

HERITAGE INFORMATION SERIES

GUIDELINES FOR HERITAGE TRAILS



ACKNOWLEDGMENT

These guidelines were prepared by Sue Galt during the professional placement component of her Master of Heritage Conservation for the University of Sydney in July 1994.

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Front cover graphics:

Aboriginal hand stencils, South Coast. *Photograph courtesy of National Parks and Wildlife Service*

Interior of Belltrees shearing shed, built near Scone in NSW in 1879 by architect J. Horbury Hunt.

Artefacts from the site of first Government House Archaeology Collection. *Photograph courtesy of Museum of Sydney on the site of first Government House*

Grose Valley, Blue Mountains, NSW. *Photograph courtesy of NSW National Parks and Wildlife Service*

Back cover graphics:

Australia Square, Sydney

Entrance to the central temple, Sze Yup Temple, Glebe. *Photograph by Karl Zhao*

Lands Department Building, Sydney

The bow of iron steamer, *Merimbula*, wrecked near Currarong in 1928. *Photograph by David Nutley*

Snowy Mountains Scheme. *Photograph courtesy of the Snowy Mountains Hydro-electric Authority*

St Mark's Anglican Church, Darling Point, Sydney. *Photograph by Stuart Humphreys*

Belltrees Shearing Shed, near Scone, NSW.

Detail from the crypt floor of St Mary's Cathedral, Sydney. *Photograph courtesy of St Mary's Cathedral*

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1. INTRODUCTION

Heritage trails and plaques are an increasingly popular means of promoting an area's heritage. These guidelines are directed mainly at professional officers within local government so that they can develop heritage trails and produce high quality interpretive material with minimum reliance on outside consultants.

2. WHAT IS A HERITAGE TRAIL?

Heritage trails are established routes linking significant items of an area's heritage. They are usually promoted in tourist pamphlets and are often supplemented by interpretive pamphlets or cassette tapes. Some trails incorporate plaques or signs on particular structures to provide additional information.

A heritage trail can be explored as a guided tour or in self-guided form. **Guided** tours, which are generally walking tours or bus tours, and which usually charge a fee, cater only for visiting groups or organised party excursions. A knowledgeable guide can add significantly to the participants' appreciation of the tour and of the items visited. Guided tours are a very good way for visitors with a limited amount of time to be given a good overview of a locality's heritage. They can also add a bonus by enabling the group to inspect properties which are otherwise inaccessible from the street.

Self-guided tours can be undertaken with a variety of modes of transport, from walking or cycling to car, train or ferry. Flexibility is the major advantage. Participants can pause for as long as they like at items along the way which are of particular interest. Self-guided tours are generally:

- cheaper to administer than guided tours, as there is no tour guide and bus;
- less formal, as users may commence the tour on the spur of the moment and at any time of the day; and
- less rigid, as the user can complete or divert from the trail at leisure.

Self-guided tour promotional material can usually be adapted for guided tours.

3. WHY HAVE A HERITAGE TRAIL?

Broadly speaking, a heritage trail can:

- increase awareness of the local heritage and stimulate an interest in conservation;
- promote the area's history to visitors;
- publicly acknowledge significant conservation activity; and
- provide a ready-made recreational or educational excursion.

To help achieve these objectives, you will need to clearly specify the aims of the heritage trail and any specific user groups to be targeted, as this will have a significant bearing on the items to be included. Many tours feature the heritage "icons" of the area and representative samples of particular architectural periods and types. A thematic approach, however, can be better suited to particular interest groups or areas. Possible themes include:

- architectural styles, e.g., art deco;
- features, e.g., stained glass windows or leadlights¹;
- industrial heritage;
- underwater heritage²;
- significant people; or
- historical processes or events.

If a heritage trail is created for a specific user group, the presentation of that trail will be designed to cater for the interests of that group. For example, a guided tour for **senior citizens** should be undertaken at a relaxed pace, with frequent rest stops and a large degree of audience participation.

A trail designed to arouse interest in **conservation** could include a number of conserved buildings and places, with accompanying material on the local history, architectural forms, conservation practice, etc.

A trail designed principally for **visitors** to an area should aim to guide them through a scenic route, identifying items of interest along the way. As well as heritage items, it could include museums, picnic areas, arts and craft centres and antique shops, etc. A tourist trail is usually incorporated in the local tourism strategy. The local Tourist Information Centre will usually be the organisation responsible for promoting the trail and distributing the brochure.

A trail designed for **school** use may be accompanied by information kits containing details of the local history, and questionnaires on individual items to arouse the curiosity of students and test their comprehension.

¹ See Appendix A for Glen Innes' *Two Foot Tour*

² See the Heritage Office's *Underwater Heritage: Local Government Guidelines* and *Shipwreck Trails Guidelines*.

4. DESIGNING A TRAIL

Step 1

Decide on the focus of the trail and identify the primary target group

Refer to the previous section and look at other trail options and ideas before you decide. Don't make the mistake of duplicating what others have done. Aim for a theme or focus which shows what is special or unique about the heritage of your area.

Carefully research potential target groups and ensure that they are a good match for the focus of the trail.

Step 2

Compile a list of possible items for inclusion in a heritage trail

The local council's heritage study or heritage schedule to a local environmental plan can be used as the basis for the preparation of a list of items that reveal aspects of an area's history and reflect its historical character. This can be followed up with reference to the local historical society and local history librarian, who may provide valuable information and anecdotes for the trail.

Step 3

Prepare a draft route linking the selected items of historical interest

Heritage walks should take about one to two hours to complete at a leisurely pace, so that they are enjoyable for the greatest possible number of users. Heritage drives should generally not take longer than three hours to complete.

Try to provide access to the maximum possible variety of users. A shared pedestrian and bicycle route allows a variety of people to use the trail, including pedestrians, cyclists and people in wheelchairs.

It is advisable to link heritage trails to other local facilities, such as museums, visitor information centres and picnic areas. Many established heritage trails start and finish at the visitor information centre where the trail brochure is distributed.

If a heritage trail takes in a sensitive environment, such as a foreshore or bushland area, it should be designed so as to protect flora and fauna, perhaps through the construction of board walks. In some cases, an environmental impact statement may be required prior to routing a walkway through a sensitive environment. In most cases, however, heritage trails are confined to the established built environment and the impact is usually negligible.

Also take into account the following points:

- grade (particularly for walkers). A self-guided bicycle tour, or a trail identified as suitable for wheelchair access, should be limited to gentle grades and quiet and safe back streets;
- rest and refreshment stops;
- car parking - walkers may need car parking at the beginning of the trail, and drivers will want car parking at the public places identified in the trail;
- bike racks could be provided at places open to the public for cyclists' convenience;
- proximity to public transport (to encourage walkers). Try to design the trail in a loop, so that it begins and ends at a convenient location, such as a carpark or railway station;
- limit walking trails to 2-4km, drives to 25km. Long walks can be designed as a series of consecutive short walks or loops.

Step 4

Assess the suitability of nominated items

Visibility and access

Buildings and structures listed on a heritage trail should be visible from the street frontage. Access to privately owned buildings should be restricted to viewing from the perimeter fence so as to protect the occupant's privacy. It is important that the interiors of public buildings, however, **are** accessible. Access details (times, dates, entrance fees, etc) should be printed in the brochure.

Attitudes of owners

Owners and residents who live along an intended route should be notified of the proposal to establish a heritage trail. Write to individual property owners to seek their support. Omit buildings from the list if owners object to inclusion.

5. FUNDING

If you are lucky or extremely persuasive, the local council may allocate sufficient funds for the whole development of your heritage trail project, including plaques for those buildings nominated in the heritage trail. There are good reasons, however, for regarding the council as the funding **catalyst**, rather than the sole funding provider.

Heritage is an expression of the values of the community. It is worthwhile spending the time and effort to get a range of people and organisations involved in the planning, funding and implementation of the trail so that there is a real sense of community ownership of the project. A small financial contribution from the council should attract contributions from others.

Individual owners of historic buildings included in the trail can be approached to see whether they are willing to contribute to the cost of plaques and brochures.

Local businesses may be a potential source of sponsorship, particularly if you approach a peak organisation, such as Rotary or the Chamber of Commerce. Community and tourist organisations should also be approached. They are more likely to provide in-kind support (by helping with historical research, for example) rather than cash. In larger towns and cities a single sponsor may be attracted by the public relations potential of a trail. For example, Westpac sponsored a series of plaques in central Sydney.

Benefits to be offered to sponsors may include:

- recognition in the trail brochure;
- their name and logo provided on the plaques;
- recognition in publicity.

6. INFORMATION FOR SELF-GUIDED TRAILS

Information on the heritage items in a heritage trail can be conveyed in a number of ways. In most cases, the trail itself is marked with street signs, while the brochure provides all the details about the specific items. Alternatively, you could decide to supplement the brochure with information plaques which provide interpretive material on each of the identified items of historical interest. A third option is to convey all the information through plaques rather than brochures.

Step 1

Identify route marking needs

It is important to decide the extent of trail marking you will use, as this will affect the format of the accompanying brochure.

If a trail is clearly marked with directional signs at strategic locations and detailed information is provided on plaques attached to the places of historical interest, then the accompanying pamphlet can be quite brief. Alternatively, an unmarked trail needs to be accompanied by a detailed brochure which includes an easily read map and a comprehensive text.

The advantage of route marking is that the trail is obvious and advertises itself. The disadvantage is that installation and maintenance of markers can be costly, and they can attract vandals.

Step 2

Decide on the positions of plaques and markers

The logical method is to walk the trail, with pencil and base map in hand, noting the points of interest, any existing plaques, road and trail junctions and points where confusion may arise.

Plaques are the usual means of identifying a building. They can be mounted on a wall, erected on posts, or fitted onto hanging brackets. If the plaque is to be attached to an historic building it must be sympathetic to that building and care must be taken in its mounting. If the building's facade is not clearly visible from the street, and public access is denied, then the plaque could be erected on a post at the front of the property.

Route markers can be signposted or incorporated into the footpath paving. If a route marker encroaches on private property the consent of the owner must be obtained. Route markers should be installed on the left side of the trail's direction of travel.³

Some heritage trails accommodate cyclists. A shared footway requires a "shared footway" sign at the beginning of the trail and at regular intervals along the way. At the end of the shared footway, place a final "shared footway" sign accompanied by an "end" plate or a "segregated footway" sign, a "bicycle way" sign or a "no bicycle" symbol.⁴ If the bicycle route diverts from a shared footway to a local road, then these sections should be identified by bicycle route marker signs conforming with the Roads and Traffic Authority's guidelines.

³ Department of Planning and Urban Growth *Sign Guidelines for the Metropolitan Trail Network*, State Government of Victoria, August 1990, p. 22

⁴ *ibid.*, pp 5-6.

Step 3

Select the design, format and material

Plaques should be elegant, simple and permanent. Carefully consider the amount of information to be conveyed, and whether you will use a standard format, as this will often determine the size, shape and cost. Obviously the more elaborate the plaque's design, the more costly it will be.

The format of the plaque will depend upon the council's signage policy, individual preference and available funds. You may also need to take account of existing signs on some of the buildings. One way of achieving homogeneity in plaque design and format is to organise the sale of plaques to individual owners, with a possible discount offered for bulk purchasing. Alternatively, provide the incentive of an identity plaque, which contains at the very least the name of the building and date of construction, to owners who agree to have their buildings identified in the heritage trail.

Plaques are usually produced in metal or wood. **Metal casting**, which is generally the most expensive, involves the casting of bronze, aluminium or iron. **Metal processing**, which is less expensive, involves either applying coloured paint to a metal surface ("screen processing") or the transfer of text, graphics and photographic images in silver and black to a metal surface ("metal photo"). Wood production, where plaques are either carved or painted, is generally the least expensive of the three processes.

The Royal Australian Historical Society has produced a useful pamphlet which provides further guidance on technical matters.⁵ The plaque manufacturer should be able to provide specifications of standard shapes and sizes. A list of manufacturers of plaques is provided at Appendix C.

Trail markers should be accurate and clear and facilitate easy use of the trail. It is preferable to use traditional materials, such as wood (both painted and carved) and metal (cast, wrought and pressed). Another way of marking a trail is with a symbol embedded in the footpath.

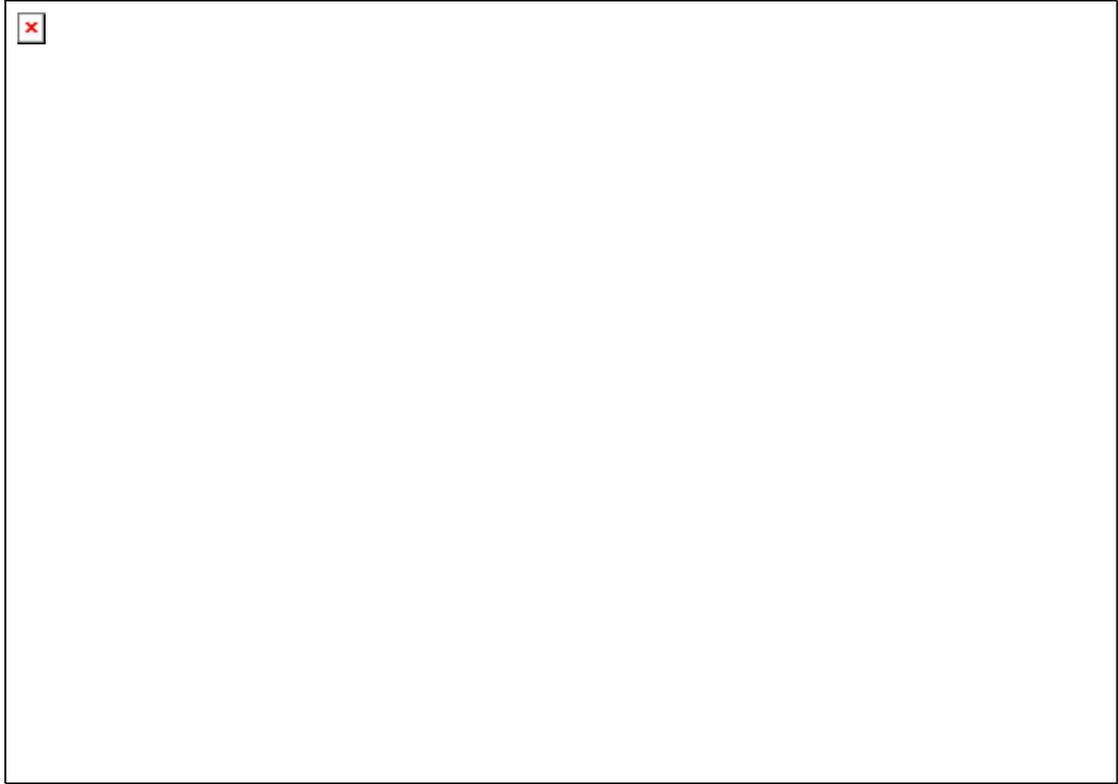
Painted timber posts are cheaper to manufacture, repair or replace than metal signs.⁶

Text and symbols can be effectively combined to convey information on markers. Text should be vertical and should usually indicate the name of the trail and the distance to the next destination. Symbols may indicate the direction of travel (arrow) and type of trail (for example, trail shared between pedestrians and cyclists, trail suitable for wheelchair access). Examples of symbols that may be used are provided at Appendix D.

The diagram below is a suggested format for **posts** (which provide limited information) and **totems** (which may contain interpretive information).

⁵ See Appendix B for Royal Australian Historical Society, *Technical Information Service: Historic Plaques Programs; A Guide to their Development*, No. 24, January 1990

⁶ Department of Planning and Urban Growth, op.cit. p. 10



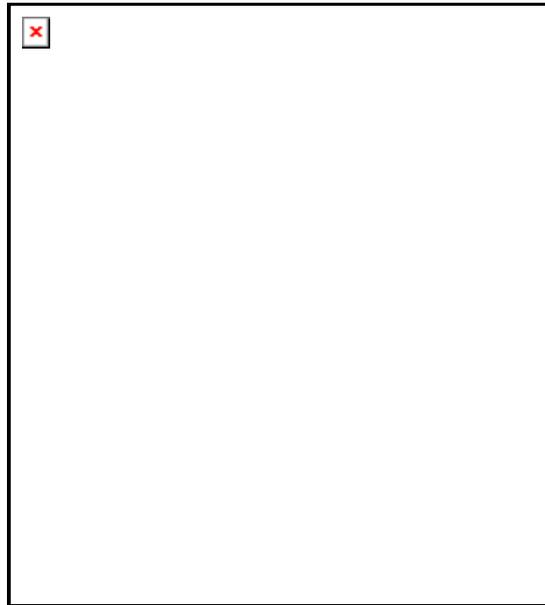
Source: Department of Planning and Urban Growth, "Sign Guidelines for the Metropolitan Trail Network", State Government of Victoria, August 1990, p 28.

Step 4

Installation and maintenance

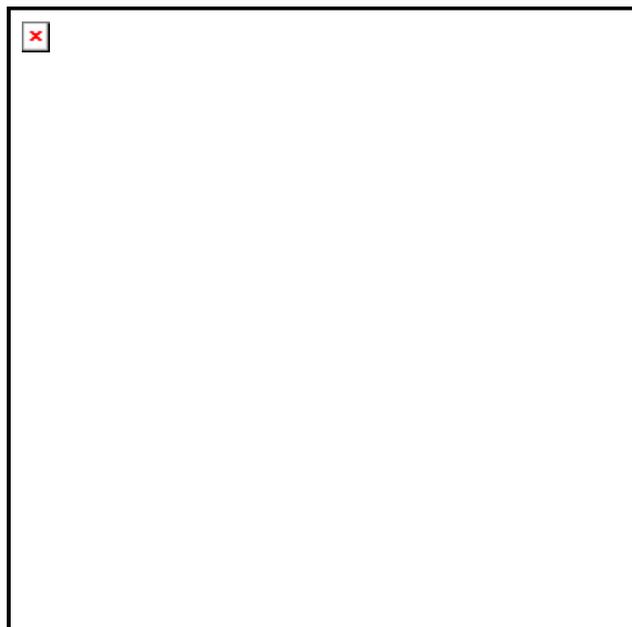
The diagrams below show suggested installation techniques for timber and metal structures.

Timber Structures



200 x 200mm Concrete footing with 6mm M.S. Rod Protusions to each post.

Metal Structures



300 x 300mm Concrete Footing with 6mm M.S. Rod Protusions to each post
(Substitue cement stabilised soil for concrete in vandal proof areas)

The following maintenance tasks should be carried out as necessary:

Cleaning Clean with a mild soap solution as required

Structural stability Check the sign structure for loose connections and stability

Repairs Damaged signs must be repaired or replaced as required

Painting All signs should be repainted every 5 years - sooner if paint begins to fade

Relocating Damaged or worn areas surrounding the sign should be reinstated, or the sign relocated

Removal and Erection Signs which are obsolete and no longer fulfil their purpose should be removed. New signs should be erected as required

Visibility Clear away plant growth obscuring signs. Relocate signs if they are hidden from view by objects that cannot be moved

Source:Victorian Department of Planning and Urban Growth, "Sign Guidelines for the Metropolitan Trail Network", State Government of Victoria, p 25.

7 BROCHURES

A brochure can be produced to complement the trail. It should be designed to introduce the visitor to the individual items on the trail and explain some of the area's history. The brochure should also include reference to further resources, such as local historical societies and the library's local history section, as well as suggested readings. After selecting the places of historical interest and identifying the route, the following steps are involved in the brochure's production:

Step 1

Choosing a format

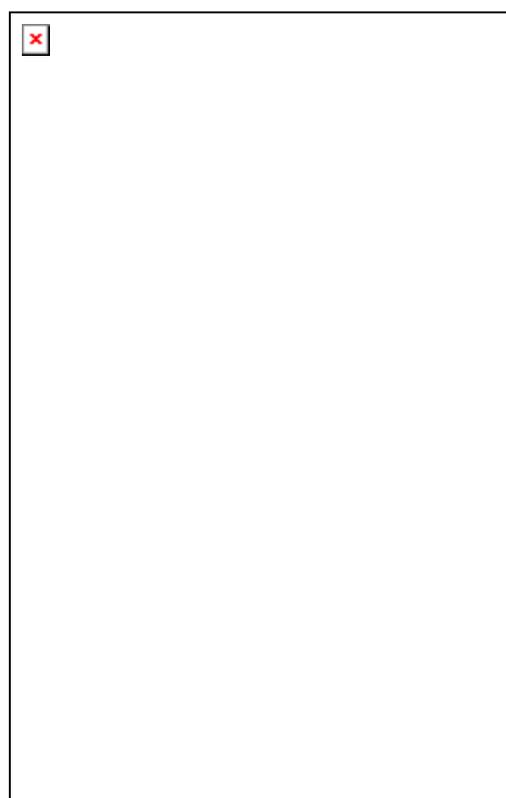
Heritage Trail pamphlets may be produced in a variety of formats.

The simplest format is the single page which can be printed on one or two sides.

A common format is the A4 or A3 page folded in half and stapled in the middle of the fold.

Another popular and compact version is a page folded 2 or 3 times in accordion-fashion.

The standard A4 size folded to a pocket size is generally more convenient for walkers. A3 brochures, because of their size when fully extended, are generally less convenient.



Step 2

Prepare text

The depth of detail in a brochure can vary, depending on the amount of information on plaques and markers throughout the trail and the primary audience being targetted. For items of the built environment the brochure should provide the name of the building and earliest date of construction, the builder or architect, historical background, and, where appropriate, previous owners and occupants and previous uses. The principal source of this information will usually be the council's heritage study, heritage schedule, or heritage register.

For further details on individual items the reader can be referred to other sources, such as the council library's local history section or the local historical society. A bibliography can be included for further reading.

It is suggested that acknowledgment be given for items on the trail which are listed on the State Heritage Register, the Register of the National Estate or the Register of the National Trust. Use the following contacts to confirm current listings:

NSW Heritage Office
Locked Bag 5020
PARRAMATTA NSW 2124

The State Heritage Register

Ph: (02) 9873 8500
Australian Heritage Commission
GPO Box 787
CANBERRA ACT 2601

Register of the National Estate

Ph: (02) 6274 2111
National Trust
GPO Box 518
SYDNEY NSW 2001

National Trust Register

Ph: (02) 9258 0123

Step 3

Prepare map

Maps are a simple and effective way of showing the configuration of the trail and should be included in the brochure. They should preferably be drawn by a drafts person and should show a north point facing up the page. If you want to reproduce an existing map from another source, obtain permission from the copyright holder.

The map should:

- identify and number each item in the tour;
- indicate the direction of travel; and
- show the location of car parks, cafes and public toilets.

Step 4

Number each item on the route

A list of the places of historic interest should be positioned next to the map. The numbers and sequence of the list must correspond exactly with those on the map.

Step 5

Prepare illustrations

Photographs or sketches help users to identify listed items, and make the brochure more attractive. Note however that coloured photographs will increase the printing cost substantially. You will probably need permission to reproduce archival illustrations or photographs.

Extracts from early town maps could be included, along with historical photographs and drawings, so that comparisons can be drawn between the layout of the town past and present.

Illustrations can be an effective way of representing a plan of the streetscape or of the whole trail.

Step 6

Design layout

The title page should ideally contain the following information:

- title;
- historical photograph or illustration;
- area covered by walk, approximate length and duration; and
- grade and suitability of access for the disabled.

The back page may contain:

- locality map;
- organisation responsible for producing the walk and any sponsors; and
- date of publication.

Step 7

Publication

The brochure should be easy to handle, easy to read, well laid out and attractive. Your organisation may already have the facilities and skills to produce publications in-house, or you may need to use an outside designer to help you. The following general guidelines should help:

- use a word processor;
- use a font that is easy to read, for example Times Roman;
- use 10pt or 11pt type size (smallest should be 9pt/10pt);
- edit all unnecessary information from the text;
- justify text and ensure that all columns are of equal width;

- use black ink for text;
- avoid colours that are hard to read;
- check the proofs for errors prior to printing;
- expand the brochure width if needed - concertina folding is one of the cheapest methods.

The standard brochure dimensions are 297mm x 210mm (A4 landscape), with 2 folds @ 99mm. For larger brochures:

- 396mm x 210mm (3 folds)
- 495mm x 210mm (4 folds)
- 594mm x 210mm (5 folds)

Brochures promoting heritage trails are generally provided free of charge or sold at a nominal fee to cover printing costs. The sale of brochures could also be used as a form of fund raising for the local museum, historical society or other community organisation involved in heritage conservation.

A standard A4 black and white pamphlet, printed internally, is usually the most cost effective means of publication with the smaller, pocket size glossier version, printed externally, more expensive.

Source: Department of Environment and Planning (South Australia), "How to Produce a Self Guided Walking Tour Brochure", Cultural Tourism Committee, South Australia, undated.

7 OTHER MEDIA

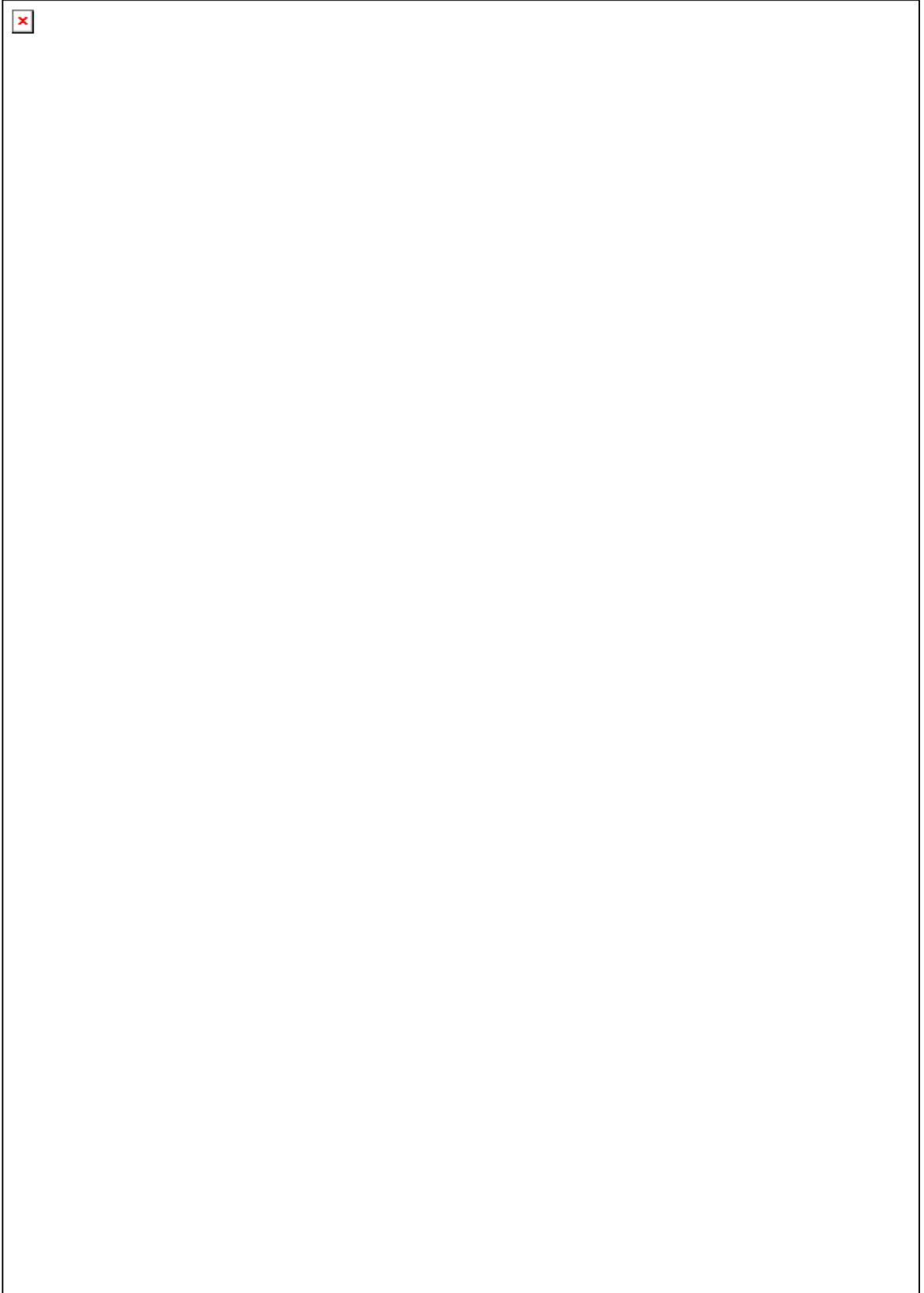
If there is a sufficient level of public interest and support and potential sources of funding, you might consider producing an audio cassette which users of the trail can take with them. This should be produced professionally. The local radio stations might be willing to offer the use of their staff and facilities free of charge as a financial contribution to the project.

REFERENCES

Department of Environment and Planning (South Australia) (undated), *How to Produce a Self Guided Walking Tour Brochure*, Cultural Tourism Committee, South Australia.

Department of Planning and Urban Growth (Victoria) (1990), *Sign Guidelines For The Metropolitan Trail Network*, State Government of Victoria.

Royal Australian Historical Society (1990), *Technical Information Service: Historic Plaques Programs. A Guide to Their Development*, No. 24.



DISCOVER GLEN INNES



- 1. Tourist Centre** – A converted railway carriage originally built in 1908, with the present carriage top being built in 1941, using almost exclusively Australian timbers. Continue by turning right into Bourke Street.
- 2. Fire Station** – Built 1915. On the back wall inside to the left of the fire engine is the original marble plaque to commemorate the opening. Continue along Bourke Street and cross to...
- 3. Old Mill** – Built 1881 by J. F. Utz and named Sunlight Flour Mill. It was the third mill to be built in Glen Innes and operated using stone gristing system. In 1891 it was converted to a roller mill (a set of granite grinding stones can be seen at the History House). Continue towards highway.
- 4. Cottage** – This early cottage has a good example of coloured glass glazing in the upper part of the front bay window. Continue towards highway.
- 5. Old Severn Shire Council Offices** – Built in 1910. Single storey brick with decorative render work, pitched roof, elaborate parapet with glove finials and tall chimneys. Lead light windows along with reinstated fence are unique features. Continue by crossing highway and then Bourke Street to...
- 6. Chapel Theatre** – Originally the Methodist church built in 1885. In 1983 it was purchased by the local Arts Council and converted to a theatre. In December 1984 the theatre was opened by Hon. Neville Wran Q.C. Premier of NSW at a gala performance of *My Fair Lady*. The Arts Council was formed in 1944 and is the oldest continuing council in NSW. Three local productions are produced each year. It is also used for films and touring professional groups. Continue north along highway to Heade Street and cross to...
- 7. Catholic Church** – St Patrick's was built in 1908-9 for £9,000 by James Lonsdale and was dedicated by Bishop O'Connor. The original granite church on the north side was built 1870s for £1,500. This was converted to St Joseph's School when the current church was built. Continue further north to...
- 8. Convent Building** – This imposing building was built in 1916 by G. F. Nott of Armidale for £1,300. Both the church and convent have fine examples of stained glass and leadlight. Across the highway is...
- 9. The Masonic Lodge** – This temple was built in 1934 by Thomas Franklin & Son of Sydney for £3,814. It replaced the previous temple erected on the site in 1876. The silver trowel used by R. T. Wor. Bro. H. D. Christison to lay the foundation stone of the present building was returned by his nephew in 1972 and forms part of their history collection. Continue north to...
- 10. Public School** – This ornate building with its belfry was built in 1874 as an Intermediate High School by Matthew

Simpkins for £1,400. In the lane behind the two-storey Infant School is the original St Andrew's Presbyterian Church opened in 1870. This was sold to the Government in 1921 and then converted to school use. Cross the highway, turn left into Ferguson Street, on the corner is...

11. **Flats** – These have the best display of leadlight glass in a residential building in Glen Innes. Being a particularly attractive design using blue box and extending along two sides of the building. Continue along Ferguson Street to...
12. **13, 14 & 15 Houses** – Here we have four houses with leadlight windows of varying designs. Cross to Ferguson Street to...
16. **The Royal Hotel** – A two-storey Victorian brick hotel, built in 1860. May have been bald-faced originally, altered when Grey Street verandah was replaced by awning and present parapet added. Oldest licensed hotel in Glen Innes. Continue south along Grey Street to...
17. **Court House** – Built 1874, designed by James Barnet. Formal and symmetrical design, built with local materials. Granite and basalt with cedar internal fixings. The large quartz crystal at the base of the flag pole came from Kingsgate Mines east of Glen Innes. Continue to...
18. **Post Office** – Built in 1896, designed by W. L. Vernon (it replaced a post office built in 1877; bricks from the demolition of the former building were recycled into a cottage in Bourke Street.) Queen Anne or Federation style with local interpretation. Features slate roof, terra-cotta trim and polychrome bricks with sandstone dressing, arched windows.
19. **Boer War Memorial** – Was first erected in the centre of the intersection in 1903, Messrs Rogerson and Ogilvie bearing the cost of £12. It held a gas light. Subsequently, because of accidents, it was moved to its present site. In 1988 it was restored with electric lights similar to the original.
20. **Imperial Hotel** – Built 1901, rendered brick. Note the narrow block.
21. **ANZ Bank** – Formerly Bank of NSW, built in 1884.
22. **Great Central Hotel** – This was the site of the first hotel built in Glen Innes (1857) and was named the Beverly Arms. In the 1870s its name was changed to Telegraph Hotel. In 1886 the present building was built by Edward Grover and renamed.
23. **Old Police Station** - This building has been used since 1876. It was built by E. Grover for £1,200, who also built the adjoining lockup in 1878.
24. **Current Police Station** – This building was formerly the Police house and was rebuilt in 1989.
25. **Forestry Commission** – Regional office for the Commission.
26. **House, 138 Meade St.** – This house has the only example of clear glass lead light of a diagonal pattern in Glen Innes.
27. **Elder's Pastoral** – Originally built as The Majestic Picture Palace which advertised two shows per week.
28. **Old Power Station** – This station was council operated from 1922 until 1950 when the North West County Council was formed. The units were operated until 1956 when power was provided from Ashford Steam Station.

As this is the last stop of this *Two Foot Tour*, we hope you have enjoyed this walk. Your comments would be most welcome at the Tourist Centre in assisting us to extend the scope of these tours.

HAVE A NICE DAY

APPENDIX B

Example of a flyer to publicise a plaque program

TOAD HALL HISTORICAL SOCIETY INC HISTORIC BUILDING PLAQUE PROGRAM



Inaugurated in 1989 and endorsed by the Toad Hall Municipal Council, our historic plaque program sub-committee invites applications from property owners whose buildings retain their original character, are well preserved, and contribute to the historical or architectural character of Toad Hall. Our program does not seek to 'classify' or interfere with historic structures. It aims to foster a broader awareness of the heritage of our area by recognising buildings of historical or architectural significance. As part of our program, the Toad Hall Historical Society will ensure that accurate historical information is included on the plaque purchased by property owners.

The 6x10 inch bronze plaque pictured here is on display at the Society's museum located at 44 Froggy Road, Toad Hall, and can be examined during business hours on Wednesdays and Fridays. For further information regarding availability and cost, please contact the Toad Hall Historical Society, PO Box 21, Toad Hall, NSW 2991 or ring 12 3523.

Toad Hall Historical Society

PO Box 21
Toad Hall NSW 2991
Telephone: 12 3523

I/we wish to purchase a 6x10 cast bronze plaque (members: \$x, nonmembers: \$x, including mounting) for the building located at the following address:

Name: _____

Address: _____

_____ postcode: _____

Details of the building:

(write NK if not known or NA if not applicable)

1. Was built in _____ (give date or decade, if known)
2. Was built for _____
3. Was built by _____
4. Was originally a _____ (first use)
5. Is listed on the following heritage registers (e.g. State Heritage Register, National Trust)

6. Is mentioned in the following books, articles or historical documents:

7. Is currently used as a _____

(Please note: if unknown, historical details will be researched by the Toad Hall Historical Society Inc.)

.....

Applicant's name and address: _____

Signature: _____ Date: _____

Cheque/money order enclosed for \$ _____

Credit card details _____ Expiry date: _____

APPENDIX C

New South Wales Sydney		
Amberlight-Sports Awards Factory 1, 15 Ethel Avenue BROOKVALE	Brass name plates	(02) 9905 1543
Anderson Engraving Unit 2, 21 Childs Road CHIPPING NORTON		(02) 9755 1426
Architectural Sign Industries Unit 28, 8 Victoria Avenue CASTLE HILL		(02) 9680 2151
Assignment Signs Unit 6, 35 King Road HORNESBY		(02) 9477 4111
A & W Industries 32 Endeavour Road CARRINGBAH	Cast, engraved and etched commemorative identification and memorial plaques	(02) 9525 7794
C. E. Ryan 588 Forest Road PENSHURST	Metal, plastic or wood FOTO- AL Aluminium plaques and signs	(02) 9570 8111
Corporate Awards Australia Level 4, 193 Clarence Street SYDNEY	Brass name plates, sublimation plaque specialists	(02) 9299 4870
Cunneen & Co. 9 Peel Street GRANVILLE	Manufacturers and installers of plaques. Cast aluminium, bronze.	(02) 9637 9400
Eric H. Stewart (Aust) Level 3, 39 Liverpool Street SYDNEY	Graphic and industrial engraving. Memorial and opening plaques, architectural lettering and signs	(02) 9267 3337
Express Concepts Unit 5, 51 Sterling Road MINCHINBURY	Plaques, brass, bronze, stainless steel	(02) 9832 7199 0412 374010
Fedwood 493 Balmain Road LILYFIELD	Wooden signs	(02) 9810 8088
G. A. Miller 1 Muriel Avenue RYDALMERE	Etched, enamel plaques Manufactured in brass, stainless steel	(02) 9638 4222
Godfrey Engraving 99 Ryedale Road WEST RYDE		(02) 9809 5754
Hamilton Honour Boards 12/2 Stanton Road SEVEN HILLS		(02) 9674 4266
Jacksons Signs Engraving 4/32 Endeavour Road Caringbah		(02) 9525 3144
Kelton Products 29 Anzac Street GREENACRE		(02) 9790 4394
Kopycat Trophies & Performance Plaques 2/217 Pennant Hills Road THORNLEIGH		(02) 9484 5511
Olympia Trophies Corporate 171H Pitt Street MERRYLANDS	Plaques, name bars, computer engraving	(02) 9637 1288
Paramount Trophies & Plaques		(02) 9625 2163

2/47 Kurrajong Avenue MOUNT DRUITT		
Premier Awards 254 Milperra Road MILPERRA	Engraved and printed plaques and signs	(02) 9771 3666
Tyrells Northern Suburbs Memorial Co. Plassey Road NORTH RYDE	Granite, marble, cast bronze and aluminium	(02) 9878 1714
REGIONAL		
Canberra Unique Plaques 1 Hinton Place CONDOR ACT		(02) 6294 1914
Signworks 71 Groom Street HUGHES ACT		(02) 6281 6297
Miller Metal Imaging Unit 1, 8 Brigantine Street BYRON BAY	Metal sign boards Sydney & Byron Bay	(02) 6685 5463 email: millmet@om.com.au
Armsign 818 Blackmore Street ALBURY		(02) 6021 3414
McCabe Signs & Engraving Cnr Kiewa Street & Hume Hwy ALBURY		(02) 6041 4088
Mathews P. Memorials 121 Kenny Street WOLLONGONG		(02) 4228 6342
Brookes Engraving 129 Kemba Street WOLLONGONG		(02) 4226 4565
Newcastle Photo & Art Engravers 22 Thorsby Street WICKAM	Images sealed in aluminium Plaques, schematic diagrams	(02) 4969 2094
Purnell Trophies 55 Dora Street MAYFIELD		(02) 4968 1354
New England Engraving Shop 6, Southgate Shopping Centre TAMWORTH		(02) 6765 3155
Heritage Signboards 49 Dampier Street TAMWORTH		(02) 6765 9659
Bridgewater Signs 1 Roselyn Street DUBBO	Commercial, industrial, memorial plaques	(02) 6882 4786
Metal Sign & Label 14 Shane Street Shailer Park BRISBANE	Metal sign boards Images sealed permanently in aluminium	(07) 3801 4529 0412 720 748 email: metal@uq.net.au
Photograde 512 Seventeen Mile Rocks Road JINDALEE	Anodized aluminium, brass, stainless steel name plates and plaques	(07) 376 6262





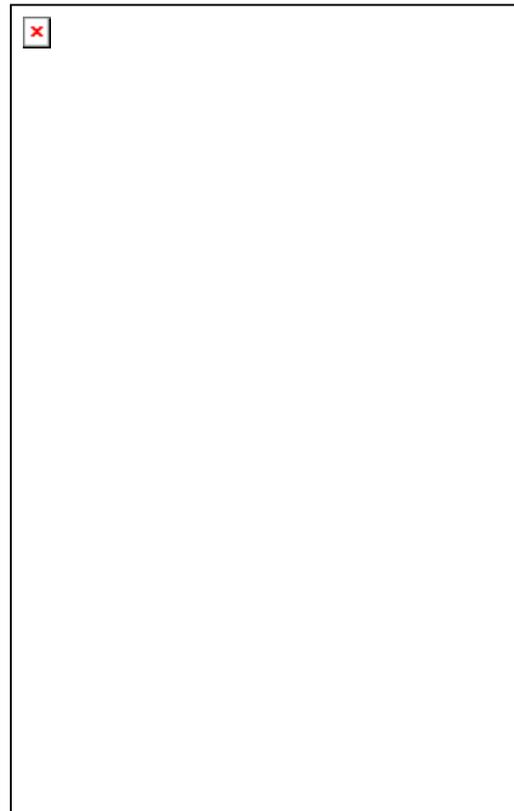
APPENDIX E

SAMPLES OF MAPS

STREETSCAPE PLAN

A plan of the streetscape which provides sketches of buildings of historical interest facilitates easy recognition. Illustrations would not need to support the brochure text.

The example show is the Cameron Street Walk, Launceston, Tasmania.



Perspective Plan

A perspective plan prepared by a draftsman is an effective way of showing the route. This one shows Launceston, Tasmania.

