Guide, I Evans, 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

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