Tenterfield Shire Council

Tenterfield
Main Street
Heritage Study

**Volume 1
Study Report**

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Project
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Foreword

Tenterfield contains a wonderful and relatively intact collection of historic buildings, both within the main street area and the town as a whole, giving the town it's unique historic character. Tenterfield also has a special place in Australia's history, having been the venue for Sir Henry Parkes's famous Federation Address of 1889, and referred to sometimes as "the birthplace of Federation". It was in recognition of this historic character, and with the approach of the Centenary of Federation in January 2001, that the local community initiated this study. It is hoped however that the results of this study will be of benefit to the community far beyond the celebrations that will no doubt occur at that time.

What this and other recent studies have identified is the potential Tenterfield has to develop cultural tourist activities, particularly heritage based activities. Cultural tourism or Eco-tourism are relatively recent concepts, but they have given the impetus to many tourist developments that highlight the natural or cultural heritage of an area. What perhaps distinguishes them from other tourist attractions are their authenticity. They do not rely on creating a special image or constructing large new complexes that may bear little if any relationship to the historic development of a place. Rather, they use what already exists, supplementing it as necessary to consolidate and highlight specific themes that are important in the historic development, and which the tourism project will focus on.

Any development must therefore seek to maintain the local character. This is not to say that any new building must try and look like its a hundred years old. It should be obviously a new structure, but following the rhythm of the streetscape in its facade, materials and detailing. Similarly, old buildings or new should not be "dollyed up" with false or reproduction details. Some buildings did have rich and complex ornamentation and this should be reconstructed where appropriate, but such details should not be arbitrarily applied. Better to leave things simple than get it wrong. In all aspects, authenticity is the key.

The character of Tenterfield is something that has evolved over nearly 150 years of settlement and been shaped by many factors. The Federation Address was just a small part of that process, as ultimately will be the celebrations of 2001. In order to preserve Tenterfield's unique historic character, every effort should be made to ensure that the continuing evolution and development of the town is undertaken with an awareness of all these influences and events that occur throughout its life.

The Role of Heritage Planning

First and foremost, heritage must not been seen as an isolated part of the design and planning process, but only as one component of the things that make up the life of our communities. These include constraints of servicing a building with modern amenities and services, financial constraints of construction and maintenance costs, ensuring a building complies with building, health and safety codes, or to ensure it is environmentally sound and energy efficient.

And so while this study has looked particularly at the heritage significnace of Tenterfield, specifically its commercial centre along Rouse Street, its recommendations have tried to put heritage within this broader context. Heritage Planning is after all theory only, and in order to ensure these recommendations are practical and workable they must be put in the context of this braoder picture of everyday life, and hence be made obvious and accessible to the community who must adopt its principles if it is to work effectively.

It makes little sense to restore a building unless that restoration has community support, that the restored building will have some useful function, and that it is economically viable for the owner. By the same token it does not make sense to replace any existing buildings, whether of recognised heritage value or not, just because it is no longer appropriate for its current use when other more suitable places are available or where problems could be readily fixed, because of a perceived notion that modernising a building often at considerable expense will make it more economically viable in the long term, or worse still, demolishing a building entirely just because it is empty and to make way for an unknown future development that may nver occur.

Acknowledgments

Any study of this nature would not be possible without the assistance of many different individuals and groups.

We would like to acknowledge the support of the Councillors and Officers of Tenterfield Shire Council throughout the study process, with particular mention of Peter Jeffrey, Mayor of Tenterfield, Bill Naylor, the Director of Environmental Services, and Kim McGreal, Main Streets Coordinator. We also acknowledge the support of Jean Jarrett and other members of the Tenterfield 2001 Main Street Committee.

The members of the Local Historical Society provided much useful historical information, as well as access to their records held at Centenary Cottage, with particular assistance from Alvin Reece and Harry Pabel. Lengthy discussions about Tenterfield's past were also held with Iris Cowan and Mrs Sullivan.

Documented historical information was obtained from earlier publications including "Call of the Highlands - The Tenterfield Story" and "Tenterfield Reflections" number 1 and 2, all by Ken Halliday, who also provided comments on the written history and arranged for members of the study team to speak informally at a Rotary Meeting. General guidance as to historical sources was provided by Robin Riley at the Tenterfield Library. Barry Brooks assisted with the provision of photographic equipment and the supply of some historic photographs. Publicity for the study was readily provided by the Tenterfield Star.

Finally, we would like to extend particular thanks to all those members of the Tenterfield community who made a contribution of their knowledge, their personal collections of photographs, and their time, towards the completion of this study. It is after all the communtiy as a whole who will be responsible for implementing the recommendations of this study.

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1. Introduction

1.1 Background to the Study

The Tenterfield Main Street 2001 Committee was established by Tenterfield Shire Council and community representatives in 1994, with grant funding provided for the position of Main Streets Coordinator in 1995. The Committee has undertaken various activities, including fund raising, public meetings, and the presentation of a "Main Streets" workshop, generally in accordance with the guidelines for the "Main Streets Programme" developed by the Departments of Urban Affairs and Planning and of Regional Business Development. The committee was also involved in the commissioning of an earlier study about the cultural tourism potential of the granite highland belt, prepared by Australian Incentives and Evens Agency, completed in February 1996, with Tenterfield as the central focus of the study..

A particular focus for the Tenterfield Main Streets Committee is the pending Centenary of Federation in the year 2001 due to the important place Tenterfield holds in the history of Australia's federation. This has provided the impetus for looking more closely at the history and heritage of the town, and ways in which these can be enhanced in the lead up to 2001.

This awareness of the importance of Tenterfield's history led to the commissioning of this study. Funding was provided jointly by Tenterfield Shire Council and through a grant from the Heritage Assistance Programme awarded by the NSW Heritage Office. Suters Architects of Newcastle were commissioned to prepare the study in January 1996.

1.2 Aims of the Study

The aims of the study were to review the historical significance of Tenterfield, with particular attention given to the core commercial area or the "main street".

The following general process for the study was given in the study brief:

a.   Review existing historical information and supplement by research and liaison with local historical society. Provide a brief historic overview and define historic themes.
b.   Undertake site investigations to determine significant elements within the study area.
c.   Compile inventory datasheets for Heritage items and identify their individual significance.
d.   Prepare a statement of significance for the area as a whole, with reference to the historic themes identified.
e.   Liaise with Main Street Committee and other community groups to identify constraints and opportunities
f.   Arrange with Council and participate in a one day public workshop.
g.   Prepare concept ideas for streetscape elements, town entry points, and linkages within the Tenterfield town centre.
h.   Make recommendations for works to enhance the heritage significance of the area, including restoration, landscaping streetscape elements, and new structures.
i.   Prepare information for distribution to landowners.
j.   Participate in a public seminar to discuss the findings and recommendations of the study.

2. Historic Overview

Since the first Europeans forged their way through the Tenterfield district in the first half of the nineteenth century, it has been an important crossroads in the movement of people and goods around the north of the state, between the coast and the inland, and particularly in traffic to and from the nearby Queensland border. Rarely however, has it been considered a destination in its own right. Indeed it is the closeness to the Queensland border that is sometimes cited as the historic reason for the lack of more substantial public or private investment in the town, with a reliance on Brisbane for many services while the political focus was far away in Sydney.

There were of course many who did settle in the district to make their living - the number of old and established grazing properties will testify to that. There was however little in the way of other industry - timber milling, quarrying, a boot factory, a dairy, but all fairly minor or short lived. The town prospered however not from servicing these local needs, but rather from servicing the needs of the travellers who, on their way somewhere else, would stop and spend a night in Tenterfield.

2.1 The First Travellers

The explorer Allan Cunningham was probably the first white man to pass through the Tenterfield area. He was on his return journey southwards after discovering the Darling Downs, and came this way only because the ranges had blocked his path. Later, in 1840, Frederick and Edward Ogilvie travelled through the region from the southern New England, trying to find a route to drove stock to their other station on the Clarence River on the coast, and in doing so established what was to be known as the Boonoo Boonoo route.

However, it was Thomas Hewitt who, determined to find a route to the coast from his station at Stonehenge, first passed through the site of Tenterfield itself and blazed a trail via Tabulam to connect with the Boonoo Boonoo route. Shortly afterwards this track was sufficiently cleared to allow bullock drays to use it, and as a result by 1841 all the traffic from the northern New England passed through Tenterfield to the coast at Grafton. Wool was the major cargo, but later gold was also to play its part. Tenterfield's life as a traveller's rest had begun.

2.2 Early Settlers

The first land to be taken up in the region was Tenterfield Station, acquired by R.R.Mackenzie and S.A.Donaldson in 1840. The exact ownership details are a little unclear, however it seems Donaldson was the principle stakeholder while Mackenzie managed the property. The name Tenterfield is attributable to Donaldson, being the family house of his maiden aunts in Scotland.

In a letter of June 1841, Donaldson noted that they had 18,000 sheep to shear, a substantial number by any standards. This demonstrates the rapid growth of agriculture in the region, due generally to its accessibility and relatively fertile and workable land. Other early stations were Bolivia, Barney Downs, Clifton, The Mole, Ballandern, Boonoo Boonoo and Bookookoorara.

2.3 Establishment Of The Town

The first court of petty sessions in the region was held at Tenterfield Station in April 1847. At that time, it was the practice of the colonial government for a formal township to be laid out wherever a court was established. Thus in October 1849 the surveyor General Sir Thomas Mitchell made application that a township should be laid down in Tenterfield. A feature survey was undertaken by the end of the year, a design subsequently approved, and Tenterfield formally gazetted as a town in October 1857, only a decade or so after it was first settled.

The first sale of town blocks was held in March 1854, comprising the land bounded by Molesworth, Logan and High Streets, and the Tenterfield Creek, with 39 of the 41 lots offered being sold. Prominent amongst the buyers were George Wheatley, Simon McEachnie and Donaldson, Dr Trail buying on his behalf. Bidding appears to have been heated in an attempt to secure the best lots for stores and hotels, and these three men were all to set up business in competition with each other. Obviously the local as well as the travelling trade was already strong.

Progress appears to have been swift. A site was set aside for a court in 1859 , with the first wooden court house designed in 1863 and built the following year. A hospital site was selected in 1862, with the Prince Albert Memorial Hospital opened in 1865. A reading room was established in 1863, leading to the construction of the School of Arts building in 1870. A telegraph office was established in 1861, and this was an important link on the Sydney to Brisbane line, being the last office before the colonial border and employing both New South Wales and Queensland staff. By 1885 a new Court House had been built, as well as the Goal and Post Office.

The formation of Tenterfield as a municipality was proposed as early as 1868 and it was formally incorporated in November 1871. And so within only 30 years - one generation - Tenterfield had grown from nothing to a substantial township of 750 people. By 1879, the population had doubled to 1500 people.

2.4 The Layout of the Town

The 1859 plan of the town shows areas of land reserved for the town by the Surveyor General's office. The overall Reserve designated was a rectangle measuring 5 miles north/south by 3 miles east/west, while the actual township was much smaller at approximately 2 miles by 1 mile, and was situated on the northern boundary of the Reserve. These boundaries were defined by Pelham Street to the east, Cowper Street to the north, East Street appropriately to the east, and then slightly south of Simpson Street to the south. This contained some 85 numbered blocks, with reserves for the Police, Court House, Lock-Up and Churches, as well as numerous ones for Public Recreation including the present showground site and Jubilee Park. The remainder of the Reserve outside the township was divided into an irregular layout of blocks amongst the natural feature of the landscape. They ranged in size from 30 to 40 acres near the township to 60 to 80 acres to the south. Stuart Alexander Donaldson was a prominent landholder noted on the plan, with others including Arthur Francis Wood, Eugene O'Connell, Frederick and Henry Bracker, Michael Curry and Thomas Welburn. The only formed approach road indicated was that from the coast at Grafton leading along Clarence Street to High Street, the rest being indicated only as tracks.

The street grid established by this plan has remained basically unchanged to this day, and the township has expanded little beyond its original boundaries. The exceptions are the creation of Railway Avenue to the west and the extension of the cross streets to meet it, presumably all constructed during the extension of the railway to Tenterfield in 1889; the creation of Drummond and Templar Streets to the north in land formerly held by S.A.Donaldson actually

beyond the original 5 by 3 mile Reserve; and the irregularly shaped Clifton Street to the south. The only obvious changes within the original township are the closing of the east end of Manners Street to form the School site and allowing the construction of the school building as landmark at the end of Manners Street; the creation of Tenterfield Park in 1888 causing the closure of the ends of Simpson and Wood Streets; and the realignment of the southern end of Rouse Street to form the road to Glen Innes along the line of the earlier trail.

2.5 Coming Of The Railway

For a brief period in its history Tenterfield was, officially at least, a destination point, when the Great Northern Railway terminated there. The line originated as a private development for the relatively short stretch between Newcastle and Maitland. However even before it was opened it had been acquired by the Colonial Government due to financial problems of the parent company, and administered by the Public Works Department. In 1856 the government decided that the line should be extended to open up the Hunter Valley and the north of the colony, and work on extensions to the line proceeded in irregular bursts. By 1872 it had reached Murrurundi, by 1878 Tamworth, and by 1883 Armidale. There was much political manoeuvring about the most desirable route to extend the line towards Queensland, and indeed Tenterfield might have missed out on the railway all together. The route was selected however, and despite lengthy delays to construction in 1884 when it was as close as Deepwater, the line was extended to Tenterfield itself in 1886.

The station was officially opened by Lord Carrington, and all reports are that the celebrations were elaborate and extensive. However the opening of the railway took most of the goods which had previously been sent across to the coast for shipping, and so stopped virtually all regular road traffic to and from the coast. The regular contact that Tenterfield had maintained with the coastal settlements was severed, never to be regained.

In 1888 the line was extended to Wallangarra on the Queensland border, just 12 miles from Tenterfield. The following year the Hawkesbury River railway bridge was opened, and it was possible to travel the entire east coast by rail, from Brisbane through Sydney to Melbourne. Tenterfield's brief life as an official destination point had passed.

2.6 The Federation Address

The railway had however established Tenterfield as a major country centre, as it had done for most of the towns it passed through. Tenterfield was unique however in its proximity to the Queensland border. These two factors must surely have played a part in Henry Parkes decision to make his famous Federation speech there in October 1889.

While the idea of uniting the independent colonies as a Federation had been entertained before, the rekindling of this debate by the Tenterfield speech has been generally attributed as the start of the movement which led to the Federation of Australia in January 1901. Henry Parkes was then the premier of NSW. He had previously been the member for Tenterfield, though he had never resided there. He had tried first for the seat of North Sydney, and then Maitland. Having won neither he then stood for Tenterfield and was duly elected, being the member from 1882 to 1884. For this important occasion in 1889 however, he was simply travelling through Tenterfield, staying overnight on his way back to Sydney from a visit to Queensland.

The School of Arts was the venue for his speech, and in recognition of its historic importance it was acquired by the National Trust in 1957, one of the very first buildings in Australia to be granted that honour. Since 1963 it has been leased by the Tenterfield Shire Council as a

meeting hall and public library for the citizens of the district, and also houses a display dedicated to Parkes and Federation.

2.7   Development in the New Century

Development of the town continued at a steady pace in the new century, and indeed, much of the current building stock in Tenterfield dates from the early 1900's. In 1904 the Co-operative Butter Factory was opened. In 1906 the telephone exchange was opened, marking the end of the old telegraph service. In 1911 a substantial new Courthouse was built, as it still stands today. In 1917 the first power house was opened, providing electricity for 71 street lights and private supply, and in 1927 a reticulated water supply was installed in the town.

However there appears to have been little development at all in the town centre since the 1950's. In the last decade or so Tenterfield's social and economic basis has been eroded by a poor rural economy generally and the loss of many local industries. The railway was closed to freight in October 1989 and to all services in November 1990. Other factors, such as the recent hand over of control for electricity generation and maintenance from Council to the state electricity authority, have also had an impact.

2.8   Significant Development Phases

The development of the Tenterfield main street area may be broken into the following development phases. Note that these are intended as a guide only, and not all development in the town will fit neatly into any one phase.

- Pre-1840: undisturbed aboriginal occupation of the area
- 1840-1857: early development preceding formal declaration of the township
- 1857-1886: commercial development centred on High Street
- 1886-1900: increasing development of the town following the construction of the railway
- 1900-1950: expansion of Rouse Street as the main commercial area
- post 1950: limited new development.

2.9   Historic Themes

Significant historic themes which can be identified in Tenterfield's history include:

- The development of townships: in the original establishment and progressive development of the town centre.
- Road transportation: in the various roads that pass through the town.
- Rail transportation: in the original establishment of Tenterfield as a terminus station.
- The development of agriculture: in the various established properties of the district that drew their services from the town.
- Government: in the historic place Tenterfield has in the Federation of Australia.
- Environment: in the shaping of the natural environment to form the open spaces of the town.

3.   The Structure of the Town

3.1   The Layout of the Town

Country towns in Australia usually developed along one of two basic lines. Commonly they would simply evolve along the major transport routes that fed the town, the roads or rivers and later the railway lines. These towns are characterised by meandering streets that follow the contours or river banks, of varying widths and lengths, and with little sense of a formal grid or centre. Alternately, where the land was controlled by a single person or company, or where the Government of the day decided to establish an official town, a formal layout of grided streets of standard widths would be surveyed, often with little respect for the topography. Where these formal layouts were applied to earlier settlements, particularly with government towns, the layout would often take the line of more established buildings and streets as a basis, though otherwise overriding the earlier pattern.

Tenterfield is obviously of the later variety. The street pattern was laid out by the Government Surveyor following a survey of the town in 1849, with the only indicators of its earlier form being the diagonal line cut by Clarence Street as it leads into the town centre from the coast, and the far south end of Rouse Street leading to the New England. This street pattern has remained virtually intact to this day.

It would appear the original town centre was along High Street. As the road from the coast was the main approach to Tenterfield in its early days this would appear logical, particularly as this land is relatively level and elevated though still near the creek. Evidence of this survives in the commercial buildings along High Street, which are amongst the oldest in the town, generally dating from the late 1800's.

With the opening up of new routes to Tenterfield, and out to surrounding areas, the pattern of movement within the town changed. The overland approach from the south became more important than the coastal route, and Rouse Street developed into the main street, with it's long thin strip of commercial buildings so characteristic of Australian towns.

The construction of the railway caused other changes. The railway line runs parallel to the street grid and along the western edge of the town. While this location caused minimal interference to the town's structure, it was also far removed from the established town centre. This generated the development of various commercial facilities in the immediate vicinity, although they never grew to such an extent that they detracted from the role of the town centre. The placement and design of the Railway Station was also important, being an imposing design located on the axis of one of the main cross streets.

3.2   The Buildings

The buildings of the town centre can be broadly grouped into a number of different styles and periods.

a.   Early Timber Buildings

The oldest surviving commercial buildings in the town are of a simple vernacular form, and are generally of timber construction. Some also contain masonry elements, such as rubble stone, although this is rendered to a plain surface and without ornamentation, and so giving no emphasis to its more substantial construction. And as noted above, many of these buildings are located along High Street.

b.   Common Victorian Buildings

There are many buildings that display the simple ornamentation and form typical of commercial buildings from the Victorian era. These buildings, along with those from the turn of the century, form the back bone of the town's building stock, and are of great importance in defining its architectural character.

c.   Grand Victorian Buildings

Tenterfield also retains a number of more grand structures typical of government buildings from the Victorian era. These are major landmark buildings within the town, both by their location and their imposing form.

- Post Office
- State Bank
- Railway Station
- Courthouse
- School of Arts

d.   Turn of the Century

Like the common Victorian buildings, these are commercial buildings typical of their era, and the other main contributor to the towns architectural character.

e.   Mid Twentieth Century

While fewer in number than either the Victorian or turn of the century buildings, there are a number of buildings from this era which are landmark structures due to their striking designs, and are also important due to their social role as public gathering places.

- Royal Hotel
- Telegraph Hotel
- Commercial Hotel
- Capitol Theatre

3.3 Typical Features of the Buildings

During the survey of the existing buildings, certain features were identified that were typical of the main street area, and so contribute to the streetscape character. These features are generally consistent with the architectural detailing of the Late Victorian and Federation periods in which most of Tenterfield's commercial buildings were constructed, and are noted as follows.

a.   Facade Material

The majority of buildings in the main street area (56 in total) are constructed of rendered masonry, often with elaborate mouldings to cornices, pediments and other details, and this is important in establishing the overall character of the town. There are however a considerable number of buildings constructed with face brickwork (23 in total), including some of the most prominent and architecturally refined buildings in the town. Either type may have a limited area of details in the contrasting material eg. face brickwork walls with rendered cornice mouldings.
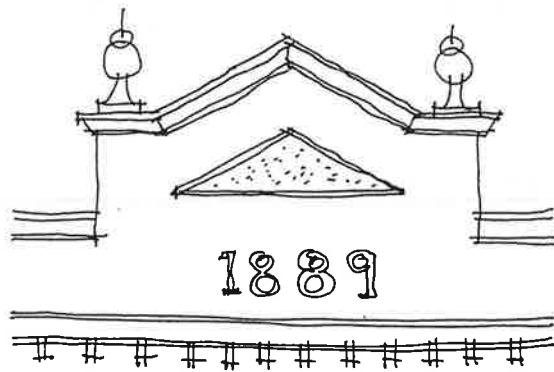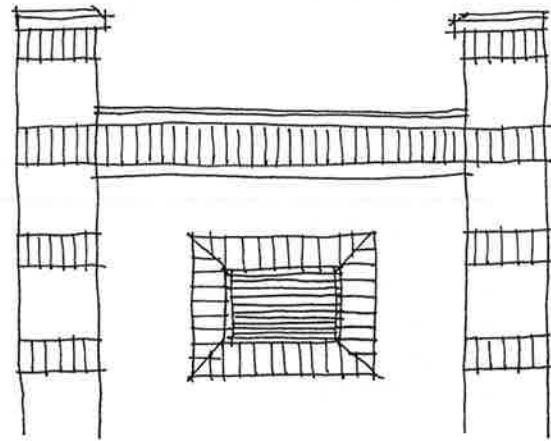

Typical Late Victorian details with rendered cornices, mouldings to parapet and pediment, roughcast or stucco panels, pilasters and finials.

Typical Federation details of face brickwork with contrasting bands to parapet cornice, openings and pilasters, with limited rendered details

b.   Parapets and Roofs

Almost all of the commercial buildings have a parapet along the street facade concealing a simple skillion or gable roof behind. These parapets are often quite tall, and many include a highlight window or louvred panel above the awning level, creating the impression of a two storey structure from the street. This is usually associated with a large internal space with a raked ceiling, the highlights providing light and/or ventilation. The few buildings without parapets have exposed hipped or gabled roofs, though these tend to be the major civic or public buildings (eg. School of Arts, Post Office, Court House, State Bank), or the older buildings (eg. Exchange Hotel, Reid's Terrace, Jensens building, Tenterfield Saddler), rather than the typical commercial buildings.
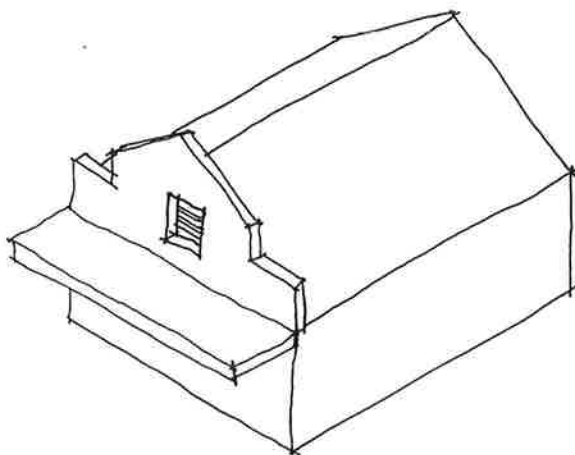
Typical features of a single storey building with a stepped parapet to the street concealing a simple roof behind. Note the highlight windows.
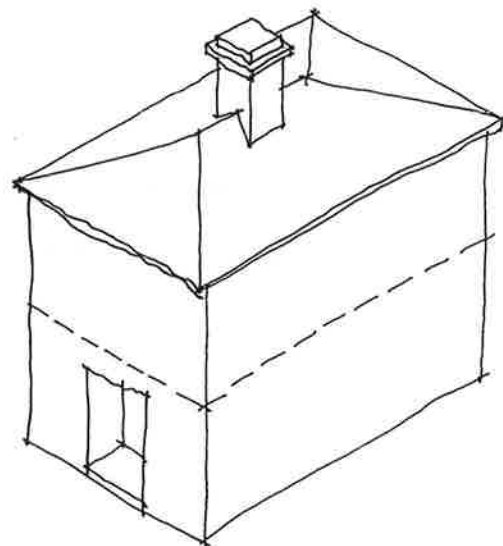
Typical features of a two storey building with an exposed hipped roof in place of a parapet.

c.   Verandahs and Awnings

The number of existing buildings that originally had verandahs as opposed to cantilevered awnings is roughly equal (approximately 28 verandahs versus 30 awnings), though of course hardly any of these verandahs remain. Almost every commercial building does however have an awning or verandah of some kind, and in general they butt one against the next to provide continuous protection to the footpath, with the name of the business painted along the fascia. Verandahs were typically simple skillion roofs draining towards the street and supported on timber posts, or in a few cases on elaborate cast iron poles. The most common awning design is for a low skillion roof draining back towards the building, the whole supported by tie rods back to the building. There are a few examples of awning roofs falling towards the street though these appear to be remnants of earlier verandahs. The use of canvas sun blinds is/was also common.
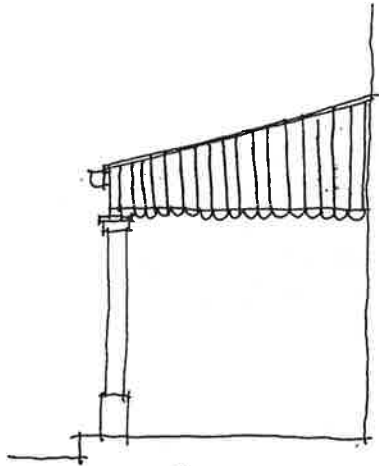
How a typical verandah would have been attached to the front of the older buildings. Timber columns with some decorative timber mouldings or cast iron lace, standing on stone footings or direct to the footpath, supports a simple skillion roof draining towards the street edge.
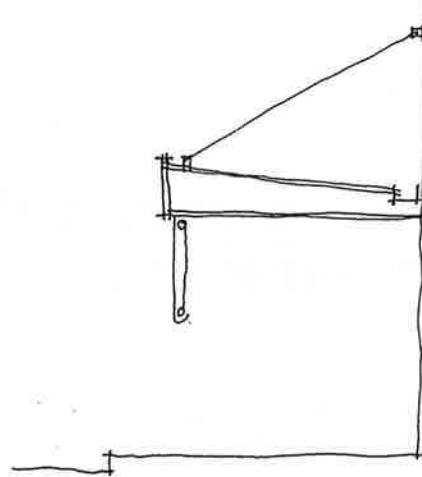
A typical cantilevered awning, with a low skillion roof draining back towards the building. The awning is supported by tie rods back to the parapet, and is generally quite shallow in depth. Canvas sun blinds to the street edge are also common.

d.   Shopfronts

Tenterfield retains many early or original shopfronts, and these contribute greatly towards the historic character of the main street. Features include large display windows, spandrel panels in leadlight or obscured glass, recessed entry doors with tiled thresholds and steps (generally at the centre, though sometimes to one side for narrow frontages or where a building comprises a number of separate premises), tiling to dado level including decorative panels or banding, and awning ceilings of pressed metal or timber battens over fibrous cement sheet. (See also photographs at the end of this section.) There are some buildings, particularly those without awnings or verandah, or which are offices rather than shops, where display windows are simply large isolated windows within the wall, with a separate entrance door either at the wall line or in a recessed balcony/threshold area.
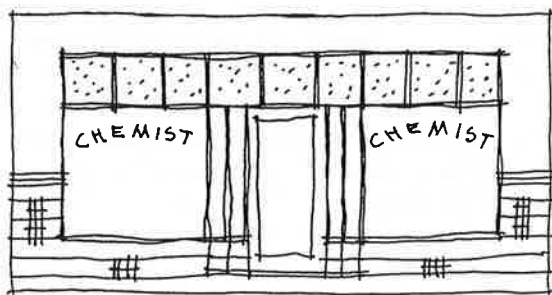
Typical shopfront design, with central recessed entrance, large display windows with painted signage, spandrel panel of obscured glass running unbroken across the top of the display windows and entrance, and wall tiling to dado height including borders and feature tiles.
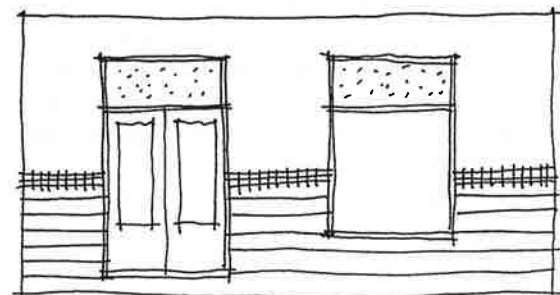
An alternative design, particularly for offices, with isolated display windows within the wall surface, and separate entrance doors within a recessed threshold area.

e.   Signage

Signage on the Tenterfield main street buildings has generally been restricted to traditional locations on the building structure, with few intrusive or oversized modern signage panels, though there are some buildings where signs mounted above the awning obscure features on the parapet. Typically a building will have signage located on the awning fascia, the spandrel panel above the shopfront windows, and a suspended sign (sometimes illuminated) beneath the awning. Many buildings also have signage on the parapet that includes only the name of the business or building and it's date. Verandahs provided many possible areas to display signage, including the balustrades, frieze panels and end boarding.
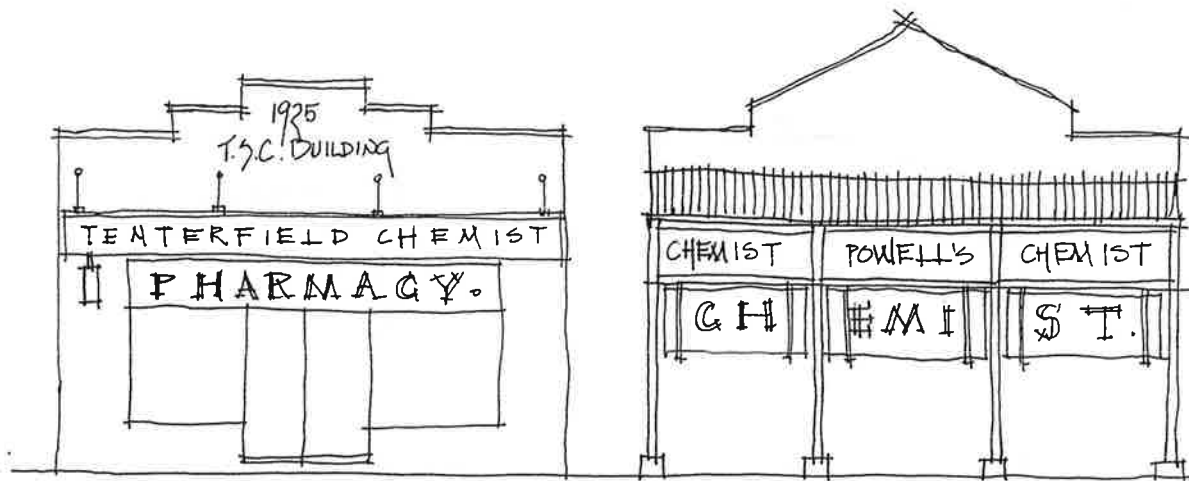
Typical signage locations for buildings with awnings include the awning fascia, the spandrel panel above the display windows, and a panel suspended below the awning. Signage on the parapet is limited to the name and date of the building.

Typical signage locations where verandahs are reconstructed may include the balustrade, frieze and end boarding. Canvas sun blinds can also be used for simple signage.

3.4 Landscaping

Tenterfield has an extensive stock of landscape features which contribute to the charm and appeal of the town, and these are equally as important as the buildings in defining the historic character of the streetscape.

a.   The Creek Parks

As noted above the basic street layout of Tenterfield is a strict grid, with little or no reference to the topography of the land, particularly the line of the creek which meanders through the town. Typically in urban areas, blocks through which a water course passes will be subdivided into standard allotments, with the rear boundaries simply skewed or stepped to follow the creek water course, possibly with access lanes running along their banks. In Tenterfield however, almost every block through which the creek passes has been set aside as open space, mostly under Council control as parkland or playing fields, although also with some private land maintained as horse paddocks. A major component is the showground, and it is indeed rare that the substantial area of land required for this use is located directly adjacent the town centre. Jubilee Park (also noted on a town map as Petherick Park), is also significant as the major civic park for the town, even though it is located away from the main commercial area, and little of it's formal layout is evident today.

b.   Tenterfield Park

Although Tenterfield Park appears to be little used today, its importance should not be overlooked. It is a substantial area of land in an imposing location above the town, and is visible from the approach road from the south. It also has historic significance due to past uses.

c.   Bruxner Park

Bruxner Park functions like a town square, and has been considered as an item in its own right along the main street area with a datasheet included in the inventory. It is significant as the only major open public space along the main street, and appears to have always been designated for this purpose.

d.   Avenue Plantings

The main commercial streets of the town are almost completely devoid of any street plantings, and indeed historically appear never to have had any. This is a typical characteristic of many Australian country towns, however what is less typical is the extensive avenue plantings in the surrounding residential areas. The memorial plantings along Logan Street are of particular importance.

4.   Significance of the Town's Heritage

4.1   Statement of Significance

The Tenterfield main street area presents a representative and well preserved example of Australian country town's that developed through the late 19th and early 20th century, including the various architectural styles of the buildings and general town layout. This is characterised by a continuous commercial strip stretching along the principle through-traffic route, with smaller sections branching out along side streets which form secondary approaches to the town. Buildings are built to the street boundary forming a continuous wall, broken only by narrow entrances to rear yards and parking areas. This is punctuated by the occasional freestanding building, usually of some civic function such as the post office or council chambers, or larger commercial buildings like banks.

What gives Tenterfield it's unique character however, is that not just some but the majority of the main street buildings date from the late 19th and early 20th century. Even those buildings from the post-war years are generally sympathetic to the character of the town, and there are very few buildings of an intrusive nature, with the Telephone Exchange [009] being the most notable exception. This gives the town centre a particularly cohesive quality. The only obvious absence from the townscape is that of the traditional verandah. Tenterfield had many verandahs though most were removed in the 1960's and virtually none now remain. However this again is typical of country town's, with few retaining verandahs in any number and these often in locations outside the main street.

This historic character is not limited to the main street area, but is evident in much of the development throughout the town. In particular, Tenterfield contains a remarkably cohesive collection of houses dating from early this century. A simplistic description of these might be "good, solid brick bungalows", with 2 to 3 bedrooms under a hipped roof, a form typical of suburban houses at the time. Rural townships would more typically have a varied array of housing types, including many timber framed structures. While parts of Tenterfield do follow this pattern, this housing form establishes the historic character in many parts of Tenterfield, particularly to the east.

An unusual feature of the towns layout is the location of major open spaces. While there is the small Bruxner Park on Rouse Street outside the council chambers, Jubilee Park on Manners Street is the principle civic park of the town. It follows the model of a civic park common to many country towns; a expanse of open grassland and stands of mature trees in this case running down to Tenterfield Creek, within a formal layout of paths, radiating from a central point and complete with rotunda. Jubilee Park breaks from the traditional form however, in its location away from the main street area, albeit with direct access to it.

Perhaps more unusual however is the location of the showground so close to the town centre, with large open-space uses like this usually relegated to the periphery of a town. Singleton showground is one other that is similar in this regard. Tenterfield showground also retains a number of historic buildings from various periods amidst a setting of mature trees, which gives the showground a particular historic character, further enhanced by its location on Tenterfield Creek. Singleton and also Bathurst showgrounds also retain a similar historic character.

Mention should also be made of the extensive mature tree plantings throughout the town, and particularly those along Logan Street. Such extensive plantings are again more typical of suburban areas rather than rural townships.

The significance of this physical evidence is further enhanced by the many associations Tenterfield has with important people in Australia's history. The most obvious of these is Sir Henry Parkes, famous for his role in the federation of Australia including the "Federation Address" he delivered in the Tenterfield School of Arts in 1889, and at one time NSW member for Tenterfield.

Some others include: Sir S.A.Donaldson, first Premier of NSW; C.A.Lee, another longstanding state parliamentarian; Banjo Paterson, who married a local girl; General Sir Harry Chauvel, first Australian to command a military corp; Major J.F.Thomas, famous for his defence of Breaker Morant during the Boer War; Ted Hon, medical scholar of international repute; and, more recently, Peter Allen, who was born in Tenterfield and wrote one of his most famous songs about the Tenterfield Saddler.

4.2 Significant Elements of the Townscape

There are a number of buildings in the town which are of considerable heritage significance, due either to their prominence within the townscape, their architectural quality, or their historic and social associations. The heritage value of many of these are buildings has already been recognised by their listing in the Tenterfield Local Environmental Plan (LEP), for example the School of Arts, the Post Office, the Court House and the State Bank.

However various other buildings of significance were identified during the course of this study, and it is recommended that these be added to the schedule of Heritage Items already listed for formal protection in the LEP.

Buildings in the main street area recommendation for inclusion in the LEP Schedules include:

- National Buildings [019]
- Former Bakery [026]
- Tenterfield Star [029]
- Masonic Lodge [036]
- Peberdy's House [041]
- Reid's Store [044]
- Exchange Hotel [045]
- Former Wards Garage [076]
- Former Roper & Walker National Store [078]
- Grogan Welding Works [086]
- Royal Hotel [091]

Various other buildings of possible heritage significance were brought to our attention during the course of the study. These are deserving of further research to determine their actual heritage significance, and pending this might also be included in the LEP.

Buildings within the general town area recommended for inclusion in the LEP schedules include:

- Lindemans Cottage at 107? Miles Street, a slab building thought to be the first private school in Tenterfield.
- Former Council Chambers, corner Manners and Logan Streets.
- Former butter factory, now NORCO, at Rouse and Cowper Streets.
- The Prince Albert Memorial Hospital, in particular the earlier sections.
- The showground as a site, and particularly the grandstand, exhibition hall and two entry booths on Manners Street.
- Tenterfield Park on Derby Street including former 1920's "Clubhouse".
- House known as "Hillview" at 152 Pelham Street, understood to be the former Bruxner residence.
- House at 50 Wood Street.
- House at 54 Wood Street.

- House at 92 Duncan Street
- House known as "Keba" on the south side of Naas Street just east of Duncan Street.
- House at 84 Bulwer Street.

Buildings outside the town recommended for inclusion in the LEP schedules include:

- The Thomas "Boer" House on Mt McKenzie Road.

4.3   Contribution to the Streetscape

All buildings within the main street area have been assessed as to their impact upon the historic character of the streetscape and their heritage significance. Four types of impact have been defined.

- **Key Elements:** those buildings that act as landmarks along the streetscape.
- **Background Elements:** those historic buildings that are basically intact, and which make up the bulk of the streetscape.
- **Neutral Elements:** those buildings which are generally sympathetic to the historic character but do not contribute to it.
- **Intrusive Elements:** those buildings that actually negate the character of the streetscape, perhaps because of extensive and unsympathetic alterations, and which should preferably be remodelled or replaced.

These categories are listed below.

Key Elements
- School of Arts [007]
- Post Office [008]
- National Buildings [019]
- State Bank [024]
- Masonic Lodge [036]
- Stannum [037]
- Reid's Store [044]
- Exchange Hotel [045]
- Commercial Emporium [057]
- Former Rope & Walker National Store [078]
- Royal Hotel [091]
- Court House [098]
- Police Station [099]

Background Elements
- Forget-me-not Cottage [001]
- National Party Office [006]
- Westpac Bank [011]
- Chris Clippa Hair Design [015]
- Wilshire & Company [016]
- Clever Hands [017]
- National Australia Bank [020]
- Former Goldsbrough Mort Building [021]
- Woollool Woollool Aboriginal Centre [023]
- Former Bakery [026]
- Kneipp Saddle & Harness Emporium [027]
- Tenterfield Star [029]
- Former Sing Sing & Co Building [030]
- Former Capitol Theatre [032]
- Rouse Street Medical Centre [035]
- Sexton and Green Holden [038]

- Peberdy's House [041]
- Reid's Terrace [043]
- Paragon Buildings [046]
- Tenterfield Chemist [047]
- Piepers Building [048]
- Sullivans Newsagency [049]
- The Coachman Coffee Lounge [050]
- Dental Surgery [051]
- Former Jensen Building [052]
- Former Premier Shop [053]
- Former Federal Store [054]
- Central Arcade [055]
- The Beauty Shoppe [056]
- Cameo Cafe [058]
- Brooks Chemist [059]
- Tenterfield TAB [060]
- Willow Tree Building [061]
- Phippards Pharmacy [062]
- Miller Buildings [063]
- Commercial Hotel [064]
- Alray Chambers [067]
- Commonwealth Bank [068]
- Former Hop Sing Building [070]
- JW Wakely Bakery [074]
- Former Wards Garage [076]
- Criterion Hotel [077]
- Festival Supermarket [079]
- St Vincent de Paul [080]
- Tenterfield Saddler [081]
- Grogan Welding Works [086]
- Pathology Building [087]
- Premier Meats Tenterfield [088]
- Tenterfield Veterinary Clinic [089]
- Former Kelly Produce Store [090]
- Pastures Protection Board [092]
- Former High Street Bakers [093]
- Old High Street Shop [094]
- Telegraph Hotel [095]
- Memorial Hall [097]

Neutral Elements
- Visitors Information Centre [002]
- Bruxner Park [010]
- Berryman Electricentre [013]
- Tenterfield Butchers [014]
- Corneys Building [042]
- Willowtown Tyre Service [065]
- Bailey Dearden Real Estate [066]
- Harvey Chambers [069]
- Matley Foodmarket [071]
- BJ's Tenterfield Takeaway [072]
- Lambs Bakery [073]
- Tenterfield Automotive and Electrical [075]
- Tenterfield Produce Company [083]
- JP Cooper & Son Funeral Directors [084]
- PG Overell & Co Accountants [085]

Intrusive Elements
- Mobil Service Station [003]
- Peter Allen Motor Inn [004]
- McCotter Ford [005]

- Telephone Exchange [009]
- Thunderbolts Jean House [012]
- Former Farmers & Graziers Building [018]
- King Bros. Building [022]
- Drycleaners [025]
- Forest Society [028]
- Cattels [031]
- Thrifty Link Hardware [033]
- Tenterfield Chainsaw & Mowers [034]
- Roslyns Good Food [039]
- McCotter Ford [040]
- Harold Curry Stock & Station Agents [082]
- High Street Units [093]

5. Guidelines for Buildings

The following guidelines should be used to guide any works to buildings within the town centre, whether noted as significant or otherwise. While generally they refer to the restoration or refurbishment of existing buildings, they are also in part applicable to any new buildings to be constructed, whether infill of vacant sites or replacing existing unsympathetic buildings.

The guidelines have been formulated to give simple and practical advice, to ensure that any money spent on buildings, no matter whether just maintenance and minor repairs or large scale refurbishment, is directed to works that will maintain or enhance the historic character of the town overall as well as the individual building. Without such guidelines to coordinate works, each building tends to be treated quite differently depending, sometimes sympathetically but often not, and the overall streetscape suffers.

For specific recommendations for each individual building, refer to the Datasheets in Volume 2 of this report. They give a brief description of recommended works, and are listed in order of priority. For some buildings this will be sufficient detail on which to undertake the works, while others may require detailed advice from a Council appointed heritage adviser or from an architect with experience in heritage work.

The guidelines are grouped under the headings related to different elements of the building facade, as defined below:
The guidelines are grouped under the headings related to different elements of a building or their general design, as defined below:

1. General Principles: the general basis on which works should be undertaken, with reference to items specifically noted on the datasheets.
2. Parapets and Facades: the parapet is that part of the street facade projecting above the general wall line to conceal or partially conceal the roof behind, while the facade is the street or front face of a building, excluding any shopfronts.
3. Verandahs: a post-supported verandah across the footpath, or occasionally set back behind the street boundary, either single or multiple stories.
4. Awnings: a cantilevered or suspended canopy supported by the building and extending across the footpath.
5. Shopfronts: the ground floor section of the street facade, comprising display windows, entrance doors and surrounding special finishes.
6. Advertising Signage: signs attached to buildings, painted or raised lettering
7. Fenestration: the arrangement of door and windows opening and the actual window and door fittings.
8. Colour Schemes: from a selection of traditional paint colours, face brick and render.
9. Materials: the materials used for external surfaces.
10. Rear Elevation: the appearance of the building from the rear including all elements such as the roof, fences, sheds etc.
11. Local Character versus Corporate Identity: maintaining the local character in any new development, and not allowing corporate identity requirements to override this.

The principles and historic origins of each element is explained, and examples of buildings in Tenterfield given, before the actual guidelines are given in a point by point form.

5.1 General Principles

The general principle that should guide any work is one of retaining original fabric wherever possible, while allowing for adaptation to meet changing needs, in order to maintain the authentic character of the town. It is not to arbitrarily replicate historic details to a certain historic style, or to impose a "theme" or character upon the town at the expense of all other features.

Authenticity is the probably the most important aspect, both in terms of keeping original fabric and accurately reconstructing missing fabric. It relates to a building as a whole, as well as individual components of its fabric.

Any original fabric, no matter how large or small, contributes towards the historic character of a place for it displays the effects of time, the ware caused by years of continued use, and reveals the layers of development and different use the building has seen. In this way it "tells the story" of the place.

Accurate reconstruction of missing elements is also important because it completes missing parts of the story. Buildings may appear to be unattractive or poorly constructed where missing elements are replaced by inappropriate forms. Even where the replacement may be a typical design of a certain architectural style, it may not fit within the actual design of the building, for often a building does not fit neatly into any one defined style. Modern additions may simply appear inappropriate and clumsy, while adding traditional details to a more modern building will make cause confusion as to its actual age.

Guidelines for General Principles:

a) *Encourage the restoration and reconstruction of original fabric based on accurate historic research of a particular building wherever possible in preference to details that are simply typical of a period.*
b) *Based on their assessed level of contribution to the streetscape, the following actions are appropriate:*
   - Key: retain all buildings identified as "Key" elements, and encourage their restoration based on appropriate research and professional advice, including accurate reconstruction of missing fabric.
   - Background: retain all buildings identified as "Background" elements, and encourage the accurate reconstruction of missing fabric while allowing for minor adaptation.
   - Neutral: retention of buildings identified as "Neutral" elements is appropriate while allowing for adaptation, though replacement by sympathetic new development is permissible..
   - Intrusive: Encourage the replacement or alteration of buildings identified as "Intrusive" elements to a form more sympathetic to the streetscape.
c) *Encourage the retention and restoration of fabric identified as significant for the facade, shopfront or interior of a building (see individual datasheets). Reconstruction of missing sections is also encourages, while minor adaptation is permissible.*
d) *Encourage and provide incentives for building owners to undertake the recommended works to their buildings (see individual datasheets).*
e) *Encourage the incorporation of those features identified as being typical of Tenterfield in any refurbishment or infill development.*

5.2 Parapets and Facades

The basic component of any building in terms of streetscape is its street facade. Commercial buildings are almost always built to the street and side boundaries, and as such their side walls are generally not visible and so are given no decorative treatment. Even buildings located on street corners will sometimes present bland facades to the side streets, with all the emphasis (and expense) put into creating a prominent face to the main street. The Miller Building [063] is an example of this. Commercial buildings also generally have parapet walls concealing the roof. This gives the building greater prominence along the street, and is particularly evident where very tall parapets are constructed on small, single storey buildings. It is also a practical way of dealing with the roof form and drainage where the building is built hard against its neighbours, often with a simple skillion roof sloping from front to back. Finally, parapet walls provide the necessary anchor point for tie rods supporting footpath awnings, as opposed to post-supported verandahs.

As shopfronts dictate the design at ground floor level, the street facade is defined as that part above the awning (or verandah). For single storey this buildings means the parapet only, while for two storey buildings it will include the upper wall surface.

A parapet may be a plain horizontal wall though will usually be stepped in some way. This may be as simple as rising to a central pediment aligned with the pitch of a gable roof behind, though is often much more complex including multiple stepping and curved pediments, cornices and other detailed renderwork, pilasters, decorative finials and feature panels. A particularly common feature in Tenterfield are highlight windows, used to light and ventilate the large volume of the retail space, and often giving the impression of a second storey. Apart from the actual surface treatment of the parapet wall, another important aspect is their appearance against the skyline, or their silhouette. The National Building [019], the Woollool Woollool Aboriginal Centre [023] and the Central Arcade [055] are particularly good examples within Tenterfield.

Where a building contains a number of separate shops, the parapet will usually rise to various high points corresponding to each shop. Often the shops have been subsequently sold separately, and so each section of the parapet becomes maintained in a different way, particularly with different colour schemes, or altered completely. The King Bros. Building [022] is an example of where this has happened, with cladding to three quarters of the facade, and only one quarter left with exposed face brickwork. It is desirable that consistency is maintained or reinstated across the whole length of the building facade.

The exception to the use of parapets is where buildings are designed as freestanding structures within an allotment, set back from the side and often the street boundaries. Such designs are usually restricted to particularly important civic and commercial buildings, such as government office, public services and banks. Examples in Tenterfield include the School of Arts [007], the Post Office [008], the State Bank [024] and the Commonwealth Bank [068]. Older buildings that predate the main commercial development of a town can also follow this pattern, perhaps having been converted from houses, such as Peberdy's House [[041], or simply having been built in the days before commercial space was at a premium, such as the old Bakery [026] and Grogans Welding Works [086].

Their are perhaps three types of alteration which are commonly made to parapets. They are to conceal them with modern sheet cladding, removing features from the apex and so lowering their height, or changing their finishes.

Cladding of facades is often done for purely aesthetic purposes, a plain and unadorned appearance being seen as more modern and thus appropriate than the ornate detail on many old buildings. It also provides a large and uninterrupted expanse of signage area. Cladding is also used as a response to the declining fortunes of a building where upper floors are no longer in use, or where the facade is weather damaged, perhaps causing dampness internally, and cladding is seen as a cheap alternative to repairs. Often the details of the original facade remain completely intact beneath the cladding, although lowering of the parapet height is often undertaken at the same time to give a single horizontal line. Examples in Tenterfield include

- Former Farmers & Graziers Building [018]
- King Bros. Building (Franks Furniture only) [022]
- Cattell's [031]
- Thrifty Link Hardware [033]
- Reids Store 044]

Removing features and lowering the height of a parapet is usually done due to structural instability. Large wall surfaces catch the wind and this can often destabilise tall thin parapet walls. Individual features that rise above the general parapet line, such as pediments and finials, may have decayed over time and be discarded as unnecessary decorative elements. Lack of stability can generally be rectified by bracing the parapet back to the roof structure, while missing elements can be readily reconstructed. Fortunately there are few examples of this in Tenterfield, and they generally relate to the cladding of facades as noted above.

Changing the surface finishes to a parapet may appear a less drastic alteration, though the cumulative effect may be just as great and is often difficult to reverse, unlike the above. The most common change is to paint face brickwork or renderwork, and this is readily reversed by stripping the paint. More difficult to rectify is where a facade has been rendered over, obliterating such features as detailed render mouldings, roughcast or signage panels, brick banding and bonding patterns or polychrome brickwork. Some examples include:

- Woollool Woollool Aboriginal Centre [023]
- Cameo Cafe [058]

- Tenterfield TAB [060]
- Bailey Dearden Real Estate [066]

The most drastic change however comes with complete remodelling of the facade and parapet. This is often associated with the overall refurbishment of a building to a contemporary architectural style, and with good design it can still present an appropriate appearance to the street. This has happened in Tenterfield quite often through its history, with interesting examples including the National Building [019], the Miller Building [063] and the Criterion Hotel [077]. More recent attempts have been less successful however, as they have not recreated a traditional parapet form, notably the Harold Curry & Co building [082].

Guidelines for Parapets and Facades:

a) *Retain existing original parapets and facades, check for structural stability, repair and maintain as required.*
b) *Remove modern cladding from the face of parapets and facades, and reconstruct missing sections such as pediments and finials to original details. Evidence can be gathered from historic photographs, original construction drawings, evidence left on the face of the building, or similar buildings around the town.*
c) *Reinstate original finishes by the removal of accretions, such as stripping paint from face brick, or removing signage panels from detailed recessed panels.*
d) *If the existing parapet is inappropriate to the character of the streetscape, whether an unsympathetic refurbishment of an old building or simply a modern building, alter the parapet to a more sympathetic form, reconstructing any original details if appropriate.*
e) *Parapets should be stepped or ornamented in some way to produce a distinctive silhouette against the skyline.*

5.3 Verandahs

Verandahs were an essential feature of most Australian towns until relatively recently. Just about every commercial building constructed before the turn of the century and even through to the 1910's would have had a verandah, ranging from a simple lean-to type that simply covered the footpath in front of the building, through to elaborate structures of two or even three stories decorated with ornate cast iron or timber fretwork. From around the 1920's cantilevered awnings took the place of verandahs on new buildings, and would often be constructed to replace existing verandahs during major refurbishment, the verandah, perhaps, being considered too old fashioned. Many verandahs did remain in place however, and of all things it was the rising importance of the motor car and trucks that saw their ultimate demise. No longer were the verandah posts considered a useful place to tie up the horse and carriage, but simply as a hazard whilst parking and an obstacle to pedestrians. And so, at the order of local Council's, most verandahs were removed through around the 1960's.

Not a solitary verandah remains along the footpaths in the main street area of Tenterfield. The Exchange Hotel [045] does retain some remnants in the form of a cantilevered verandah, though it bears little resemblance to the original. The Saddlers [081] and another old shop on High Street [095] retain small verandahs but these are set back behind the street boundary rather than over the footpath. The more significant verandahs now missing include the Roper & Walker Store [078], Reid's Store [44] and the attached Terrace [043], the former Jensen Building [52] and the Commercial Emporium [57]. Other significant verandahs that relate to buildings now demolished include the original Royal Hotel building on High Street, and the Great Northern Hotel on Rouse Street that was located near the present Visitors Centre.

The importance of these verandah to the character of a town should not however be underestimated. Like their modern replacement, the cantilevered awning, they provided weather protection to pedestrians. However verandahs do much more than just this, as they actually extend the building space out over the footpath to the street edge and provide a sense of enclosure. They provide outdoor spaces at the upper level that enhances the amenity of the first floor rooms and provides a secluded space to sit and watch life on the street below. They provided decoration to the street scape with their elaborate construction. They provided the support for signage panels, often quite large and prominent without appearing as "stuck-on"

elements like most modern signs. And finally they helped to give emphasis to particular buildings, marking them out as landmarks within the town.

Existing buildings which are known to have originally had verandahs across the footpath include in place of existing awnings include:

- Chris Clipa Hair Design [015]
- National Buildings [019]
- Woollool Woollool Aboriginal Centre [23]
- Kneipp Saddle & Harness Emporium [027]
- Tenterfield Star [029]
- Former Sing Sing & Co Building [030]
- Cattell's [031]
- Reid's Terrace [043] (2 storey)
- Reid's Store [044] (2 storey)
- Exchange Hotel [045] (part remains, 2 storey)
- Former Jensen Building [052] (2 storey)
- Former Premier Store [053]
- Former Federal Store [054]
- Central Arcade [055]
- Commercial Emporium [057] (2 storey)
- Roper & Walker National Store [078] (2 storey)
- Harold Curry Stock & Station Agents [082]
- Premier Meats Tenterfield [088]
- Tenterfield Veterinary Clinic [089]
- Former Kelly Produce Store [090]

Existing buildings which are thought to have had verandahs across the footpath, though for which no clear photographic evidence is available, include:

- King Bros. Buildings [022]
- Woollool Woollool Aboriginal Centre [024]
- Rouse Street Medical Centre [035]
- Sexton and Green Holden [038]
- Willow Tree Building [061]
- Former Hop Sing Building [070]
- Former High Street Bakers [094]

Other buildings which appear from photographic evidence to have had verandahs across the footpath, though where the buildings have been drastically altered to a more modern design style including an awning, or where the building has been replaced completely by more recent structures, include:

- Wilshire & Company [016]
- Clever Hands [017]
- Drycleaners [025]
- Former Capitol Theatre [032]
- Miller Buildings [063]
- Criterion Hotel [077]
- Premier Meats Tenterfield [088]

Existing verandahs of interest that are set back behind the street boundary include:

- Peberdy's House [041]
- Tenterfield Saddler [081]
- Old High Street Shop [095]

Guidelines for Verandahs:

a) *The reconstruction of verandahs is encouraged, but should only be done on buildings that had them in the first place. Verandahs may also be used on new buildings.*
b) *Ensure that the style and detailing of the verandah is appropriate for the design of the building, otherwise it will appear incongruous.*

c) Match original details where possible. Evidence can be gathered from historic photographs, original construction drawings, evidence left on the face of the building such as flashings or the ends of floor joists, and remnant pieces of material that may be stored on site or elsewhere.

d) Where no clear evidence of the original verandah can be found, details should be for those typical of the period. Appropriate details can be provided through Council's heritage service, through architects experienced with heritage buildings, and through various books on the subject.

e) Modern or pseudo-historic materials and details should not be used, such as aluminium lace, metal pipe framing or tightly rolled bull nosed iron.

f) Where verandahs are two stories high, try and make sure that they provide a useful amenity to the first floor rooms.

g) The length of the verandah should correspond to the building. Where a building comprises a number of different premises, a coordinated approach to reconstruction of the verandah should be encouraged. Verandahs should not however be run unbroken across adjacent buildings where they are clearly of different construction, even though they may now function as one.

h) Verandahs should not finish short at the corners of buildings, but extend to adjacent verandahs or awnings to provide continuous weather protection for pedestrians beneath.

i) Posts should be set back from the kerb by approximately 300-600mm to minimise the risk of damage by motor vehicles.

5.4 Awnings

Almost every commercial building will have an awning of some type, for they provide protection from the weather for pedestrians whilst looking at shop windows, and provide additional space on which to display signage. Buildings of a non-retail nature can be an exception, particularly for banks and professional chambers where an imposing and formal facade is often desired to convey the ideals of wealth and security, such as the Westpac Bank [011] or Commonwealth Bank [068].

Like verandahs, awnings are an integral part of the design of commercial buildings, and original structures should be retained in preference to modern designs. Traditional awnings included fascia panels and mouldings, ceiling linings such as decorative pressed metal or timber battens over flat sheets, and ornate wrought or cast iron suspension rods and anchor plates. Some also included brackets or cantilevered trusses in ornate wrought iron designs. Often awnings would include canvas blinds for sun shades which may have doubled as signage banners. Light fittings and suspended signs are often an integral part of the awning design.

Most modern awning structures are bland in comparison, and the refurbishment of older awnings has often resulted in the loss of their original details, and so diminishes the intrinsic character of the building.

Most of the awnings in Tenterfield appear to be replacements of earlier designs or of verandahs, however some interesting designs include the Former Capitol Theatre [032] with its simple linear design, the Beauty Shop building [056] on Rouse Street with its ornate brackets, and the Commercial Hotel [064] which remains basically intact.

Guidelines for Awnings:

a) The refurbishment and reinstatement of awnings is generally encouraged.

b) Retain original fabric where possible. It is generally simple and cheaper to do some minor repairs and put on a fresh coat of paint that to rip the whole lot out and start again.

c) Ensure that the style and detailing of the awning is appropriate for the design of the building, otherwise it will appear incongruous.

d) Match original details where possible. Often original fabric may still be in place beneath modern cladding. Where the awning has been removed in full, evidence can be gathered from historic photographs, original construction drawings, evidence left on the face of the building such as suspension anchor plates, and remnant pieces of material that may be stored on site or elsewhere.

e) Modern or pseudo-historic materials and details should not be used, such as aluminium lace, metal pipe framing or tightly rolled bull nosed iron.

f) The length of the awning should correspond to the building. Where a building comprises a number of different premises, a coordinated approach to reconstruction of the awning should be encouraged. Awnings should not however be run unbroken across adjacent buildings where they are clearly of different construction, even though they may now function as one.

g) Awnings should not finish short at the corners of buildings, but extend to adjacent verandahs or awnings to provide continuous weather protection for pedestrians beneath.

5.5 Shopfronts

The shopfront is defined as that part of the buildings street facade at ground floor level ie: below the awning. While the building facade, verandahs and awnings are the main feature of the streetscape when you first enter and drive through the town, the shopfronts are where people come into face to face contact with the building. As such, the character of the shopfronts is of great importance in maintaining the character of the town centre.

Shopfronts traditionally included various elements. The principle one is the display windows, which for retail shops would cover most of the facade, while for offices and hotels may simply be large window openings. They would often include a recess for the entry doors, either to one side or symmetrically within the facade. The display windows generally step back around this area to maximise the visibility of the internal display space. The area in front of the door would be paved with tiles, marble or terrazzo, sometimes including some signage or graphics, and the ceiling might be finished in pressed metal or similar.

What little is left of the walls were generally clad with glazed ceramic tiles, sometimes plain but often with elaborate border or feature tiles. Butchers shops for example, often had feature tiles depicting cattle, sheep and pigs, though none of these remain in Tenterfield. The use of tiling was really to come to the fore on Hotels where, due to the relatively large wall areas compared to shops, wall tiles are often the most prominent feature of the shopfront together with recessed signage panels. Buildings from the 1880's and earlier might have had renderwork in ashlar coursing or similar in place of tiling, while more recent buildings from the 1960's onwards often had just face brickwork.

The ceiling of the awning or verandah, together with any lights or signs, are also important features of the shopfront, however these are dealt with elsewhere in this report.

While it is recognised that the demands of modern merchandising do not also neatly fit within the confines of traditional shopfront design, traditional details can generally be adapted to suit the purpose.

Shopfronts can also give some indication of the history of change to a building, particularly where they run across adjacent buildings of obviously different construction dates, suggesting a common owner of the combining of internal spaces to form larger shops.

By far the majority of commercial buildings in Tenterfield retain traditional shopfronts, whether from the original period of construction or dating from later though sympathetic refurbishments.

Particularly good and intact examples of shopfronts from earlier periods include:

- Woollool Woollool Aboriginal Centre [023]
- Terrace [043]
- Reid's Store [044]
- Former Premier Store [053]
- Central Arcade [055] (Flanagans only)
- The Beauty Shoppe [056]
- Cameo Cafe [058]
- Tenterfield TAB [060]
- Phippards Pharmacy [062]
- Commercial Hotel [064]

- Alray Chambers [067]
- Wakely Bakery [074]
- Pathology Building [087]
- Former High Street Bakers [094]

Some more recent but still traditional shopfronts include:

- Tenterfield Butchers [014]
- King Bros. Building [022] (Franks Furniture only)

Guidelines for Shopfronts:

a) *The restoration and alteration of shopfronts is generally encouraged.*
b) *Retain original shopfront features wherever possible, including display windows and their framing, entry doors, paved thresholds especially with any signage or graphics, wall tilings and ceiling cladding.*
c) *Where only remnants of original shopfronts survive, seek to incorporate these within new layouts These may include some wall tiling at the corners, older frames to display windows with modern doors, or small details such as sill or dado sections.*
d) *Where the shopfront is an essential feature of a design, match original details where possible. Evidence can be gathered from historic photographs, original construction drawings, evidence left on the building such as sills or framework, and remnant pieces of material that may be stored on site or elsewhere.*
e) *Where a building comprises a number of different premises, a coordinated approach to the shopfronts should be encouraged. Shopfronts should preferably not run unbroken across adjacent buildings where they are clearly of different construction, even though they may now function as one.*
f) *Wall tiling can often be used to give a more modern shopfront a traditional appearance where the basic door and window layout is acceptable. Unlike painted render or face brick, tiles are easily cleaned of grime or graffiti and are particularly hard-wearing.*

5.6 Fenestration

The arrangement of door and window openings is an important part of the appearance of old buildings. As a general rule they will be arranged on a regular spacing and with a consistent head and sill height across the facade. They will also be vertically proportioned and based on the traditional structural design of "holes within walls" rather than as large voids or extended horizontal openings. Shopfronts obviously are an exception to this rule.

Openings will often be altered over time to reflect the use of the internal space. They may be enlarged to admit more light or form a display window, bricked up to conceal a store room or new partition behind, or reduced in size to increase privacy. The openings are also sometimes altered when the actual window or door fittings are altered, especially where traditional vertically proportioned timber windows are replaced by modern aluminium windows of horizontal proportions, with the head being lowered and the opening extended to one or both sides. All such alterations drastically alter the appearance of the building.

Another common reason for altering openings is where a verandah is removed, leaving doors openings into space. In some cases a balustrade is simply placed across the opening for safety and the doors retained. Often however the sill level is raised to form a window, and sometimes the original french doors are cut down to form casement windows. In these instances the openings can generally be readily reinstated with the reconstruction of the verandah.

Replacing the actual windows or doors with modern components also alters the appearance of a building, although perhaps in a more subtle way to altering the openings. Even where the modern element is of a similar form the detail is likely to be completely different, such as the slender frames of aluminium windows rather than the larger sections of timber windows. Combined with their usual dark pre-finished colour, aluminium windows are therefore much less prominent than their timber counterparts. Doors suffer from similar problems. Modern

prefabricated doors with false-panelling or routed faces do not replicate the detail of traditional panelled doors, only their proportions.

Many standard windows and doors also include some applied decoration, such as multi-paned glazing with coloured glass, or false leadlight designs. While these may be attractive in their own right, they are inappropriate for old buildings as they do not accurately replicate traditional designs.

Guidelines for Fenestration:

a) *Maintain and repair original timber windows and doors, and reinstate missing elements to the original design.*
b) *Remove any modern elements such as aluminium windows or false-panelled doors, return openings to original proportions, and reconstruct windows and doors to original details.*
c) *Where there is a need to increase light or ventilation to a space, additional windows should match existing pattern and be located to maintain balance and/or symmetry across the facade. Also consider other less intrusive methods, such as skylights or windows to the side or rear*
d) *Window and door openings (except shopfronts) should be vertically proportioned and read as "holes within walls".*
e) *For new buildings or alterations to existing, window openings should be approximately 25% of the wall area at first floor level.*

5.7 Colour Schemes

Altering the colour scheme of a building is one of the simplest ways to enhance its character and create a consistent streetscape. Repainting is generally done on a regular basis in any case, and its costs no more to select the colours from a traditional colour scheme. Thus the coordination of colour schemes along the main street should produce substantial results over a relatively short period.

Colour schemes can however be controversial. Individual owners will no doubt have their own likes and dislikes and will not want a specific colour scheme imposed. Their may also be corporate identity requirements. Both of these can generally be complied with by subtle variations of colour schemes. However colour schemes that are designed only to make a building more prominent, such as the use of particularly vibrant highlights or as an overall colour, are inappropriate to the aims of the main street approach which is to create a consistent streetscape character.

Several different colour schemes are provided in this report, each relevant to a different period and style of architecture that appears in Tenterfield as noted on the datasheets for each building. The colours are selected from the traditional range of paint colours that were commonly available through the late 19th and early 20th century, this being much more limited than the vast range available today.

The colour names are as per the Pascol traditional range developed in association with the National Trust, however all the major paint manufacturers have similar "heritage" ranges eg. Solver, Dulux, Taubmans, and generally a colour can be mixed to order from any base irrespective of the brand. The Australian and British Standards may also be referred to for traditional colours, and these are a valuable cross reference. Note that the colour boards in this report do not give a good reproduction of the actual paint colours, and paint charts or samples should be referred to for final selections.

Guidelines for Colour Schemes:

a) *A colour scheme appropriate to the period and style of the building should be selected.*
b) *If possible, colours selections should be based on evidence of the original colour for each particular building, particularly for those noted as key items and/or scheduled in the LEP. This may be based on colours revealed in weathered or concealed areas, paint scrapes where multiple layers of paint exist, and from historic photographs which may reveal relative*

tones and contrast between different elements of a building even though only black & white in nature.

c) *Assistance in refining colour schemes may be obtained from various sources, including heritage advisers/architects/colour consultants, and from various published books on period colour schemes. Most of the major paint manufacturers also provide a colour selection service, though this is usually contingent upon purchase of their paint for the work and the size of the project.*

d) *Exterior wall surfaces should generally be painted with a matt finish, while joinery like windows and doors should be painted with a gloss finish.*

e) *Surfaces which were originally unpainted should be left as such. If they have been previously painted they should be stripped wherever possible. Note that sand blasting or high pressure water blasting are not appropriate ways to strip paint from surfaces like brick, stone, render or timber, as it tends to pit the surface and damage softer surrounding components like mortar. If stripping is not practical, the surface should be painted in a colour similar to the original material eg. red brickwork.*

f) *Where a building includes a number of separate premises under separate ownership, coordination to produce a consistent colour scheme is desirable. There may be cost benefits by having the whole building painted at the same time rather than by individual premises.*
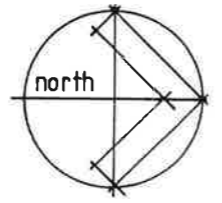
5.8 Advertising Signs

Signage has historically been an important feature of a streetscape. Traditionally any prominent expanse of flat surface on a building has been taken over to advertise the wares or services offered by the premises, either painted direct to the surface or on an attached panel. Typical building elements that have been used for signage include the awning or verandah fascia, the spandrel panel above shopfront glazing, the return ends of verandahs, or the sides of buildings where they are adjacent an access lane, a side street or where upper floors project above adjacent buildings.

In more recent times however the increase in the scale of advertising and the advent of illuminated signs has caused a proliferation of signage attached to buildings. Advertising is designed to attract peoples attention, and so the result is often that the prominence of the sign outweighs that of the building. With the lack of any coordination of signage between buildings, the result is often one of excess clutter and lack of a consistent streetscape character. Often beautiful details of a building's facades will be obscured by large signage panels. Tenterfield has fortunately seen little of this however, although there are a number of above-awning signs that should be removed. Perhaps the worst offenders are the four hotels with the array of standard modern signage panels, blackboards and stickers arranged across their shopfronts.

A painted sign to the awning fascia is the most common in Tenterfield, and appears on almost every building. Sometimes an extended fascia panel has been fixed to the awning to increase the signage area, though this tends to distort the proportions of the awning. A preferable and more traditional approach is to add a separate panel either below or above the awning, mounted right at the street edge, such as at the Paragon Buildings [046] (Sellers Bottle Shop only).The historic photograph of the Harold Curry building [082] demonstrates a more complicated form with its central pediment.

Like awnings, verandahs presented many prominent locations for placing signage, both along their fascias and on the return ends. The historic photographs of the Roper & Walker building [078] shows what a large area of signage can be achieved without appearing out of scale. It is interesting to note from the two separate photographs how the original cast iron brackets to the ground floor level were removed and replaced by a second fascia panel c.1885, effectively doubling the available signage area.

Another traditional way that additional signage area has been provided is the use of canvas sun blinds supported along the street edge of the awning. These also provide valuable protection to pedestrians along the footpath and shelter display windows from direct sunlight. As such they are more common along the eastern side of Rouse Street where they catch the harsh western light of a summers afternoon, with a example being the group of building from Thunderbolts Jean House [012] through to the former Farmers & Graziers Building [018].

CROWN STREET

MILES STREET

to...
GLEN INNES

ROUSE STREET

MANNERS STREET

HIGH STREET

MOLESWORTH STREET

STANTHORPE

LOGAN STREET

to...
CASINO

north

2. Federation Colour Schemes

Federation - Colour Scheme 2a.

Walls: Biscuit
Wall Trim: Sienna
Joinery: Indian Red &
Pale Cream
Joinery Trim: Sienna
Soffit: Eau-de-Nil

Biscuit   Indian Red   Sienna   Pale Cream   Eau-de-Nil
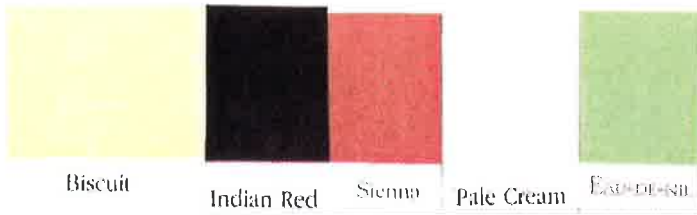
Federation - Colour Scheme 2b.

Walls: Rose Pink
Wall Trim: Terra Verte
Joinery: Dune
Joinery Trim: Pale Olive
Soffit: Ivory

Rose Pink   Terra Verte   Dune   Pale Olive   Ivory

Federation - Colour Scheme 2c.

Walls: Cream
Wall Trim: Light Stone
Joinery: Copper Beech
Joinery Trim: Bronze Green &
Light Stone
Soffit: Pale Eau-de-nil

Cream   Light Stone   Copper Beech   Bronze Green   Eau-De-Nil

Federation - Colour Scheme 2d.

Walls: Face brick (unpainted)
Wall Trim: Manilla
Joinery: Palm Green &
Bone
Joinery Trim: Mid green
Soffit: Palm Green

Manilla   Palm Green   Bone   Mid Green

Federation - Colour Scheme 2e.

Walls: Face brick (unpainted)
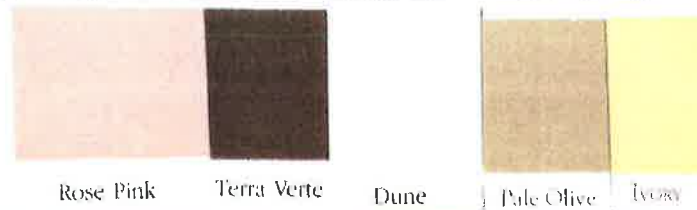**Wall Trim:** Camouflage Green
Joinery: Ivory
Joinery Trim: Leaf Brown &
Mid Brown
Soffit: Ivory

Camouflage Green   Ivory   Leaf Brown   Mid Brown

Federation - Colour Scheme 2f.

Walls: Face brick (unpainted)
Wall Trim: Raw Umber
Joinery: Smalt Blue
Joinery Trim: Vellum & Bone
Soffit: Vellum

Raw Umber   Smalt Blue   Bone   Vellum

Paint names and sample chips are as per the Pascol Heritage Colour Range, however similar colours are available from all the major paint manufacturers. The colour scheme selected should be appropriate to the period of the building. Evidence of original colours should be used as the basis for the colour scheme. Masonry elements that were originally unpainted should be left as such, and stripped of later paint where possible. The selected trim and joinery colours may be intermixed between colour schemes of the same period. Refer to the guidelines and datasheets for further details.

3. Inter-War & Post-War Colour Schemes

Inter-War - Colour Scheme 3a.

Walls:	Vellum
Wall Trim:	Camouflage Grey
Joinery:	Bone
Joinery Trim:	Bronze Green & Venetian Red
Soffit:	Bone

Vellum   Camouflage Green   Bone   Bronze Gr Venetian Red
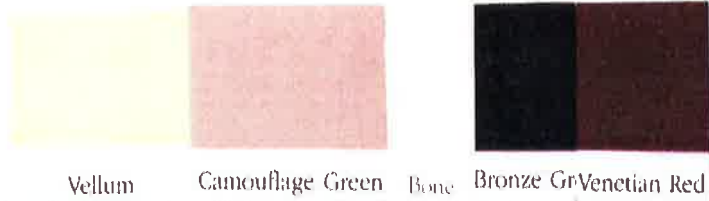
Inter-War - Colour Scheme 3b.

Walls:	Warm Grey
Wall Trim:	Juniper Green
Joinery:	Eau-de-nil & Bone
Joinery Trim:	Juniper Green
Soffit:	Pale Eau-de-Nil

Warm Grey   Juniper Green   Eau-de-Nil   Bone   Eau-de-Nil

Inter-War - Colour Scheme 3c.

Walls:	Yellow Ochre
Wall Trim:	Buff
Joinery:	Starch
Joinery Trim:	Sienna & Salmon
Soffit:	Starch

Yellow Ochre   Buff   • Starch   Sienna   Salmon
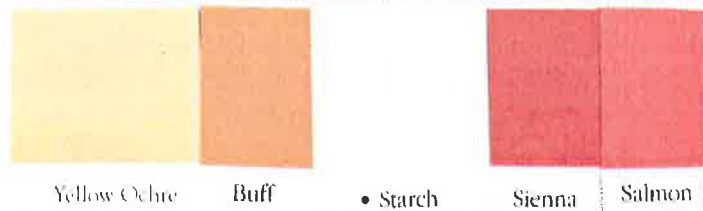
Inter-War - Colour Scheme 3d.

Walls:	Face Brick (unpainted)
Wall Trim:	Warm Grey
Joinery:	Light Stone & Coir
Joinery Trim:	Purple Brown
Soffit:	Coir

Warm Grey Light Stone   Coir   Purple Brown

Inter-War - Colour Scheme 3e.

Walls:	Face Brick (unpainted)
Wall Trim:	Yellow Ochre
Joinery:	Pale Cream
Joinery Trim:	Mid Brown
Soffit:	Pale Cream

Yellow Ochre   •Mid Brown   Pale Cream

Inter-War - Colour Scheme 3f.

|	
Walls:	Face Brick (unpainted)
Wall Trim:	Bronze
Joinery:	Ivory & Pale Olive
Joinery Trim:	Mink
Soffit:	Ivory
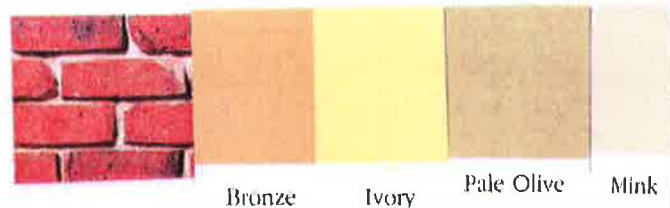
Bronze   Ivory   Pale Olive   Mink

Paint names and sample chips are as per the Pascol Heritage Colour Range, however similar colours are available from all the major paint manufacturers. The colour scheme selected should be appropriate to the period of the building. Evidence of original colours should be used as the basis for the colour scheme. Masonry elements that were originally unpainted should be left as such, and stripped of later paint where possible. The selected trim and joinery colours may be intermixed between colour schemes of the same period. Refer to the guidelines and datasheets for further details.

The actual face of the facade or parapet was not generally used for signage, but rather for displaying the name and/or date of the building, such as with raised rendered lettering within a border or panel to classical details. This practice is common in Tenterfield, with some examples being the National Buildings [019], Kneipps Saddle and Harness Emporium [027], Tenterfield Star [029], the Paragon Buildings [046], the Central Arcade [055], the Commercial Emporium [057], Phippards Pharmacy [062], Alray Chambers [067] and Harvey Chambers [069].

An exceptions to this is where the building has a tall and unadorned parapet that presents a perfect blank facade for signage, particularly where there is no awning or verandah to screen the parapet from the footpath. The building will usually be single story, the parapet clad with plain timber boarding or flat sheets and battens, and with no openings for window, vents or the like to restrict the signage design. One of the oldest buildings in Tenterfield, Grogans Welding Works [086], was a particularly good example of this although the historic signage is no longer evident. Another example is Harold Curry Stock & Station Agents [082] before its recent alterations. Of more recent origins is the Tenterfield Chemist [047], which never the less show how such signage can be successfully handled in a contemporary fashion.

Shopfront signage can take many forms, but the most obvious is that of the spandrel panel located above door head height and directly beneath the awning, sometimes referred to as "top hamper" signs. Often this will originally have been a separately glazed area, and derived from this is the traditional method of simply painting a sign of the rear of he glass, giving the crisp and glossy appearance typical of these signs. Good examples in Tenterfield include the Cameo Cafe [058] and Pieper's Jewellers [048]. Another interesting example is Brooks Chemist [059] with the raised chrome finished lettering fixed to the outer face of the glazing. Such signs today tend to be simple painted or printed signs that conceal the glazing behind, but are still effective and sympathetic in form.

Guidelines for Advertising Signs:

a) *Any early signage should be retained wherever possible, including particularly building name or date lettering, signage related to original shopfronts, or remnants of painted signs to side walls of buildings.*
b) *Advertising signs should generally be restricted to the following locations:*
   - awning or verandah fascias
   - verandah return end boarding
   - additional horizontal panels directly above or below the awning at the street edge
   - canvas sun blinds suspended from the awning
   - spandrel panels above shopfront windows
   - within shopfront windows
   - under-awning suspended panels
c) *The preference is for non-illuminated signs, however if necessary illuminated signs may be used within shop windows or as under-awning suspended signs. Flashing or scrolling electronic signs are not permitted.*
d) *Any signage on canvas sun blinds should be restricted to a business, and the blind should generally be of a colour sympathetic to the building.*
e) *The following forms of signage are inappropriate. Their removal from existing buildings should be encouraged, and no new signs of these forms permitted:*
   - projecting wall signs
   - vertically proportioned above-awning signs
   - roof signs
f) *Signs to upper facades should not be for general advertising but restricted to the name of the building/business only. Such signs should be located in such a way that the balance or symmetry of the facade is retained, and should align with any grid established across the facade by pilasters, windows and the like. They should run across any openings or decorative detail of the facade, and must be flat against the wall. The use of existing recessed panels or raised plaques for signage is encouraged.*
g) *Signs should be horizontally proportioned rather than vertical, though they need not be rectangular and may include curved or stepped elements as appropriate.*
h) *Signs should not obscure the architectural features of a building, and as such the height of any above-awning sign should be limited.*
i) *Lettering should be in a traditional style consistent with the age of the building. Historically, simpler font styles were common such as Roman/Clarendon or Sans Serif rather than more flamboyant script styles, and using capital letters only. Lettering was usually quite bold or "fat" in appearance, and shadowing was commonly used to increase the impact of the sign.*

j) *The use of borders to define signage panels is appropriate, however the use of graphics, such as scrolls and silhouettes, should be restricted to a minimum and carefully located to maintain the balance or symmetry of the sign across the building.*

k) *Aim to reduce the overall number of signs on a building, and have consistency in terms of proportions, colour and style of signs on any one building.*

5.9 Materials

The predominant building material in the town is brick, either face or rendered. Some earlier structure are of stone, including the National Buildings [019] and the Tenterfield Saddler [081], though both are rendered to the street facade. Historic photographs reveal that many of the first buildings were timber, and this is typical of the development of townships. Few of these remain however, including Harold Curry Stock & Station Agents [082], Grogans Welding Works [086]. The former Kelly Produce Store [090] has a timber parapet by building as a whole is of brick.

Of the brick buildings, the proportion of face brick against rendered would be approximately equal. Almost all of the face brick buildings did however have some decorative renderwork details, with only more recent structure such as the National Australia Bank [020] being entirely of face brick. Most of the face brickwork has however been subsequently painted.

Guidelines for Materials:

a) *Retain existing materials and finishes wherever possible, and use compatible materials for extension and alterations to existing buildings.*

b) *Materials for new development should generally be consistent with surrounding existing structure and the overall character of the streetscape. Preferred materials are face brick (dark red tones) or detailed renderwork for walls and parapets, and corrugated iron for roofs. Timber weatherboards are an acceptable alternative for the High Street area, as are timber battens over flat sheets (fibrous cement, non-textured) for parapets.*

c) *Modern high-build and textured coatings such as "Granosite" are inappropriate and should not be used for existing or new developments.*

d) *Timber framed windows and doors should be used in preference to aluminium. If aluminium is to be used, the sections should be of the larger sizes typical of commercial installations rather than the smaller domestic sections.*

e) *Glazed ceramic tiles in traditional colours are the preferred material for shopfront walls.*

f) *Modern materials are acceptable provided they are consistent with the general finish, appearance and proportions of surrounding original materials. Applied decoration and colour can be used to unify the appearance. Profiled steel sheets such as "Kliplock", moulded fibre cement profiles, and prefabricated or precast panels are inappropriate and should not be used.*

5.10 Rear Elevation

The role of the building to the rear is obviously completely different to the street side, particularly as it provides service assess and the location for plant and equipment, and the rear elevation will respond to this role. However the basic principle remains the same, that of maintaining authentic and original fabric and ensuring associated elements are sympathetic to the general design of the building. Face brickwork should be maintained, or traditional colour schemes used for paintwork. Unnecessary signage and other fixtures should be removed, and no items should be placed on the roof which would protrude above the parapet to the street. Rear entrances should be prominently located and signposted as appropriate. Equipment, services and storage areas should be screened by fences or covered by simply roofed structures in a design in keeping with the building.

Guidelines for Rear Elevations:

a) *Rear elevations to buildings, particularly those that face rear lanes or car parking areas, should be sympathetic to the building as a whole in terms of material, colour, scale and roof form.*
b) *The requirements for modern services, plant and equipment, service access and storage areas should be screened by fences or simply roofed structures to minimise their impact.*
c) *Rear pedestrian entrances to buildings should be prominently located and signposted to encourage movement through to the main street area.*

5.11 Local Character versus Corporate Identity

An important aspect of commercial development in the main street area, or anywhere in the town for that matter, is that the local character is more important than corporate identity. Often corporations have been allowed to impose their standard building designs and over sized signage on any locality, with little or no reference to existing structures or the streetscape as a whole, for example a freestanding building within an area of attached structures built hard to the street boundary. The most obvious offenders have been the fast food outlets and service stations, though chain stores are also a problem particularly with regard to signage, shopfronts and colour schemes. Sometimes a locally based business will adopt a similar approach, presumably in an attempt to enhance their street presence and convey a particular image.

To date, Tenterfield has seen relatively little pressure for such development, however with its location on a major highway this is almost certain to change. The precedent has however been set for restricting the prominence of such corporate identity features, particularly within heritage areas. For example, the Rocks in Sydney has seen many historic buildings successfully adapted for use by corporate business, with signage on these buildings restricted to traditional forms and modest sizes. Such an approach is now common place through much of Europe and America.

Another demand often placed by corporate business is for a large street presence, though with little interface with the footpath and street. Typically there will be long and unbroken shopfronts with only one entry. Large retail outlets also often require particularly high ceiling levels, which can result in excessively bulky external forms with little fenestration. Never the less it is desirable that such retail outlets are located within the main street area rather than outside it, and there are a number of ways to limit their impact.

The preferred form is for the actual retail space to be set back from the street, with individual stores of traditional proportions built along the street frontage as a screen. Access from the main street is however crucial, and can be provided by pedestrian arcades. Offices or other functions can be accommodated at first floor level to screen bulky building forms. Where the retail space had to be located on the street frontage due to lack of space, the facade should be broken into vertical bays to reflect the rhythm of the streetscape, and the shopfront broken down accordingly. For particularly long shopfronts a number of entrances should be provided.

Guidelines for Local Character versus Corporate Identity:

a) *Standard designs and oversized signage panels should not be permitted. All developments within the main street area should be designed in accordance with the guidelines laid out in this report.*
b) *The use of corporate colours for the exterior of buildings should be limited to signage panels, or subtly incorporated within the overall colouring of traditional colour schemes.*
c) *Large retail developments should be located to the rear of the site and screened by smaller shops, or have the street facade broken down into vertical bays, to maintain the character of the streetscape.*

6.   Guidelines for the Public Space

While the buildings are undoubtedly the principle features in defining the character of the streetscape, the treatment of the surrounding public spaces, that is the street itself, footpaths and parks or other open spaces, is important in consolidating this character. No matter how attractive the buildings, there appearance will be marred by adjacent public spaces that are cluttered, poorly maintained, lack consistency, or which contain elements unsympathetic to this historic character.

6.1   Footpaths, Kerbs and Guttering

The footpaths are often identified as one of the first items to be upgraded in a main street area, being relatively straight forward task and often including realignment to provide wider footpaths, blisters to define parking and pedestrian crossing areas, or improved stormwater drainage. The combined effects of these alterations will have a substantial impact on the appearance of the streetscape.

The existing brick paving to the footpaths in the main street area of Tenterfield appears to be in good condition, and is generally sympathetic to the historic character of the town. As such there is no reason to consider its replacement. Practical measures such as improving kerb crossings for disabled access can be readily undertaken within the existing framework.

The footpaths appear however to be particularly narrow, and may have been reduced in size at some time. This matter deserves further research, and widening of the footpaths might be considered appropriate in the future. Any footpath widening should be consistent along an entire block so as to preserve the simplicity of the streetscape.

For similar reasons, the use of paved blisters, extended corners or pedestrian refuges should be limited. These tend to obstruct the clear line of sight down the street and so clutter up the streetscape. Where necessary for traffic management, they should be restricted in size, paved rather than planted, and any bollards should be simple and unobtrusive. They should not be used for locating street furniture, planters or advertising signs. An alternative might be to simply place bollards within the road verge to provide a visual barrier.

Kerb and guttering would probably originally have been of stone, probably granite quarried locally. None of this is known to remain in Tenterfield, and retention of the existing concrete is considered appropriate. Reconstruction of the stonework in the long term should however be considered.

Outside the main street area the footpaths are less formal. Typically they are simply grassed over, sometimes with a concrete strip path. Swail drains with a gravel verge to the road are still common around Tenterfield, and these should be preserved wherever possible. Recently these have been replaced by concrete kerb and guttering which is generally unsympathetic in character. Where upgrading is required for practical reasons a broad concrete swail or dish drain is more appropriate, or ideally a stone swail drain.

Guidelines for Footpaths, Kerbs and Guttering:

a) *Retain the existing brick paving to the footpaths in the main street area.*
b) *Consider the long term reinstatement of stone kerb and guttering throughout the town, particularly to the main street area..*
c) *Retain swail drains and gravel verges wherever possible. Where upgrading is required use broad stone or concrete swail drains.*
d) *Widening of the footpath should be consistent along an entire block.*

e) *The use of blister, pedestrian refuges and the like should be restricted, and they should be designed to be as uncluttered and inconspicuous as possible.*

6.2 Street Lighting

Historic photographs show some of the original light standards that once graced the main street of Tenterfield. They show lights of an ornate classical design, standing at the intersections of Rouse Street with High and Manners. No remnants of these lights are known to remain in the town, and in any case the feasibility of reinstating them is low given the demands of traffic movements along Rouse Street today.

A more recent part of the town's heritage were the telegraph poles with their myriad of wires running along the streets, and their current counterparts the electricity poles. Many people recognise the heritage value of the old telegraph wires, and indeed most of the historic photographs referred for this study were taken during that period when the streets were cluttered with them. Today of course the electricity poles also provide the support for the street lighting, supporting metal light brackets at high level. In some parts of the town the poles have been removed all together, replaced by underground cabling, with prefabricated metal light posts to provide street lighting.

The electricity poles also support coloured festival lights in decorative rings. Although they do not appear to be well maintained and it is unclear if they still function, they are a reminder of the popularity of these festival lights in many town centres. Many would have long strands of lights criss crossing the street, and Maitland in the Hunter Valley is known to have had similar rings of lights. Few towns however are known to retain these decorations today.

An unfortunate result of the electricity poles being located along the street are the supply cables that run to each individual building, often connecting to the building in a clumsy sort of way and obscuring decorative details of the facade. This has been replaced in many instances by feeding to the rear of the building or by underground cables.

Guidelines for Street Lighting:

a) *Retain existing timber electricity poles for street lighting and/or progressively replace these by steel light posts. All light poles should be located within the footpath near the kerb, and not within the road verge.*
b) *Transfer electricity supply cables to feed to the rear of the building or by underground conduits, and remove associated brackets from the building facades.*
c) *Retain existing rings of coloured festival lights, repair as necessary and extend along the length of the main street.*

6.3 Street Furniture

Street furniture includes items like seats, litter bins, bollards, fences, tree guards and bus shelters. As with most parts of the streetscape the preference is for items of a consistent design and in a style sympathetic to the historic character of the town. Typically most of the existing items meet neither category, being a mix of types collected over the years, usually standard designs with no particular historic precedent or local input.

In the Tenterfield main street area the seats are generally of precast concrete legs with timber slats and advertising panels to the rear, though there are a few more recent ones with galvanised steel pipe legs. The litter bins consist of a metal bin within a cylinder of timber slats on a central pedestal. Only in one place does the old fashioned galvanised bin hanging from a post remain. In the civic park, seats and bins are of pebbledash concrete in a style consistent with the overall design of the park.

While there are many standard designs available today for street furniture in traditional styles, it is proposed that locally designed and produced articles be considered instead. Such items are able to draw on historic precedents in their design, will enhance the unique character of the town, and in their manufacture will contribute towards the local economy.

Bollards are a traditional part of the streetscape, or perhaps more appropriately referred to as hitching rails. An historic photograph show one outside the saddler of simple timber posts with a shaped head and chains between, and this has been recently reconstructed. Another one is shown outside the Court House, this one having a timber rail between the posts.

Fences were also a prominent feature, with many historic photographs showing extensive sections of picket fence. Examples include that outside Peberdy's house, to the south of the School of Arts, the Post Office and the civic park on Rouse Street. These were typically of timber slats with simply shaped heads, fixed in panels between more substantial and sometimes ornate posts, the whole painted either off-white or in two contrasting colours. Earlier photographs show the very simple slat fences that once bordered any vacant block along the main street.

As to tree guards, the historic lack of trees in the main street area makes establishing a precedent difficulty. There is an historic photograph however showing a lone tree in High Street, protected by a tree guard formed simply of four timber posts with two rails to each side.

Guidelines for Street Furniture:

a) *Call for submissions from local craftsmen and industry for the design and manufacture of street furniture in a style sympathetic to the main street character.*
b) *The suggested design for seats would include relatively broad timber battens for the seat and backrest.*
c) *The suggested design for litter bins is of traditional galvanised buckets, hung as a pair on either side of a hardwood post, or on other existing supports. They might also include a lid, chute or flap to cover the top. Timber may be paint or oil finished.*
d) *Bollards should be constructed of hardwood posts with simply shaped heads, and chains or rails between, in the style of traditional hitching rails.*
e) *The reconstruction of picket fences along the street boundary is encouraged. Individual designs could be based on historic photographs, but a standard form of timber slats with rounded heads fixed between substantial hardwood posts is suggested. Timber should be paint finished in traditional colours.*
f) *Tree guards should consist of four hardwood posts with shaped heads and two rails to either side. Timber may be paint or oil finished.*

6.4   Street Signs

The design of street signage is generally only considered with regard to its practical functions of naming and directing. However with careful design and coordination of the various elements it can become an attractive part of the streetscape in its own right.

For general street signs, a simple hardwood post was the traditional style before the advent of the galvanised steel pipe that we see almost everywhere today. Routed timber signs, painted white with black lettering or similar, were common place until quite recently, and are still used in many instances, particularly in National Parks and State Forests. The construction and maintenance of such signs is now much reduced, with the use of computer-guided routing machines and preservative treated timber.

A modern version of this sometimes used in areas of heritage value uses a timber post, either hardwood or preservative treated pine, with the standard metal signs adapted to use traditional colours and lettering styles. Morpeth in the Hunter Valley in an example of where this design has been successfully used. Such signs might be used within the town as a whole, or only within historic areas and so helping to define these as precincts within the town.

Once the basic design is established and signs in place, a hierarchy of associated signage can be developed and added to signs to display other information, directions or graphics. This might include:

- directional arrows for walking tours of the town.
- marking boundaries of precincts within the town.
- contains symbols to identify particular groups of items or historic themes.
- historical notes about the origins of a name or place.

There are of course many forms of signage other than the corner street signs. The large scale RTA directional signs for example, or signs designating parking restrictions. It is preferable for the use of these signs to be restricted as much as possible, and to be sympathetic in design.

Guidelines for Street Signs:

a) *Install timber signposts (refer diagram) through the town centre initially, progressively extending to other parts of the town with particular emphasise on historic precincts.*
b) *Prepare an interpretation strategy for the town, involving walking or driving tours and points of interest, and install directional arrows and historic notes on signposts.*
c) *Consider the construction of a large scale interpretive sign in the town centre, including a map and historic details. The Telephone Exchange is a suggested location.*
d) *Restrict the use of large scale modern signage within the town centre, such as the large green or blue RTA directional signs. Replace these with traditional routed timber or similar signs wherever possible, or mount on timber posts in preference to galvanised steel pipe.*
e) *Cluster signs together on signposts, or use other existing mounting points such as electricity poles and verandah posts wherever possible, to minimise the clutter caused by excessive numbers of signposts.*

6.5   Street Trees and Planters

Most country towns have not historically had any trees along the main commercial street of the town centre, as evident from most historic photographs. The exceptions are where the town layout has been designed for trees from the outset, such as along the centre of a wide avenue, down either side of a boulevard framing a view to one end, or along a lake or sea side promenade. While the value of street trees are now well recognised, careful consideration needs to be given before they are introduced into the main street, as they will drastically alter its appearance and operation.

Building facades are the principle feature of the main street, and these will be obscured by mature trees. It is advisable therefore only to plant trees where the buildings have little architectural character, and indeed trees can be used to screen an otherwise unattractive and inconsistent streetscape. There are few areas in Tenterfield however that fit this pattern. Trees also obscure signage and take up parking spaces along the street, generally considered undesirable by the business operators. Tree roots can also be a major maintenance problem if inappropriately selected or located, lifting and breaking paving and kerbing.

In contrast, street trees along the approaches to the town centre and side streets are both historically more common and practical. They provide an attractive entry to a town, giving consistency to what is otherwise a varied array of buildings, and helping to define different precincts. The buildings in these areas tend to be residential rather than commercial and set back from the street, hence there are not the problems associated with obscuring facades or signage. They can also be planted with less concern for damage, being located either in the grassed nature strip along the footpath or the gravelled verge along the road. Tenterfield already has a substantial number of street trees in these locations, however there is always rooms for expansion.

Shrubs or garden beds are not commonly used along main streets, their maintenance requirements being excessive, and these are best restricted to civic parks. While they can be effectively used to screen areas of the footpath used for outdoor eating or as a market square, no such areas are envisaged for Tenterfield.

The use of planter boxes, either freestanding containers or raised garden beds contained by low walls, has been common over recent decades as a means of "improving" a townscape. These have however proven to be difficult to maintain plants in a healthy condition and prone to vandalism, and they tend to become receptacles for cigarette butts, matches, sweet wrappers and the like. More recently the trend has been towards smaller containers maintained by individual shop owners and usually brought inside outside business hours.

Guidelines for Street Trees and Planters:

a) *The main commercial streets within the town centre, that is Rouse and High Streets, should be kept free of street trees.*
b) *The existing street tree plantings along the approaches to the town centre should be expanded and reinforced.*
c) *A planting strategy for trees along side streets within the town centre should be developed and implemented, possibly in association with the development of an interpretation strategy to assist in defining precincts and emphasising views.*
d) *Selection of appropriate species should be based on trees with a historic precedent in the area. Generally exotic deciduous trees should be used in the town centre, while native evergreen trees might be more appropriate in the outer residential areas and surrounding roads, parklands and countryside.*
e) *Planter boxes are inappropriate and should not be used.*
f) *Individual containers maintained by shop owners are acceptable, with a preference for simple evergreen plants eg: cumquats, dwarf fig trees, bay trees, lavender or rosemary. Plants with vibrant coloured or variegated leaves are not appropriate. Containers should be restricted to a maximum of 4 per shop, and should be located against the building facade rather than the kerbside.*

7. Guidelines for Specific Projects

There exists in Tenterfield the opportunity to develop specific projects based around precincts and building groups that demonstrate the history and heritage of the area. Such developments would be of benefit to the local community both as an educational resource and a stimulant to other building and business activities within the town. Perhaps more importantly, they can also become the basis for heritage based tourism to attract visitors to Tenterfield.

7.1 Rouse Street as the Commercial Centre

Rouse Street has developed as the main commercial centre of the town, and it would appear appropriate to encourage its continuing development in this role. The principle stretch of buildings is that between Manners and High Streets. The blocks to either side of this - north to Molesworth Street and south to Miles Street - contains a number of lower density uses, such as car yards and garages, as well as vacant blocks. High Street also contains a number of commercial premises, as to a lesser extent does Manners Street.

The adaptive reuse of existing buildings as well as further infill development should be encouraged in these areas in order to consolidate the role of Rouse Street as the town's commercial centre, and thus the financial basis on which the continued maintenance of the historic buildings depend. Guidelines for restoration and infill development are laid out in section 5 of this report.

Any commercial development outside the main street area has the potential to detract from this role, and hence must be carefully considered. There are some obvious exceptions where such development can be shown to be appropriate to the location eg. a "corner store" in a residential area though not a complex of several shops, or a service station on the outskirts of the town.

Guidelines for Rouse Street as the Commercial Centre:

a) *Encourage the continuing adaptive reuse of existing buildings and the construction of appropriate infill development along Rouse Street to consolidate its role as the town's commercial centre.*
b) *Restrict any commercial development outside the main street area.*

7.2 High Street as a Heritage Precinct

While High Street does contain many buildings of a commercial nature, and as such functions as part of the main street area, it appears to be generally secondary to Rouse Street. There are a number of commercial buildings which are under utilised or vacant, many of considerable heritage significance. Indeed High Street and adjacent allotments contain many of the towns oldest and most significant buildings, and appears to have been one of the earliest areas of development in the town.

Particularly significant buildings on High Street include:

- Former Roper & Walker Building [078]
- Tenterfield Saddler [081]
- Harold Curry Stock & Station Agents [082]
- Grogan Welding Works [086]
- Former Kelly Produce Store [090]

- Former High Street Bakers [094]
- Old High Street Shop [095]

Other significant building accessible from High Street include:

- Former Bakery [026] - located at 315 Rouse Street, accessible from the rear of the former Kelly Produce Store.
- Centenary Cottage - located on Logan Street just around the corner from High Street.

The appears to exist therefore the opportunity to develop High Street as an area for heritage based tourist activities, without compromising the integrity of the commercial role of the main street area. Such activities might include:

- Cafes with a traditional or "bush tucker" theme
- Retail stores for Australiana, gifts and souvenirs
- Stores selling traditional, reproduction or second hand goods, modelled perhaps on wares of the original Roper & Walker Store
- Workshops for traditional crafts and industries, both for demonstration and for sale, as already demonstrated by the Saddlers eg. bakery
- Bed and breakfast style accommodation

It is understood that Council is negotiating with the owners of the former Kelly Produce Store, currently vacant and in poor repair, in order to use this space as a display and information area dealing with the heritage of the town and the work of the 2001 Main Street Committee leading towards the centenary of Federation. It is also proposed that this be the base for an historic stage coach, recently acquired by the community, for use during special events and for historic tours.

Such a shopfront location is part of the everyday life of the community, and is likely to encourage more frequent contact than an isolated office or museum location. It is considered that such a shopfront location would be of great benefit in encouraging the local community to become more aware of their heritage and to actively conserve the town's historic character. Indeed such a location could be the first step in creating a more comprehensive heritage based tourism strategy for the town, with many ideas already proposed such as those for the Railway Land, or the Showground and Jubilee Park (see below).

Guidelines for High Street as a Heritage Precinct:

a) *Encourage the adaptive reuse of heritage buildings within the High Street area for heritage based tourist activities.*
b) *Proceed with the opening of a shopfront location for historic exhibitions and information.*
c) *Encourage the restoration and reconstruction of historic buildings within the High Street area.*
d) *The treatment of any infill development of alteration of inappropriate modern buildings should be carefully considered to create an authentic streetscape.*

7.3 The Railway Land

Since the closure of the railway line, the Tenterfield Railway Preservation Society has been granted a lease over the extensive railway site, and have developed a concept plan for it's development as a heritage based tourist attraction. The first stage of this plan involving the restoration of the station building was recently completed, and the station is now open for public inspection. Subsequent stages propose the acquisition of historic railway stock, the construction of period structures to house them and other static displays, the creation of a War Memorial Remembrance Walk, and the expansion of the existing native seed tree orchard.

The railway is indeed an important part of Tenterfield's heritage, and even without the developments proposed in the concept plan would warrant a place in any heritage based tourism strategy for the town. In the development of such a strategy it should not however be seen as an isolated heritage item, but as part of the town's historic character as a whole.

The greatest asset in this regard are the buildings of the main street area: the School of Arts, the Post Office and Court House, the Saddlers and the many other historic commercial buildings. The railway is relatively isolated from this area, and lacks an established heritage character within it's surrounding context. As such much of the display material or exhibition buildings will have to be relocated to the site from elsewhere or built from scratch, and it must be realised that such reconstruction, no matter how authentic, is never as convincing or attractive as authentic old buildings within an established context.

It is also because of this isolation from the main street area that the relocation to the railway land of some of the town's established historical collections, such as those at the School of Arts or Centenary Cottage, should be carefully considered. Such collections are in some ways more important to the local community than to the wider tourist market, and as such are more appropriately housed within the main street area where they are readily accessible to the residents during their day-to-day activities. Indeed the consolidation of the main street area must always be the highest priority, and to this end the location of any structures of a commercial, civic or ceremonial nature outside the main street area should be carefully considered, as not only will they draw people away from the main street area in their own right, but they will also encourage the location of other associated activities around them.

It must also be recognised that the railway line may be reopened in the future, and so no works should be undertaken which would compromise the integrity of the railway line. With the increasing environmental awareness of the benefits of public transport this must be seen as a legitimate long term option. The potential tourist benefits of rail transport could be substantial, with a example being the holiday package currently offered by State Rail including train travel to Wauchope, a visit to "Timbertown" historic village, a tour of the local National Parks, and 2 nights accommodation at local motels. Other examples include the Walcha Road Hotel in the New England or the Rosemount vineyard in the Upper Hunter, both of which cater to organised train groups on day trips.

This study supports the general aims of the concept plan for the railway land, however it is considered important that its development be seen as an integrated part of a heritage based tourism strategy for the town as a whole, that historic collections and activities are not located there when they could be better housed elsewhere in the town, particularly in the main street area, and that the integrity of the railway line is not compromised.

Guidelines for the Railway Land:

a) *Development of the railway land should be undertaken as an integrated part of a heritage based tourism strategy for the town as a whole.*
b) *Historical collections or activities should not be located in the railway land which would be more appropriately housed elsewhere. The preference is only for items which are specifically related to the railway or transportation to be located in the railway land. Activities requiring a large land area may also be appropriate.*
c) *Structures of a commercial, civic or ceremonial nature should not be located within the railway land unless it can be clearly established that they are inappropriate to the main street area, and would be mutually beneficial to the heritage based tourism activities proposed for the railway land.*
d) *No works which would compromise the integrity of the railway line should be permitted.*

7.4   The Showground and Jubilee Park

The tourism study emphasised the potential for eco-tourism in and around Tenterfield, and in particular proposed a heritage based tourist development encompassing the Showground and Jubilee Park. This includes the creation of separate precincts within the development for:

- Natural Heritage; the environment and its adaptation by faming and mining
- History; from aboriginal occupation through white settlement and recent events
- Federation; the origins and development of Federation including a "Federation Walkway"
- Showground; providing for the annual show, equestrian events and festivals generally
- Cultural; a venue for cultural events, particularly folklore, bush poetry and traditional crafts

- Jubilee Park; enhancing the formal park layout and planting around the rotunda

Many aspects of this proposal appear similar to the concept plan for the railway land, though the scale of development is considerably greater. Indeed it is the scale of development proposed that would appear to be the greatest hindrance to its acceptance by the community. At the time of writing the general perception amongst the local community seemed to be that the proposal, while having obvious potential, was going to cost a considerable amount to construct without the guarantee of any immediate financial benefit to local business, or to assist in any practical way towards enhancing the main street area.

The project does however have precedents, such as the Stockman's Hall of Fame at Rockhampton In Queensland. This started as a dream of a few members of the community, and went on to gain the considerable financial support necessary for its construction and operation, ultimately becoming an important tourist destination for all Australia. The Hall of Fame had a particular focus, that of honouring the contributions of those people who have developed outback Australia, their lives and achievements.

It is possible that Tenterfield could develop a similar theme for Federation, portraying not just the historical facts but the whole cultural movement that led to the federation of the colonies into the one country. Tenterfield has many elements already in place that exhibit such qualities, of which the following are only a rough (and unresearched) guide:

- The growing awareness of the uniqueness of the Australian landscape, and the new found accessibility to these areas for the average citizen provided by the railways. Tenterfield was of course once an important terminus point for the railway, being the closest station to the Queensland border. It also contains many natural features of uniquely Australian appeal, such as Bald Rock, as well as its general landforms.
- The ability of Australia to "fight its own battles" and to play its role as a member of the international community. It's participation in the Boer War is an example, and Tenterfield has a particular place in this as home to Major Thomas, lawyer in the famous trial of Breaker Morant, and whose house which still stands today was greatly influenced by British-African culture.
- The writing, poetry and art that evolved to explore this emerging Australian culture. Tenterfield has associations with such artists, ranging from the poem's of Banjo Patterson to Peter Allen's "Tenterfield Saddler", with the Bush Poets festival already established as an annual event.
- The development of the separate colonies, with often opposing political ideals or administrative systems. Tenterfield's proximity to the Queensland border is relevant, with its reliance on Brisbane for many commercial needs while relying on distant Sydney for its political clout.
- Finally of course, the role of the Federation Address delivered by Sir Henry Parkes in bringing the debate about Federation to the community at large. The fact that the actual building where the speech was delivered remains today, virtually unchanged, allows a uniquely authentic interpretation.

Obviously the existing proposal is only a starting point, and would require considerable further research and development which is well beyond the scope of this study to analysis. The general aims of the proposal are however supported by this study, and are seen as consistent with the nature and significance of the heritage items in Tenterfield.

The other way of approaching the idea is to allow it's incremental development, starting with that which will give the maximum and immediate return to the town for the minimum outlay. It is on this basis that the development of High Street as a heritage precinct has been proposed (see above).

Some constraints on any development in the area have however been identified in order to preserve the heritage significance of the town as a whole. These include a respect for the existing street grid, maintaining the primary use of the showground for the annual show and similar events, ensuring adequate pedestrian and visual connections to the adjacent main street area such as the view down Miles Street to the Railway Station, and, like the proposals for the railway land, that any such development be planned as an integrated part of a heritage based tourism strategy for the town as a whole, not as an isolated development.

Guidelines for the Showground and Jubilee Park:

a) *Any development of the Showground and Jubilee Park as a tourist attraction should be undertaken as an integrated part of a heritage based tourism strategy for the town as a whole.*

b) *The layout should respect the existing street grid of the town by maintaining both the physical and visual links through the space, and by extending or enhancing existing axes as appropriate.*

c) *The primary use of the showground for the annual show and other similar animal or farming based events should not be compromised.*

d) *The primary purpose and design of Jubilee Park as the town's major civic space should not be lessened.*

e) *All existing historic structures should be maintained, restored and adapted as appropriate.*

f) *Ensure adequate pedestrian and visual connection to and from the main street area.*

8. Implementation

8.1 Priority Actions

While the final adoption of the recommendations of this report rest with Council, certain works are considered a priority. In general terms these works may be described as follows.

- Works which will have the maximum impact for the minimum outlay.
- Works which will be of some practical benefit to the function of the main street area, not just aesthetic.
- Works which will be highly visible to the public, and so have considerable impact in enhancing the streetscape.
- Works which maintain authentic historic fabric or accurately reconstruct original details rather than are simply of a traditional style.

To this end the following actions are seen as priorities.

a. Basic Restoration of Facades
Council should actively encourage the restoration of the basic elements of the building facade along the main street area. Such works would include:

- The removal of false cladding and associated repairs to the facade.
- Repainting to traditional colour schemes and/or stripping and cleaning of face brickwork.
- Repairing or replacing damaged or missing elements which were prominent features of a facade.
- Removing redundant brackets, fixtures, electrical connections and the like.

b. Advertising Signs
Council should actively encourage the removal of inappropriate advertising signs, and provide guidance to appropriate traditional forms. Such works may include:

- Removal of all above-awning signs.
- Removal of unsympathetic modern signage panels from shopfronts.
- Removal of false panels from awning fascias.
- Encourage the painting of the shop name in an appropriate form across the awning fascia of each and every shopfront.
- Encourage the erection of appropriate awning sun blinds within groups of buildings where some already exist or where known to exist.
- Encourage the conservation of authentic historic signage, whether painted on side walls, within shopfronts, or name and date lettering across building facades.

c. Street Signs and Furniture
The installation of sympathetic street signs and other street furniture is a relatively instant and effective way of enhancing the streetscape. While there are many manufactured systems that have traditional forms, it is considered that individual designs to reflect local character and made by local craftsmen are more appropriate in maintaining an authentic historic character. Such works may include:

- Call for submissions from local craftsmen and industry for the design and manufacture of street signs, seats and litter bins for installation in the main street area.
- Liaise with other authorities, particularly the RTA, regarding appropriate signage forms.
- Remove unsympathetic street furniture, including planter boxes.

d.   Street Trees

While it is strongly recommended that street trees not be planted along the main street area of Rouse and High Streets, street trees in other streets adjacent the main street area will enhance the character and amenity of the town. And of course the sooner the trees are planted, the sooner they will grow to a mature size. Such works may include:

- Devise a tree planting strategy for the town as a whole, identifying appropriate species for different areas.
- Consolidate existing street tree plantings along the main approach roads to the town.
- Adequately maintain existing mature street trees.

e.   Reconstruction of Verandahs

As noted in the report, verandahs were a particularly important element of the streetscape in Australian country towns, though none remain today in Tenterfield. While their reconstruction can be expensive, their impact is substantial, and should be encouraged for particularly significant buildings or areas. Such works may include:

- Encouraging the reconstruction of verandahs, with an initial preference for those buildings along High Street, or for the more substantial two storey verandahs along Rouse Street.
- Encourage the use of buildings in such a way that the verandah can be used to support its activities, particularly at upper floor levels.
- Permit the construction of verandahs in a traditional form on new buildings where there is a historic precedent for verandahs, as opposed to awnings, amongst the surrounding buildings.

f.   Alterations to Unsympathetic Buildings

Fortunately, Tenterfield has few buildings in the main street area which are of a modern and unsympathetic form, though the few that do exist are quite prominent. In many instances, simple alterations to the facade and awning are all that is required to improve their appearance and create a consistent streetscape. Such works may include:

- Liaise with the owners of such properties to identify practical ways of improving the appearance of the facade. Note in particular the Telephone Exchange, the Drycleaners, The Forest Society and the High Street Units.
- Similarly, liaise with the owners of properties where the historic facade has been completely modernised to identify ways of recreating its historic design. Note in particular the Harold Curry Stock & Station Agents building.

Guidelines for Priority Actions:

a) *Encourage the restoration of the basic elements of historic facades.*
b) *Encourage the removal of inappropriate advertising signs and provide guidance for traditional forms of signage.*
c) *Call for submissions for locally produced street signs and furniture, and remove unsympathetic elements.*
d) *Devise a street tree planting strategy for the town including new and existing plantings.*
e) *Encourage the reconstruction and active use of verandahs.*
f) *Liaise with the owners of unsympathetic buildings to identify ways the building appearance can be made more appropriate to the historic streetscape.*

8.2 Funding Opportunities

Most of the works recommended in this report have been devised to be as low cost as possible while giving the maximum benefit. In many instances the works would be undertaken as part of the regular care and maintenance of a property, and the purpose of these guidelines is quite literally to "guide" that work so that its form is appropriate to the historic character of the streetscape. An example is repainting, where the use of a traditional colour scheme and the coordination with adjacent buildings will have a significant impact at little or no extra cost.

Never-the-less there will be many projects, both to private buildings and the public spaces, that will require a substantial capital outlay. There are a number of ways that such costs can be offset, and these are described below.

a.   Local Heritage Assistance Fund

The Tenterfield Shire Council has established a fund to provide assistance to property owners in maintaining and restoring historic structures within the shire. The initial capital has been provided jointly by the Council and the NSW Government Heritage Office. Funding may be provided for a variety of different types of projects including:

- Restoration or reconstruction of significant elements of a building where damaged or missing eg. reconstructing a verandah
- Maintenance works where essential to preserve the historic building as a whole eg. installing a damp proof course.
- Preparation of conservation plans to guide the ongoing restoration and occupation of particularly important historic buildings eg. the School of Arts
- Educational or research projects aimed at enhancing community awareness of the shire's heritage eg. school projects on local history.

The funding may be provided to property owners in a variety of ways depending on the situation, as follows:

- Low Interest Loan - where a loan is provided, usually no more than half of the total costs, to be repaid over a fixed term with low or nil interest. This is the preferred form as it ensures the capital of the fund will be maintained over the years.
- Dollar for Dollar Grant - where a direct grant is made, to be matched or bettered by the property owner. This is particularly appropriate where it covers the extra costs involved in restoration or reconstruction rather than simply maintaining and repairing existing inappropriate fabric.
- Loan Repayable Upon Sale - where a loan is provided for high priority works and only repayable, with or without interest, upon the sale of the building and/or death of the current owner. Particularly appropriate for buildings owned by low income groups like pensioners, or non-profit community groups.

Applications will be regularly called for suitable projects, either on an annual basis or as funds are available, and these will be assessed according to a number of established criteria. These criteria might include:

- Whether the property is a listed heritage item in Council's Local Environmental Plan, or other heritage registers such as the National Trust.
- Whether the property is located within an identified heritage precinct and so will have an important impact on the character of the streetscape.
- Priorities can be established on an annual or permanent basis, for example works to restore historic shopfronts, or works to buildings in the High Street area.
- Works that have been recommended by this or other heritage studies, or are consistent with stated Council policy for heritage conservation.
- Works that are guided by professionals in the heritage field and/or are well researched for their historical accuracy.
- Buildings that are open to the public, or where the works will be highly visible to the public.

b.   NSW Heritage Assistance Programme

This programme is run by the NSW Government Heritage Office, and provides funding for projects large and small all over the state. It also administers the funding provided by the National government for specific heritage projects.

Its operation is basically similar to that of the Local Heritage Assistance Fund. Applications are called for in February/March each year, and grants are normally awarded around July/September. They have separate categories for buildings, landscapes and gardens, moveable items, pipe organs and research projects.

Anyone can apply for these grants, whether an individual or group, public or private. Indeed many of the projects it funds are for Local Government, with the establishment of Local Heritage Assistance Funds being one. Competition for grants is considerable however, and only those projects that meet most of the grant criteria are likely to be successful in obtaining a grant.

There are some restrictions, and generally restoration works to government owned buildings are excluded.

c.   Australian Government Tax Concessions

The commonwealth government has recently initiated a programme for granting tax concessions for the cost of restoration works. Buildings have to be registered on one of the various formal heritage registers to be accepted, such as a council Local Environmental Plan, a Permanent Conservation Order issued by the state Heritage Council, or the National Estate register compiled by the Australian Heritage Commission.

Right to the tax concessions is not automatic, with only a fixed total value of concessions available each year. Applications have to be approved before work commences.

d.   Council Incentives

Council's have the right to offer various sorts of incentives to encourage the conservation of heritage places. These include:

- providing a rebate on annual rates
- waiving building and development application fees for restoration works
- granting concessions for standard requirements, such as car parking, floor space ratios or zoning restrictions

Generally buildings have to be listed as heritage items in the Council Local Environmental Plan or a heritage study to qualify, and each case will usually be assessed on its merit.

e.   Corporate Sponsorship

Many projects involving civic buildings, memorials, or the streets and other public space engender considerable community support, and often gain extensive coverage in the local media. Such projects are always attractive for corporate sponsorship, as they are highly visible and demonstrate a commitment to the community. Acknowledgment of their support can be made by a dedication plaque or signage, and in itself this is part of the continuing local history of a place.

Two recent schemes in Newcastle serve as examples of the sorts of sponsorship possible. In one, the local Chamber of Commerce established a Heritage Sponsors Programme, where various heritage sites around the city centre were identified, all in public ownership but lacking recognition for their importance and hence poorly maintained. These included a stone staircase, a shipwreck, a beacon tower, a statue and a water reservoir. In each case the public authority in charge of the structure contributed funding, as well as obtaining a grant through the NSW Heritage Assistance Programme (see above), with all the works being coordinated by the Chamber of Commerce. Two plaques were erected at each place, one giving historical details about the place and the other commemorating its restoration.

In the other scheme Newcastle City Council identified certain sections of main roads which required better maintenance and upgrading, and these have been sponsored by local business. Their sponsorship is acknowledged by street signs detailing the scheme. The same approach may be applied to any aspect of the public space, such as parks, street furniture, special street lighting or historic structures. It should be noted however that sponsorship should not confer advertising rights within that place, but is restricted to acknowledgment of their support on signs or plaques. Care must be taken to ensure such signs do not detract from the historic character of the place.

f.   Coordination of Work and Discounts for Bulk Buying

There is the possibility of reducing the costs of restoration by coordinating works across various buildings or the town as a whole. This could take many different forms, of which the following are only some examples.

- Where a building contains a number of premises with each one separately owned (eg. National Buildings), the various owners can agree to undertake work to the building facade as a single coordinated project. Not only should this reduce the overall cost, but it ensures the building is restored to a consistent design.
- Council or the Main Street Committee can negotiate with the suppliers of building materials to provide their products at a discount rate for works to main street properties. This can be done direct with the manufacturers, but is probably better tackled by dealing with the local

distributors, ensuring the money goes through the local economy and providing on the spot support services.

- Council may arrange to purchase materials itself and donate them towards a project where it enhances the public space around a building. Council could for example donate paving bricks from their stockpile for the footpath outside a building, with the building owner meeting the costs of laying the pavers as part of their general refurbishment of the building. Again this also ensures consistency of materials throughout the town.

Guidelines for Funding Opportunities:

a) *Promote use of the Local Heritage Assistance Fund and ensure adequate funding for its ongoing operation.*
b) *Encourage and assist in applications to the NSW Heritage Assistance Programme.*
c) *Encourage and assist in applications to the Australian Government Tax Concessions Scheme.*
d) *Consider means of providing incentives to property owners for conservation works to heritage listed properties.*
e) *Investigate possible projects for corporate or community sponsorship.*
f) *Assist in the coordination of works across the town and in establishing discount and bulk buying schemes.*

8.3   The Planning and Advisory Framework

Most of the recommendations of this report are phrased as guidelines. That is, they are intended as a guide to future development but do not in themselves have any formal status. If formally adopted by Council these recommendations must then be considered as Council Policy with regard to any building or development application, though still have no binding legal status. Only where such guidelines are incorporated into a Development Control Plan, or referred to within the Local Environmental Plan, do they have formal legal status, and in that instance all building and development applications must comply unless Council formally waives the requirement.

Even so, the property owner has the final say on what works are undertaken. Council can not for example force a property owner to undertake conservation works in a certain way or at a certain time, though they can prevent inappropriate works being undertaken by refusing to grant building or development consent for those works.

There are certain areas where some form of formal policy or legal planning controls should be considered. These are identified below.

a.   Adoption of this Study and a Development Control Plan
The recommendations of this study should be placed before the Council for formal adoption as Council Policy. It may be appropriate to incorporate these recommendations as a Development Control Plan for the main street area.

b.   Amendments to the Tenterfield Local Environmental Plan
This study has identified certain buildings to be of particular heritage significance, and these should be added to the list of heritage items already protected under the LEP. It has also identified a number of places outside the main street area which are considered likely to be worthy of such listing, and the significance of these places should be further researched.

Any amendments to the LEP should also incorporate the latest revisions to the standard heritage provisions as issued by the NSW Heritage Office.

c.   Control of Demolition
In the Local Government Act 1993, provision was made for the control by Council of any demolition works. Before this, control over demolition was at the discretion of a council and was often ignored for small scale residential and commercial buildings. However in heritage terms, these buildings are often important parts of the streetscape, and any demolition must be carefully considered.

It is recommended that Council strongly enforce the requirement for demolition consent for any buildings within the main street area and the town generally. Application can be made through the standard Building and Development application process. Consent should not be granted without a review of the heritage significance of the building and its impact on the streetscape. For buildings within the main street area, consent should not be granted without the concurrent submission of an application detailing the new structure to be built, and some commitment to constructing this within a fixed time frame, to ensure the new building will be more sympathetic to the streetscape than that which it is replacing.

d.   Heritage Advisory Service
Many Councils now participate in the Heritage Advisory service. Under this scheme, an outside consultant with appropriate experience in the heritage field is engaged to advise Council and developers about the heritage impact of development proposals, as well as to promote the importance of heritage conservation to the community in general. Part funding of this position may be obtained through a grant from the NSW Heritage Assistance programme, and the service itself is provided free to the public. The heritage advisory service will generally commence with a single day per month, though may increase depending on demand.

e.   Liaison with Building Owners
Council should take the initiative in dealing with building owners to ensure that particularly significant buildings are appropriately conserved and utilised. This is particularly important where buildings are threatened by decay through neglect, vandalism due to lack of use, or inappropriate development proposals on the surrounding site. A similar approach may be made to the owners of buildings identified as being intrusive elements in the streetscape in order to identify how they could be made more sympathetic to the historic character of the town.

Guidelines for the Planning Framework:

a) *Formal adoption of the recommendations of this study by Council, and consideration of incorporating them as part of a Development Control Plan.*
b) *Amendments to the Local Environmental Plan to include additional heritage items and revised heritage provisions.*
c) *Enforce the requirement for demolition consent for all buildings within the main street area and the town generally.*
d) *Consider the creation of a free heritage advisory service.*
e) *Liaise with owners of particularly significant and/or threatened buildings to identify appropriate new uses and/or conservation strategies, and to make intrusive buildings more sympathetic to the streetscape.*

Photo 1
Neg: 4769 E/9
The shopfront to Jeff Holland's Sports and Toy store in the Former Farmers and Graziers building [018]. Note the many original intact features including bullnosed marble threshold and window sills, tessellated tiles to the recessed doorway and simple metal glazing bars. The painted signage to the glazing is probably more recent but still in character.

Photo 2
Neg: 4769 D/14a
A similar shopfront, this one at Mitchell's Footwear in the Former premier Shop [052]. Note again the marble threshold, tessellated tiles to the recessed doorway, simple glazing bars and pained signage, as well as the pressed metal ceiling to the recessed doorway and the spandrel panel glazed in obscure glass.

Photo 3

Neg: 4769 D/9a

The shopfront to the doctors surgery in the Terrace [043]. The tiling and leadlight windows are from a later period than the building, probably 1920-30's, but are significant in their own right. Note the display window is a separate element to the doorway, typical of older retail shopfronts and offices, rather than the continuous glazed shopfront typical of most retail buildings in town.

Photo 4

Neg: 4769 D/10a

The adjacent shopfront to the above, with older tiles that continue around the rest of the Terrace and the adjacent Reid's Store [043 & 044]. While the actual front door is original, the leadlight to the fanlight is probably 1920-30's. Note the keystone above the door, and the remnants of the keystones above the window, suggesting the original facade design had two separate windows with square or arched heads like the doorway.

Photo 5

Neg: 4769 D/11a

The Rouse Street entrance to Reid's Store [044]. Note the arched window heads to the timber framed display windows which are quite a refined design for the period. Note also the lettering to the threshold, and the tiling beneath the windows, which are probably of a slightly later date to the windows.

Photo 6

Neg: 4769 D/13a

The original shopfront to the Former Jensen Building [052]. Note the heavy timberwork to the display windows, similar to Reid's Store above. Note also the detailed renderwork to the pilasters and the scrolled head above the adjacent doorway. The steel truss to the awning is a replacement of the original verandah and is generally unsympathetic to the building.

Photo 7

Neg: 4769 E/12

Two examples of original and largely intact shopfronts from the early 20th century; Flanagan's Menswear in the Central Arcade Building [055] and The adjacent Beauty Shoppe [056]. Note how the tiling is continuous, even though of different colours. Some of the tiling as well as the leadlight and obscured glass to the spandrel panels have been painted over but are otherwise intact.

Photo 8

Neg: 4769 E/13

Shopfront at the Pathology Building [087] on High Street, with typical details including tiling, simple glazing bars, recessed doorway and obscure glass to the spandrel panel. Note the white painted panel at the top of the windows, which may conceal structural works from alterations to the building, and is of a form that suggest it would have been used for painted signage.

Photo 9
Neg: 4769 E/10
The shopfront to the Commercial Hotel [064]. The full height wall tiling with decorative banding, obscure glass to the doors, and pressed metal to the awning ceiling are all typical of the art deco period in which the hotel was built.

Photo 10
Neg: 4769 E/11
The Cameo Cafe shopfront [058], a well preserved example form the art deco period. Note the wall tiling, the sharp geometric design of the display windows, and particularly the back painted signage to the spandrel panel.

Historic Photo 1
Source: Centenary Cottage Collection, copied by Suters
The staff outside Reid's Store [044] in the early twentieth century. The sign above the door names the building as "Melbourne House". Note the substantial verandah, now gone, with ornate cast iron work. The shopfronts and tiling are basically intact today.

Historic Photo 2
Source: Centenary Cottage Collection, copied by Suters
A similar scene outside the Roper & Walker store on Rouse Street [078], probably a little earlier than the above. Note the very large display windows, which have now been completely bricked in.

Historic Photo 3
Source: Centenary Cottage Collection, copied by Brooks.
The staff outside Archie Millers General Store, now the Miller's Building [063] before its substantial modification to the art deco style. Note the unusual design of the display windows, made up of narrow sections with arched timber heads, the architraves and spandrel panel. The slim posts to the verandah, presumably steel pipes, are incongruous in the design but appear from other photo's to be original, though it's ornate cast iron frieze had by this time been removed.
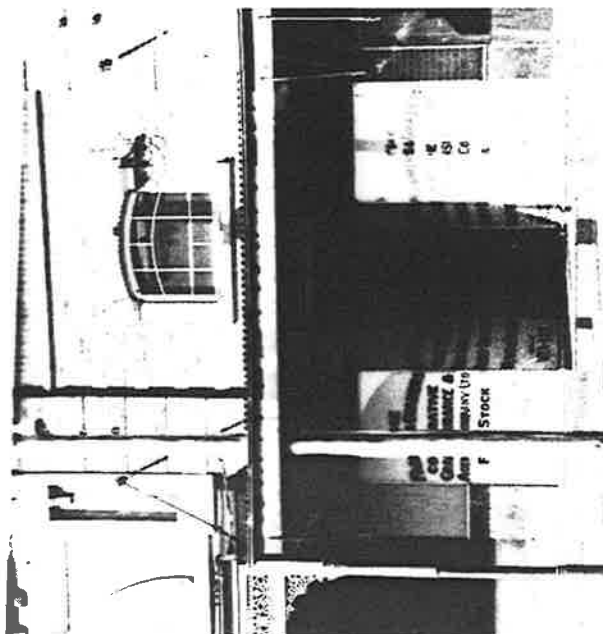

Historic Photo 4
Source: Centenary Cottage Collection, copied by Suters
Original shopfront to the Farmers & Graziers Building on Rouse Street [018]. Note the extensive signage painted on the display windows, the canvas blind supports hanging from the awning, and the highlight window above the awning.

Historic Photo 5
Source: Centenary Cottage Collection, copied by Suters
View looking east up High Street. Note the original form of the National Buildings [019] at the
corner of Rouse Street before the substantial alteration to their present form.

Historic Photo 6
Source: Centenary Cottage Collection, copied by Suters
The former Royal Hotel at the top of High Street. This building was either demolished or
completely altered to make way for the present building, however the adjacent Kelly's produce
store remains basically intact.

Historic Photo 7
Source: Centenary Cottage Collection, copied by Suters
View looking south along Rouse Street. Most of the present buildings are already in place, suggesting a date in the late 1910's to 1920's. Note the trees planted in Rouse Street in the far distance, probably beyond the intersection with Miles Street, and looking to be quite well advanced, although none remain today. There is no evidence of street trees however within the commercial main street area.

Historic Photo 8
Source:
View looking north along Rouse Street from about the same time. Surviving buildings include Kneipps Saddlers, the Tenterfield Star offices and the former Sing Sing & Co buildings.

Historic Photo 9
Source: Centenary Cottage Collection, copied by Suters
The southern end of Rouse Street in the late nineteenth century. This was a prominent street intersection in the town, with the Post Office and School of Arts as civic buildings on the eastern corners, and Reid's Store and Terrace and the Exchange Hotel with their substantial Hotels on the western corners.

Historic Photo 10
Source: Centenary Cottage Collection, copied by Suters
The same part of town, looking back towards the School of Arts from Miles Street. The Great Northern stood on either the Mobil Service Station or Peter Allen Motel site.