

HERITAGE INFORMATION SERIES

HOW TO CARRY OUT WORK ON HERITAGE BUILDINGS & SITES



NSW
Heritage Office

ACKNOWLEDGMENT

This document is based on guidelines produced by the Historic Buildings Branch of the Department of Urban Affairs & Planning and Housing for the Historic Buildings Council of Victoria. The Guidelines also draw on the Australia ICOMOS *Charter for the Conservation of Places of Cultural Significance* (also known as *The Burra Charter*).

DISCLAIMER

Any representation, statement, opinion or advice, expressed or implied in this publication is made in good faith but on the basis that the State of New South Wales, its agents and employees are not liable (whether by reason of negligence, lack of care or otherwise) to any person for any damage or loss whatsoever which has occurred or may occur in relation to that person taking or not taking (as the case may be) action in respect of any representation, statement or advice referred to above.

NSW Heritage Office
Locked Bag 5020
Parramatta NSW 2124
Ph: (02) 9873 8500
Fax: (02) 9873 8599
www.heritage.nsw.gov.au

© Crown copyright 1995

Updated 2002

ISBN 0 7310 6289 2

H95/17

Front cover graphics:

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

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

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

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

Back cover graphics:

Australia Square, Sydney

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

Lands Department Building, Sydney

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

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

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

Belltrees Shearing Shed, near Scone, NSW

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

CONTENTS

	Page
Introduction	1
1. On-site issues	2
1.1 Site	2
1.2 Structure	2
1.3 Masonry	2
1.4 Metal	4
1.5 Roofing	5
1.6 Timber & Joinery	6
1.7 Paint and Other Finishes	7
1.8 Damp, Drainage and Ventilation	7
1.9 Structural Movement	8
1.10 Services and Safety Requirements	8
1.11 Security Systems	9
1.12 Advertising Signs	9
1.13 Landscape, Planting and Gardens	10
1.14 Fences and Gates	10
1.15 Land Subdivision	11
1.16 Maintenance	11
1.17 Ruins	11
2. Minor additions	12
2.1 Skillion Roof	12
2.2 Existing Roof Form Extended	12
2.3 Existing Roof Form Replicated	12
3. Major additions	13
3.1 Siting	13
3.2 Visual Distinction from Existing Building	13
3.3 Scale and Dimensions	13
3.4 Plan and Form	13
3.5 Style	14
3.6 Materials and Colours	14
3.7 Construction System, Cladding and Window Pattern	14

APPENDICES

Appendix A
Appendix B
Appendix C

The Burra Charter
Publications Order Form
Heritage Advisory Services

INTRODUCTION

The aim of heritage conservation is to ensure that the cultural significance of heritage items is maintained over time. While changes may be necessary to adapt heritage buildings to new uses, it is important to ensure that these changes do not compromise the heritage significance of the item.

The underlying philosophy of heritage conservation in Australia is expressed in the Australia *ICOMOS Charter for the Conservation of Places of Cultural Significance*, commonly known as the *Burra Charter* (see Appendix A). These guidelines provide practical advice on how to implement the Burra Charter philosophy.

The Burra Charter is fully explained in *The Illustrated Burra Charter*, which can be purchased from the Department of Urban Affairs & Planning or NSW Heritage Office. Send your payment with the order form at Appendix B.

These guidelines will assist you in planning to undertake conservation work on a heritage building. A companion publication explaining the **principles** on which conservation work should be based is also available from the Department (see order form at Appendix B).

Five Point Approach to Conservation

You should follow a logical progression in carrying out conservation work:

1. Investigate the physical and documentary **evidence** of the place.
2. **Assess the heritage significance** of the place.
3. **Develop a conservation and management approach** based on the importance of the place.
4. **Carry out the work.**
5. **Record** what you have done.

Use a Conservation Specialist

This document is not a substitute for professional advice or expertise. You should employ a conservation specialist to carry out significant work on a heritage item. It is usually the easiest and least expensive way of ensuring the job is done well. You can obtain advice on available heritage consultants by contacting the Heritage Office on (02) 9391 2061.

Many councils in NSW now have a free heritage advisory service to assist you with preliminary advice on your project. Councils which maintain this service are listed in Appendix C.

1 ON-SITE ISSUES

1.1 Site

It is not just the main building on the site that is important from a heritage point of view. Other elements of the site, such as landscaping, fences and gates, lamp standards, paving, garden furniture and outbuildings, may all make their own contributions to the heritage significance of the place, and should be considered in your evaluation prior to carrying out any work.

Where there is the likelihood of disturbing archaeological relics, such as the foundations of an earlier building, be careful with the use of heavy equipment. If you propose to excavate, and relics over 50 years old are involved, you need approval from the Heritage Council to proceed.

New underground services may have to be re-located to avoid ground which contains significant archaeological material.

1.2 Structure

Stabilize, consolidate or repair surviving structural members and systems. Supplement or replace only unsound material.

Avoid repairs which are stronger than the existing fabric and may lead to differential stress cracking.

Avoid disturbing existing footings with new excavations that could weaken the structure.

1.3 Masonry

Cleaning

Clean masonry surfaces only in order to remove harmful substances and to reveal deterioration. Use a gentle method, such as low pressure water spray and soft natural bristle brushes. Don't use too much water - it can cause efflorescence and hasten deterioration of the stone.

Don't use acid - particularly on marble or limestone.

If stains are difficult to remove, you should consult specialist cleaning companies.

For further information refer to Alan Spry's *Principles of Cleaning Masonry Buildings*, published by the Australian Council of National Trusts as its Technical Bulletin 3.1.

Repair

Patching material should match the old fabric as nearly as possible in colour, grain, bedding, durability, porosity and chemical composition. Render or mortar mix should closely match existing material to avoid detrimental interaction. Expert testing may be necessary.

Synthetic stone repairs should only be carried out by experienced specialist tradespersons.

When replacing mortar or render use mixes that are compatible with the brick or stone. Weak lime mortars are appropriately flexible and porous. If in doubt, obtain professional advice.

Avoid the use of electric saws or pneumatic hammers, as they can destabilise the fabric.

Do not paint previously unpainted surfaces. Don't use waterproof or water repellent paints, as they can accelerate deterioration by trapping water in the substrate.

Let the fabric "breathe". Paint removal is difficult and should only be attempted by experts using techniques which do not harm the masonry.

Maintain existing damp-proof courses and flashings, unless they are ineffective and need to be replaced. Wall cavities should not be bridged.

Replace previous ineffective or harmful repairs.

Repointing

Repoint only where existing mortar is unsound or where sufficient mortar is missing to cause detrimental water penetration. Use a weak mortar mix (see below).

Tuckpointing

If most tuckpointing survives, do not attempt to repair it. Repair only the defective tuckpointing.

Tuckpointing is a specialised skill. When engaging a tuckpointer ask to see work samples.

Mortar Mix

The composition of mortars used should be no stronger than that originally used in the building. As a general guide, mortars ought always to be weaker than the material they bind - you can use a stronger mix for hard bricks.

If specialist laboratory testing is not practical, the following mixes are suggested:

Soft bricks & repointing:

1:3 lime : sand.

1:2:9 cement : lime : sand in moderate exposure

1:1:6 in severe exposure

Well fired bricks:

1:3:12 cement : lime : sand

1:2:9 in moderate exposure

1:1:6 in severe exposure

Use hydrated lime. Rock (lump) lime is still available and may be required in certain circumstances. Allow time for it to stand under water at least 48 hours or longer if possible.

Professional advice will be needed for work on very exposed sites

Render on External Walls

Do not remove original renders.

Hairline cracks can be repaired by applying a fine skim coat with a sponge.

Never apply textured finishes.

Avoid the use of waterproof additives or finishes.

A number of techniques are available to save and secure original elaborate mouldings - you should seek specialist advice.

Check the composition of the render before carrying out repairs. If laboratory testing is not practical, the following mixes will be appropriate in most cases:

Cement render repairs:
1:1:6 cement : lime : sand

Lime render repairs:
1: 3 lime : sand

Roughcast repairs (with 15mm aggregate):
1: 3 cement : sand

If inappropriate renders have been applied since the construction of the building, they may be preventing the masonry from breathing. Seek professional advice if you suspect this is a problem.

Cement Castings

Form, or recast and replace, only the missing or unsound elements. Reinforcement for new castings or embedded fixings should be of non-corrosive material, for example stainless steel or brass.

1.4 Metal

Form, or recast and replace, only missing or unsound elements.

Maintain protective coatings on ferrous metals.

Do not alter the colour, texture, tone or patina of the metal by inappropriate cleaning. All metal cleaners are abrasive to some degree.

Remove the cause of corrosion. If not, use the mildest cleaning agent, then a reversible sealant.

Conserve foundry nameplates or stencilled trademarks.

Cast iron replacement is available. Aluminium casting is acceptable but should be of the right profile.

1.5 Roofing

Attempt to match the original roofing material (e.g. Welsh slate, not Indian; corrugated steel, not zincalume; stringybark shingles, not cedar).

Corrugated Roofing

Corrugated iron is a traditional material. Don't refrain from using it where it's appropriate.

Use sheets of the same length as the roof you are repairing, rather than the current practice of using full length sheets.

Corrugated galvanized Custom Orb and galvanized Custom Blue Orb should be used in preference to Colorbond or Zincalume Custom Orb. Colorbond colours are generally not appropriate for heritage buildings.

Custom Blue Orb is available in the traditional profile, but you'll have to specify this when making your order from the supplier.

Traditional springhead nails should be used for fixings.

25mm gauge corrugated steel, such as Lysaght Custom Mini Orb, is only appropriate to approximate a product that was used in the 1900-1920 period. Other gauges may be available from other suppliers, or they may have to be specially run.

Slate

It is important to know why a slate roof is failing before taking action. Is the slate itself failing, or is the problem due to the failure of the fixing nails or the timber structure? If it's the latter, the slate can be lifted off and replaced when the framework has been repaired. If the slate itself is failing, part or all of it will need to be replaced.

If you need to replace only some of the roofing material, use the best slate on the most visible profile of the building.

Ensure slates are the correct size (usually 610 x 305mm, 508 x 254mm and 406 x 203mm) and from the same country of origin. Welsh slates are generally the best, but they are also the most expensive. Good second hand Welsh slate could be a cheaper alternative.

Don't use concealed ridging unless it was part of the original building.

Engage an experienced slate roofer to provide a proper assessment of the roof and the options for repair or replacement. This information will assist your architect to prepare a proper specification which can be put to tender.

Tiles

Use Terracotta Marseilles to replace the original profile as "modern French pattern". Second hand tiles can also be obtained.

Cement tiles are rarely appropriate for heritage buildings.

Timber Shingles

Split shingles were traditionally used in early Australian buildings and are still available. While it is authentic to use them, you need to be aware that they do not have a long life.

It is worth considering that a later material, such as corrugated iron, may have been associated with the building for a much longer period and may be more important in heritage terms. Corrugated iron also has the advantage of being structural, lightweight and cheaper.

Sawn shingles and Western Red Cedar shingles are only appropriate where there is clear evidence that they were previously used, such as in vertical facade detailing on Federation interwar buildings.

Roof Plumbing

Use the correct guttering and downpipes. Downpipes on older buildings are usually round. Gutter profiles come in half round, ogee and quad forms. Check old photographs or profiles in paintwork to find out which is the correct shape for your building.

Cast iron plumbing can be purchased or specially cast to order.

If downpipes were recessed in the original building, maintain them, but ensure they are watertight.

Skylights

Take great care with the location of skylights. P.V.C. skylights are generally inappropriate, as they introduce unsympathetic modern shapes and materials into the roof line. Flat wired glass skylights are preferable.

1.6 Timber & Joinery

Repair, rather than replace, unsound timber. An example of this approach is splicing new timber into a verandah post. It is usually more cost effective to do repair work rather than complete dismantling and rebuilding.

When timber is structurally weakened, by termite damage for example, consider using epoxy resin for repairs. Although it is expensive, it avoids the problems encountered with the removal and replacement of timber.

Retain all hardware, replacing only deteriorated or missing elements with matching elements.

The selection of the timber species is not critical in heritage terms where timber is to be painted or stained.

1.7 Paint and Other Finishes

Carefully evaluate whether existing early paint finishes are significant and should be retained before you paint over them or remove them.

Where there has been overpainting, and it is practical for you to do so, take paint scrapes to find out the original colours and also any decoration used, such as stencilling. Stencilling is easy to learn. As long as you can get good advice, you should be able to achieve reasonable results.

If there is insufficient evidence of the original paint scheme, it is better to adopt a simple sympathetic colour scheme rather than attempt to reproduce the original.

Generally, modern high gloss or satin paint finishes are inappropriate.

Use an appropriate paint for the job. It is better to use water based paint on masonry buildings because it breathes more than oil paint.

A good paint reference is Miles Lewis' & Alison Blake's *Exterior Paint Colours*, published by the Australian Council of National Trusts as Technical Bulletin 1.2.

Carpet and linoleum may also be significant and should be conserved where this is practical.

Traditional oil, wax, varnish and shellac finishes are generally more appropriate for timber than polyurethane, which is an impervious inflexible finish. Where polyurethane is necessary, use a satin finish in a 1:1 mix with thinner.

Avoid damaging original finishes, such as wallpapers, decorative plasterwork, etc. Expert cleaning may be appropriate if they are significant and relatively intact.

Carefully clean wallpaper using the gentlest method. Consider reproducing early wallpaper to complete an overall pattern. Protect vulnerable surfaces. A useful reference is Phyllis Murphy's *Decorating with Wallpaper*, published by the Australian Council of National Trusts as Technical Bulletin 6.1.

1.8 Damp, Drainage and Ventilation

Keeping a building dry is extremely important. It reduces the need for costly maintenance and is also an insurance against the development of serious structural problems.

Ensure the building is water and weathertight by using sound roofing, flashing and damp proofing methods which also allow the building to "breathe".

Damp is a major cause of deterioration and should be remedied. Find the cause of damp and to try to correct this first before engaging a damp-proof firm to carry out work which may be unnecessary and expensive.

The problem may be caused by leaking roofs or plumbing, or an incomplete damp-proof course in the walls. Excessive watering in garden beds close to the building may be another cause. In this case the simplest solution is to move the garden beds.

Stormwater and surface water must be drained well away from the building. Paving must fall away from the building. Prevent rainwater falling from roofs on to hard paving and splashing against walls.

If the damp-proof course is bridged by the raised ground level, this ground should be lowered.

Sometimes the render on a building crosses the damp course. One solution is to cut a deep groove through the render at the level of the damp course so that the contact is broken.

Sub-floor spaces should be well cross-ventilated. You may need to install additional wall vents, or insert them into internal sub-floor walls. It is also possible to vent into rooms through floor grills.

1.9 Structural Movement

Cracking, deflection, bulging or failure of walls may require the expert advice of a structural engineer experienced with old buildings. A good reference is D.A. Cameron's & P.F. Walsh's *Damage to Buildings on Clay Soils*, published by Australian Council of National Trusts as Technical Bulletin 5.1.

Use tie rods, props and cables as appropriate, but protect the building's surfaces from localised stresses and puncturing.

1.10 Services and Safety Requirements

Install new services (ductwork, pipework, wiring conduits, air conditioners and TV antennae, etc) inconspicuously to cause least damage to the fabric. Use sub-floor or roof spaces or bury them underground. Pull cord switches are a viable alternative to chasing electrical wiring. Floor mounted power points are an alternative to damaging skirtings.

It is preferable for fittings to be unobtrusive. Don't use historical recreations unless you have evidence for such designs being used in the original building.

Rewire existing electrical services to minimise the risk of fire.

Avoid powerful heating and cooling systems, which may cause dryness and cracking or internal condensation. Supplementary humidity control may be appropriate.

Standard solutions to the requirement for new services and safety features can be detrimental to heritage buildings. In some cases your council may consider alternative solutions or grant discretionary exemptions if requested.

If fire upgrading will adversely affect the heritage significance of the building, and your local council is not keen on an alternative solution, consider making an approach to the Heritage Council's Fire Advisory Panel. The Panel may informally recommend a solution to your council which satisfactorily deals with the fire safety requirement, but also respects the heritage significance of the building.

1.11 Security Systems

Ensure that the building is secure.

Avoid using security doors and window grilles, unless original, particularly on houses. They are visually intrusive and can be dangerous by restricting escape from a fire. Good quality deadlocks on windows and doors and electronic security systems are just as effective and often cheaper.

1.12 Advertising Signs

Conserve existing signs if they are of heritage significance.

Standard modern signs of product suppliers may be obtrusive on historic commercial buildings.

Traditional and appropriate locations for signage include:

- parapet panels above and below the cornice;
- front and side fascia of the verandah, or hanging below;
- string course bands and on other small individual elements;
- spandrel panels below windows and on ground floor
- piers (including plaques beside entries);
- ground and first floor windows, or glass; and
- side walls, upper storey; and panels on fences.

There are no standard sizes.

Use appropriate colours and lettering styles. A useful reference is George Tibbitts' *Lettering and Signs on Buildings c.1850-1900*, published by Australian Council of National Trusts as Technical Bulletin 2.2.

Don't use skysigns or signs projecting over parapets or roof lines. For further advice, refer to the Department's *Outdoor Advertising - An Urban Design Approach*.

1.13 Landscape, Planting and Gardens

Approach the conservation and alteration of significant landscapes, gardens and other planting in the same manner as for buildings - research the documentary evidence first.

Planting near to buildings may cause damage. Structural and horticultural advice may be needed.

Creeper roots may be destructive in walls and should be removed by severing. Creeper leaves may also damage walls by keeping them damp.

After removing vegetation, delay structural works until the ground has stabilised.

Surviving early garden elements are rare and should be carefully conserved. These include garden walls, paving, steps, furniture, edgings and garden structures.

1.14 Fences and Gates

Apply a similar approach to the repair of fences as for buildings. Retain as much of the original fence material as possible and replace only what is absolutely necessary. The precise replication of historic detail is not generally appropriate.

For instance, timber fences usually deteriorate near the ground. This can be fixed by splicing in new timber or strengthening the posts with metal braces.

Timber picket fences may be readily repaired or unsound elements replaced. It is possible to obtain pickets cut to any pattern.

If privacy or sound isolation is required, a hedge may be grown behind the fence. This is generally preferable to a solid masonry fence.

Cast iron palisade fences on masonry plinths are expensive and difficult to replicate accurately.

Aluminium or steel metal hollow section fencing is generally an inappropriate substitute for wrought and cast-iron fencing.

Woven wire fabric, crimped wire and tubular steel fences are now readily available.

Early rural timber fences, post and rail fences, dry stone walls, and other patent metal fences are rare and should be carefully conserved. For further information, refer to Richard Peterson's *Fences and Gates c.1840-1925*, published by Australian Council of National Trusts as Technical Bulletin 8.1.

1.15 Land Subdivision

Outbuildings, gardens, fences and surrounding gardens or farmland are often intrinsic elements of the heritage significance of a place. It is therefore preferable for a complex of heritage buildings and its setting not to be sub-divided.

1.16 Maintenance

Any building is an asset and should be looked after accordingly, whether it is old or new. In the terms of the *Burra Charter*, maintenance is the continuous protective care of a place.

A regular maintenance program is a good investment, as it reduces the likelihood of costly and disruptive major restoration. It is part of an owner's normal responsibilities.

It is essential that regular inspections by a conservation architect or experienced builder and a cyclical maintenance program be carried out for every building.

Generally, 5-yearly defect inspections are adequate, but some structural elements, such as roof gutters and downpipes, need more frequent inspection.

Fire, security and electrical systems should be inspected by experts during the 5-yearly inspection.

Significant interiors and contents should be inspected annually by a conservator.

See the NSW Heritage Office *The Maintenance of Heritage Assets: A Practical Guide* for further advice.

1.17 Ruins

Ruins are important as relics of earlier structures on the site. They have an important role as evidence of the past, even though they may no longer have a functional use.

After ensuring structural stability and site drainage, stabilise ruins by protecting exposed horizontal surfaces from water penetration. This is often achieved by capping masonry structures with lead or other material.

2. MINOR ADDITIONS

Additions should retain the building's cultural significance and be sympathetic to its character. The addition should generally be simpler and more contemporary in design so that the existing building predominates. The traditional construction system used on the original building should be continued in any additions.

In particular, new roof material should match the existing material, or be an historically appropriate substitute e.g. corrugated galvanised steel.

Distinguish old from new work by:

- setting back the new wall line a minimum of 100mm from the existing wall; or
- creating a clear visual break (e.g. an expansion joint, recess, or a full height opening).

2.1 Skillion Roof

Add skillion roofed additions to the rear of an existing hip or gable roof. The roof pitch should be a minimum of 20°, or similar to the existing roof.

Avoid flat roofs.

2.2 Extending the Existing Roof Form

Extend the existing hip or gable on a minor elevation.

2.3 Replicating the Existing Roof Form

Repeat the existing roof form using a box gutter between the two - this is a traditional way of minimising the roof height and bulk of a building with a large floor area.

3. MAJOR ADDITIONS

These are additions which are of a bulk comparable to or greater than that of the existing building.

Generally, treat a major addition as a visual entity by separating it from the existing building, joining the two with an unobtrusive link. This emphasises their discrete character.

3.1 Siting

As a general rule, attach the addition to the less significant elevations of the existing building. This maintains its visual dominance.

Preserve existing views of the building and its setting.

In a confined space such as a continuous streetscape, rear additions should not be visible from across the street.

Where existing buildings are detached or isolated, rear additions should preferably be contained within a wedge-shaped envelope.

Additions should not overhang the existing building.

3.2 Visual Distinction from Existing Building

Set the addition back, or form a break or rebate between the two, in order to provide a strong shadowline between them, relative to their scale. This visual break should generally emphasise the separateness of the existing building from the addition. This may be achieved by compatible contemporary design.

3.3 Scale and Dimensions

The addition should be sympathetic in scale and bulk to the existing building. The scale of the addition should not dominate the heritage item.

The eave height, roof height, overall width and bay dimension should relate to those of the existing building.

3.4 Plan and Form

Plan form, roof massing and pitch should relate to the existing building. Continue existing bay grids and axes.

Where additions are considerably larger than the existing building, their bulk should be broken up to reduce the scale.

3.5 Style

Whilst it may reflect the main stylistic characteristics of the existing building, additions should not attempt to replicate decorative detail of heritage buildings. Good contemporary design should be capable of satisfying all of the requirements for major additions without copying the original building design.

3.6 Materials and Colours

Don't attempt to replicate existing materials. It is preferable to use different but compatible materials. For example, an addition to a sandstone building could be carried out in rendered brickwork.

Use paler paint colours on additions than those on the heritage building. This will reinforce its visual dominance.

3.7 Construction System, Cladding and Window Pattern

The construction system should appear to be similar to the existing building. Generally, frame construction or curtain walls should not be added to load bearing construction with small openings.

The window pattern should relate to the heritage building in size, proportion, rhythm and opening pattern.

Mirror glass is inappropriate.

The Burra Charter The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance

Resolutions of the 5th General Assembly of the International Council on Monuments and sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- *Guidelines to the Burra Charter: Cultural Significance*
- *Guidelines to the Burra Charter: Conservation Policy*
- *Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports*
- *Codes on the Ethics of Coexistence in Conserving Significant Places.*

What Places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organizations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why Conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Article 1	Definitions	Explanatory Notes
	For the purpose of this Charter:	These notes do not form part of the Charter and may be added to by Australia ICOMOS.
1.1	<i>Places</i> means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.	The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.
1.2	<p><i>Cultural significance</i> means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.</p> <p>Cultural significance is embodied in the <i>place</i> itself, its <i>fabric</i>, setting, use, associations, meanings, records, related places and related objects.</p> <p>Places may have a range of values for different individuals or groups.</p>	<p>The term cultural significance is synonymous with heritage significance and cultural heritage value.</p> <p>Cultural significance may change as a result of the continuing history of the place.</p> <p>Understanding of cultural significance may change as a result of new information.</p>
1.3	<i>Fabric</i> means all the physical material of the <i>place</i> including components, fixtures, contents and objects.	<p>Fabric includes building interiors and sub-surface remains, as well as excavated material.</p> <p>Fabric may define spaces and these may be important elements of the significance of the place.</p>
1.4	<i>Conservation</i> means all the processes of looking after a place so as to retain its cultural significance.	
1.5	<i>Maintenance</i> means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves <i>restoration</i> or <i>reconstruction</i> .	<p>The distinctions referred to, for example, in relation to roof gutters, are:</p> <ul style="list-style-type: none"> • maintenance – regular inspection and cleaning of gutters • repair involving restoration – returning of dislodged gutters • repair involving reconstruction – replacing decayed gutters.
1.6	<i>Preservation</i> means maintaining the <i>fabric</i> of a <i>place</i> in its existing state and retarding deterioration.	It is recognised that all places and their components change over time at varying rates.
1.7	<i>Restoration</i> means returning the existing <i>fabric</i> of a <i>place</i> to a known earlier state by removing accretions or by reassembling existing	

	components without the introduction of new material.	
1.8	<i>Reconstruction</i> means returning a <i>place</i> to a known earlier state and is distinguished from <i>restoration</i> by the introduction of new material into the <i>fabric</i> .	New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.
1.9	<i>Adaptation</i> means modifying a place to suit the existing use or a proposed use.	
1.10	<i>Use</i> means the functions of a place, as well as the activities and practices that may occur at the place.	
1.11	<i>Compatible use</i> means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.	
1.12	<i>Setting</i> means the area around a place which may include the visual catchment.	
1.13	<i>Related place</i> means a place that contributes to the cultural significance of another place.	
1.14	Related object means an object that contributes to the cultural significance of a place but is not at the place.	
1.15	<i>Associations</i> mean the special connections that exist between people and a place.	Associations may include social or spiritual values and cultural responsibilities for a place.
1.16	<i>Meanings</i> denote what a place signifies, indicates, evokes or expresses.	Meanings generally relate to intangible aspects such as symbolic qualities and memories.
1.17	<i>Interpretation</i> means all the ways of presenting the cultural significance of a place.	Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use and activities at the place; and the use of introduced explanatory material.
	Conservation Principles	
Article 2	Conservation and Management	
2.1	<i>Places of cultural significance</i> should be conserved.	
2.2	The aim of conservation is to retain the <i>cultural significance</i> of a place.	
2.3	<i>Conservation</i> is an integral part of	

	good management of <i>places of cultural significance</i> .	
2.4	<i>Places of cultural significance</i> should be safeguarded and not put at risk or left in a vulnerable state.	
Article 3	Cautious approach	
3.1	<i>Conservation</i> is based on a respect for the existing <i>fabric, use, associations and meanings</i> . It requires a cautious approach of changing as much as necessary but as little as possible.	The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.
3.2	Changes to a place should not distort the physical or other evidence it provides, not be based on conjecture.	
4	Knowledge, skills and techniques	
4.1	<i>Conservation</i> should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place.	
4.2	Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and material which offer substantial conservation benefits may be appropriate.	The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.
Article 5	Values	
5.1	<i>Conservation</i> of a <i>place</i> should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.	Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.
5.2	Relative degrees of <i>cultural significance</i> may lead to different conservation actions at a place.	A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.
Article 6	Burra Charter Process	
6.1	The <i>cultural significance</i> of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions.	The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

	Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.	
6.2	The policy for managing a place must be based on an understanding of its <i>cultural significance</i> .	
6.3	Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.	
Article 7	Use	
7.1	Where the <i>use</i> of a <i>place</i> is of <i>cultural significance</i> it should be retained.	
7.2	A <i>place</i> should have a <i>compatible use</i> .	The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use: should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.
Article 8	Setting	
	<p><i>Conservation</i> requires the retention of an appropriate visual <i>setting</i> and other relationships that contribute to the <i>cultural significance</i> of the <i>place</i>.</p> <p>New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.</p>	<p>Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.</p> <p>Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.</p>
Article 9	Location	
9.1	The physical location of a <i>place</i> is part of its <i>cultural significance</i> . A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.	
9.2	Some buildings, works or other components of <i>places</i> were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have	

	significant links with their present location, removal may be appropriate.	
9.3	If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any <i>place of cultural significance</i> .	
Article 10	Contents	
	Contents, fixtures and objects which contribute to the <i>cultural significance</i> of a place should be retained at that place. Their removal is unacceptable unless it is the sole means of ensuring their security and <i>preservation</i> ; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.	
Article 11	Related places and objects	
	The contribution which <i>related places</i> and <i>related objects</i> make to the <i>cultural significance</i> of the <i>place</i> should be retained.	
Article 12	Participation	
	<i>Conservation, interpretation</i> and management of a place should provide for the participation of people for whom the place has special <i>associations</i> and <i>meanings</i> , or who have social, spiritual or other cultural responsibilities for the place.	
Article 13	Co-existence of cultural values	
	Co-existence of cultural values should be recognized, respected and encouraged, especially in cases where they conflict.	For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.
Article 14	Conservation processes	
	<i>Conservation</i> may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration,	There may be circumstances where no action is required to achieve conservation.

	reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these.	
Article 15	Change	
15.1	Change may be necessary to retain <i>cultural significance</i> , but is undesirable where it reduces cultural significance. The amount of change to a place should be guided by the <i>cultural significance</i> of the place and its appropriate interpretation.	When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.
15.2	Changes which reduce <i>cultural significance</i> should be reversible, and be reversed when circumstances permit.	Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.
15.3	Demolition of significant <i>fabric</i> of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.	
15.4	The contributions of all aspects of <i>cultural significance</i> of a place should be respected. If a place includes <i>fabric, uses, associations</i> or <i>meanings</i> of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasized or interpreted is of much greater cultural significance.	
Article 16	Maintenance	
	<i>Maintenance</i> is fundamental to conservation and should be undertaken where <i>fabric</i> is of <i>cultural significance</i> and its <i>maintenance</i> is necessary to retain that <i>cultural significance</i> .	
Article 17	Preservation	
	<i>Preservation</i> is appropriate where the existing <i>fabric</i> or its condition constitutes evidence of <i>cultural significance</i> , or where insufficient evidence is available to allow other <i>conservation</i> processes to be carried out.	Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied: <ul style="list-style-type: none"> • where the evidence of the fabric is of such significance that it should not be altered: • where insufficient investigation

		<p>has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.</p> <p>New work (e.g.stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.</p>
Article 18	Restoration and Reconstruction	
	<i>Restoration and reconstruction</i> should reveal culturally significant aspects of the place.	
Article 19	Restoration	
	<i>Restoration</i> is appropriate only if there is sufficient evidence of an earlier state of the <i>fabric</i> .	
Article 20	Reconstruction	
20.1	<i>Reconstruction</i> is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the <i>fabric</i>. In rare cases, reconstruction may also be appropriate as part of a use or practice that retains the <i>cultural significance</i> of the place.	
20.2	<i>Reconstruction</i> should be identifiable on close inspection or through additional <i>interpretation</i> .	
Article 21	<i>Adaptation</i> must be limited to that which is essential to a use for the place determined in accordance with Articles 6 and 7.	
21.1	<i>Adaptation</i> is acceptable only where the adaptation has minimal impact of the <i>cultural significance</i> of the place.	Adaptation is acceptable only where the adaptation has minimal impact on the <i>cultural significance</i> of the place.
21.2	<i>Adaptation</i> should involve minimal change to significant fabric, achieved only after considering alternatives.	
Article 22	New work	
22.1	New work such as additions to the place may be acceptable where it does not distort or obscure the cultural significance of the place, or detract from its <i>interpretation</i> and appreciation.	New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.
22.1	New work should be readily identifiable as such.	
Article 23	Conserving use	
	Continuing, modifying or reinstating a significant <i>use</i> may be appropriate	These may require changes to significant <i>fabric</i> but they should be

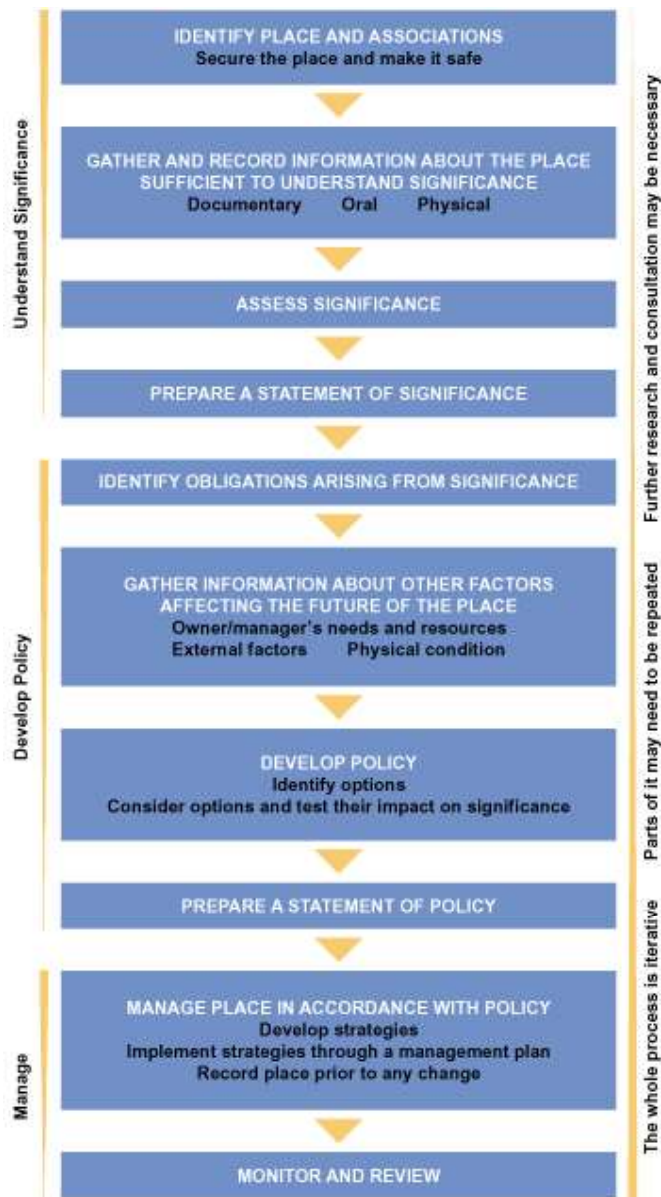
	and preferred forms of <i>conservation</i> .	minimized. In some cases, continuing a significant use or practice may involve substantial new work.
Article 24	Retaining associations and meanings	
24.1	Significant <i>associations</i> between people and a place should be respected, retained and not obscured. Opportunities for the <i>interpretation</i> , commemoration and celebration of these associations should be investigated and implemented.	For many places associations will be linked to use.
24.2	Significant <i>meanings</i> , including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.	
Article 25	Interpretation	
	The cultural significance of many places is not readily apparent, and should be explained by <i>interpretation</i> . Interpretation should enhance understanding and enjoyment, and be culturally appropriate.	
Article 26	Applying the Burra Charter process	
26.1	Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.	The results of studies should be up-to-date, regularly reviewed and revised as necessary.
26.2	Written statements of <i>cultural significance</i> and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.	Statements of significance and policy should be kept up-to-date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.
26.3	Groups and individuals with <i>associations</i> with a place as well as those involved in its management should be provided with opportunities to participate in its <i>conservation</i> and management.	

Article 27	Managing Change	
27.1	The impact of proposed changes on the <i>cultural significance</i> of a place should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.	
27.2	Existing <i>fabric, use, associations</i> and <i>meanings</i> should be adequately recorded before any changes are made to the <i>place</i> .	
Article 28	Disturbance of fabric	
	Disturbance of significant <i>fabric</i> for study, or to obtain evidence, should be minimized. Study of a <i>place</i> by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the <i>conservation</i> of the place, or to obtain important evidence about to be lost or made inaccessible. Investigation of a <i>place</i> which requires disturbance of the <i>fabric</i> , apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.	
Article 29	Responsibility for decisions	
	The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.	
Article 30	Direction, supervision and implementation	
	Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.	

Article 31	Documenting evidence and decisions	
	A log of new evidence and additional decisions should be kept.	
Article 32	Records	
32.1	The records associated with the <i>conservation</i> of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.	
32.2	Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.	
Article 33	Removed fabric	
	Significant <i>fabric</i> which has been removed from a place including contents, fixtures and objects, should be catalogued and protected in accordance with its <i>cultural significance</i> . Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.	
Article 34	Resources	
	Adequate resources should be provided for <i>conservation</i> .	The best conservation often involves the least work and can be inexpensive.
	<i>Words in italics are defined in Article 1.</i>	

The Burra Charter Process

Sequence of investigations, decisions and actions.



PUBLICATIONS ORDER FORM



(photocopy as required or download from website)

TITLE	Cost per item	Quantity	Total Cost
LOCAL GOVERNMENT HERITAGE GUIDELINES	\$40		\$
ASSESING HERITAGE SIGNIFICANCE	\$18		\$
TWENTIETH CENTURY HERITAGE	\$14.95		\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
TOTAL PAYMENT ENCLOSED:			\$

 Cheque Money Order Credit Card

Visa Mastercard Bankcard

Card Number

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Expires

--	--

Signature

NAME: _____

TITLE: _____

ORGANISATION: _____

ABN : _____

ADDRESS: _____

POSTCODE: _____ State: _____

TEL: () _____

EMAIL _____

SEND completed form and payment to:
 Publication Sales
 NSW Heritage Office
 Locked Bag 5020
 PARRAMATTA NSW 2124

Please make cheques payable to:
 NSW Heritage Office
 I would like to be included on the Heritage Office Mailing List

Tel: (02) 9873 8500 Fax (02) 9873 8599
 Website: www.heritage.nsw.gov.au
 Email: heritage@heritage.nsw.gov.au

APPENDIX C

Free Local Heritage Advice

Your local council is your first source of information on heritage in the local area. A number of councils have officers who are knowledgeable on heritage matters and who may be able to assist you. To make use of these services, ring the council concerned and ask for the officer who normally deals with heritage matters.

Many councils in NSW also have part-time heritage advisers whose duties normally include giving free advice to owners of heritage items. Ring the council concerned to enquire about the heritage advisor.

Councils with in-house heritage officers

The asterisked councils also have a part time heritage adviser:

Armidale-Dumaresq*, Bathurst*, Baulkham Hills*, Bega Valley*, Bellingen*, Blacktown, Blayney*, Blue Mountains*, Boorowa*, Botany*, Broken Hill*, Cabonne*, Camden*, Coffs Harbour, Eurobodalla*, Evans*, Fairfield*, Goulburn*, Greater Lithgow*, Gundagai*, Hastings*, Hornsby*, Jerilderie*, Junee*, Kiama*, Ku-ring-gai*, Lake Macquarie, Lane Cove*, Leeton*, Leichhardt, Manly, Murrumbidgee, Mosman*, Newcastle, North Sydney, Orange*, Parkes*, Parramatta, Penrith*, Pittwater*, Quirindi, Randwick, Shoalhaven*, Snowy River*, South Sydney*, Tamworth*, Tumut*, Urana*, Wagga Wagga*, Warragah*, Waverley*, Weddin*, Wentworth*, Willoughby*, Wingecarribee*, Wollongong, Woollahra and Yass*.

Councils with heritage advisers:

Armidale-Dumaresq, Ashfield, Auburn, Ballina, Bankstown, Bathurst, Baulkham Hills, Bega Valley, Bellingen, Berrigan, Bland, Blayney, Blue Mountains, Brewarrina, Boorowa, Bourke, Broken Hill, Burwood, Byron, Cabonne, Camden, Campbelltown, Canterbury, Central Darling, Cessnock, Cobar, Coolah, Coolamon, Cooma-Monaro, Coonamble, Corowa, Cowra, Culcairn, Deniliquin, Dubbo, Dungog, Eurobodalla, Evans, Fairfield, Forbes, Gilgandra, Glen Innes, Gosford, Goulburn, Great Lakes, Gundagai, Gunning, Guyra, Harden, Hastings, Hawkesbury, Hay, Holbrook, Holroyd, Hornsby, Hunter's Hill, Hurstville, Inverell, Jerilderie, Junee, Kempsey, Kiama, Kogarah, Ku-ring-gai, Lane Cove, Leeton, Lismore, Lithgow, Liverpool, Maclean, Maitland, Moree Plains, Mosman, Mudgee, Mulwaree, Murrumbidgee, Muswellbrook, Narrandera, Narramine, Orange, Parkes, Parry, Penrith, Pittwater, Port Stephens, Pristine Waters, Queanbeyan, Rockdale, Ryde, Rylstone, Scone, Shellharbour, Shoalhaven, Snowy River, Silverton, South Sydney, Strathfield, Sutherland, Tallaganda, Tamworth, Taree, Temora, Tumut, Uralla, Urana, Wagga Wagga, Wakool, Walgett, Warragah, Waverley, Weddin, Wellington, Wentworth, Willoughby, Wingecarribee, Wollondilly, Wyong and Yass.

To make use of these services please ring the Council concerned and ask for the officer who normally deals with heritage matters.