

PART D

HERITAGE MANAGEMENT

Guiding the development of heritage properties

Revision: Amendment 8 (November 2025)



Contents

Part D1	Heritage items	270
Part D2	Archaeology	272
Part D3	Indigenous heritage	273
	D3.1 Declared Aboriginal Places in the Blue Mountains	274
	D3.2 Minimum requirements for initial site analysis and investigation	274
Part D4	Heritage conservation areas	276
	D4.1 Understanding conservation areas	276
	D4.2 Development in heritage conservation areas	277
Part D5	Development in the vicinity of heritage items or conservation areas	279
Part D6	Development consent exceptions	280
	D6.1 Minor works requiring written approval	280
	D6.2 Maintenance not requiring consent	281
	D6.3 Exempt and complying development	282
Part D7	Demolition of heritage properties	287
Part D8	Subdivision of heritage properties	289
Part D9	Development controls for heritage properties	291
	D9.1 Land uses	291
	D9.2 Original fabric	292
	D9.3 Alterations and additions	294
	D9.4 Curtilages, settings, gardens and landscape settings	296
	D9.5 Views	298
	D9.6 Commercial, industrial and public buildings	299
	D9.7 Traditional shopfront buildings (<i>Late Victorian, Federation, Edwardian and Inter-War c. 1890-c. 1945</i>)	300
	D9.8 Infill development	303
	D9.9 Accessibility, fire upgrading and fire safety	305



Part D10	Specific building elements	306
D10.1	Building materials	306
D10.2	Roof forms	311
D10.3	Verandahs	313
D10.4	Windows and doors	314
D10.5	Interiors	316
D10.6	Exterior colours	317
D10.7	Fences, walls and gates	318
D10.8	Car parking and garages	320
D10.9	Aerials, air conditioners, solar panels, and satellite dishes	321
Part D11	Specific heritage conservation areas	322
D11.1	Central Mount Victoria Village, Mount Victoria (MV023)	323
D11.2	Lurline Street Guesthouse Group, Katoomba (K053)	324
D11.3	Central Katoomba, Katoomba (K159)	325
D11.4	Railway Parade, Leura (LA029)	327
D11.5	Central Leura, Leura (LA018)	328
D11.6	Great Western Highway Residential Precinct, Wentworth Falls (WF044)	329
D11.7	Wentworth Falls Cottages, Wentworth Falls (WF073)	329
D11.8	Station Street Precinct, Wentworth Falls (WF032)	331
D11.9	Table of heritage conservation areas	332
Part D12	Vernacular Building Style Guide	334
D12.1	Timber cottages (<i>Late Victorian to Federation, c.1890 – c.1915</i>)	334
D12.2	Bungalows (<i>Federation and Inter-War periods c.1910 – c.1945</i>)	339
D12.3	Post-War cottages (<i>c.1945-c.1960</i>)	347



Introduction

The Blue Mountains is an area of outstanding natural beauty with a rich cultural heritage of both indigenous and European derivation. There are approximately 900 local heritage items and 19 heritage conservation areas. 28 items are listed on the NSW State Heritage Register.

There are high natural and cultural landscape values associated with the views and vistas of the spectacular scenery. Natural formations are heritage-listed where significant, as well as the lookouts, bridges and walking tracks associated with the exploration and naming of these features. There are also known and potential Aboriginal and European archaeological relics in many locations across the Blue Mountains.

Many towns have retained a remarkably homogeneous character considering that the settlement of those towns and villages has spanned over 150 years. There are large cohesive neighbourhoods of intact buildings and streetscapes from the key periods of development between 1890-1940, with many fine village and bushland streetscapes and groups of buildings from a range of architectural periods and styles. Significance is also attached to certain tree species and particular landscape and townscape elements.

The cultural landscape and heritage of the Blue Mountains is experiencing increasing pressure for change. Development to upgrade properties to provide for increased amenity and facilities, as well as the requirements for parking, accessibility and fire safety measures are all components which can have a significant effect on the historic character of dwellings, commercial buildings and streetscapes.

Changes to heritage buildings and heritage sites should be based on the following principles:

- do as much as is necessary and as little as possible;
- change should be based on an understanding of heritage significance; and
- the level of change should respect the heritage significance of the item or area.

This part of the DCP adopts the conservation policy embodied in the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter). The Burra Charter is widely accepted by Government agencies at all levels and by private industry as the standard philosophy for heritage conservation practice in Australia. The Charter sets down principles, processes and practices for the conservation of significant places. A copy of The Burra Charter is available on Council's website.

To the extent that the provisions of this part are inconsistent with the provisions of any other part of this DCP, the provisions of this part will prevail.

Read in conjunction with:

**Part B - Context, site
Design & Analysis**



All

**Part C - Environmental
Management**



All

**Part E - Site Development
and Management**



All

Submission requirements:

The following documents may be required to manage heritage conservation:

- *Heritage Impact Statement*
- *Conservation Management Plan*
- *Cultural Heritage Assessment*



Part D1 Heritage items

Explanation

Heritage items are listed in Schedule 5 of Blue Mountains Local Environmental Plan 2015 (LEP 2015) and identified on the [LEP 2015 Heritage Map](#).

Local heritage listings are applied on a 'whole property' basis (by Lot and DP number). This recognises that the significance of any heritage item normally relates to more than the front or street façade of buildings. For example, gardens, outbuildings, fences, garages, awnings and signage may all form part of a heritage item.

Individual heritage inventory sheets have been prepared for each heritage item. These provide basic background information about the history of the property, a description of the item, and an assessment of the various heritage values. These heritage inventory sheets should be referred to early in the development process. They are also required to be considered when preparing a heritage management document for submission to Council with a development application. The inventory sheets are available from Council and are also on the NSW Office of Environment and Heritage (OEH) website.

Note: Where a BASIX certificate is required, applicants are encouraged to check compliance with BASIX well before the intended lodgement date of the development application as modifications can be required to achieve compliance.

Note: Reference should be made to the landscaping provisions that may be relevant to heritage in [C3 Landscaping](#).

Objectives

- O1. To ensure that heritage items are retained and conserved, in particular significant features and original fabric.
- O2. To ensure that changes to heritage items are based on an understanding of heritage significance.
- O3. To ensure that new development is sympathetic to heritage significance with particular regard to bulk, form, scale, setbacks, style, character, materials and details.
- O4. To ensure that existing significant settings, plantings and garden elements are protected and integrated into development.

Controls

- CI. Heritage items are to be retained and conserved, that is:
 - (a) Significant fabric is to be retained;
 - (b) Original principal building forms (including roof pitch, eaves height and chimneys) are to be retained;

- (c) No alterations or additions are to be made to the original elevations, details, materials or finishes of the principal building form except to allow for restoration and reconstruction;
 - (d) Original verandahs and balconies are not to be infilled or enclosed;
 - (e) Original room layouts of the principal building forms are to be retained.
- C2. Changes to the original fabric and layouts of heritage items due to adaptive re-use or redevelopment should be reversible and not remove the capacity to revert to the original or early uses and layouts of the building and grounds.
- C3. An adequate and respectful curtilage is to be retained around heritage items to preserve their setting.
- C4. Any proposed work to a heritage item is to consider the relative significance of various elements in order to manage the effects of development.
- C5. Works to a heritage item are to be generally in accordance with **D9** Development controls for heritage properties and **D10** Specific building elements in this part.
- C6. A Heritage Impact Statement is required for works to a heritage item that require consent. The Heritage Impact Statement is to be in accordance with the submission requirements guidelines in **Part 13.1. Submission Requirements**. The scope and nature of the report will depend upon the significance of the item and the proposed degree of change to the item.
- C7. Any work to items on the State Heritage Register or sites covered by an Interim Heritage Order requires approval from the NSW Heritage Council under the *NSW Heritage Act 1977*, as well as by Council under LEP 2015. This can be done through the 'integrated development' process described in the Environmental Planning and Assessment Act 1979, when Council will refer the application to the Heritage Council for concurrence. Alternatively, the applicant can obtain a Section 63 approval from the Heritage Council to lodge with the development application to Council.
- C8. Where relevant, all works are to be consistent with an adopted Conservation Management Plan or Strategy, or the recommended management from a heritage inventory sheet where applicable.



Part D2 Archaeology

Explanation

Some items in Schedule 5 of LEP 2015 are those that have been identified as having archaeological potential. Other sites may be identified as having archaeological potential due to known historical uses or evidence on the site. However, by its nature, the archaeological potential of a site may only be understood when works are undertaken on that land.

The archaeology on a site may be related to Indigenous or non-Indigenous heritage, or sometimes both. Information and controls related to Indigenous heritage are detail in part **D3 of this DCP**.

Relationship to other Legislation

The heritage system in NSW provides comprehensive statutory protection for archaeological relics and mechanisms to ensure that they are properly protected, investigated and interpreted. The primary legislation which protects all known and potential archaeological relics in NSW is the *NSW Heritage Act 1977* (as amended).

When intending to disturb or excavate land where archaeological relics have been identified or where there is considered potential for them to occur, it is the responsibility of the property owner to seek relevant approvals.

Objective

- OI. To preserve known and potential archaeological heritage.

Controls

- CI. With reference archaeological heritage, all development is to be in accordance with the relevant provisions of the *NSW Heritage Act 1977*.



Part D3 Indigenous heritage

Explanation

Indigenous or Aboriginal heritage consists of objects and places that are of significance to Aboriginal people. These may include physical or non-physical elements, for example, objects including stone tools, art sites or ceremonial grounds, as well as places of spiritual and cultural importance.

The Blue Mountains and surrounding region incorporates significant parts of the traditional lands of the Gundungurra and Darug people. Evidence suggests that the Blue Mountains region has been inhabited by Aboriginal people for at least 20,000 years and probably longer.

The recognition and preservation of indigenous heritage and culture is central to ensuring that important spiritual and cultural links to land are maintained. Development pressures have resulted in the destruction of many Aboriginal sites, and those that remain need to be protected.

Relationship to other Legislation

The primary piece of legislation which protects Aboriginal cultural heritage in NSW is the *National Parks and Wildlife Act 1974* (NPW Act). Under section 86(4) of this Act, it is an offence to harm or desecrate an Aboriginal object or Aboriginal place, or in relation to an object, move the object from the land on which it has been situated.

Protection of Aboriginal Cultural Heritage is also required under the:

- *Environmental Planning and Assessment Act 1979* (EP&A Act) and,
- *Blue Mountains Local Environmental Plan 2015* (clause 5.10(8) (Aboriginal places of heritage significance))

Other state and commonwealth legislation that may influence Aboriginal heritage protection and management to varying degrees, include the following:

- *NSW Heritage Act 1977*;
- *Aboriginal Land Rights Act 1983*;
- *Native Title (New South Wales) Act 1994*;
- *Native Title Act 1993* (Commonwealth);
- *Environment Protection and Biodiversity Conservation Act 1999*



D3.1 Declared Aboriginal Places in the Blue Mountains

Explanation

Aboriginal Places can have spiritual, historical, social, educational or other significance or could have been used for their natural resources. Declaration of these places protects ceremonial and spiritual values as well as areas containing objects such as middens, burials, and rock art.

An Aboriginal place declaration recognises that these places are (or were) of special significance to Aboriginal culture. Aboriginal Places are a way of legally recognising and protecting Aboriginal cultural heritage on public and private lands, and are declared under Section 84 of the NPW Act by the Minister for the Environment.

There are currently four (4) declared Aboriginal places within the Blue Mountains Local Government Area:

- The Three Sisters;
- The Upper Kedumba River Valley – The Gully;
- Kings Tableland;
- Shaws Creek.

Objective

- OI. To preserve and protect places of Aboriginal cultural and archaeological significance.

Control

- CI. With reference to Aboriginal Cultural Heritage, all development is to be in accordance with the relevant provisions of Section 86 of the *National Parks and Wildlife Act* and the *Due Diligence Code of Practice for the Protection of Aboriginal Objects in New South Wales*.

Note: Declared Aboriginal places are mapped on the [LEP 2015 Heritage Map](#), and on the NSW Atlas of Aboriginal places on the NSW Office of Environment and Heritage website.

D3.2 Minimum requirements for initial site analysis and investigation

Explanation

At the planning and design stage, an archaeological investigation may be necessary depending on the location and landscape features of the site, and whether or not the land has been historically disturbed.

The minimum standards in New South Wales for initial site investigations related to Aboriginal Cultural Heritage are specified in *Due Diligence Code of Practice for the Protection of Aboriginal Objects in New South Wales* (prepared by the then Department of Environment Climate Change and Water; now administered by the Office of Environment and Heritage).

For certain development, it is likely information will also need to be sourced from the Local Aboriginal Community (Refer to '*Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010*').

Objective

- O1. To preserve and protect objects and places of Aboriginal cultural and archaeological significance.

Controls

- C1. All development is to be in accordance with the relevant provisions of Section 86 of the *National Parks and Wildlife Act* and the *Due Diligence Code of Practice for the Protection of Aboriginal Objects in New South Wales*.

Note: The code is accessible via the Office of Environment and Heritage

- C2. Where development including earthworks is proposed on undisturbed bushland, land adjoining undisturbed bushland or on a site containing significant landscape features, it is recommended that a preliminary Aboriginal Cultural Heritage Assessment be undertaken at the planning stage. At this initial stage, this would include:

- (a) A search of the Aboriginal Heritage and Information Management System (AHIMS) register, and
- (b) The identification of any significant landscape features located on or adjacent to the site.

Note 1: The New South Wales Office of Environment and Heritage (OEH) administer the Aboriginal Heritage Information Management System (AHIMS) of notified Aboriginal sites and declared Aboriginal places in NSW.

Note 2: For the purpose of C2, significant landscape features include those listed within the *Due Diligence Code of Practice for the Protection of Aboriginal Objects in New South Wales*.

- C3. Development for the purposes of subdivision is to be designed so as to avoid any direct or indirect impact to known objects of Aboriginal Cultural significance.
- C4. Where further investigation is required, this is to be conducted by a suitably qualified archaeologist in conjunction with the relevant Local Aboriginal Land Councils and communities.



Part D4 Heritage conservation areas

D4.1 Understanding conservation areas

The heritage conservation areas of the Blue Mountains are listed in Schedule 5 of LEP 2015 and identified on the [LEP 2015 Heritage Map](#). Heritage conservation areas are significant for the following values in particular:

- streetscape character
- cohesive groups of buildings and/or a quality or diversity of architectural style which provide collective interest and value
- coherence of natural and built elements both public and private that create a sense of place

Individual heritage inventory sheets have been prepared for each heritage conservation area. These provide basic background information about the history of the area, a description of the area, and an assessment of the various heritage values. These heritage inventory sheets should be referred to early in the development process. They are also required to be considered when preparing a heritage management document for submission to Council with a development application. The inventory sheets are available from Council and are also on the OEH website. The information in the heritage inventory sheets will be considered by Council as part of its assessment of development applications.

Buildings and sites within heritage conservation areas can be recognised as being contributory, neutral or uncharacteristic to the heritage conservation area. These contributions have been identified in [Part LI Heritage Contributions Maps](#) as being contributory, neutral or uncharacteristic to the character and heritage significance of the heritage conservation area.

Contributory buildings (sometimes also called significant buildings) are defined as buildings or elements that make an important contribution to the character and significance of a heritage conservation area. They have a reasonable to high degree of integrity and date from a significant historical or key period of development within the conservation area. They range from highly or substantially intact to altered yet recognisable. They are generally not listed as heritage items, as they usually only have moderate historic and aesthetic significance. The value in identifying them is to acknowledge their individual contribution to streetscape values within a conservation area, and manage the retention of those values.

Neutral buildings are those that do not contribute nor detract from the significant character of the heritage conservation area. Neutral buildings are:

- from a significant historical period, but altered or of modest representative value only;
- sympathetic contemporary infill; or

- from a non-significant historical period but do not detract from the character of the heritage conservation area.

Uncharacteristic buildings are those that are intrusive to a heritage conservation area because of inappropriate scale, bulk, setbacks, setting, design or materials. They do not represent a key period of significance and detract from the character of a heritage conservation area.

D4.2 Development in heritage conservation areas

Note: Where a BASIX certificate is required, applicants are encouraged to check compliance with BASIX well before the intended lodgement date of the development application as modifications can be required to achieve compliance.

Note: Reference should be made to the landscaping provisions that may be relevant to heritage in [C3 Landscaping](#).

Objectives

- O1. To ensure that new development does not adversely impact upon the setting, streetscape or views associated with any heritage conservation area.
- O2. To ensure that additions or changes to the external appearance of buildings within heritage conservation areas respect the original built form, architectural style and character.

Controls

- C1. Development to contributory and neutral buildings within a heritage conservation area is to be consistent with the general heritage controls in D9 Development controls for heritage properties and D10 Specific building elements of this part, and where applicable, the specific heritage conservation area controls in D11 Specific heritage conservation areas of this part.
- C2. Development is to respect the streetscape values. This includes:
 - (a) the scale of buildings, and
 - (b) setbacks from boundaries, and
 - (c) views between houses to the garden area beyond, and
 - (d) well-planted front gardens, and
 - (e) large canopy trees in the back garden.



- C3. A *Heritage Impact Statement* is required for works to any building in a heritage conservation area that requires development consent. Refer to the submission requirements in **Part 13.1 Submission Requirements**. The scope and nature of the report will depend upon the significance of the property and the proposed degree of change to the property.
- C4. Development on sites containing uncharacteristic buildings is to improve the contribution of the site within the heritage conservation area.

Part D5 Development in the vicinity of heritage items or conservation areas

Explanation

The protection of sites of heritage significance can extend beyond the lot boundaries of the heritage item, particularly where an item has a wide visibility or a particular view corridor. There is also the potential for impacts upon heritage properties through construction works on adjoining sites, including vibration, excavation and destabilisation. The historic curtilage or setting of an item is to be considered for development in the vicinity of heritage items or heritage conservation areas, to ensure that significant views, settings and the structural stability of the item or conservation area are retained and protected.

Objectives

- O1. To ensure that new work is designed and sited to avoid adverse impacts upon the heritage significance of heritage items and heritage conservation areas and their settings.

Controls

- C1. All development in the vicinity of a heritage item or heritage conservation area is required to consider, and where necessary, mitigate the effects of that development upon the heritage values of properties in the vicinity.

Note: 'Vicinity' generally refers to those buildings and properties immediately adjacent and in the immediate visual catchment, but can also include heritage properties within a larger visual catchment area where important views and/or settings are affected by a proposed development.

- C2. Significant development in the vicinity of a heritage item, heritage conservation area, archaeological site or Aboriginal site will require the submission of a *Heritage Impact Statement* which addresses potential impacts and mitigation of impacts. The *Heritage Impact Statement* is to be in accordance with the submission requirements guidelines in [Part 13](#).
- C3. Where a proposal is minor in scale, scope and size, a *Heritage Impact Statement* may not be required for an application. In this case the *Statement of Environmental Effects* is to include a section addressing this component of any application.



Part D6 Development consent exceptions

LEP 2015 has heritage conservation provisions under Clause 5.10(2) which provide details of when development consent is required for heritage reasons. Clause 5.10(3) (When consent not required) of LEP 2015 provides for certain exemptions to the need for consent. These clauses should be referred to as a starting point to understanding consent requirements and any exemptions.

Generally, work to heritage items and most external work within conservation areas requires development consent. In the case of heritage items, this includes:

- the painting of the building in a new colour scheme,
- changes to fencing,
- structural internal changes.

Note: It is important that any change to the interior of a heritage item or building in a heritage conservation area does not affect the structural integrity of the building through the removal of internal supporting walls or other structural systems. For that reason, alterations to the internal structure of a heritage item will require development consent.

Work which may be perceived as being of a minor nature, but which may require development consent includes:

- changing external materials including re-roofing or new verandah flooring
- painting or rendering over unpainted exterior surfaces particularly face brickwork, whether on the front, sides or rear of brick buildings;
- demolishing or removing materials containing asbestos;
- removing lead paint;
- alterations to the internal structure of a heritage item or building within a heritage conservation area, including removal of structural internal walls.

D6.1 Minor works requiring written approval

Clause 5.10(3) (When consent not required) of LEP 2015 functions as a 'minor works clause', and allows certain development to be carried out to heritage-listed properties without the need for development consent, and generally without a Heritage Impact Statement, providing that the proposed development:

- is of a minor nature or consists of maintenance of the item or building, work, archaeological site, tree or place within a heritage conservation area, and
- the applicant has notified the consent authority in writing of the proposed work and the consent authority advises the applicant in writing that it is satisfied that development consent is not required.

Council's written agreement is to be obtained before any work is carried out. This can be done via a letter or email to Council, setting out the proposed minor works with adequate description and detail of the works proposed.

The types of development that can be done under this 'minor works clause' are determined by Council on a case-by-case basis. To be considered 'minor' works, as a guide, new work should match existing fabric in terms of details, materials, and surface finishes. Repairs to building elements are often minor as long as no 'change' can be said to have occurred. The installation of utility meters, water heaters and television aerials are generally minor as long as they are not visible from a public place. Minor garden works can be carried out as long as this does not include the lopping or removal of trees.

As a guideline, the following types of work are likely to be considered 'minor' providing that the new work matches the existing and no more than 30% of the building component is replaced:

- repair, replacement, restoration or reconstruction of front fences or paths;
- repair or replacement of roof sheeting or tiles;
- repair, replacement or repainting of damaged guttering, damaged pointing, tuck pointing or roughcast rendering;
- repair, replacement or repainting of stairs and handrails, timber windows, external doors or joinery;
- repair of existing tiling or floorboards to balconies, verandahs, front steps or pathways;
- repainting already painted external surfaces in the same colours;
- repair or repainting of chimneys, verandahs, balcony balustrades and valences;
- repair or replacement of decks or letter boxes; and
- utility installation such as gas meters, satellite dish, antenna, television aerials, meter boxes, water heaters, water tanks (excluding solar panels) that are not visible from a public place.

Note: Works permissible under clause 5.10(3) (When consent not required) of LEP 2015 generally do not require a Heritage Impact Statement.

D6.2 Maintenance not requiring consent

All buildings require regular maintenance to protect and conserve their structural soundness/integrity.

Timber was used extensively as a structural material in the villages of the upper Blue Mountains and it is particularly important that external walls, doors and windows are inspected and re-painted regularly to protect them from deterioration from sun and water damage. Timber windows and shutters should also be kept in good repair, including sashes and operating mechanisms. It is also important to keep garden plantings away from the base of timber-clad walls since regular splashing when watering can lead to damage to the fabric of the building.



Although minor and decorative internal works may be done without the need to seek approval for heritage reasons, care should be taken not to remove elements such as fireplaces, internal doors, picture rails, skirtings, architraves, fittings, paint finishes, and other decorative elements that add significant value and authenticity to heritage properties. The retention of these elements provides the continuity and integrity of internal and external character.

The following maintenance works may be carried out without the need to consult with Council or seek development approval:

- replacing of screws and bolts to ensure fixtures are held in place securely;
- re-hinging doors or gates;
- replacing of plumbing and/or wiring;
- internal works such as:
 - » repairing, sanding, polishing or oiling of floor boards;
 - » maintaining or upgrading non-original kitchens, bathrooms or laundry fixtures and fittings;
 - » removing or replacing non-original floor coverings, built in cupboards or wardrobes, non-original internal light fittings; and
 - » repainting.
- maintenance of gardens including the replacement of elements with compatible plants, trees, shrubs and lawns (unless the garden or tree is a heritage item).

D6.3 Exempt and complying development

The State Government's *State Environmental Planning Policy (Exempt and Complying Development) 2008* ('the Codes SEPP') sets out which new works are considered exempt, and which new works are capable of complying with identified standards for development consent.

Exempt works are considered to be of minor impact or for maintenance purposes only, and thus some exemptions apply to heritage properties. Exempt development may be carried out without the need to obtain any approval providing that it satisfies the requirements of the Codes SEPP. Many categories of exempt development are permitted to both local heritage items and in heritage conservation areas.

Complying development is larger in scale and impact than exempt development, and many types of complying development may be carried out in heritage conservation areas. Complying development does not apply to heritage items, even if they are located in a heritage conservation area. Work to be done as complying development still requires the submission of an application to Council or a private certifier prior to works commencing.

If the proposed works comply with the Codes SEPP there is no need to also submit a 'request for minor works' application.

Part D - Table I: Approval requirements for development types

Approval requirements for various examples of development types	
Type of work	Typical examples
Category I - Minor routine maintenance No application required No development approval required	
<p><u>Description:</u> Work to protect and care for building or work.</p> <p><u>Approval requirements:</u> Development consent is not required for minor routine maintenance works. Such works are permitted as exempt development pursuant to satisfying the provisions of clause 3.1 (Exempt development) and Schedule 2 to LEP 2015.</p> <p><u>Application requirements:</u> No application required.</p> <p>Note: The listing description and heritage inventory sheet for the item should be referred to in order to ensure that internal fabric or elements such as built-in cupboards or light fittings are not specifically listed or identified, in which case their removal and replacement is not exempt.</p>	<ul style="list-style-type: none"> • Replacement of screws and bolts to secure fixtures. • Re-hinging doors and gates. • Replacement of plumbing and wiring which does not involve the interference with floor, wall or ceiling linings. • Repairing (excluding the replacement of floorboards), sanding, polishing or oiling floorboards. • Removal or replacement of floor coverings (excluding the removal of floorboards). • Maintenance or upgrades of kitchens or bathrooms (excluding the removal of walls, widening of openings, demolition of chimney breast or fireplaces). • Removal or replacement of built-in cupboards. • Removal or replacement of internal light fittings. • Repainting internal surfaces of a building. • Replacement of broken glass panes within windows which does not involve a change in the opacity or colour of the glass. • Replacement of broken roof tiles



Approval requirements for various examples of development types

Type of work	Typical examples
Category 2 - Routine Maintenance Written request to Council required Council's authorisation required	
<p><u>Description:</u> Work to protect and care for a building or work. Work that does not alter the structure of a building.</p> <p><u>Approval requirements:</u> Written authorisation must be obtained from Council that states that the proposed works will not have an adverse impact on the heritage significance of an item or conservation area in accordance with clause 5.10(3)(a) of LEP 2015.</p> <p><u>Application requirements:</u> The applicant must notify Council in writing (via letter or email) and Council must confirm or advise in writing that it is satisfied that proposed development will not adversely affect the heritage significance of the heritage item. The application letter must include all the details of the proposed works in order that Council can carry out a proper assessment. Contact Council's town planners for further information prior to making a written request.</p>	<ul style="list-style-type: none"> • Repair, replacement, restoration or reconstruction of: <ul style="list-style-type: none"> • Front fences • Paths • Roofing • Letter boxes • Decks • Damaged guttering • Damaged tuck pointing or rough cast render • Handrails • Steps • Timber windows, doors or joinery • Repair or repainting of: <ul style="list-style-type: none"> • Chimneys • Verandahs • Balcony balustrades • Valences • Repair of existing tiling to: <ul style="list-style-type: none"> • Balconies • Verandahs • Front steps • Pathways • Replacing or maintaining gardens with compatible plants, trees, shrubs and lawns. • Removal or unsympathetic or non-original features to the building. • Garden maintenance. • Any other minor maintenance or restoration works not listed above that Council considers are likely to have an adverse impact upon heritage significance.

Approval requirements for various examples of development types

Type of work	Typical examples
Category 3 - Exempt development Written request to Council may be required Council's authorisation may be required	
<p><u>Description:</u> Development that is considered minor and will have a minimal impact upon the local environment.</p> <p><u>Approval requirements:</u> Development consent is not required for exempt development provided the requirements outlined in clause.3.1 (Exempt development) and Schedule 2 of LEP 2015 are satisfied or the relevant provisions of the SEPPs mentioned here.</p> <p><u>Application requirements:</u> Depending on the type of exempt development, the applicant may be required to notify Council in writing and Council must confirm or advise in writing that it is satisfied that the proposed development would not adversely affect the heritage significance of the item.</p> <p>The application letter must include all the details of the proposed works in order that Council can carry out a proper assessment. Contact Council's town planners for further information prior to making a written request.</p>	<p>No exemptions are currently listed in Schedule 2 of LEP 2015.</p> <p>Refer to the relevant sections of the following State Environmental Planning Policies (SEPPs) that relate to exempt development:</p> <ul style="list-style-type: none">• Exempt and Complying Development Codes 2008 ('the Codes SEPP')• SEPP (Transport and Infrastructure) 2021





Approval requirements for various examples of development types

Type of work	Typical examples
Category 4 – Complying development Complying development certificate required to Council or an accredited certifier Complying development certificate required	
<p><u>Description:</u> Low impact development types that can be addressed by predetermined development standards. Complying development does not apply to heritage items listed in Schedule 5 of LEP 2015. Complying development may apply to contributory, neutral and uncharacteristic items within a heritage conservation area.</p> <p><u>Approval requirements:</u> Development consent is not required for complying development outlined in Schedule 3 of LEP 2015. To carry out the development you must obtain a Complying Development Certificate from an accredited certifier or Council. If your application is successful, the Council or certifier will issue a Complying Development Certificate, subject to conditions.</p> <p><u>Application requirements:</u> A Complying Development Certificate to be submitted to Council or an accredited certifier. If unsure about the requirements for a particular type of complying development, contact Council's town planners for further information prior to lodging an application.</p>	<p>No complying development is currently listed in Schedule 2 of LEP 2015. Refer to the relevant sections of the following State Environmental Planning Policies (SEPPs) that relate to complying development:</p> <ul style="list-style-type: none"> • Exempt and Complying Development Codes 2008 ('the Codes SEPP') • SEPP (Transport and Infrastructure) 2021
Category 5 – Development consent Development application to Council required Development consent required	
<p><u>Description:</u> Any other development not identified in Categories 1 to 4 inclusive.</p> <p><u>Approval requirements:</u> Development consent is required pursuant to Clause 5.10(2) of LEP 2015.</p> <p><u>Application requirements:</u> A development application is to be submitted to Council.</p>	<p>All other works not identified above, including but not limited to:</p> <ul style="list-style-type: none"> • Painting of the building in a new colour scheme • Changes to fencing • Structural internal changes • Changing external materials including re-roofing or new verandah flooring • Painting or rendering over unpainted exterior surfaces particularly face brickwork, whether on the front, sides or rear of brick buildings.

Part D7 Demolition of heritage properties

Explanation

Demolition is considered to include full demolition of a building or structure, or any major alterations that constitute demolition of at least 50% of the buildings footprint and/or building material.

Objectives

- O1. To ensure that heritage items and contributory buildings within heritage conservation areas are retained.
- O2. To outline the criteria which need to be considered by Council should applicants still seek to demolish a heritage item or a contributory building within a heritage conservation area.

Controls

- C1. Heritage items and contributory items in heritage conservation areas are not to be demolished, and Council generally does not support demolition of such heritage properties, unless it can be satisfactorily demonstrated that the item contains structural or other irreparable damage.

Note: Council may require the submission of a report by a structural engineer with heritage experience to determine whether the building is, or is not, structurally capable of reasonable and economic use.

- C2. The demolition of a neutral building in a heritage conservation area will be assessed on a case-by-case basis. Retention and alteration of existing neutral buildings is strongly encouraged, rather than full demolition, to ensure retention of historic streetscape character and promotion of adaptability, sustainability and sympathetic alterations and additions

- C3. The demolition of a non-contributory building in a heritage conservation area and its replacement by an appropriately designed infill building is generally supported, provided it can be demonstrated that:

- (a) restoration of the building is not reasonable, and
- (b) the replacement building will not compromise the heritage significance of the conservation area.
- (c) the potential for archaeological elements inside or under the buildings or structures is either negligible or has been investigated satisfactorily.



- C4. A *Heritage Impact Statement* is required to be submitted for the demolition of any building that is a heritage item or within a heritage conservation area. The *Heritage Impact Statement* is required to be in accordance with the submission requirement guidelines in [Part I of this DCP](#).
- C5. In assessing a development application for the demolition of a heritage property, Council will consider:
- (a) the heritage significance of the item or building, and
 - (b) the structural condition of the building, and
 - (c) pest inspection reports, and
 - (d) other options that have been considered prior to proposing demolition and the reasons for then proposing demolition, and
 - (e) the contribution the item or building makes to the streetscape.
- C6. Where the demolition of a heritage item building or a contributory building is approved, it will generally be conditional upon the submission of a photographic archival recording using either film or digital capture to provide a stable and long term record. The archival record is required to be in accordance with the submission requirements set out in [Part 13.1 Submission Requirements](#).
- C7. Where demolition of a neutral building is allowed, a basic photographic record of the building will be required to be submitted to Council.

Part D8 Subdivision of heritage properties

Explanation

Subdivision patterns play an important role in defining the character of an area by establishing the spacing of buildings and gardens, which in turn creates the rhythm of the streetscape.

The landscape of much of the Blue Mountains is characterised by the low densities of development formed by the pattern of relatively large lot sizes. The majority of gardens in these older estates feature trees and large ornamental shrubs and flowering fruit trees, all of which contribute to the attractive and characteristic streetscapes of the villages and towns. Most of the heritage items and heritage conservation areas of the Blue Mountains are located within mature landscapes.

Subdivision of a heritage item or property within a heritage conservation area on bushfire prone land requires particular consideration.

Objectives

- O1. To retain and conserve the integrity of important and characteristic historical subdivision patterns.
- O2. To preserve the integrity of streetscape views, rhythms and patterns.
- O3. To ensure that any subdivision of a heritage property protects its heritage significance including fabric, historic curtilage, setting and associated views.
- O4. To ensure that the subdivision of land does not enable a building envelope that, if developed, is likely to obscure or confuse views to or from the heritage item or its setting or within the heritage conservation area.
- O5. To ensure that the subdivision of land will not have an unacceptable impact upon existing significant gardens or bushland through the need to provide bushfire asset protection zones for new building envelopes.

Controls

- C1. New development, including site consolidation, is not to obscure or degrade the established subdivision pattern of the streetscape in the vicinity of the heritage item or within the heritage conservation area.
- C2. Any subdivision of land that is the site of a heritage item or within a heritage conservation area is:
 - (a) to preserve the traditional links and connections between the property and its setting, including significant buildings, gardens, outbuildings and views, and



- (b) to conserve the heritage significance of the historic curtilage and garden setting of the property, particularly the historic and aesthetic values, and
- (c) to ensure that significant secondary elements to a main residence, such as outbuildings, gardens or view corridors, are not divided up or alienated by subdivision, and
- (d) to ensure that the ability to appreciate the significance, setting and views of the property as part of a group of heritage properties, and/or within a significant streetscape is not adversely impacted by the creation of new lots and potentially intrusive new building envelopes, and
- (e) to ensure that the heritage building can continue to be used for existing or compatible future uses commensurate with its size and is not compromised by lack of curtilage for requirements such as parking, servicing and landscaping, and
- (f) to ensure that the need for new fencing is minimised and that adverse impacts upon the aesthetic quality of the setting of the item caused by new fencing are minimised, and
- (g) to ensure that the clearing of significant vegetation associated with the setting of the item is minimised when required to provide a bushfire Asset Protection Zone for any existing building and any new building envelope.

C3. All lots created by subdivision should be large enough to provide a generous zone suitable for the planting of trees which, when they reach maturity will contribute to the setting of the item and/or the heritage conservation area.

C4. In cases where the subdivision of a large estate is proposed, a community or strata titled approach (depending on the zoning of the land) may provide a solution that retains the unity of the perimeter of the estate and allows the form and siting of any future buildings to be managed carefully so that they can sit more traditionally within the gardens and landscape setting of the estate.

Part D9 Development controls for heritage properties

This part sets out the guidelines for the development of heritage properties in accordance with the principles of heritage *conservation* as outlined in the *ICOMOS Burra Charter*. The overriding aim of these controls is to maximise the retention of significant fabric, spaces and settings. A *Heritage Impact Statement* is usually required for development affecting heritage items and within heritage conservation areas.

Development in a heritage conservation area requires a slightly different approach to that required for heritage items. In the case of a heritage conservation area the considerations usually focus more on the context and siting of new work and how it will affect the heritage values of not only the property, but the streetscape and the heritage values of the heritage conservation area as a whole.

New work to heritage items is to consider the impact on the surrounding area, but needs to focus on impacts to the historic fabric of the building and its immediate setting. Special consideration is to be given to managing proposed changes of use, upgrading of services and facilities, and the retention of interiors, outbuildings and garden settings.

The loss of significant fabric weakens the integrity and authenticity of heritage buildings and conservation areas, and a heavy hand can sterilise the character of heritage properties, so a cautious approach is required. The reinstatement of building elements where altered or missing to a known former configuration or, where appropriate, matching the style and period, is also encouraged.

D9.1 Land uses

Explanation

Proposed new uses may be substantially different from the original use of the heritage property and minimising adverse impacts requires sensitivity. Physical works associated with changes in use can have a significant impact on heritage values. Additional facilities such as bathrooms, new parking areas or other site works might be required to make the use viable, which could impact upon heritage fabric and settings. New services and upgrading of existing services are often warranted but can impact the entire building.

Usually low-impact uses will be more sympathetic and compatible with heritage properties. It is therefore important to consider which land uses are likely to have an acceptable impact when looking at the adaptive re-use of a heritage item or building within a heritage conservation area.



Objectives

- O1. To encourage and provide for the continuation of original uses where practicable.
- O2. To provide for compatible and sympathetic uses that minimise adverse impacts.

Controls

- C1. Original and early uses are to be continued wherever possible.
- C2. Where traditional uses become redundant or a building's use is proposed to be changed, new uses are to be compatible with the original use of internal and external spaces, and to minimise fabric intervention to suit the new use.

Note: A variety of solutions should be considered. New attached structures and buildings in preference to major alterations can minimise impact upon existing heritage fabric.

- C3. Parking, access and other interventions are to be sensitively designed to minimise adverse impacts on the settings of heritage sites where a change of use occurs.

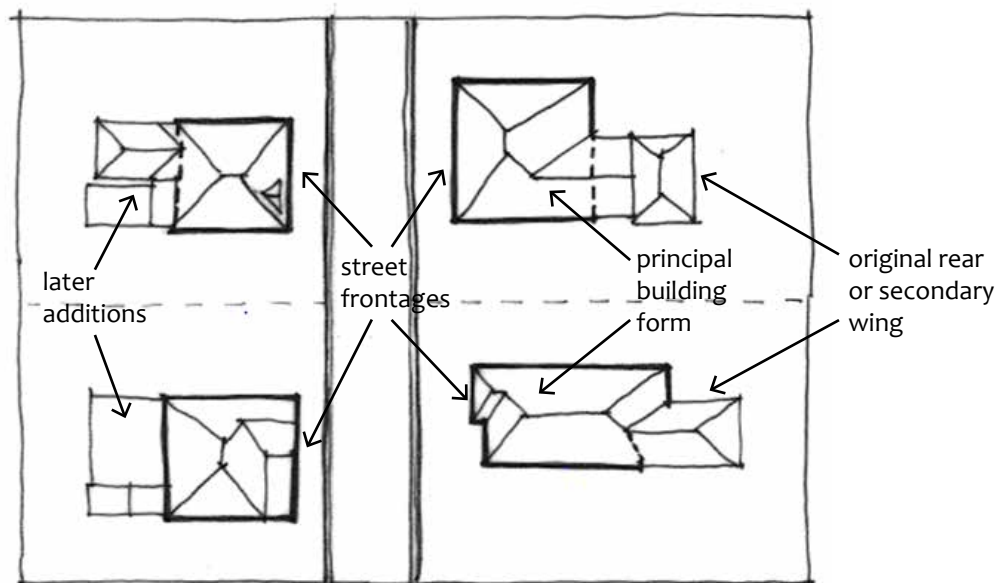
D9.2 Original fabric

Explanation

The original materials and finishes of heritage properties, which together are sometimes referred to as the building's fabric, are usually of primary heritage significance and contribute greatly to the style and character of individual buildings and items, and also to the character and significance of a conservation area.

The primary part of the building can be referred to as the principal building form, and its integrity should be retained. Refer to *Part D - Figure 1*.





Part D - Figure I: Examples of principal building form.

The materials and trades associated with historic buildings are becoming increasingly rare and difficult to source, and preservation and repair of original fabric keeps alive historic crafts, trades and materials. Examples of historic materials and trades still considered highly useful are lime and lime washes, solid timber, terracotta, stone and stonemasonry, dry-pressed bricks, leadlight glass and render.

Objectives

- O1. To conserve the significant original fabric of historic buildings and the traditional trades, crafts and construction methods associated with that fabric.
- O2. To encourage the removal of inappropriate or uncharacteristic structures or elements.
- O3. To retain the distinctive shared characteristics of groups of similar buildings.

Controls

- C1. Original facades are to be retained and conserved without significant alteration, including the scale, proportions, materials and detailing.
- C2. Original materials and building fabric are to be retained, unless it can be demonstrated that significant deterioration has occurred and repair is not practical. Any repair and replacement should be with matching, or where not possible to match, similar materials.



- C3. Appropriate traditional building techniques and construction methods are to be used as part of repair and replacement wherever possible.
- C4. Council encourages and may require the reconstruction of missing elements including but not limited to original balconies and verandahs, fences, chimneys, joinery and shopfront detailing.
- C5. Hidden fabric that comes to light during maintenance or development work or other means should be retained wherever possible for its ability to potentially provide additional historic information.

D9.3 Alterations and additions

Explanation

Alterations and additions to heritage properties should be guided by the principle 'do as much as necessary and as little as possible'.

Alterations and additions to heritage properties may sometimes be desirable to meet contemporary expectations. Sometimes a degree of restoration is desirable, to remove unwanted or intrusive later elements.

Changes should not overwhelm or detract from the significance of the property and the contribution the building makes to the streetscape. New additions should be in keeping with the forms and materials of heritage items but not imitate decorative details. Alterations and additions to heritage properties should be simply constructed, without forms or details that draw attention away from the original heritage building. Additions are to be subservient to any existing style, to allow the historic fabric to be 'read' clearly.

Objectives

- O1. To retain the original built form characteristics of significant items as the predominant elements when viewed from all angles.
- O2. To ensure alterations and additions to a significant item are designed:
 - (a) to respect the heritage significance of streetscapes and group views, and
 - (b) to respect the individual significance of heritage items and the group values of heritage conservation areas, and
 - (c) to be consistent with the original architectural style, form, massing, materials and finishes of the item, and
 - (d) to be subservient in detailing to the original architectural style; and

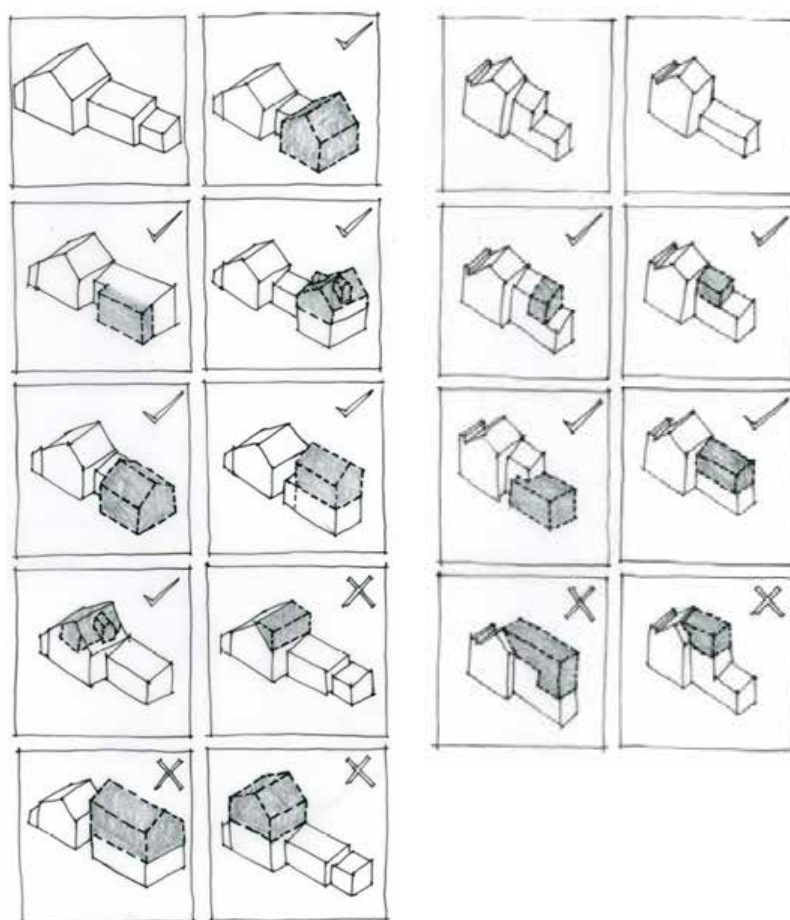
- (e) not to have an adverse impact on the curtilage and setting of the item.
- O3. To ensure that the various heights and setbacks of significant buildings within the streetscape are retained, in order to retain streetscape and setting values.

Controls

- C1. Alterations and additions are not to significantly alter the appearance of principal and *significant* facades, except to remove detracting elements.
- C2. The removal of *intrusive* elements is encouraged.
- C3. Reconstruction is to be based on known earlier features. Documentation to support reconstruction proposals may be required. Missing elements should be reinstated from evidence such as old photographs, remnants or evidence on site. If historical evidence is not available, it may be appropriate for similar buildings of the same style in the local area to be used as a guide.
- C4. Additions are generally to be sited to the rear, and to be visually recessive.
- C5. The height of an alteration or addition to the rear of a building is to generally be below the ridgeline of the main roof of the existing building. An exception may be where a separate pavilion to the rear is not visible from the street.
- C6. Where possible the use of pavilion forms that are separate from the *principal building form* are encouraged.
- C7. Alterations and additions in heritage conservation areas are to respond to and respect the setbacks of surrounding properties.
- C8. New building forms, roof forms and layouts are to be sympathetic and visually subservient in scale, form and detailing to the existing building where visible from the public domain.
- C9. New work that impacts upon original fabric or elements should be reversible where possible.
- C10. New work to the rear, particularly where visible, is to follow the traditional hierarchy of diminishing scale and detail in forms, roofs, windows etc.
- C11. New work is to respect the pattern, style and dimensions of original windows and doors.



- C12. New materials must respect and respond to the original and early materials of the building, and of the group if part of a larger group.
- C13. New work is to use traditional building materials and techniques wherever appropriate and possible.
- C14. 'Upstyling' (adding additional decoration for visual interest) of exteriors is discouraged.



Part D - Figure 2: Acceptable and unacceptable forms for rear additions to single-storey buildings.

Part D - Figure 3: Acceptable and unacceptable forms for rear additions to two-storey buildings.

D9.4 Curtilages, settings, gardens and landscape settings

Explanation

The listing of a heritage item includes the whole of the property, together with the gardens and outbuildings, garages and fences. Each of these elements can contribute to the heritage significance of the property. Substantial heritage properties were often built with an important relationship established to surrounding garden areas, particular trees, and incorporated carefully landscaped views to and from the primary buildings and their verandahs. The 'grounds' of the property may be included in the listing description.



Landscapes and garden settings are also a highly significant contributor to the aesthetic and cultural values of the Blue Mountains.

The setting, or visual curtilage, of a heritage place includes the area around the item that contributes to its heritage significance. This almost always includes the front garden area and those of the adjacent properties, local views along the immediate streetscape and even views over the roofs of the buildings in the streetscape and down the side driveways to trees or buildings in the street beyond that form part of the property's 'visual catchment'.

In the case of a property within a retail or commercial streetscape the setting includes the presentation and relationship between the item and the other shops or buildings in the street as well as the rear elevation and how this relates to the qualities of the service areas behind the row of shops. These areas may not be considered conventionally pleasing but have a significance related to building forms, and previous uses and service functions. Many significant public buildings and places play an important role in local views and vistas, and these views in return become part of the setting of the item.

Not all properties in heritage conservation areas have individual heritage value, but all form part of the streetscape and most contribute in some way to the heritage values of the area as a precinct.

Objectives

- O1. To protect the setting of heritage items and significant places and properties within heritage conservation areas.
- O2. To ensure that elements, including spatial elements that contribute to the setting of the significant item or streetscapes within the heritage conservation area are retained.
- O3. To retain original plantings and landscape elements that are of heritage significance and contribute to the setting of items and conservation areas.
- O4. To promote landscaping that is consistent with the character of individual buildings and groups of buildings, and with the character of heritage conservation areas.

Controls

- CI. For development which affects significant gardens, landscaping, curtilage and/or setting of heritage items and properties within heritage conservation areas, a detailed landscape plan will be required.

Note: Refer to the submission requirements for landscape plans in [Part I](#).

- C2. Original garden settings, remnants of gardens and individual plantings are to be retained, particularly where visible from the public domain or noted within an approved conservation management plan or heritage inventory sheet.
- C3. New work is not to result in the loss of significant garden plantings or garden areas whether directly or through loss of sunlight or access to groundwater.
- C4. Significant trees are to be retained in place.

Note: In some cases, a Tree Management Permit must be obtained to carry out tree works.
- C5. Front gardens should include low formal planting and or landscape designs which allow views of the streetfront elevation to be maintained.
- C6. New plantings are to maintain appropriate curtilages for buildings and protect important views and landscape features.
- C7. Where mature trees or landscaping require removal to enable development, compensatory replanting with trees and landscaping of equivalent stature and landscape function is to be provided.
- C8. Succession planting programs are to be initiated for significant trees and mature plantings reaching the end of their life cycle.
- C9. The effect of any proposed excavation and landfill as part of development must be considered and minimised in order to avoid adverse impacts on the current and future health of trees located on the development site or adjoining sites.

D9.5 Views

Explanation

The sloping topography of the Blue Mountains offers wide-ranging panoramic and district views from many private and public places. These views are significant features of the area's character. Important and iconic views from the public domain allow people to see and interpret the landscape and landmark features. These public domain areas include ordinary streets and identified vantage points. Tourist drives and significant tourist and town sites with iconic views are particularly important to preserve from adverse impacts. Views from major heritage items are also important.



Objectives

- O1. To conserve significant views and vistas, including immediate street views, district views and distant views to, from and within significant items and streetscapes.
- O2. To provide additional views from streets and other public spaces where opportunities arise.

Controls

- C1. Significant and distinctive views in and around conservation areas and their identified significant features are to be retained.
- C2. Views from public open spaces to skylines, escarpments, and long district views are to be preserved, and adverse impacts minimised.
- C3. Locations of new trees are to enable views to be framed and protected when the trees reach maturity.

D9.6 Commercial, industrial and public buildings

Explanation

Commercial, industrial and public buildings have always been an important feature of Blue Mountains towns. Many town centres have significant buildings with architectural styles that include the Victorian, Federation and the Inter-War periods and date from the 1860s to the 1940s.

Public building types include shops, hotels, hospitals, churches, schools, post office buildings, police stations, courthouses and railway stations. Building materials include stone, brick, stucco, render and timber.

Early industrial buildings are also spread throughout the LGA with a variety of forms, materials and intactness and may include garages, workshops, service stations and light industry factories. These buildings sometimes have a monumental but simple 'shed' aesthetic of brick and corrugated iron. Some industrial buildings are not conventionally considered 'attractive' due to their basic functionality but have an important aesthetic significance and sometimes technical significance associated with industrial practices.

Traditional shopfront buildings are dealt with in the following part D9.7 Traditional shopfront buildings.

Objectives

- O1. To retain forms, significant elevations, details and finishes of commercial, industrial and public buildings.

- O2. To retain good representative examples of significant architectural styles in the historic development of commercial, industrial and public buildings.

Controls

- C1. Principal building forms are to be retained.
- C2. Significant architectural elevations and significant finishes and details are to be retained.
- C3. New work for the adaptive re-use of a building is to be consistent with the overall character of the building type, its architectural style and its context.

D9.7 Traditional shopfront buildings (*Late Victorian, Federation, Edwardian and Inter-War c.1890-c.1945*)

Most of the Blue Mountains village centres have historic shopfronts which are remnants of the growing tourist industries and town development of the late 19th and early 20th centuries. There are substantial numbers of traditional shopfront buildings, particularly in Blackheath, Katoomba and Leura. These retail precincts are notable for their intact historic character and compact form and the older retail buildings are representative of early twentieth century forms, being narrow two- or three-storey masonry buildings with parapets to the street, an iron skillion roof behind, and with shopfronts opening to the footpath and a small residence or commercial space on the level above. Many are heritage-listed.

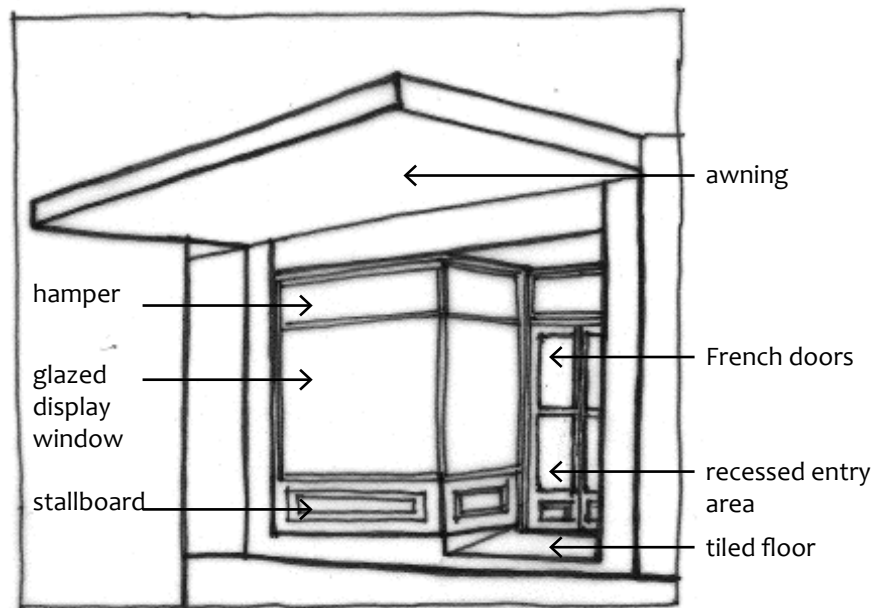
The cohesiveness of these retail areas is derived from the continuous planes of the upper level parapet forms and over-footpath awnings. Traditional shopfront detailing is diverse, which adds appeal and visual interest to the overall streetscape.

This section applies to traditional shopfront buildings dating from the Late Victorian, Federation, Edwardian and Inter-War periods (c.1890 – c.1945). This includes buildings listed as heritage items or within heritage conservation areas but is also relevant to those shopfront buildings within specific town centre precincts identified in [Part G of this DCP](#). Specific precinct controls are identified in [Part G Locality Management](#).

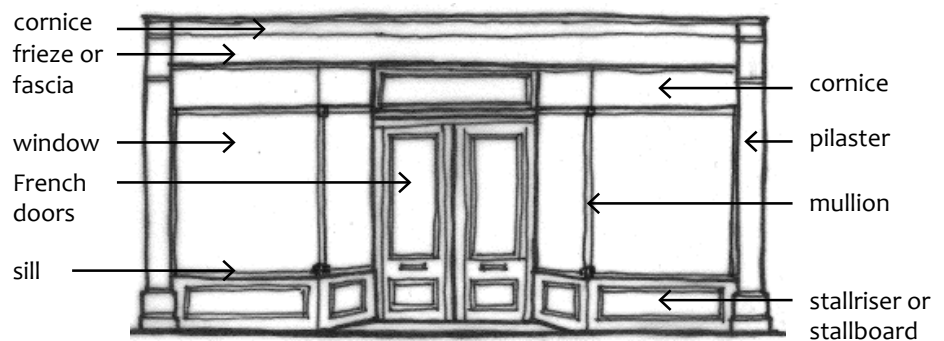
Characteristics of original shopfronts include:

- decorative facades and parapets
- bronze alloy or timber shopfront framing with large display windows
- recessed and tiled entries or 'in-gos'

- steel awnings suspended from the first floor facade
- decorative joinery
- patterned terrazzo floor tiling
- glazed enamel wall tiling
- leadlight glass
- roofs generally simple skillion forms falling to the rear of the property from behind the parapet in a single long slope



Part D - Figure 4: Traditional shopfront elements. A single frontage is the most common type of shopfront in the Blue Mountains.



Part D - Figure 5: Double-fronted shopfront type

Objectives

- O1. To preserve the original and early fabric of traditional shopfront buildings.



- O2. To ensure restoration, reconstruction and infill development involving traditional shopfronts is in accordance with, or sympathetic to, traditional shopfront design and detailing, and that adverse impacts and loss of fabric is minimised. Refer to Figures 4 and 5 above.
- O3. To ensure new development near or adjacent to traditional shopfront buildings is sympathetic to the historic character, and where relevant, the heritage significance, of shopfronts and streetscapes.

Controls

Original fabric and restoration

- C1. Development applications relating to significant shopfront buildings must demonstrate an understanding of the style and period of the shopfront, particularly where the site is part of a group.
- C2. All original or early shopfronts and any associated fabric are to be retained and conserved where significant, including tiled and terrazzo flooring to shop entrances.

Note: Where accessibility requirements conflict with the original fabric of shop entry areas, a solution is to be reached that appropriately balances conflicting requirements.

- C3. The internal layout and structural walls of residential shop-top housing that forms part of a traditional shopfront building is generally to be retained.
- C4. Where original shopfronts or facades have been altered, significant contributory detailing and other characteristic elements are to be reinstated where there is evidence of the original style or detailing on the building or within the row or group.
- C5. Repairs or replacement of traditional shopfront fabric must retain the 'in-go' (recessed entry) form of the shopfront where existing.
- C6. Where there is evidence of early suspended streetfront awnings, such as original suspension points and suspension devices, these are to be retained or reinstated where possible.

New shopfronts and infill

- C7. New work must respect the traditional patterns of the shopfronts in the wider streetscape.

- C8. New work must respect the differing street frontage conditions of other building types such as former post offices, churches, hotels and early office buildings. Conversion of these building types to shopfronts is not generally supported.
- C9. New forms, materials and details should match or be sympathetic to the (predominant) style and period of the wider streetscape.
- C10. New shopfronts may be contemporary in style, but respond to the characteristic elements of traditional and significant shopfronts in the surrounding area, including coursing lines, window arrangements, surface treatments, and awning details.
- C11. The whole of the frontage at ground floor should be glazed within an appropriate framing structure, except where there is a side entry to an upper level.
- C12. A recessed entry should be provided.
- C13. Detailing is to use *Part D - Figure 4* and *5* as a guide to new development.
- C14. New street verandahs or balconies of infill development are not to imitate or replicate traditional verandah or balcony detailing, but are to reference traditional forms using contemporary design and traditional materials where possible.
- C15. Blanking out of glazed areas with signage or opaque film is not supported.
- C16. Roller shutters are not acceptable for shopfront windows. Traditional black scissor-grilles should be used for security if required.

D9.8 Infill development

Explanation

Infill development refers to new development within an existing urban context. Infill development provides an opportunity for the continuing enrichment of urban areas by adding new built form which is an expression of contemporary life. When this occurs within the context of a heritage conservation area or within the curtilage of a heritage item special consideration must apply in order to retain *heritage significance*.

For infill development in heritage conservation areas and on heritage sites, the design will be required to demonstrate an appropriate response to context and an approach which enhances the conservation area and its *cultural significance*.



A contemporary design approach which respects the historic context and achieves a cohesive relationship between the existing and new urban fabric is promoted, rather than the replication of historical architectural styles for infill development.

Objectives

- O1. To encourage development on infill sites which reflects contemporary values and employs contemporary design, and provides an appropriate response to the historic context of the area.
- O2. To ensure that infill development is sympathetic to and harmonises with the established context and character of the area, making a positive contribution to the area.

Controls

- C1. For infill development in heritage conservation areas or on heritage sites, applicants are required to provide a *Heritage Impact Statement* as well as a site and context analysis that identifies the important characteristics and features of the surrounding area. The site and context analysis should follow the guidelines for site and context analysis set out in *BI Site Analysis*.
- C2. Infill development is to be sympathetic to existing buildings in siting, scale, form and proportion, without imitating historic detailing. New work must be visually subservient to the existing character within the vicinity, and be able to be understood as new development.
- C3. All buildings are to have features such as windows, doors and/or verandahs oriented to address the primary street frontage and enliven the streetscape.
- C4. Materials, finishes, textures and colours are to respond to the historic context. They are generally to be similar or sympathetic to the characteristic materials, finishes, textures and colours of the original significant buildings within the streetscape. Refer to the materials in *Part D - Table 2* for traditional materials and acceptable solutions for infill.

D9.9 Accessibility, fire upgrading and fire safety

Explanation

Heritage significance and heritage fabric can be at odds with the legislative requirements to provide equitable access, fire safety upgrading and bushfire protection measures. Often there are a number of possible ways these requirements can be met and those options which allow for the least impact to heritage items and heritage conservation areas are encouraged.

The advice of a heritage specialist can be beneficial in the formulation of alternative solutions and design detailing to ensure maximum retention of heritage value.

Refer to **E3 Accessibility** for a guide to equitable access and the relevant legislation, and part **E5 Safety and Security** for fire safety in buildings and the relevant legislation.

Note 1: The Office of Environment and Heritage (OEH) has a Fire, Access and Services Advisory Panel (FASAP) that provides formal advice and assistance. The OEH website has useful information.

Objectives

- O1. To ensure that the need to provide equitable access, fire safety upgrading of buildings and bushfire protection measures takes into consideration the heritage significance of heritage items and buildings within heritage conservation areas.
- O2. To ensure that the maximum possible heritage fabric is retained during upgrading processes for access, fire safety and bushfire protection measures.

Controls

- C1. When new elements such as ramps, lifts, railings, signage and alarms are required in order to provide equitable access, adverse impacts upon heritage fabric are to be minimised. This includes heritage spaces, features and building appearance from the street.
- C2. The installation of new elements such as fire doors, stair nosings, ceiling linings, wall linings, railings, exit signs, fire extinguishers, hose reels, protective materials or treatments and other equipment, and the requirement to re-swing exit doors, is to take into consideration and minimise the adverse impacts upon heritage fabric, spaces, features and appearance from the street.
- C3. Alternative solutions, deemed-to-satisfy provisions and negotiated agreements with fire safety and access experts are to be applied wherever possible to maximise positive heritage outcomes.



Part D10 Specific building elements

The following guidelines apply to development that affects heritage items and heritage conservation areas.

Any *Heritage Impact Statement* required for development affecting heritage items and within heritage conservation areas will need to set out how development proposals have responded to the following objectives and controls where relevant.

D10.1 Building materials

Explanation

Building materials are often referred to as the fabric of the building. When put together in a building they become what is seen and appreciated visually; literally they are the building. Much of the significance of heritage buildings lies in their original fabric. Retention of fabric is critical to the integrity of the building, and removal should only be considered when elements are beyond repair.

Worn elements such as door sills, stairs and floorboards do not necessarily need replacing if sound. The evidence of use apparent through wear on the *fabric* is part of its history, and *conservation* should protect such evidence.

Objectives

- O1. To retain and conserve the original external materials and finishes of heritage items and buildings within heritage conservation areas, and where appropriate, internal materials and finishes.
- O2. To ensure that alterations and additions to heritage properties are constructed of materials and finishes that adequately take into consideration the existing building type, architectural style and construction period.

Controls

- C1. New or replacement materials to heritage fabric and significant forms are to use the materials in *Part D - Table 2* below as a guide to appropriate materials for different architectural elements, periods and styles.
- C2. New materials are to be compatible in terms of colour, texture, finishes and proportions within a building and a group.
- C3. Original weatherboards are not to be removed or covered by new cladding.

C4. Existing face brickwork and stone walls are not to be coated, rendered or painted.

C5. Original render is not to be removed.

Note: Buildings with render over brickwork were not intended to have exposed brickwork. The bricks are usually of lesser quality and can weather rapidly due to their age and porosity. Removal of render is discouraged.

C6. Mortar colour and type is to be appropriate to the affected brick or stone. New cement and repointing is to match a traditional mortar mix. The use of lime is generally preferred over a high cement content.

C7. The impact of new services is to be minimised and isolated wherever possible. Chasing in to stone or brick is strongly discouraged; conduit and pipe is to be surface-mounted wherever possible.

Part D - Table 2: Traditional, preferred and intrusive building materials.

Building component	Typical external building materials
ROOFS	
Traditionally	<ul style="list-style-type: none">• Victorian and Federation brick buildings: Welsh slate and South Australian slate. Occasionally with traditional ornamental patterns in contrasting colours.• Federation and Edwardian weatherboard cottages: Corrugated galvanised iron in short lengths and associated details and fixings.• Federation and Inter-War buildings: Unglazed terracotta/ Marseille tiles.
Preferred new roof materials	<ul style="list-style-type: none">• Traditional roof materials to suit the style and period (see above).• Victorian and Federation buildings in heritage conservation areas: Zinc-coated corrugated steel with associated zinc-coated gutter details and fixings (zincalume/Colourbond) is generally acceptable, in appropriate colours from a heritage palette or earth tones.
Intrusive roof materials	<ul style="list-style-type: none">• Klip-lok or metal deck roofing• Concrete roof tiles• Metal roof colours that are inappropriate such as cream, blue, beige. (Heritage red or green is preferable, or plain galvanised).• Terracotta tiles on pre-Federation buildings• Glass (other than permitted in skylights)





WALLS

Traditional materials and preferred new wall materials

- Victorian or Federation brick buildings: Sandstone blocks for walls or as a base course to brick walls
- Victorian, Federation and Inter-War buildings: Face brick (dry-pressed). The associated details may include tuck pointing on the principal elevation and areas of roughcast render.
- Victorian, Federation and Edwardian cottages: Timber weatherboards. The profiles vary depending on the construction date and building façade. Primary facades often have rusticated profile weatherboards.
- Victorian and Federation buildings - sides of dormer windows and outbuildings: corrugated galvanised iron, zinc-coated corrugated steel ripple iron or weatherboards.
- Edwardian and Inter-War cottages: Fibrous cement sheeting with battens and a rendered and painted finish – but only if window reveals of minimum 100mm external depth are achieved.

Intrusive wall materials

- Extensive areas of glass sheeting.
- Poor reproduction fibre-cement or plastic weatherboards and faux texturing.
- Circular pattern render (mock Spanish).

WINDOWS

Traditionally

- Timber framed, double-hung or casement windows. Grouping of windows more complex in the Federation and Inter-War periods.
- Plain glass in the Late Victorian era.
- Often with multi-paned and coloured glass panes to top and bottom of windows in Federation era.
- Leadlight and patterned glass in the Inter-War period.

Preferred new windows

- Timber framed windows – double hung or casement.
- Steel frames to rear of buildings where not visible from the public domain.
- Metal frames for ground floor shops and commercial premises where appropriate.
- Plain clear glass.
- Coloured and patterned glass for replacement in appropriate circumstances.
- Black-painted metal scissor grilles for shopfronts.

- | | |
|-------------------|---|
| Intrusive windows | <ul style="list-style-type: none"> • Metal frames, other than to the rear of buildings where not visible from the public domain. • Sliding windows. • Window walls, glass bricks and bubble glass. • Timber or metal frames not reflecting traditional proportions. • Roller shutter security and roll-down security screens to windows. |
|-------------------|---|

DOORS

- | | |
|---------------|---|
| Traditionally | <ul style="list-style-type: none"> • Victorian and Federation: Timber solid core, panelled. Utilitarian doors are usually ledged and braced. • Edwardian and Inter-War doors are high-waisted. • Etched or frosted glass in the top panels of the late-Victorian front doors and small coloured glass panes in Federation doors. |
|---------------|---|

- | | |
|---------------------|---|
| Preferred new doors | <ul style="list-style-type: none"> • Solid core timber-framed and panelled doors to match original doors for reconstruction work. • Solid core timber-framed, glazed timber-framed doors, glazed steel frame in appropriate circumstances. • Black-painted metal scissor grilles for shopfronts. |
|---------------------|---|

- | | |
|-----------------|--|
| Intrusive doors | <ul style="list-style-type: none"> • Fully-glazed doors to the streetfront elevation of residential properties. • Hollow core and timber doors with detail and panels inappropriate to the architectural style of the building. • Roller shutter doors to residential houses, retail and commercial premises. |
|-----------------|--|

SHUTTERS

- | | |
|--|---|
| | <ul style="list-style-type: none"> • Victorian: Timber louvred shutters are appropriate for some windows and/or doors on certain building types. |
|--|---|

VERANDAHS AND BALCONIES

- | | |
|---------------|---|
| Traditionally | <ul style="list-style-type: none"> • Victorian, Edwardian, Federation: Corrugated iron or slate roofs to match the principal roof material. • Timber boarding for floors, and timber framing for floor structure or verandah framing. • Victorian: Floors of stone flagging, marble, unglazed multi-coloured tessellated tiles on masonry buildings. • Victorian, Federation: Timber posts or sometimes cast iron, of a square or circular cross-section, with chamfered edges and other decorative details. • Victorian: Cast iron friezes, brackets and balustrade panels with iron or timber handrails. • Early Victorian and Federation: Timber balustrades. • Late Victorian and Federation timber buildings: Timber brackets, spindles, friezes, handrails, balustrades, joists and other joinery, often with decorative detail. |
|---------------|---|





Preferred verandah materials	<ul style="list-style-type: none"> Traditional materials for reconstruction. Materials similar to traditional materials for infill buildings but without elaborate detailing.
Intrusive verandahs and balconies	<ul style="list-style-type: none"> Pebble-crete, modern concrete, large form modern tiles. Perspex or similar type materials for roofs. Glass roofs to street elevations. Glass balustrading Wire fencing
FENCES	
Traditionally	<ul style="list-style-type: none"> Victorian: Iron palisade, on sandstone or rendered bases. Occasionally rendered masonry with inscribed ashlar coursing. Victorian and Federation timber buildings: Timber pickets with spaced posts. Detail of post tops and picket tops to be appropriate in relation to house. Federation brick buildings: Low brick fence with piers and panels. Federation, Edwardian, Inter-War: Woven wire on a timber or metal frame. Inter-War: Low brick fence with cast iron decorative Art Deco panels or similar to match house. Brick and timber fences or brick with iron inserts on some Federation period buildings. Timber post, rail and paling to side and rear boundaries beyond front building line.
Preferred fence materials	<ul style="list-style-type: none"> Generally as per traditional fences but with consideration to building style and context. Contemporary interpretation or simplified traditional fence details with traditional materials for infill development.
Intrusive and unacceptable fences	<ul style="list-style-type: none"> Cement blocks. Full height brick fences. Sheet metal and aluminium fences. Materials and forms inappropriate to the building style. Paling fences to front boundaries. Brushwood fencing.

D10.2 Roof forms

Explanation

Traditional roof forms vary with the layout of the building. Most roofs will begin with a main roof form of a rectangular hipped form or gable over the principal building, which is then modified with the addition of gables or further hipped forms over front, rear or side projections. The layout of the building interior and external walls determine the ultimate form of the roof; the interior, walls and roof must function harmoniously to create the most functional and pleasing internal and external forms. Refer to *Part D - Figure 6* for roof forms and terms.

The angle of roof pitch is an important indicator of roof form. Traditional roof pitches are around 35 degrees. The pitch of roof should remain constant throughout the primary building, as differing degrees of pitch usually create problems. Roofs became more gently pitched in the Inter-War and Post-War periods.

Commercial buildings usually have a brick parapet wall to the streetfront, with a simple and long skillion form concealed behind the parapet over the shop itself to the rear.

Detailing of ridges, eaves, gutters and downpipes, gable ends all affect the appearance and character of the roof.

Objectives

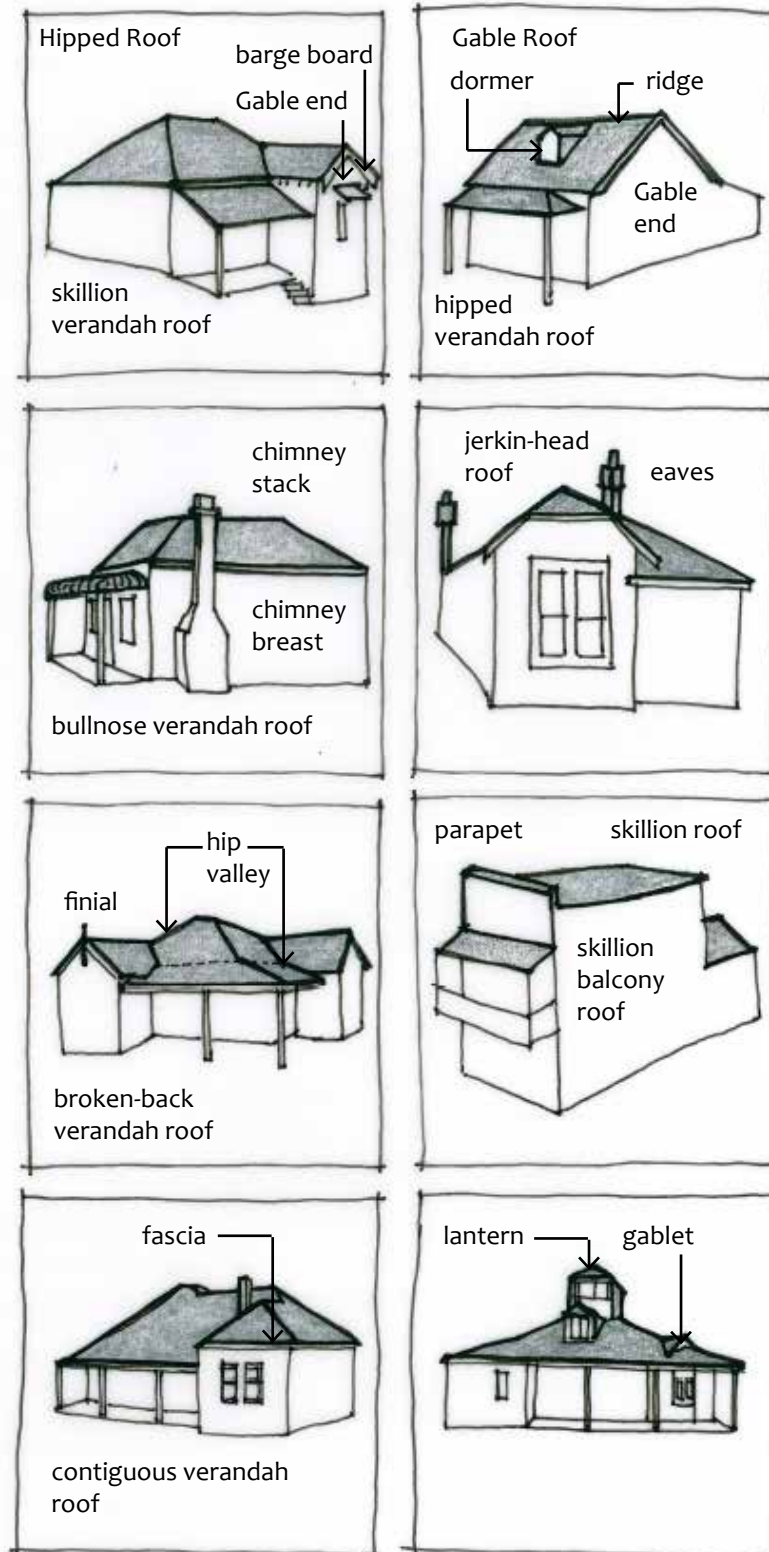
- O1. To retain and conserve the original forms of roofs and their associated detailing and components.
- O2. To ensure that new roofs are compatible in design, form and construction with traditional roofs.

Controls

- C1. The original roof form is to remain the dominant built element.
- C2. The roof forms of alterations and additions are to be consistent and or compatible with the forms, pitch and detailing of the primary roof.
- C3. The ridgeline of any new roof is to match or be lower than that of the primary roof. An exception may be alterations and additions to the rear where a separate pavilion roof is not visible from the street.
- C4. Existing roofs are not to be re-pitched to accommodate attic development.
- C5. Dormer windows to front roof planes are not likely to be supported unless there is evidence of their previous existence.



- C6. If an attic development is proposed, dormers and/or skylights are only to be constructed in the rear roof planes, or side planes if not visible from the public domain. Support for dormers will generally be a merit-based assessment dependant on individual circumstances.



Part D - Figure 6: Traditional roof forms and roof elements.

D10.3 Verandahs

Explanation

Many buildings obtain their visual interest from verandahs, which create a strong pattern of light and shade by their projection and add decorative detail. Verandah roofs can be of various forms, with the most common being the simple skillion form. Other forms are bullnose and ogee, with many verandah roofs continued on from the main roof, with the pitch of the verandah roof sometimes being lesser than the main roof. This is termed a 'broken back' verandah roof.

Verandahs have an important function in creating a transitional space between the exterior and interior of the house, and provide amenity and weather protection as well as a place for passive surveillance. Where verandahs are visible from the street, they are an important contribution to the streetscape.

Detail incorporated into verandah forms includes timber or cast iron posts, brackets, friezes, balustrades and railings, and covering roof forms. Timber is the prevalent material for traditional verandah construction and detailing in the Blue Mountains.

Many verandahs in the Blue Mountains have been infilled to create an additional internal space and provide better weather protection. Early verandah infill can be part of a buildings' heritage significance.

Objectives

- O1. To retain and conserve the original and early forms of verandahs and their associated detailing and components.
- O2. To ensure reconstruction or infill of verandahs is carried out with due consideration for significance.

Controls

- C1. Existing verandahs on front elevations and their original detailing are to be retained and not altered.
- C2. Verandahs must not be enclosed by security grilles or roller shutters.
- C3. Existing verandah enclosures can remain although restoration is also desirable. Support for the removal of earlier verandah enclosures will generally be a merit-based assessment dependant on individual circumstances. The ridgeline of any new roof is to match or be lower than that of the primary roof. An exception may be alterations and additions to the rear where a separate pavilion roof is not visible from the street.



- C4. New or replacement enclosures must be traditional in form and detailing, with lightweight finishes and grouped casement-style windows to the external elevation. Support for the construction of new verandah enclosures will generally be a merit-based assessment dependant on individual circumstances.

D10.4 Windows and doors

Explanation

The majority of window types available in the late nineteenth and early twentieth century were double-hung timber-framed sash windows. Windows are commonly rectangular in shape and vertically-proportioned. Where a larger opening was desired, windows were set in groups. Casement windows became popular in the Federation period. Often these were grouped in threes.

The number of panes reflected stylistic fashions and advances in the manufacture of the size of sheets of glass. In the Federation period both casements and double-hung windows were sometimes embellished with additional glazing bars, panes and coloured and patterned glass. Decoration was focussed on the street elevation where it could be shown off to advantage. Windows to the rear of properties remained plain.

Bay windows to front gables and side windows often have a protective window hood or awning supported on decorative timber brackets.

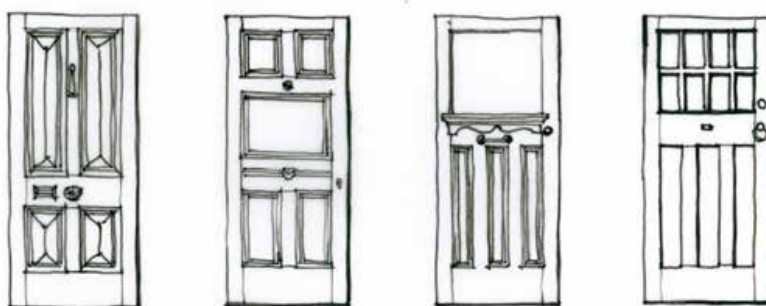
The front door was the most elaborate door of the house, commonly featuring moulded and recessed timber panels, with glass panels textured, patterned, etched and or coloured. Around 1910 the front door was commonly 'high-waisted', with the central cross beam of the door structure raised above the centre of the door. Doors to verandahs were usually timber French doors. More elaborate doors had fanlights above the door and/or sidelight windows to either side of the front door.

Objectives

- O1. To retain original doors and windows and their associated detailing and joinery components.
- O2. To reinstate traditional windows and doors consistent with the architectural style of the building on significant elevations facing streets.
- O3. To retain the visual prominence of windows and doors visible from the public domain.

Controls

- C1. Door and window style is to be appropriate to building style and period. Refer to *Part D - Figures 7 and 8*.
- C2. Vertical proportions of existing openings are to be retained, and new windows and doors are to be of vertical proportions.
- C3. The installation of double glazing to original windows must not be apparent from the external face of the window.
- C4. Security bars, mesh or roller shutters are not likely to be supported, particularly where visible from the public domain.



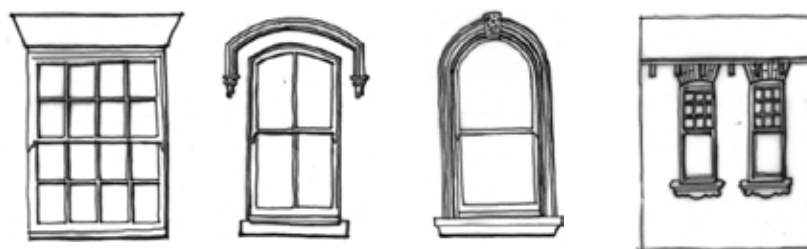
Late Victorian

Edwardian

About 1915

About 1925

Part D - Figure 7: Door types of the Victorian, Federation and Inter-War periods. Source: "How to Restore the Old Aussie House", Ian Stapleton, Flanner Flower Press, 1991

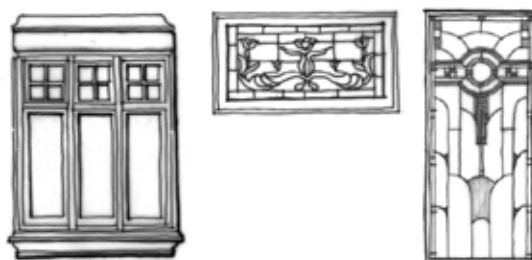


Early Victorian
c.1830-1850

Mid Victorian
c.1850-1870

Late Victorian
c.1890-1910

Federation/
Edwardian
c.1900-1910



Federation/
Edwardian
c.1915

Art Nouveau
leadlight c.1900-
1915

Art Deco
leadlight c.1915-
1940

Part D - Figure 8: Window types of the Victorian, Federation and Inter-War periods



D10.5 Interiors

Explanation

The interiors of heritage properties are important and surviving original fabric and layouts have the ability to demonstrate historic ways of living and of working, and of the domestic, social and commercial practices of past generations. Original elements generally significant to the building interior include timber floors, fireplaces, distinctive joinery, staircases, pressed metal ceilings and decorative plasterwork.

Objectives

- OI. To protect original internal features such as fireplaces, mantles, timber detailing, ceilings, cornices, original floorboards and tiles that retain character and authenticity of items and buildings in conservation areas.

Controls

- CI. New openings in internal walls and floors and ceiling structures must retain the structural integrity of the building (and its neighbours where relevant), and retain the significant original ceilings and cornices. Interpretation of original wall positions and room proportions should be provided.
- C2. Where substantial guest houses, hotels and residential flat buildings have foyers with significant interior features, including hallway detailing, panelling and significant staircases, designed to be visible from the street, these elements are to be retained.



D10.6 Exterior colours

Explanation

Exterior colours used on buildings of the Victorian, Federation and Inter-War periods were from a comparatively narrow range due to the limited availability of colouring agents. They were used to enhance the natural colours of building materials and highlight particular elements or decoration. Generally in the Victorian and Federation periods the wall colours were to imitate the natural colours of stone, and were from the pale palette – off-white, buff, biscuit, cream and so on. Decoration would be picked out with richer tones: deep red or deep green, browns.

Objectives

- O1. To conserve historic colour schemes.
- O2. To protect the values of heritage conservation areas by ensuring heritage colour schemes are consistent within the streetscape and enhance the values of the conservation area.
- O3. To promote colour schemes that are appropriate to the character of the individual buildings, groups of buildings, and the historic context.

Controls

- C1. Colour schemes must be appropriate to the building type and style.
- C2. Colour schemes are to relate to heritage colour palettes but can be a contemporary interpretation. A paint scrape exercise to determine original or early colour schemes may be required with some applications.
- C3. At least two contrasting colours are to be chosen for the elements of the principal facade (and secondary façade if a corner building).
- C4. Fluorescent paints and primary colours are unlikely to be supported by Council.
- C5. Buildings within the Katoomba Central Urban Conservation Area are to demonstrate adequate consideration of the paint schemes of the Katoomba Town Centre Heritage Paint Scheme Study available from Council upon request.

Note: Original unpainted sandstone, brickwork, terracotta, glazed or tessellated tiling that is unpainted or unfinished by other mediums is not to be rendered, bagged, painted or otherwise refinished.



D10.7 Fences, walls and gates

Explanation

Front fences and gates are often the first thing that is seen when approaching a heritage property and can set the tone for the rest of the experience. Fences should be of an appropriate style to ensure they match the house and provide a harmonious setting. The most critical component of a fence is the material choice: the fencing material should always match the primary building material. Timber houses generally had timber fencing; brick houses had brick fencing. Fencing panels may match the balustrading on the front verandah.

Fences can also dominate the streetscape, block neighbourhood surveillance, and reduce social interaction. Tall blank fences facing the street are particularly unsympathetic as they separate the house from the public domain.

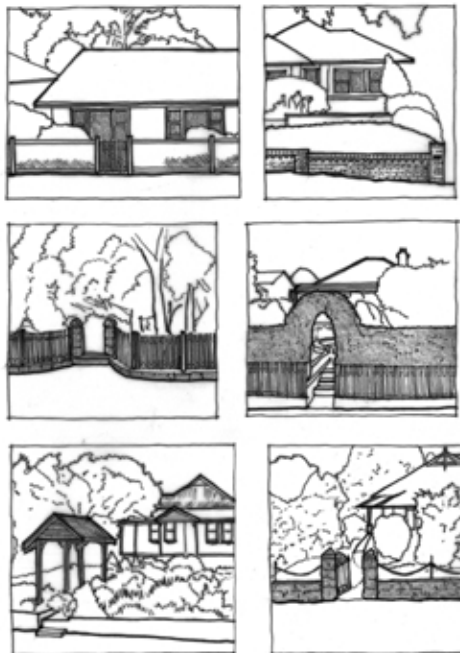
Objectives

- O1. To retain original walls, fences and gates.
- O2. To reinstate traditional fences and gates on street frontages in a style and manner consistent with the existing buildings.
- O3. To maintain traditional heights of fences and their elements.

Controls

- C1. Original fences and gates are to be retained and repaired as necessary. Details and heights must match the existing where repairs occur.
- C2. Fences forward of the building line are to be consistent in materials and detail with the period and/or style of the primary building, and to be semi-transparent to allow views through to the front setback.
- C3. New fences are to be compatible with surrounding development.
- C4. Fence heights forward of the building line are to be a maximum of 1.2m high.
- C5. If a higher fence is supported by Council for particular circumstances, it should be screened with planting at the boundary line, which may require the fence to be set back within the existing property boundary.
- C6. Colorbond or other sheet fencing is not appropriate for any boundary fence and is unlikely to be supported. Side and rear fencing should be unpainted timber palings.
- C7. Gates are to extend to no higher than the top of the fence.

- C8. Elaborate worked metal gates (including security gates) are not likely to be supported.



Part D - Figure 9: fencing is to match or be sympathetic to the character of the building. Edwardian and Federation timber buildings usually have timber picket fences and brick buildings of the Inter-War period usually have low brick fences.



D10.8 Car parking and garages

Explanation

Garages built to the street are usually unsympathetic intrusions in heritage properties and heritage conservation areas, as the majority of properties were built prior to the common use of the motor car. Garages, carports, parking areas, driveways and crossovers reduce opportunities for trees, soft landscaping and usable open space in the front setbacks of properties. These elements are to be carefully designed to ensure that they do not detract from the appearance and appeal of established streetscape patterns and the rhythm of front gardens and front elevations.

Objectives

- O1. To ensure that significant buildings, rather than vehicular access and parking structures, remain the dominant element in the streetscape.
- O2. To ensure that the design of garages, carports, driveways, fences and gates are sympathetic in their location, form, materials and details to the setting of nearby buildings.
- O3. To encourage development that is scaled for the pedestrian in terms of height, articulation and modulation.

Controls

- C1. No additional formal parking or garaging is likely to be supported in that area of the site which forms the front building setback.
- C2. Garages are to be detached structures located in the rear garden area.
- C3. Driveways should be formed of two wheel tracks wherever possible to reduce visual impact on the conservation area and setting of the building.
- C4. Car parking should not be constructed in mature gardens at the expense of the landscape setting.
- C5. Car parking below additions, infill or existing buildings is not likely to be supported unless historic evidence in relation to the site supports this.
- C6. Garage design and external materials are to be compatible with and sympathetic to the primary building style.
- C7. Driveways are not to be surfaced with bright white, stamped or patterned concrete.

D10.9 Aerials, air conditioners, solar panels, and satellite dishes

Explanation

The roofscapes of town centre heritage conservation areas are an integral part of their overall significance. The introduction of unsympathetic and intrusive visual elements such as satellite dishes, solar heating devices, air-conditioning and condenser units can have an adverse impact on the aesthetic significance of the individual buildings and the area generally. The fixing of these structures on roofs and chimneys can also contribute to physical damage and possible loss of original fabric and detail.

Note: Certain exemptions apply for heritage items and buildings in heritage conservation areas under the *State Environmental Planning Policy (Exempt and Complying Development) 2008* ('the Codes SEPP') and also the *State Environmental Planning Policy (Transport and Infrastructure) 2021* ('the Infrastructure SEPP').

Objectives

- O1. To protect and retain significant roofscapes and views.
- O2. To protect the original fabric and details of roofs and chimneys.
- O3. To ensure that satellite dishes, solar heating devices, solar electricity generators, air conditioning systems, aerials, solar panels and similar devices do not detrimentally impact on the character and significance of individual buildings and the streetscape.

Controls

- C1. Solar panels are not generally permitted to the front roof planes or where highly visible from the street.
- C2. Solar panels must make minimal intrusive change to significant roof fabric.
- C3. Solar water heater storage tanks, ventilators, wind generators, air conditioning units, satellite dishes and antennae and the like should not be visible on the main elevation of a building or attached to chimneys where they will be obvious. Services and equipment should be installed to the rear, within the roof space or flush with the rear roof cladding and at the same pitch. They are to be of modest size and not prominent from the street or adjoining properties.
- C4. External conduits must be bundled and concealed by matching the colour of the external surfaces of the building.



Part DII Specific heritage conservation areas

Explanation

The historic character of Blue Mountains towns and villages, particularly in the upper Mountains, is an integral part of the Blue Mountains' identity as a unique community and as a major tourist destination. Heritage and character values are based around historic towns and older housing set within the spectacular and scenic natural environment and established garden settings. Despite the initially remote setting of Mountains towns, national and international architectural styles of the twentieth century are represented in a myriad variety of forms.

Many heritage conservation areas contain extensive areas of Late Victorian, Federation, Edwardian, Inter-War and Post-War housing that are linked with the early development of the Mountains and the subsequent boom periods. These areas have high representative and aesthetic value and contribute a character that is rare due to the consistency of building scale, lot size and streetscape. Although individual houses may sometimes be inconsistent with the historic character, overall the streetscape rhythms and coherence of these areas has been maintained. Single-storey dwelling forms are generally retained at a consistent scale and density, and an established mixture of native and exotic plantings create a soft and pleasing setting for many streetscapes and building frontages.

The City of the Blue Mountains has thirty-six heritage conservation areas. Most of the heritage conservation areas are groups and areas of residential buildings. Some of these heritage conservation areas are new, and were created in July 2019 by the conversion of what were known as Period Housing Areas into heritage conservation areas.

Heritage conservation areas are relevant not just to private properties within the conservation area but also to the public domain of streets, parks, and so on, and to properties adjacent or within the vicinity of the conservation area.

Larger conservation areas usually contain a diversity of building types or styles with varying degrees of heritage significance, intactness and physical condition. In most cases, these features are to be conserved and their values protected. Should any inconsistency arise, the specific controls in this section prevail over the general conservation area controls.

Refer to [Part LI *Heritage Contributions Maps*](#) for the contributory value of each property within a heritage conservation area. The contributions are identified as contributory, neutral or uncharacteristic.

Reference should also be made to the heritage inventory sheets Council has prepared for each conservation area. These are available on the Heritage NSW website. Where no specific heritage provisions apply in this section for an identified heritage conservation area, the general development controls in [D9](#) Development controls for heritage properties will apply.



D11.1 Central Mount Victoria Village, Mount Victoria (MV023)

Mount Victoria is unique amongst all of the villages in the City of Blue Mountains. It provides a great deal of evidence of the growth and development of the Blue Mountains with the advent of the railway line during the second half of the nineteenth century and the subsequent consolidation of road transport during the twentieth century. It was a most important railway terminus for many years and a major tourist destination until the era after World War I. These aspects of its past are evident in built items such as the railway station and the large resort hotels that are still visual landmarks in the town. Its school is historically significant, being the first public school established in the Blue Mountains, and the early date of its post office underlines the importance of the village in the economy of the Blue Mountains at the end of the nineteenth century.

The village has great aesthetic significance because of the inter-relationship of its built fabric, placed in a setting characterised by open spaces and extensive stands of mature trees. Winding approaches to the village are distinguished by tall pine trees that mark the presence of the village in the bushland landscape. The alignment of the village streets reflects the gradual and unplanned patterns of original settlement. Roads are distinguished by soft edges and unformed drainage swales which contribute to the village character. There are important views within the village including to significant buildings and landscape elements. The vistas presented on Station Street between the Great Western Highway and Montgomery Street are amongst the finest townscapes in the Blue Mountains.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To ensure that the setting of scattered, informal patterns of modestly-scaled buildings (excepting the guesthouses), low density, open spaces and large lots, is maintained and not altered by infill development or significant intensification of existing development.
- O2. To ensure that the extensive stands of mature trees are maintained.
- O3. To conserve the exceptional views and vistas on Station Street, between the Great Western Highway and Montgomery Street.

Controls

- C1. The existing guesthouses and hotels are to remain the main built forms in terms of the scale, form and appearance of the village. Any large service land use is to adaptively re-use an existing building rather than provide a new purpose-built structure.
- C2. New fencing is not supported where no fencing currently exists. Informal and formal landscaping elements as appropriate should define roads, lanes and borders rather than fencing.

D11.2 Lurline Street Guesthouse Group, Katoomba (K053)

The group of guesthouses on Lurline Street between Gang Gang Street and Church Lane is a cohesive group of early- to mid-twentieth century two- to three-storey guesthouses with a mix of stylistic influences ranging from Arts and Crafts and Classical motifs to Californian bungalow style. The group displays a unity of scale, form and materials. They are representative of the development of guesthouses and the tourist industry in the upper Mountains in the early twentieth century. They also reflect the significance of estate agents in Katoomba between the wars, not only in buying, selling and leasing holiday accommodation and commercial premises but also in their own speculative building of new accommodation houses.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To preserve the imposing scale and consistency of built form of the guesthouse group.
- O2. To encourage the conservation of the existing buildings and their ongoing use for holiday accommodation.

Controls

- C1. Inter-War colour schemes are to be retained and enhanced.
- C2. The ability to share from street level the viewscape enjoyed from the guesthouses should not be affected by new development (including on the eastern side of Lurline Street).
- C3. The fine sandstone retaining walls to Lurline Street are to be retained without modification, for example, the construction of additional openings.
- C4. Any new garage openings are to follow the existing pattern of single-width openings.
- C5. Use of the buildings as guesthouses is retained in preference to alternative uses.
- C6. The pattern of building siting that results in a series of stepped facades is to be preserved.
- C7. Relationships between the group and the retail areas to the south and west are to be retained.
- C8. Relationships between the eastern facades and the local viewscape particularly to the east and southeast are to be retained.

- C9. The detailing of the public domain including the rock-faced sandstone retaining walls, and the rhythm of individual garage openings, is retained and enhanced.

D11.3 Central Katoomba, Katoomba (K159)

The Katoomba Town Centre has been assessed as being of State significance because it provides strong evidence of the importance and growth of Katoomba as a tourist destination in the early twentieth century through its surviving shops, cinemas, cafés, churches and flats, many of which were built as speculative developments to serve the tourist market.

The Katoomba commercial precinct has an outstanding intact collection of early twentieth century commercial buildings representative of many of the popular commercial styles of the Federation and Inter-War periods, many of which have retained their original leadlight to the transoms, with timber or chrome-framed glazing for display cases and windows, and recessed shopfronts. Some have also retained their original gilded painted signs to the glazing above the front door, which is a very rare feature, and several, such as the Niagara and Paragon, continue to serve their early functions as refreshment rooms. Others such as the Savoy demonstrate the evolution of theatres and amusement halls into cinemas.

Buildings such as the Carrington Hotel, the Savoy, the former Embassy theatre, the Paragon and the Niagara are of high individual historic, aesthetic and social significance.

The dominance of the Carrington Hotel and its associated garages and former powerhouse, with its imposing chimney on the landscape, give the townscape a strong identity and focal point. The chimney stack is a powerful yet utilitarian marker for the town centre that is at odds with the gracious qualities of the Hotel.

The survival of a number of churches and residential flats within the commercial precinct gives an added dimension to the streetscape, providing a subtle break in rhythm. The church groups provide additional interest as free standing buildings with their own curtilage created by the use of individual street walls.

The precinct has additional appeal with its network of laneways and driveways penetrating beyond the shopfronts and providing links to the nearby residential areas, flats and guesthouses. A contemporary layer of street furniture helps to emphasise the coherence of the long streetscape of Katoomba Street.

Note: The relevant controls of **D9** and **D10** also apply to development.



Objectives

- O1. To maintain and enhance the distinctive pattern of narrow-fronted retail shops set closely to form a largely continuous and stepped retail streetscape, punctuated by significant buildings.
- O2. To ensure that any infill development respects the consistency of built forms, materials and detailing of the original shops in the precinct.
- O3. To ensure that any new retail shopfront is traditional in its form even if contemporary in its details.
- O4. To retain and enhance the network of narrow lanes and passages that provide through-links to Lurline Street, Pioneer Place, the Cultural Centre and the Carrington Hotel grounds.

Controls

- C1. The Carrington Hotel is to remain the predominant element in the landscape.
- C2. The distinctive pattern of streets, laneways, passageways and driveways within and accessing the conservation area are to be retained and enhanced.
- C3. The predominantly two-storey character of the retail parts of the conservation area is to be retained.
- C4. The stepped pattern of development down Katoomba St and surrounding topography is to be retained and enhanced.
- C5. Original shopfront detailing, such as bronze-, chrome-, and timber-framed glazing with decorative leadlight and glass, painted and gilded signs, tiled entries, original doors, and pressed metal soffits to awnings are to be retained and conserved.
- C6. The clock arch over the northern part of Katoomba Street is to be retained.



D11.4 Railway Parade, Leura (LA029)

The heritage conservation area demonstrates substantial houses in a range of styles that were popular at the time, built on generous lots with traditional cool-climate gardens. The group provides evidence of the key period of settlement of Leura, as a burgeoning and prestigious village, desirable for permanent occupation by affluent families following the opening of the railway station. The group reflects a diversity of forms and styles from 1880 to 1930, some of which are rare in the upper Mountains. All dwellings are substantially intact and no infill development has occurred to diminish the coherence of the group.

The streetscape has high aesthetic qualities due to the curvilinear alignment of Railway Parade and the sweeping curves of the fences, street plantings, footpaths, gardens and building setbacks that mirror and define this curve and the edge of the private and public domains. Individual buildings have staggered setbacks as a result of the traditional pattern of setting back buildings a consistent distance from the curving road alignment. The St Bonaventure's Catholic Church is an important contributory component of local streetscape views. Deloraine is associated with the Church through its former use as a school associated with the Church.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To encourage the continuation of traditional uses and limit inappropriate uses.
- O2. To protect the integrity of the precinct as an intact group demonstrating a range of forms of substantial housing typical of that found in Leura at the turn of the twentieth century.

Controls

- C1. The houses are to remain occupied as private dwellings wherever possible.
- C2. The church is to remain in community use.
- C3. The integrity and variety of traditional built forms in the conservation area are to be respected in all new development.
- C4. The integrity of garden areas and individual plantings are not to be harmed by infill development or significant intensification of existing development.
- C5. The streetscape plantings of London Plane Trees are to be retained.

D11.5 Central Leura, Leura (LA018)

The commercial section of Leura Mall is of State significance because of the integrity of the assemblage of commercial and public service buildings which grew up rapidly after the railway station opened in Leura in 1890. The Mall is also significant, like Katoomba, in having a major church building within the commercial precinct. The roadway itself is of significance because of the difficulties which it presented to the municipal authorities to maintain and beautify.

The Central Leura conservation area retains a substantial number of early twentieth century buildings that combine to give the streetscape a distinctive character. A large number of early shopfronts with their recessed entries, metallic framing, marble and tiled work survive and provide important pedestrian interest. This aspect of the streetscape has been reinforced by mid-twentieth century buildings with their chrome shopfronts and curved glass entries. The compactness of the commercial centre reinforces the village atmosphere of the precinct.

The Central Leura conservation area retains the typical character of an early twentieth century commercial centre in a small town, and is a rare example of a high quality small commercial centre retaining very substantial integrity. There are important views from the rear of many of the shops toward Katoomba, and similarly, important views from parts of Katoomba to the rear of the shops within the western boundary of the conservation area.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To maintain and enhance the largely intact and contiguous retail streetscape comprised of small groups of narrow-fronted shops punctuated by modestly scaled public and community buildings.
- O2. To retain the form and visual prominence of the central median as the focus of the shopping precinct.
- O3. To retain the undeveloped character of the area at rear of the shops along the western elevation of Leura Mall.

Controls

- C1. The central planted strip of London Plane trees are to be retained as the focus of the precinct.
- C2. All development is to respect the village-scale of the shopping precinct by being less than two stories in height, stepping down the hill, addressing the main street frontage and being traditional in its scale and form.



D11.6 Great Western Highway Residential Precinct, Wentworth Falls (VWF044)

This group of houses along the highway created before the First World War, including residences, a guesthouse and ultimately a police station has local significance as an early strip development adjacent to the village of Wentworth Falls. The seven houses have significance as an attractive group set well back from the main road at the entrance to Wentworth Falls.

Although most of the front setback and garden settings of each property have been lost, and one building demolished, the group continues to include good representative examples of many of the early twentieth century residential forms of the upper Mountains, including two examples that are rare within the local government area.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To protect the integrity of the group of modest, yet prominently sited and substantially intact residential dwellings that demonstrate a range of styles and forms from the late nineteenth and early twentieth centuries.
- O2. To appropriately revegetate and re-establish the front setbacks where negatively impacted by the Highway upgrade.

Controls

- C1. Maintain the low density, residential nature of development.
- C2. Alterations and additions are to occur at the rear of the properties.
- C3. Surviving garden areas and individual plantings are to be preserved.
- C4. New development is to include revegetation of front gardens.

D11.7 Wentworth Falls Cottages, Wentworth Falls (VWF073)

The group of cottages in Westbourne Avenue demonstrate their original architectural form and the characteristics of their setting. It is understood that the cottages may have been built originally at one of engineer Thomas Mort's docks in Balmain on Sydney Harbour and then transported or rebuilt in their present location. Mort was involved in the construction of the Zig-Zag Railway from Victoria Pass and this theory may be a valid one. Confirmation would require detailed inspection of the sub-floor and roof fabric as well as more detailed documentary research.



These are potentially very rare examples of the practice of moving wooden Victorian cottages around. If the strong local belief that they came from Mort's Dock in Balmain can be substantiated, the level of significance becomes higher, though still at the local level.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To retain the integrity of the cottages as a highly intact group, demonstrating very rare design and compositional detailing, particularly in their context as a group of originally identical cottages.
- O2. To preserve the integrity of the dwellings as a set of very modest cottages with an atypical form set on generous lots in an informal, bushland-edge setting.
- O3. Retain the natural and traditional elements of the setting as a complementary curtilage for the cottages.

Controls

- C1. Retain the rare asymmetrical, yet balanced, composition of the street façade of each cottage.
- C2. Retain the streetscape rhythm of setbacks and stepping levels.
- C3. Existing roof forms are to be conserved.
- C4. Alterations and additions are not to compromise the character of the group as a whole.
- C5. Roofs of additions are not to be visible from the street where impacting the appreciation of the principal building forms.
- C6. The setting of modest cottages on large generous garden lots is to be retained.
- C7. Views through to the rear between each cottage are to be retained.
- C8. Bushland is to be retained to the rear to frame views over the group.
- C9. Subdivision and siting patterns are to be retained. Subdivision and infill development are not likely to be supported.
- C10. Retain the soft road verges and unformed edges to Westbourne Avenue.

D11.8 Station Street Precinct, Wentworth Falls (WF032)

The Station Street Precinct provides an important focus for the entrance to the centre of the Wentworth Falls village from the Great Western Highway, and includes several individually significant buildings and socially significant public places such as the original 1896 station buildings, which unlike most on the Blue Mountains line, were not altered as a result of the duplication of the line in 1902; civic memorials such as the 1921 War Memorial designed by architect John Burcham Clamp; and a small, but well maintained, semi-formal park named in commemoration of Queen Elizabeth II's coronation.

The streetscape qualities of the precinct are strong, with the open space of the park and railway station (and the undeveloped area further to the east) being balanced by the strongly expressed street wall of the shops and the activity and pedestrian interest of the intact shopfronts with a variety of cafés and local shops for both visitors and local residents.

Note: The relevant controls of **D9** and **D10** also apply to development.

Objectives

- O1. To conserve the visual and functional dominance of the existing group of shops and former post office building as the focus of retail activity in Wentworth Falls.
- O2. To ensure that the existing group of shops retains its form and detailing as a highly intact group of early twentieth century shops that can be readily appreciated from the public domain and 'in the round'.
- O3. To protect the strong visual and functional link between the shopping precinct and the station through the linking memorial garden.

Controls

- C1. The quality of the streetscape, with the fine group of distinctive shop buildings balanced by the well planted and maintained park and railway station is to be conserved.
- C2. The War Memorial and Coronation Park is to be conserved and enhanced in line with the strong social and community feeling it evokes.
- C3. The intact views to the buildings from the entrances to and within the Precinct, and the undeveloped, vegetated quality of the backdrop to these views is to be retained and enhanced.
- C4. New work is to respect and respond to the traditional forms of the shops and other buildings within the heritage conservation area.





- C5. Any adaptive re-use of a building or space within the precinct is to respect and respond to the heritage significance of the fabric of the building and its role as part of the Station Street precinct.
- C6. New retail or commercial development is to be contained within the existing footprint of the precinct.
- C7. The rear elevations and intact alternating rear forms to the shops and Post Office building in Station Street are to be retained and conserved.
- C8. Traditional brick paving is to be retained and conserved. Repairs are to use matching bricks.

D11.9 Table of heritage conservation areas

The following heritage conservation areas are identified in Schedule 5 of LEP 2015 and on the accompanying [LEP 2015 Heritage maps](#):

Village	Heritage Conservation Area	Local ID
Mount Irvine	Mount Irvine and environs	MI001
Mount Wilson	Mount Wilson Conservation Precinct	MW026
Mount Tomah	Mount Tomah and environs	MT002
Mount York	Mount York and environs	MY008
Mount Victoria	Blackheath Village and Setting	BH212
	Hat Hill Road	BH213
	Blackheath West	BH214
	Lookout Hill	BH215
Katoomba	Jamison Valley	K007
	Lurline Street Precinct	K053
	Central Katoomba Urban Conservation Area	K159
	South Katoomba	K168
	Crown Village	K169
	Grimley Estate	K170
	Norths Estate	K171

Village	Heritage Conservation Area	Local ID
Leura	Central Leura Urban Conservation Area	LA018
	Railway Parade Precinct	LA029
	Residential Precinct	LA033
	Leura North	LAI05
	Leura South	LAI06
Wentworth Falls	Station Street Precinct	WF032
	Great Western Highway Residential Precinct	WF044
	Wentworth Falls Cottages	WF073
	Village of Brasfort	WFI19
	Westbourne Avenue	WFI20
Lawson	Honour Gardens	LN014
	Henry Street Cottages	LN025
	San Jose Avenue and Badgerys Crescent Cottages	LN030
	Hays Nature Reserve Link	LN084
Hazelbrook	Railway Parade West	H008
	Railway Parade East	H028
Springwood	Macquarie Road East	SP056
	Moorecourt Avenue	SP071
	Macquarie Road West	SP072
Glenbrook	Glenbrook	G061

The heritage inventory sheets for the above heritage conservation areas should be used as guiding documents for development in these areas. Heritage inventory sheets are available on the Heritage NSW website for existing heritage conservation areas here: www.environment.nsw.gov.au/topics/heritage/search-heritage-databases/state-heritage-inventory

or on Council's website for new and amended heritage conservation areas here: www.bmcc.nsw.gov.au/heritage/heritage-conservation-areas

- CI. Development within these conservation areas is to be in accordance with the provisions of Parts **D9** Development controls for heritage properties and **D10** Specific building elements.



Part D12 Vernacular Building Style Guide

The Blue Mountains has an impressive number and variety of older residential buildings that contribute to the Blue Mountains historic character and charm for residents and visitors alike. These buildings contribute to the major town centres and to the surrounding older residential neighbourhoods. Many of these buildings have remained untouched and intact over time due to the limited pressures for redevelopment of Blue Mountains urban areas. These buildings often have high representative and streetscape value, and as a whole demonstrate a wide variety of architectural and decorative features typical of each style and period.

This section provides a basic style guide to the most prevalent styles of timber and brick cottages and bungalows in the Blue Mountains. Development controls in this DCP should be used to guide new development.

D12.1 Timber cottages (*Late Victorian to Federation, c.1890 – c.1915*)

Farmhouse cottages

The farmhouse cottage form references the early verandahed buildings of the Colonial and Victorian periods, and is based on a simple and symmetrical layout of four rooms arranged around a central hallway, with a central front door. The cottage is usually centrally placed on a wide block and positioned to address the street. The early cottages are set close to the ground usually raised on stumps or brick piers where required by the site topography.

Basic features of the farmhouse cottage include:

- Single-storey generous form, with verandahs creating a wider frontage.
- Corrugated iron roof with one or two chimneys.
- Chimneys of brick with round terracotta pots.
- Utility rooms such as kitchens and bathrooms were provided under skillion roofs to the rear or in separate outbuildings.
- Vertically-proportioned windows symmetrical to the main façade.
- Timber weatherboards with rusticated weatherboards to the front elevation.
- Timber-framed doors.
- Garages, sheds and outbuildings were separate structures at the rear of the site.
- Simple timber double-hung sash windows with clear glass.
- Prominent wide verandahs encircle three sides.
- Front fences and gates were simple in design, generally timber pickets or woven wire on timber frames.
- Larger lots had hedging or windbreak trees at the frontage.
- Specimen tree plantings were popular, along with fruiting trees in back gardens.



Part D - Figure 10: Simple symmetrical farmhouse cottage c.1900 with wraparound verandah.



Part D - Figure 11: Farmhouse cottage c. 1910 with verandah roof 'broken back' to the main roof (change of roof pitch), and decorative verandah detailing including timber frieze with spindles and decorative posts and brackets. Brick fence is uncharacteristic; a timber picket fence would be more appropriate to the period.



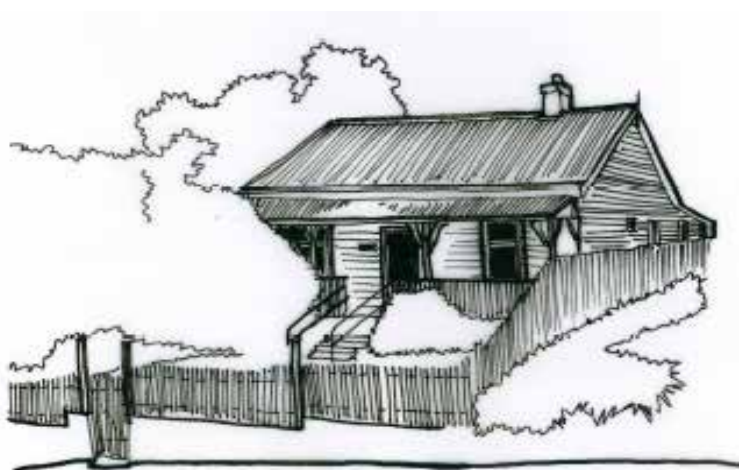
Part D - Figure 12: Traditional variations on the farmhouse cottage include the enclosing or partial enclosure of front verandahs with lightweight fibro walls and banks of casement-style sliding or fixed windows.

Simple cottages

The simple cottage form had a similar room layout to the farmhouse cottage, with rooms arranged around a central hallway, although more modest variations were single-fronted, with only one room wide aside the hallway. Timber joinery appears throughout, with generally a fireplace to the front room/s and also the rear kitchen. Attic additions are rare due to the pitch of the roof, but occasionally symmetrically-placed vertically-proportioned dormers are an early addition. Rear additions are built either as a wing or across the width of the cottage.

Typical features include:

- Single-storey modest form.
- Vertically-proportioned windows and doors.
- Verandah across the front only; simple skillion, hipped or bullnose shape.
- Utility rooms such as kitchens and bathrooms were provided under skillion roofs to the rear or in separate outbuildings.
- Timber weatherboards and corrugated iron roofing.
- Front fences and gates were simple in design, generally timber pickets or woven wire on timber frames.
- Generally limited or basic decorative elements.
- Specimen tree plantings were popular, along with fruiting trees in back gardens.
- Built on narrower or smaller lots closer to town centres with a long narrow building form.
- Fences to back gardens were generally paling fences 1.8m high, or strung wire.
- Symmetrical forms where double-fronted.
- Garages, sheds and outbuildings were separate structures at the rear of the site.
- Brick chimney to one side.



Part D - Figure 13: Simple cottage c.1910s with skillion verandah roof and symmetrical window and door arrangement.



Part D - Figure 14: Simple unadorned weatherboard cottage c.1905 with symmetrical form and hipped bullnose roof to verandah.



Part D - Figure 15: Simple single-fronted cottage of narrow form commonly found in groups of narrower subdivisions. Single room width plus hallway. Hipped verandah roof. Uncharacteristic brick wall and gate from a later period.

Gabled cottages

Gabled cottage forms are similar in materials and details to the earlier and more basic cottage forms, but the most noticeable change is the L-shaped plan that created a projecting room with a gable end that presents to the street. The remainder of the front elevation usually contains a verandah to act as a porch and shelter the entry door.

The asymmetrical presentation to the street became popular in the late Victorian period when free-standing buildings became more common and more diverse. This style of form and plan was increasingly used after 1850, and became typical after 1900. Many basic elements were retained from the farmhouse cottage style.

Typical features of the form include:

- Single-storey modest form.
- Roofs generally clad in corrugated iron.
- Central entry door is now within an offset front-facing verandah.
- Windows to side elevations and to the front gable, where not protected by the verandah, were often protected by a simple fixed awning.



- Timber joinery for verandah construction such as turned or plain posts, brackets, friezes and spindles. Simple or ornate detailing to timber work.
- Vertically-proportioned timber windows and doors.
- Windows becoming more decorative, with small panes of coloured or plain glass appearing in the Federation period.
- Solid brick chimney form.
- Front fences matched the materials of the house; weatherboard houses had simple pickets.
- Traditional variations included the return verandah which extended along the side and terminated in a second gabled room that extended over the garden elevation.
- The timber gable sometimes had a timber finial or other relatively simple details such as decorative barge boards or timber battening in a pattern layout.



Part D - Figure 16: High-pitched gabled cottage c.1905 with decorative timber barge board to gable. The pitch is reminiscent of the Victorian era. The verandah extends around the side.



Part D - Figure 17: Simple gable-front timber cottage c.1910, unusually with brick piers to verandah posts. No decoration to the front gable.



Part D - Figure 18: Gabled cottage with verandah roof broken back to the main roof, timber arches to verandah instead of brackets, and verandah-end infilled sympathetically to create additional internal space. Front verandah infilled with weatherboards, and originally returned around the side elevation (now infilled).



Part D - Figure 19: Gabled cottage with Federation detailing including coloured glass panes to windows and fanlight, two separate gable windows and plastered gable end.

D12.2 Bungalows (*Federation and Inter-War periods c.1910 – c.1945*)

Federation bungalows (including Arts & Crafts & Queen Anne styles)

The Federation Bungalow style was the Australian response to the bungalow style that was developing in America. It can be seen as a transition phase between the Federation Queen Anne style and the later Californian Bungalow style that brought American Craftsman style to the world.

Stylistically, it exploited the qualities of the bungalow while frequently retaining the flair and idiosyncrasies of the Queen Anne style, although usually in simplified form.

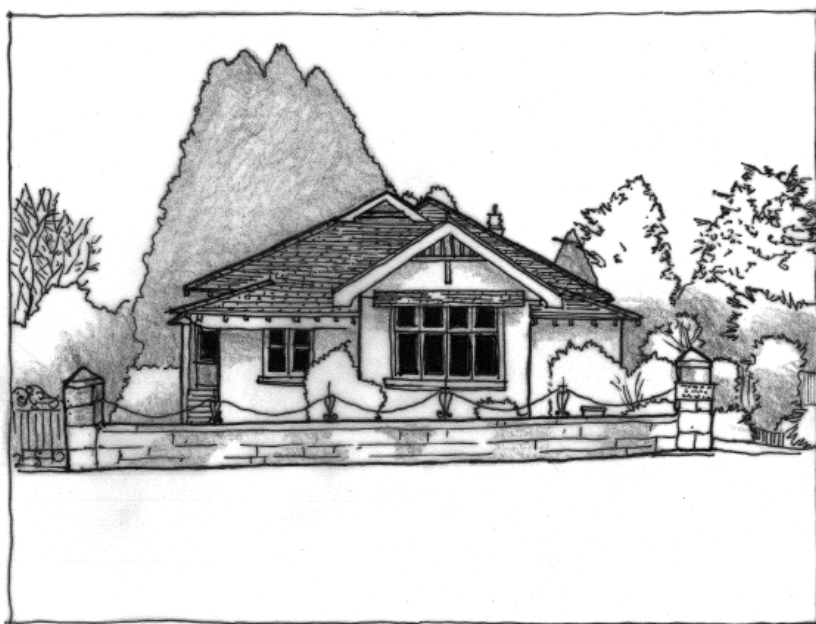


Queen Anne style influences include:

- White painted ornate timber joinery to verandahs
- Terracotta detailing

Arts and Crafts influences include:

- Leadlight glass in windows and front door panes
- Increasing heaviness of timber joinery and simplification of detailing
- Shingles to verandahs, awning roofs and gables
- Increasing emphasis on presentation of a solid front verandah, often with heavy brick piers
- The new terracotta Marseille tiles which arrived in Australia around 1890
- Increasing horizontality of building form
- High-waisted front doors



Part D - Figure 20: Exposed roof structure through visible beam ends, low stone wall, slate roof and strong details give this Federation Bungalow a solid rustic appearance



Part D - Figure 21: Intricate timber detailing to gable ends, verandah posts, brackets and frieze are contrasted with fine tuckpointed brickwork giving this Federation bungalow a high level of technical expertise of construction

Californian and Inter-War weatherboard bungalows

Bungalows in the Blue Mountains continued the preference for timber weatherboards over brickwork, although examples of both brick and timber can be seen. The new stylistic influences of the American Craftsman style were coming more into play, in particular the following:

- Timber battened gables
- Shingles to gables and verandah roofs
- Roof forms often became a double-gable form, and verandahs were often in the front gable, which could be enhanced with large masonry piers supporting the roof gable
- Honest expression of structure by the addition timber brackets and rafters at eaves, under window sills and at gable barge boards
- Fences were low or transparent to show off the garden
- Heavy verandah forms across the frontage with solid brick piers
- Gables might have roughcast render
- Infill of front verandahs is common in the upper Mountains to form a front porch area insulated from the main house. Many are highly sympathetic and do not detract from the significance or appearance of the building
- Increasing horizontality through lower roof pitch, horizontal window sets, longer verandahs and wider forms





Part D - Figure 22: Weatherboard bungalow c.1920 with symmetrical layout, heavy verandah posts and shingled verandah roof, showing influences from the Californian Bungalow style.



Part D - Figure 23: Weatherboard bungalow c.1920 with double frontage, heavy verandah posts and shingled and battened gables, with leadlight windows, showing influences from the Californian Bungalow style.

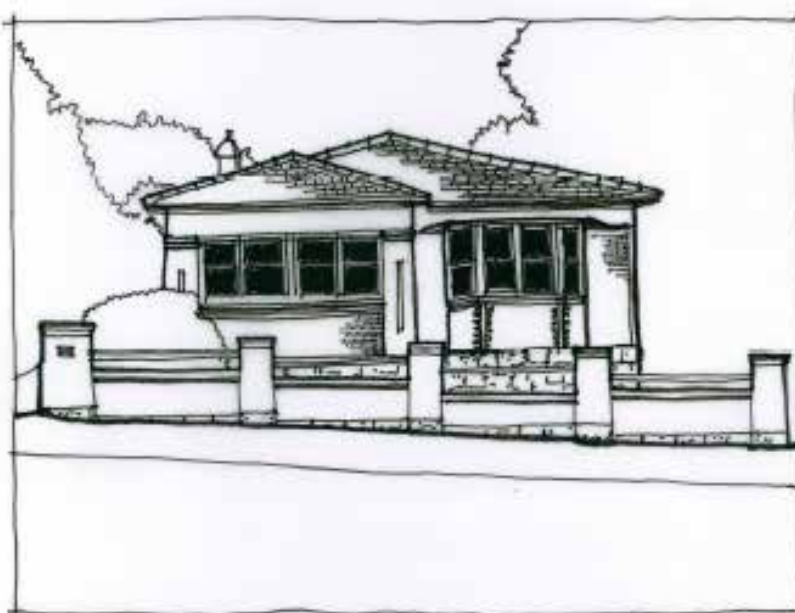


Part D - Figure 24: Weatherboard bungalow c.1920s with double frontage and heavy brick verandah showing influences from the Arts and Crafts and Californian Bungalow style.

Inter-War Old English brick bungalows

Brick houses became highly desirable following World War One, and bungalow styles diversified into a variety of types. The Old English style of bungalow or cottage involved a certain sentimental attachment to the English vernacular style, which had originally referenced Tudor buildings. Typical Old English bungalows in the Blue Mountains were highly simplified, but used features such as dark face brickwork and Marseille tiles with leadlight windows to create a house of solid and comfortable appearance. In the Inter-War period leadlight glass became popular, and gable-front windows became projecting bays.





Part D - Figure 25: Solid and well-constructed Old English style of bungalow c.1930s with brick and tile appearance, but enhanced by two-tone brickwork in quoins to bay window structure and leadlight windows. Frontage formed from bay window and verandah (now sympathetically infilled with matching windows), with roof form hipped over verandah (note lack of gable form). Roof pitch has decreased from previous styles.



Part D - Figure 26: Solid and comfortable Old English style of bungalow c.1930s with garage structure attached at side. Similar to previous figure but note variation on roof form with roof hipped over bay window and verandah roof incorporated into main roof. Roof pitch has decreased from previous styles.

Inter-War Arts and Crafts brick bungalows

As the bungalow style developed, an infinite variety of forms and features proliferated. As the bungalow style gained popularity during the Inter-War years, the style became more solid, horizontal and rustic, with brick, stone and roughcast render more common than weatherboard as a wall material.

Verandahs become deeper and more enclosed, and the heavier construction of the house gave a more solid and cosy appearance.

The range of detailing employed by builders working in a vernacular of cottage and bungalow styles is part of the charm of the Blue Mountains town character, and where consistent streetscapes exist, a major contributor to cultural heritage significance.



Part D - Figure 27: Arts and Crafts detailing is a feature of this gable-end bungalow, which displays a heavy verandah structure (now sympathetically infilled), roughcast render, and expression of structure through small corbels to the post caps, fence cap, window sills and brackets to the eaves.



Part D - Figure 28: Although partially hidden behind a high fence, this c.1930s bungalow demonstrates the heavy horizontal form of an American Craftsman gable end across the frontage, with double posts over brick piers, fine joinery,



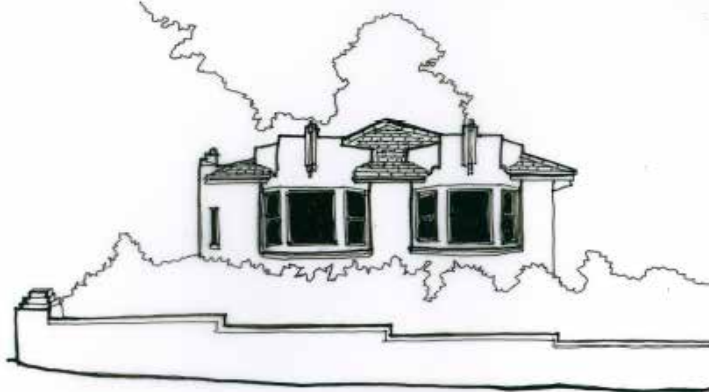
battened gabling and leadlight windows. A mixture of Arts and Crafts and Old English details.

Inter-War Art Deco and Mediterranean brick bungalows

During the Inter-War period, Modernism and other international styles became known and popularised worldwide. This allowed a freer rein in style, producing detailing that often blended diverse aesthetics and mixed stylistic references.



Part D - Figure 29: Inter-War face brick cottage c.1930s with decorative gable showing an amalgam of international influences including Art Deco and Mediterranean.



Part D - Figure 30: Pure Art Deco brick cottage, with matching strong faceted Art Deco forms of bay windows topped by Art Deco parapets and geometric central brick feature elements.



Part D - Figure 31: Simple brick semi-detached cottages c.1930a with Mediterranean style influences of Marseille tiles and rendered classical arched verandahs (now infilled). Small tiles are embedded in the rendered façade. Leadlight windows.

D12.3 Post-War cottages (c.1945-c.1960)

Many parts of the Blue Mountains older town areas contain a variety of Post-War dwellings which display significant character. These dwellings add another historical layer to older areas and often make a significant contribution to streetscape values.

Houses built in the Post-War years are generally simple in form and materials. They include the Austerity style houses of the 1950s and the range of project houses built in the 1960s and 1970s. General characteristics continue to demonstrate the heritage values of the villages and towns, including the low density patterns of development, the importance of gardens and a natural setting and the generally modest scale of structures.

Many traditional or accepted features were retained from earlier models:

- Maintenance of single-storey forms
- Simple low brick fences with details to match house
- Use of brick and tile as the main building materials
- Weatherboards, with smaller and plainer profiles

Several key differences can be seen between the houses of the pre and post WW2 periods:

- Simplification of the details of earlier periods
- Entry areas were small porches
- Chimneys could be a decorative feature, with decorative brickwork and placement on exterior walls facing the street
- Materials include timber weatherboard cladding, brick and asbestos cement (fibro) panels



- Single-storey forms sometimes had a garage underneath
- Lower-pitched roofs, with sometimes complex hipped roof form variations
- Glazed terracotta roof tiles in favour of unglazed
- Front fences were often low walls built using matching brick, and could have welded panels in contemporary designs
- The growing importance of the garage
- Picture windows became a feature of front and side elevations, often set at a principal front corner
- Complexity of asymmetrical forms presented to the street
- Windows timber or aluminium-framed
- Specimen tree plantings were popular in the early post-War years, with native plantings becoming popular towards the end of the century



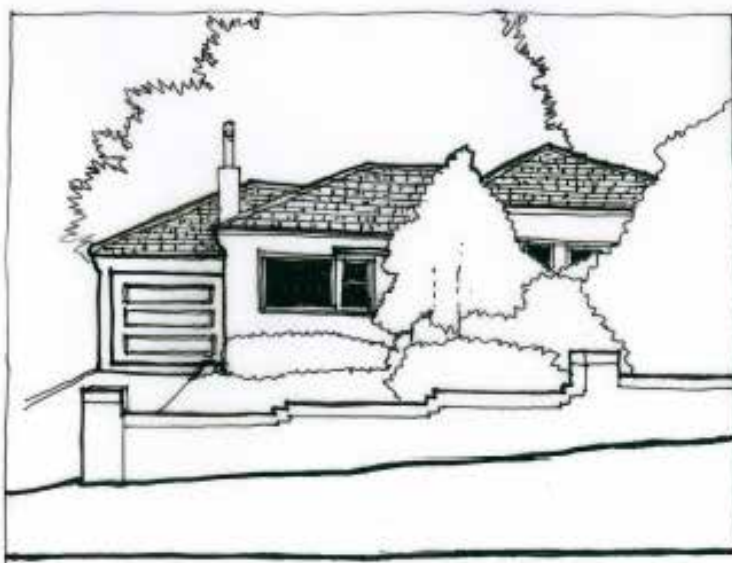
Part D - Figure 32: Simple Post-War cottage including low brick fence with details to match house. Note larger size of windows in relation to wall area.



Part D - Figure 33: Post-War cottage c.1950s with external chimney as feature to front elevation.



Part D - Figure 34: Post-War timber weatherboard cottage of unusual design and form, with curved panels of vertical weatherboards framing entry. Post-War weatherboards are relatively narrow.



Part D - Figure 35: Post-War cottage with garage incorporated into building form resulting in a more complex roof form.

