PROMOTING LOCAL IDENTITY ALONG PARRAMATTA ROAD
Helping the community to conserve our heritage

Acknowledgement

Written by:
Deborah Arthur and Ed Beebe
NSW Heritage Office

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Deborah Kempe, Pamela Hubert,
Glen Cowell, Robin Hedditch,
Marcus Rowan, Con Colcot,
David Hazeldine, Rachel Leung,
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Front Cover: from top

Parramatta Road, New South Wales
Photograph by Deborah Arthur

Ashfield Park, Parramatta Road, Ashfield, New South Wales
Photograph by Deborah Arthur

Goodman’s Building, 2-12 Johnston Street, corner Parramatta Road, Annandale, New South Wales
Photograph by Deborah Arthur
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1. Introduction

This document provides guiding principles, which aim to reclaim the local identity of Parramatta Road. It is designed to assist local councils and property owners revitalise sites along Parramatta Road through appropriate conservation and enhancement work, and to encourage a vibrant and evolving community where both heritage and development are sustained. An enhanced streetscape improves the quality of the built environment, ensuring shared public spaces are accessible, appealing and welcoming to everyone. Heritage has the potential to improve our quality of life, by improving our understanding of the past and ourselves.

Parramatta Road has been identified by the Department of Infrastructure, Planning and Natural Resources as a corridor with the potential for renewal and improvement as part of the Sydney Metropolitan Strategy. Any planning along the Parramatta Road corridor should address buildings and other heritage items of either local or state significance. Five State government agencies and eight local government agencies are involved in the project to revitalise the road, and they have formed the Parramatta Road Task Force.

Parramatta Road was one of the earliest colonial transport routes in Australia. It linked the two original European settlements at Sydney Cove and Parramatta. Early development took place along this corridor and it is not surprising that there are many heritage items in the area today. Parramatta Road is therefore an important road for NSW and is also host to a rich and diverse urban heritage, which contributes to the local character of the areas it serves. Along the Parramatta Road corridor there are approximately 146 items on the State Heritage Register and 3747 statutory-listed items on local environmental plans or regional environmental plans.

The renewal and revitalisation of Parramatta Road provides an opportunity to enhance the local community’s sense of identity and urban character through the conservation of heritage and sympathetic new development. All heritage items require cyclical maintenance to ensure a sustainable future. Non-heritage items also require similar maintenance work. However, heritage items may require a different or more careful approach to maintenance and repair, and if this is lacking there can be serious consequences in terms of loss of heritage value, local identity and character.

The Parramatta Road corridor has been divided into four sectors by the Parramatta Road Task Force:

- **Sector 1 – Marrickville and Leichhardt Councils**
  This sector includes state significant sites listed on the State Heritage Register such as the Goodman’s Building (corner Parramatta Road and Johnson Street, Annandale). Other locally significant buildings, areas and features are included on council’s local environmental plan.
The buildings fronting Parramatta Road in this sector mostly consist of densely packed late-Victorian and Edwardian/Federation two and three-storey attached commercial premises. There are some attached and detached residences and other features such as parks.

The character of the wider corridor includes some commercial buildings on main roads, but on minor roads there are mostly attached and detached residences.

- **Sector 2 – Ashfield and Canada Bay Councils**
  This sector includes state significant sites listed on the State Heritage Register such as Yasmar (185 Parramatta Road, Haberfield). The suburb of Haberfield (excluding most of the properties fronting Parramatta Road) has been listed as a heritage conservation area under the Ashfield Local Environmental Plan. Other locally significant buildings, areas and features are included on council’s local environmental plan.

  The buildings fronting Parramatta Road in this sector are predominantly late-Victorian, Edwardian/Federation and Between the Wars two and three-storey attached commercial premises that are more widely spaced. There are more attached and detached residences and other features such as parks as well as more open late-twentieth century commercial and light industrial sites.

  The character of the wider corridor includes some commercial buildings on main roads, but on minor roads there are mostly attached and detached residences.

- **Sector 3 – Burwood and Canada Bay Councils**
  This sector includes state significant sites listed on the State Heritage Register, and other locally significant buildings, areas and features that are included on council’s local environmental plan.

  The buildings fronting Parramatta Road in this sector include a wide variety of types. They are mainly open late-twentieth century commercial and light industrial sites with some residences and areas of attached and detached commercial premises dating from the Victorian era to the mid-twentieth century.

  The character of the wider corridor includes some commercial buildings and industrial sites on main roads, but on minor roads there are mostly attached and detached residences.

- **Sector 4 – Canada Bay, Strathfield, Auburn and Parramatta Councils**
  This sector includes state significant sites listed on the State Heritage Register, and other locally significant buildings, areas and features that are included on council’s local environmental plan.

  This sector of Parramatta Road has a wide variety of sites dominated by large commercial and light industrial sites. Some earlier commercial premises remain but these are sparse. More recent medium density residential complexes occur occasionally on re-used commercial sites.
The character of the wider corridor includes some commercial buildings and industrial sites on main roads, but on minor roads there are mostly attached and detached residences.

Figure 1 – Location of four sectors along the Parramatta Road corridor
Illustration courtesy of Department of Infrastructure, Planning and Natural Resources

All works to heritage items must be preceded by a logical planning process, summarised as:

- understanding significance (including investigation, assessment and development of a statement of significance);
- developing conservation policies (including balancing user needs and resources against condition, and most importantly, significance); and
- implementing the policies through any necessary works and ongoing maintenance.

Inherent in the *Heritage Act 1977 (NSW)* and *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* are principles that are fundamental to planning for the care of heritage items and places.
These guidelines are arranged in the order that work should generally be carried out:
- removal of unsympathetic elements;
- site interpretation;
- repairs and reinstatement of lost elements;
- painting;
- signage;
- lighting;
- sympathetic infill development; and
- street surfaces and furniture.

References, additional reading and a glossary of terms follow these guidelines.

These guidelines and other heritage publications can be downloaded from the Heritage Office website: [www.heritage.nsw.gov.au](http://www.heritage.nsw.gov.au).

The guidelines should be used in conjunction with relevant policies and procedures of local councils, including the advice of local heritage officers and advisors, prior to the commencement of work on a project. The roles, names and contact details of current heritage officers are listed in Annexure A.

Although these guidelines were prepared for the Parramatta Road Task Force, the general principles can be transferred to any main street in the metropolitan area.
2. Removal of unsympathetic elements

Introduction
Unsympathetic elements are those that have altered the original fabric of the building, leading to a loss of heritage significance and historic character. Unsympathetic elements that have been added to a building, such as larger windows, infill, and verandahs, should be removed to highlight the original historic character and enhance the building’s aesthetics.

Benefits
The removal of unsightly elements that conceal or inappropriately alter a building’s character will enhance its appearance and heritage significance, and assist in developing local character and identity.

Typical Unsympathetic Elements

a. Later additions

- Any mid-twentieth century lightweight cladding that obscures earlier intact facades should be removed from a building.
- Effort should be made to take out any unsympathetic infill that blocks original verandahs and porches.

b. Services

- Re-route, bundle and conceal unsympathetic services and cables.
- Replace air-conditioning package units positioned in windows with split systems and position the fan unit unobtrusively.

Figure 2 – The Valley, Brisbane – uncoordinated and excessive signs, and air-conditioning units positioned in windows

Photograph by Elizabeth Vines
3. Site interpretation

Introduction

Interpretation means all the ways of telling a story and explaining what is important about a place. Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

One of the aims of the Heritage Office is to improve the quality and accessibility of archaeological work in New South Wales, and to encourage the interpretation and education of archaeological sites. However, interpretation can be used at any site to show facets such as previous or current uses, or activities.

Benefits

Interpretation enhances understanding and enjoyment of heritage items by appealing to different audiences, different levels of experience and knowledge and different learning styles. It is a means of sharing and passing on the knowledge of Australian history, culture and values.

Guidance

Various forms of mixed media, such as signs, publications, souvenirs, and open days, can all be forms of telling a story about Parramatta Road or individual sites or buildings which will appeal to the community that uses Parramatta Road.

The Heritage Office will publish the Heritage Interpretation Guidelines in late 2005. This document can currently be downloaded from the Heritage Office website in its draft form. The draft document has been endorsed by the Heritage Council, November 2004.

The Heritage Office has produced an Interpretation Policy for Parramatta Road (Annexure B).

Figure 3 – The Royal Mint, Sydney; historic features from previous uses of the building left in situ as a form of site interpretation

Photograph by Yvonne Kaiser-Glass
Figure 4 – Interpretive Signs, Walsh Bay, Sydney; includes a map, historic photograph and explanatory text; located to assist the public to interpret the site in its current form

Photograph by Yvonne Kaiser-Glass

Figure 5 – Historical walking tour brochures; includes a map and descriptive text; allow people to understand the context of existing buildings and natural sites with respect to certain themes in Sydney

City of Sydney publications
4. Repairs and reinstatement of lost elements

Introduction

The Heritage Office wants to encourage a respectful approach to heritage buildings, which should not prevent repairs or changes to buildings from being innovative and interpretive.

If changes are proposed to a building the Heritage Office advises a cautious approach, where as much as necessary and as little as possible is changed. Existing significant details and fabric should be repaired rather than replaced. If significant fabric is required to be removed, it should be done as a temporary measure with the intention of reinstatement in the future.

The replacement of services, such as wiring and plumbing, should aim to use existing service routes or replace existing surface mounted services without damaging or removing significant fabric. New services should be installed inconspicuously to cause least damage to the fabric, and grouped together to minimise impacts.

New work should be recognisable as new work on close inspection, so as not to confuse the historical development of the building, but should not affect the integrity of the item.

Benefits

The repair and reinstatement of a building’s lost elements will enhance its appearance and heritage significance.

Guidance

- Repair and reinstatement of lost elements is encouraged, such as:
  - doors and windows;
  - awnings, verandahs and window hoods;
  - moulded and applied masonry and timber details; and
  - shop fronts.

- Where posted verandahs were a strong contributor to local character, reconstruction of lost verandahs is encouraged.

- Posted verandahs should not be constructed on buildings that originally featured cantilevered awnings, such as buildings that date from the 1920s and 1930s.

- When reinstating or repairing lost elements, historic research and photographs should guide detailing of replacement.

- Where sufficient information is not available to accurately guide design of lost elements and their reinstatement, new work should be based on sympathetic additions or alterations that are appropriate to the historic character of the building. Speculation about lost elements is not encouraged, and should only occur if backed up by historical documents or photographs.
Modern design and materials can be used if proportions and details are harmonious with the historic context. Colour, texture and tone can unify a new design.

Figure 6 – The dormer window on the middle building is too large and does not complement the form and character of the adjoining buildings
Illustration courtesy of South Sydney Council

Figure 7
Three stages of building improvement to the Wendts building in Broken Hill:
(a) prior to conservation;
(b) upgrade of façade above the verandah; and
(c) original colour scheme reinstated, paint removed from brickwork, and verandah strengthened and extended.

Photographs by Elizabeth Vines
5. Painting

Introduction
Cleaning and repainting can significantly improve the appearance of a building and enhance the streetscape. Nineteenth and early-twentieth century buildings were usually designed using paint to highlight decoration, and repainting in appropriate colours can reinforce their character and architectural features.

Benefits
Repainting can physically protect a building, reinforce its architectural form and meaning, and positively affect the way people perceive it.

Guidance
- Use historic research and photographs to guide decisions.
- Preferably undertake on-site investigation using paint scrapes to understand any surviving paint layers and colour schemes.
- Before new paint finishes are considered, the current finishes should be evaluated. Where the existing paint or other finishes are of heritage significance, careful consideration may be required to preserve them.
- Prepare surface by removing loose and flaky paint, but try not to remove all evidence of earlier painted layers unless the layers are unstable or the work is intended to uncover obscured architectural detail.
- In some cases, cleaning and/or paint removal may be necessary to remove soiling in order to locate building defects and decay, and to specify repair works.
- Cleaning and paint removal must be carried out by suitably qualified and experienced contractors.
- Cleaning of heritage items as part of cyclical maintenance shall only include the removal of surface deposits, organic growths or graffiti.
- Try to avoid the use of cement-based lime-wash finishes and recognise the parts of the building that should be repainted with low sheen paints, such as walls, or gloss finishes, such as timber joinery.
- Avoid the use of chemical paint removers where possible.
- Do not paint surfaces that are currently unpainted and were intended to be unpainted, such as face brickwork and roughcast render.
- New colour schemes do not need to imitate full historic schemes, but should still evoke colours and tonal range.
New painting that employs a different colour scheme and finish type from an earlier scheme must ensure the paint or finish type, details of surface preparation and paint or finish removal will not adversely affect the heritage significance of the item.

The Heritage Office has produced paint scheme guidelines for properties along Parramatta Road (Annexure C).

Figure 8 – The Rocks, Sydney; original brick or stone buildings were intended to have unpainted façades
Photograph by Elizabeth Vines

Figure 9
Before and after photographs of Cobley’s Store, Canowindra, NSW
Photos courtesy of Dr Arcot Kumar
6. Signage

Introduction
Existing signs, whether freestanding, attached to a heritage item or painted on it may be an important part of an older building. Such signage should be retained in situ and conserved as necessary. Where signs have a relationship with the item that is integral to its significance, this relationship should not be obscured.

New signage should be sensitively located, scaled and detailed so as not to obscure, damage or disturb the integrity of the heritage item. Some local councils have their own policies on signage for heritage items and it will be necessary to satisfy their requirements.

Benefits
Signage that is significant to the building’s fabric and has been conserved enhances the building’s historic character. Clear and concise signage on street fronts avoids clutter and assists in locating properties.

Guidance
- Use signage to enhance the character of the building as well as to impart information.
- Use historic research and photographs to guide decisions.
- Retain and protect any early painted signage.
- If possible, use existing signs or motifs that are part of the building’s original design.
- Position signs in logical and clear positions.
- Avoid large signs that overwhelm the building façade and obscure architectural features, or signs that project out from the façade.
- Avoid internally illuminated signs.
- Use signage colours that complement the building’s presentation.
- If possible, apply signs to traditional positions such as parapet panels, the face of awnings or verandah fascias, below awnings or on shop front panels.
- Use restrained corporate signage and integrate with the building’s character.
Figure 10 – Traditional positions of signs on a building

Based on diagram by Department of Planning

Figure 11 – Reducing sign clutter

Illustration courtesy of Department of Planning
Figure 12 – McDonalds, Rome, Italy; restrained corporate signage used on a heritage building

Photograph by Elizabeth Vines
7. Lighting

Introduction
Sensitively located external lighting is used for buildings to improve security and safety, and to provide an identity for the building. Lighting is also used along the streetscape and within parks to improve security and safety, and to provide an identity for the open space.

Benefits
Thoughtfully designed lighting will highlight and enhance a building, streetscape or open space, and its features and define its sense of space.

Guidance

- Use external lighting not only to illuminate, secure and identify the building, but also to enhance the character of the building and highlight architectural features by its positioning, intensity and colour.

- Position light fittings and the cables unobtrusively so they do not spoil or damage the appearance of the building.

- Implement, where possible, any local area lighting scheme intended to enhance and unify a local area such as façade and under-awning lighting.

Figure 13 – This typical example of an English pub shows lighting above the cornice being used to illuminate and identify the building

Photograph by Elizabeth Vines
Figure 14 – Ashfield Park, Parramatta Road, Ashfield: Lighting used along walkways and throughout park

Photograph by Deborah Arthur
8. Sympathetic infill development

Introduction
Sympathetic infill development should maintain and enhance an area’s distinctive identity and sense of place and protect the special qualities that give the place character. New buildings or additions should be designed in a way that respects the old while reflecting the new and meeting the amenity needs of its users.

To achieve a successful infill design new development should consider the following design criteria:

1. character;
2. scale;
3. form;
4. siting;
5. materials and colour; and
6. detailing.

Benefits
Sympathetic infill can accommodate new development and change, and also enhance the appearance and heritage significance of existing buildings and precincts.

Guidance
The Heritage Office and Royal Australian Institute of Architects have recently published *Design in Context: Guidelines for Infill Development in the Historic Environment*. Direct reference to this comprehensive publication is recommended. It can be purchased from the Heritage Office for $25, and orders can be placed by telephoning (02) 9873 8500 from June 2005.

Figure 15 – New infill building in historic district; No. 1 Fire Station, Castlereagh Street, Sydney; best practice example due to the size, scale and fabric of the new infill building

Photograph by Nathaneal Hughes
Figure 16 – New building at rear of Orange Courthouse, Orange; sympathetic new work undertaken

Photograph by Peter Armstrong, Project Architect
9. Street surfaces and furniture

Introduction

The design, position, quantity, quality and type of street surfaces and furniture can assist in attracting people to public spaces. Selective lighting, paved footpaths, vegetation, seating and other public amenities can add to the ambience and character of a place.

If original materials are present, such as kerbing or pavement, they should be retained wherever possible, as they contribute to local character. New materials should be appropriate to the area and include ongoing maintenance.

Benefits

Well designed and illuminated public spaces help to manage security and ensure that an area is an attractive and friendly place to use and visit during the day or night.

Guidance

- Encourage imaginative, useful and sympathetic street furniture to unify precincts, and create local identity and character, such as bollards, drinking fountains, seats, garbage bins and street lights.

- Street lights should be unobtrusive wherever possible or concealed behind architectural features (i.e. in a light well on the footpath to highlight a tree).

- Trees and other plantings can improve the appearance of areas and play a crucial role for the environment. However, plantings should only be used when they can make a positive addition to the streetscape.

- Public art can play a major role in revitalising an area and fostering street life. Commissioning public art should include a clear brief that considers lighting, landscaping and scale. Public art can be a way of interpreting the heritage of the place in a creative way.

Figure 17 – Example of seating and litter bins at Jetty Road, Glenelg, South Australia, which was part of the upgrade of their main road

Photograph by Elizabeth Vines
Figure 18 – Example of planting, paving, bike racks and fencing at this pedestrian crossing at Norton Street, Leichhardt

Photograph by Deborah Arthur
10. References and additional reading

**NOTE:** This is not an exhaustive list of material. The Heritage Office encourages property owners to contact their local council to get specific advice about policies and procedures in their area. The listed publications are available at the Heritage Office and are either downloadable from the website ([www.heritage.nsw.gov.au](http://www.heritage.nsw.gov.au)) under ‘Publications and Forms’ or can be accessed through the library, details under ‘Research’ on the website. For council publications, please refer to their individual websites.

**Heritage Office Publications**

- NSW Heritage Office and Department of Urban Affairs and Planning 1996, *History and Heritage*, NSW Heritage Office and Department of Urban Affairs and Planning, Sydney, NSW.

**Council Publications**

- Burwood Council 1979 (amended 2005), *Burwood Planning Scheme Ordinance*, Burwood Council, Sydney, NSW.


City of Canada Bay Council 1986 (amended 2004), *Drummoyne Local Environmental Plan*, City of Canada Bay Council, Sydney, NSW.

City of Canada Bay Council 1999 (amended 2004), *Drummoyne Comprehensive Development Control Plan*, City of Canada Bay Council, Sydney, NSW.

City of Canada Bay Council 1999, *Heritage Conservation Policy Concord*, City of Canada Bay Council, Sydney, NSW.

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Leichhardt Council 2000, *Leichhardt Local Environmental Plan*, Leichhardt Council, Sydney, NSW.


Parramatta City Council 1996, *Parramatta Local Environmental Plan (Heritage and Conservation)*, Parramatta City Council, Sydney, NSW.


Parramatta City Council 2001, *Parramatta Local Environmental Plan*, Parramatta City Council, Sydney, NSW.

South Sydney Council 1998, *Development Control Plan*, South Sydney Council, Sydney, NSW.


Strathfield Council 2003, *Strathfield Local Environmental Plan*, Strathfield Council, Sydney, NSW.

Strathfield Council 2005, *Development Control Plan No. 20 - Parramatta Road Corridor*, Strathfield Council, Sydney, NSW.

**Books, Brochures and Websites**


Department of Planning 1991, *Outdoor Advertising*, Department of Planning, Sydney, NSW.

Department of Urban Affairs and Planning 1995, *Controls for Outdoor Advertising*, Department of Urban Affairs and Planning, Sydney, NSW.


Travis Partners (Architects) 1991, *Lithgow Main Street Study for the Council of Greater Lithgow*, Travis Partners, Sydney, NSW.


**Paint Catalogues**


Pascol Paints ND1, *Heritage Colours for Old Australian Buildings 1820-1930*, Rosebery, NSW.

Pascol Paints ND2, *Traditional Heritage Colour Chart*, Pascol Premium Paint, Rosebery, NSW.

11. Glossary

NOTE: This section defines key heritage terms used in this document and is based on the Burra Charter and Heritage Office joint publications.

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

Conservation Policies
Once the statement of heritage significance has been completed and approved, it is advisable to prepare a conservation policy. This looks at the opportunities and constraints arising from significance and indicates how changes can be made whilst still conserving and enhancing that significance.

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

Heritage
Heritage consists of those places and objects that we as a community have inherited from the past and want to hand on to future generations. Our heritage gives us a sense of living history and provides a physical link to the work and way of life of earlier generations. It enriches our lives and helps us to understand who we are today.

Heritage Act 1977 (NSW)
The Heritage Act is the statutory framework for the identification and conservation of heritage in NSW. The act also describes the composition and powers of the Heritage Council.

Heritage Item
Heritage items, which include landscapes, buildings, structures, relics, places and other works, are valuable cultural resources that are not renewable and are becoming increasingly scarce. They inspire present and future generations and therefore need careful consideration by owners, managers and the community.

Heritage Precinct
A heritage precinct is an area or part of an area which is of heritage significance.

Heritage Significance
Heritage significance means aesthetic, historic, scientific, cultural, social, archaeological or natural value for past, present and future generations.

Historic Character
The combination of particular characteristics or special qualities of a place related to its period or style of construction.

Historic Context
A heritage item needs to be considered in the context of the history and historical geography of the area surrounding it. When identifying the heritage items of a given area, a purely visual approach is inadequate. It is important to understand the underlying historical influences which have shaped and continue to shape the area.
Local Environmental Plans
A local environmental plan translates the recommendations of a heritage study (identification and assessment of heritage items) into a legal document that provides a broad framework for future management of the area’s heritage. The local environmental plan is prepared in principles laid down in the *Environmental Planning and Assessment Act 1979* and the model local environmental plan prepared by the Heritage Council.

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

Paint Finishes
Paint finishes are renewable surface coatings which rarely remain unaltered during a building’s evolution. Owners and occupiers apply new paint finishes in accordance with changing fashions and to give a fresh, clean appearance to surfaces which have become soiled through use and natural aging.

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

Regional Environmental Plans
Regional environmental plans are prepared by the Director-General of the Department of Urban Affairs and Planning and made by the Minister for Urban Affairs and Planning following public exhibition. It deals with matters important to a specific region such as land use, development and the conservation of heritage places.

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

Setting
Setting is the area around a heritage place or item that contributes to its heritage significance. It may include views to and from the heritage item. The listing boundary of a heritage item does not always include the whole of its setting.

State Heritage Register
The State Heritage Register is a list of items of state heritage significance kept by the Heritage Council of NSW in accordance with the Heritage Act.

Statement of Heritage Significance
Before planning alterations or other changes to heritage items, it is necessary to first understand the reasons for its heritage status. A statement of heritage significance is central to developing a conservation and development strategy, known as a conservation management plan.
ANNEXURE A – HERITAGE OFFICERS

All Sydney metropolitan councils have officers with heritage expertise. Therefore, local councils should be the first source of information on heritage matters in local areas. Some councils also have heritage advisors who work part-time and provide additional heritage expertise. Heritage officers for the eight councils involved in the Parramatta Road Task Force are listed below.

<table>
<thead>
<tr>
<th>Council</th>
<th>Heritage Officers</th>
<th>Phone</th>
<th>Email Address</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashfield</td>
<td>Con Colcot</td>
<td>9716 1800</td>
<td><a href="mailto:ashcncl@ashfield.nsw.gov.au">ashcncl@ashfield.nsw.gov.au</a></td>
<td>PO Box 1145, Ashfield NSW 2131</td>
</tr>
<tr>
<td>Auburn</td>
<td>Peta Lilburne</td>
<td>9735 1222</td>
<td><a href="mailto:auburncouncil@auburn.nsw.gov.au">auburncouncil@auburn.nsw.gov.au</a></td>
<td>PO Box 118, Auburn NSW 1835</td>
</tr>
<tr>
<td>Burwood</td>
<td>Sarah Balfe</td>
<td>9911 9911</td>
<td><a href="mailto:council@burwood.nsw.gov.au">council@burwood.nsw.gov.au</a></td>
<td>PO Box 240, Burwood NSW 1805</td>
</tr>
<tr>
<td>Canada Bay</td>
<td>Marjorie Ferguson</td>
<td>9911 6555</td>
<td><a href="mailto:council@canadabay.nsw.gov.au">council@canadabay.nsw.gov.au</a></td>
<td>Locked Bag 1470, Drummoyne NSW 1470</td>
</tr>
<tr>
<td>Leichhardt</td>
<td>Marcus Rowan</td>
<td>9367 9222</td>
<td><a href="mailto:leichhardt@lmc.nsw.gov.au">leichhardt@lmc.nsw.gov.au</a></td>
<td>PO Box 45, Leichhardt NSW 2040</td>
</tr>
<tr>
<td>Marrickville</td>
<td>Robin Hedditch</td>
<td>9335 2222</td>
<td><a href="mailto:council@marrickville.nsw.gov.au">council@marrickville.nsw.gov.au</a></td>
<td>PO Box 14, Petersham NSW 2049</td>
</tr>
<tr>
<td>Parramatta</td>
<td>Kate Nelson</td>
<td>9806 5000</td>
<td><a href="mailto:council@parracity.nsw.gov.au">council@parracity.nsw.gov.au</a></td>
<td>PO Box 32, Parramatta NSW 2124</td>
</tr>
<tr>
<td>Strathfield</td>
<td>David Hazeldine</td>
<td>9748 9999</td>
<td><a href="mailto:council@strathfield.nsw.gov.au">council@strathfield.nsw.gov.au</a></td>
<td>PO Box 120, Strathfield NSW 2135</td>
</tr>
</tbody>
</table>

Table 1 – Heritage Officers current as of July 2005
ANNEXURE B – INTERPRETATION POLICY

This section outlines a policy for interpretation of sites/items along the Parramatta Road corridor so as to provide coherence and reinforce the heritage significance of the area. As outlined in section 3 of this document, interpretation means all the ways of telling a story and explaining what is important about a place. Various forms of mixed media, such as signs, publications, souvenirs, and open days, can all be forms of telling a story.

Approach to interpretation

The following 12 broad approaches are recommended as they offer a systematic approach to interpretation (NSW Heritage Office 2005):

1. interpretation, people and culture – respect for the special connections between people and sites/items;
2. significance – understand the significance of a site/item;
3. records and research – use existing records on the site/item, research additional information, and make the records and research publicly available;
4. audience – explore, respect and respond to the identified audience;
5. themes – make reasoned choices about themes, ideas and stories;
6. engage the audience – stimulate thought and dialogue, provoke response and enhance understanding;
7. context – research and understand the physical, historical, spiritual and contemporary context of the site/item and related sites/items, and respect local amenity and culture;
8. sustainability – develop interpretation that sustains the significance of the site/item, its character and authenticity;
9. conservation planning – integrate interpretation in conservation planning and in all subsequent stages of a conservation project;
10. maintenance, evaluation and review – include interpretation in the ongoing management of a site/item and provide for regular maintenance, evaluation and review;
11. skills and knowledge – involve people with relevant skills, knowledge and experience; and
12. collaboration – collaborate with organisations and the local community.

Interpretive audience

The audience along the Parramatta Road corridor includes:

- moving road traffic such as cars, trucks, buses and other vehicle drivers and passengers who would view the whole road as a moving linear experience (linked to other parts of Sydney and beyond as part of their journey) with items such as buildings and other features occurring as brief highlights;
- regular and transient pedestrians who would view the road more slowly than vehicles but still see it as a moving linear experience focusing on the character of the local environment. These people would have more time to absorb the local highlights such as buildings and other features;
- local residents who are likely to have a greater emotional attachment to the local character and features; and
commercial property owners and tenants who may not only be emotionally attached to the local character but could also view the whole road as an economic artery to be used on a daily basis.

**Interpretive themes**

Signs could be erected based on New South Wales historical themes:

<table>
<thead>
<tr>
<th>Australian Theme</th>
<th>NSW Theme</th>
<th>Sign Theme Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tracing the natural evolution of Australia</td>
<td>Environment - naturally evolved</td>
<td>Historic events; Ecologically important environment</td>
</tr>
<tr>
<td>2. Peopling Australia</td>
<td>Aboriginal cultures and interactions with other cultures</td>
<td>Historic events; Famous persons; Trade route</td>
</tr>
<tr>
<td></td>
<td>Convict</td>
<td>Convict-built structures</td>
</tr>
<tr>
<td></td>
<td>Ethnic influences</td>
<td>Folk festival site; Ethnic community hall</td>
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<tr>
<td></td>
<td>Migration</td>
<td>Detention centre; Migrant hostel</td>
</tr>
<tr>
<td>3. Developing local, regional and national economies</td>
<td>Agriculture</td>
<td>Rural landscape; Famous persons</td>
</tr>
<tr>
<td></td>
<td>Commerce</td>
<td>Bank; Shop; Market place; Aboriginal trading places</td>
</tr>
<tr>
<td></td>
<td>Communication</td>
<td>Post office; Telephone exchange</td>
</tr>
<tr>
<td></td>
<td>Environment - cultural landscape</td>
<td>Market garden; Landscape type</td>
</tr>
<tr>
<td></td>
<td>Events</td>
<td>Historic events such as celebrations, protests or memorials</td>
</tr>
<tr>
<td></td>
<td>Exploration</td>
<td>Famous persons; Camp sites; Aboriginal trade route</td>
</tr>
<tr>
<td></td>
<td>Fishing</td>
<td>Seafood factory; Fish shop</td>
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<td></td>
<td>Forestry</td>
<td>Saw mill; Forested area</td>
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<td></td>
<td>Health</td>
<td>Hospital; Pharmacy; Medical school</td>
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<tr>
<td></td>
<td>Industry</td>
<td>Factory; Industrial machinery</td>
</tr>
<tr>
<td></td>
<td>Mining</td>
<td>Mine; Quarry; Manager’s office</td>
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<tr>
<td></td>
<td>Pastoralism</td>
<td>Pastoral station; Shearing shed</td>
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<tr>
<td></td>
<td>Science</td>
<td>Laboratory; Botanical garden; Fossil site; Archaeological research site</td>
</tr>
<tr>
<td></td>
<td>Technology</td>
<td>Domestic appliances; Museum collection; Aboriginal places evidencing changes in tool types</td>
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<tr>
<td></td>
<td>Transport</td>
<td>Railway station; Coach stop; Bridge; Wharf; Toll gate</td>
</tr>
<tr>
<td>4. Building settlements, towns and cities</td>
<td>Towns, suburbs and villages</td>
<td>Town plan; Civic centre; Market place; Boundary fence; Subdivision pattern</td>
</tr>
<tr>
<td></td>
<td>Land tenure</td>
<td>Stone wall; Survey mark; Fences</td>
</tr>
<tr>
<td></td>
<td>Utilities</td>
<td>Water pipeline; Windmill; Cess pit</td>
</tr>
<tr>
<td></td>
<td>Accommodation</td>
<td>Apartments; Cottages; Former house site (archaeological)</td>
</tr>
<tr>
<td>Australian Theme</td>
<td>NSW Theme</td>
<td>Sign Theme Examples</td>
</tr>
<tr>
<td>----------------------------------</td>
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<tr>
<td>5. Working</td>
<td>Labour</td>
<td>Trade Union office; Strike site; Nurses station</td>
</tr>
<tr>
<td>6. Educating</td>
<td>Education</td>
<td>School; University campus; Sports field; Hall of residence</td>
</tr>
<tr>
<td>7. Governing</td>
<td>Defence</td>
<td>Battle ground; RAFF base; War memorials; Parade ground</td>
</tr>
<tr>
<td></td>
<td>Government and administration</td>
<td>Municipal chamber; Site of key Federation event; Protest site</td>
</tr>
<tr>
<td>8. Developing Australia’s cultural life</td>
<td>Domestic life</td>
<td>Domestic artefact scatter; Garden tools; Pet grave; Asylum</td>
</tr>
<tr>
<td></td>
<td>Creative endeavour</td>
<td>Theatre; Work of art; Concert hall; Rotunda; Craftwork</td>
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<tr>
<td></td>
<td>Leisure</td>
<td>Passenger rail carriage; Dance hall; Hotel; Picnic place</td>
</tr>
<tr>
<td></td>
<td>Religion</td>
<td>Church; Rectory; Synagogue; Carved tree; Burial ground</td>
</tr>
<tr>
<td></td>
<td>Social institutions</td>
<td>Masonic hall; Public library; Art gallery; Community centre</td>
</tr>
<tr>
<td>9. Marking the phases of life</td>
<td>Birth and death</td>
<td>Birth control clinic; Funeral parlour; Burial register; Disaster site</td>
</tr>
<tr>
<td></td>
<td>Persons</td>
<td>Place of residence; Birthplace of famous person; Place dedicated to the memory of a person (e.g. hospital wing, sporting field)</td>
</tr>
</tbody>
</table>

Table 2 – Australian and New South Wales historical themes and examples of sign themes for the Parramatta Road corridor

**Interpretive media**

Various forms of mixed media, such as signs, publications, souvenirs, and open days can all be forms of telling a story. Any of these forms of interpretive media could be used in the Parramatta Road corridor.

By following the 12 broad approaches to interpretation above, interpretive signs could engage the mixed audience frequenting the area. The benefit of interpretive signs over other media for this area is that they can be installed for an open space or a building, providing a visual cue for people, whilst providing coherence and reinforcing the diverse heritage significance of the Parramatta Road corridor. Signs can add to people’s quality of life by drawing their attention to the area’s rich history, allowing a mixed audience to view them.

A singular design for interpretive signs along the corridor is recommended as it would ensure a quality designed product that instils pride and a sense of place in the local community and clear communication to visitors. Interpretive signs along the corridor could be incorporated into tourism projects such as heritage trails where not only individual councils benefit, but the region as a whole.
Interpretive sign type and design

Two types of interpretive signs are recommended for the Parramatta Road corridor: free-standing and wall mounted. The free-standing sign is essentially the same as the wall mounted sign, but it has a plinth to raise its height. The sign would have a uniform design to ensure consistency and reinforce the heritage significance for the corridor.

The detailed design of an interpretive sign for the Parramatta Road corridor could be part of a future funded project through the Heritage Office.

The main elements of the sign’s design should include:

- title;
- date;
- interpretive text;
- photograph;
- Heritage Office logo; and
- council logo.

The sign should be fabricated steel and finished in vitreous enamel. Vitreous enamel finishes are generally low maintenance and the signs can be cleaned with most non-abrasive commercial cleaning products.

The plinth for free-standing plaques should be constructed of steel, and the wall mounted plaques would be fixed to any structure with steel brackets. Free-standing signs may require new footings. Mounting options would be site specific and should be assessed as such. All fixings should be concealed and joints made water sealed to avoid deterioration or damage.

The graphic design of the sign should not only have a common layout but also a clear format that includes:

- the overall layout and presentation should be identifiable along the road, but should also include:
  - colour selection to unify precincts; and
  - text and images to focus on local issues.

- the elements of any sign should include:
  - graphics screen-printed on the sign and coated using a vitreous enamel process;
  - font for all text on the sign to be FF Celeste Small Text as it is a classic font that is ideal for signage applications;
  - taking into account the placement of any signs, suggested font sizes and styles could be: title (130 points and bold); date (80 points and bold); and text (50 points and regular); and
  - if certain words or titles do not fit in the allocated areas, a new graphic layout should be submitted for approval to the relevant authorities.
Interpretive sign location

An initial site assessment should be carried out when the sign is designed to select the most appropriate type and location for the sign. Careful consideration should be given to placement and orientation of the sign, so as not to obstruct an item or obstruct view of the road or other features on the landscape. The signs should be located so as to have maximum exposure to pedestrian and road traffic.

The following are examples of sign placement along the Parramatta Road corridor:

**Sector 1**

Wall mounted sign on corner of building

*Figure 19 – Commercial building*

Photograph by Stewart Watters

**Sector 2**

Sign mounted on gate

*Figure 20 – State Heritage Register site*

Photograph by Stewart Watters

**Sector 3**

Free-standing sign with plinth

*Figure 21 – Residential properties*

Photograph by Stewart Watters
Sector 4

Free-standing sign with plinth

**Figure 22** – Heritage item

Photograph by Deborah Arthur
ANNEXURE C – PAINT SCHEME

Background
This section provides broad guidance for the painting of the exterior of buildings along the Parramatta Road corridor. A freshly painted building using a carefully chosen paint scheme should capture the spirit of a building and bring it and its locality to life. The intention of this explanation is not to provide specific colour schemes for buildings. Several publications have already provided this information and several major paint companies in Australia offer paint schemes for existing buildings by providing a range of colours to choose from that are suitable for nineteenth and early-twentieth century buildings. Refer to Paint Catalogues in the reference list for suggested paint schemes and paint colours. Instead, this information is provided to describe broad approaches to painting a building using colours that will refresh and enhance an existing building and best present its features.

Until the early 1930s there was no common standard for colours (Pascol Paints ND1; Pascol Paints ND2). The names of many colours were known but not what the colour looked like at the time. Early painters would often mix their own colours from formulas, so shades of particular colours may vary between buildings. The British Standard System is a well known method to identify and compare colours of which there are two series, BS 2600 and BS 381C. Many of the colours in the British Standards are repeated in the Australian Standard AS 2700, although colour names may have changed. Colours can be identified using AS 2700 and should be able to be tinted as required.

Painting existing building requires knowledge of what paints to use and in what fashion. Paint schemes for various periods in Australian history are provided as a guide to use when caring for old buildings. The type of paint finish depends on the surface and its location on a building. External features of a building such as masonry are best painted with a low sheen or satin finish. Timber work may be painted in a gloss finish.

The following broad historical periods provide a guide for typical paint schemes for buildings (mostly commercial) along the Parramatta Road corridor:

- Victorian 1840s to 1890s;
- Edwardian/Federation 1900s to 1910s; and
- Between the Wars 1920s to 1930s.

To inform the choice of new colours it is advantageous to not only understand a building’s architecture and features but also research earlier paint schemes. To do this, paint scrapes can be taken from various locations on a building such as walls, ceilings, posts or gutters. In addition further information about earlier paint schemes can be gained from researching old photographs. Even if you find a black and white photograph you may still be able to understand the arrangement of light and dark tones on certain features of a building.

The Heritage Office encourages traditional paint schemes informed by historic principles of the period. The application of traditional colour schemes will best complement and enhance the character of existing heritage buildings. While the reinstatement of an earlier paint scheme allows a fuller understanding of a building’s historical features and enriches its presentation, sometimes it is not feasible to completely re-create an earlier scheme. In this instance, new paint schemes can be
simple and still enhance a building so long as they are based on an understanding of a building’s style, composition, architectural features, and the colours and tones used are based on informed decisions by preliminary research and analysis.

For the predominant buildings along the Parramatta Road corridor, dating from the nineteenth to the early-twentieth centuries, the following general principles can be used:

- a building usually features a base colour that was used for the body of the building with joinery and decoration highlighted with one, two or more contrasting or subtly differentiated colours;
- painted walls often featured a flat finish and joinery a gloss finish;
- it is better not to paint original unfinished materials such as stonework, brickwork and render;
- masonry that is painted where it was originally unpainted can have the paint stripped (using techniques not to damage the mortar joints) or repainted to resemble the original colour of the material;
- joinery and gutters such as doors, windows, barges, eaves and fascias, were almost never left unpainted;
- downpipes were painted to blend with the wall colour;
- where a chimney stack is painted it should match the wall colour; and
- chimneys often featured rendered mouldings which can be subtly differentiated with darker tones or colours.

**Victorian: 1840s to 1890s**

Commercial buildings from the mid to late-nineteenth century featured a wide variety of building styles such as, Classical, Italianate and sometimes Gothic, often with a great range of applied decoration, characterised towards the end of the century by greater embellishment. Nevertheless, the colours that were used and their combinations were generally consistent throughout the period.

There was an increased use of multiple colours or polychromatic schemes increasing towards the end of this period. Predominantly used colours include buffs, rich creams, ochres and stones, contrasted with deeper or lighter tones on mouldings, cornices and ornamental work.

Masonry wall surfaces, such as brick, render or stone were either unpainted or rendered and sometimes scribed with lines to imitate stone courses.

Door and window joinery, fascias, gutters and verandahs were contrasted in deep greens, dark bronze greens, Indian reds and dark browns. Darker colours were sometimes combined on the one building or contrasted against lighter colours to add interest.

Towards the end of the nineteenth century front doors were commonly painted in two tones such as light and dark shades.

The use of two or more colours was common on verandah roofs in the 1890s. The upper surface might be striped, while the underside be would painted in an eau-de-nil or similar shade.
The treatment of weatherboards was similar to masonry walls but often featured a greater range of colours. In addition to stone colours, buff and ochres, grey greens, rich browns and russet colours were used.

Figure 23 – Commercial building, c. 1880s; featuring painted surfaces and details in contrasting colours

Photo by Stewart Watters

Figure 24 – Commercial building, c. 1890s; featuring painted surfaces with no contrasting colour for details

Photo by Stewart Watters
Edwardian/Federation: 1900s to 1910s

Commercial buildings from the early-twentieth century featured a variety of building styles such as Classical, Arts and Craft and sometimes Gothic. Buildings in this period are often characterised by naturally finished materials such as a tiled roof, face brick and stone, and roughcast. Less colour was used on walls and masonry was unpainted. There was a movement away from elaborate Victorian ornamentation towards simpler decoration and forms. Nevertheless, late-Victorian colours still influenced this period.

The use of one wall colour with two trim colours was common. Roughcast and render were either unpainted or if painted pale creams, ochres or off-whites were used. Weatherboards were mostly painted in rich creams, pale browns and mid browns, sometimes with darker highlights. Pale to mid grey greens were less common.

Door and window joinery generally displayed browns, mid blue greens and mid yellow greens, while red browns and Indian reds were less common. Window joinery was often two tones, such as a brown or green frame with a white or cream sash. In general, joinery was painted a lighter colour with darker highlights.

Marseilles terracotta tiles or slate were common roofing materials. Where corrugated iron was used it was often painted tile red. Chimneys were often face brick or stone, and unpainted. Rendered mouldings and string courses were generally painted and highlighted with colour. Gutters were painted with a darker paint, as were small details such as mouldings on barge boards. Downpipes were painted in with wall colours.

Verandahs were often supported by brick piers or arches. Similar colours to doors and windows were used on verandah joinery, sometimes with contrasting dark colours for columns with lighter colours for friezes and fretwork.

Figure 25 – Commercial building, c. 1910s; featuring some sections with painted face brick

Photo by Stewart Watters

Figure 26 – Mixed commercial building with residences on the first floor, c. 1912; featuring unpainted face brick

Photo by Ed Beebe
Between the wars: 1920s to 1930s

There was a wide variety of architectural styles during this period including Classical, Georgian Revival, Art Deco, Californian, Mediterranean/Spanish Mission and Moderne. Each style had its own distinctive decoration and colour range.

There was a minor revolution in the use of colours. On one hand there was a revival of vibrant Colonial colours with a movement away from the restrained Edwardian/Federation period. A wide range of colours were available including many more primary colours which fostered more flexibility towards the use of colour and decoration.

Although it is difficult to generalise, buildings often featured simple paint schemes with one or two paint colours. Californian inspired styles emphasised unadorned natural materials with few embellishments. Rich creams, pale greens, pinks and terracotta colours were used on rendered walls for Mediterranean/Spanish Mission style buildings. Moderne style buildings generally used light colours such as off-whites and creams, sometimes with carefully placed darker trim.

Roughcast and stucco was often painted with off-whites contrasting with unpainted brick or stone walls. Weatherboards were frequently dark stained or if painted were coloured with cream or buff colours.

Joinery was predominantly mid browns and greens and rich stone colours. Door and window joinery on Californian inspired styles was mostly dark browns and greens, with an increasing use of lighter colours from the late 1930s onwards.

Roofs often featured terracotta tiles with painted timber eaves. Chimneys were generally unpainted and gutters were painted with a dark colour to provide accent. Verandah joinery including beams was generally painted in a lighter colour.

Figure 27 – Art deco garage, c. 1930s; featuring painted rendered walls and distinctive horizontal banded moulded decoration

Photo by Stewart Watters
Figure 28 – Commercial building, c. 1930s; featuring restrained planar rendered decoration

Photo by Deborah Arthur

Figure 29 – Restrained interwar classical suburban post office building, c. 1930s; featuring carefully composed face brick with painted rendered decoration

Photo by Ed Beebe