

CLYDE MUSEUM BLYTH STREET, CLYDE

Conservation Plan
August 2018



Clyde Museum, Blyth Street, Clyde

Conservation Plan

Commissioned by Central Otago District Council

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Architecture Heritage Archaeology

Executive Summary: The Blyth Street Museum

The Blyth Street Museum is situated at 1-3 Blyth Street south-east of the main commercial and visitor centre focused at the northern end of Sunderland Street in Clyde, Central Otago District. Clyde itself is located 7km west of Alexandra, 23km east of Cromwell and is located off State Highway 8 at the southern end of the Cromwell Gorge (now Lake Dunstan). It is a small, community-focused town renowned for its heritage character including gold mining relics, heritage buildings, restaurant dining and recreational opportunities.

Blyth Street Museum is located in the former Vincent County Council offices constructed in 1965 and lies within a small heritage precinct focused on the historic, former government administration area of Clyde along Blyth Street. The heritage precinct includes the mid-19th century former Courthouse and Police Sergeant's buildings further south, as well as the Museum Reserve centennial memorial garden immediately to the west of the museum building. The museum site also includes the former c.1938 Clyde Police Lock-up and the centennial sundial memorial in the adjacent garden reserve.

At the present time, the Blyth Street Museum and two other museum sites that comprise the Clyde Historical Museums are the focus of a feasibility study, commissioned by Central Otago District Council, to understand and assess the range of issues the various museum sites are facing, with a view to identifying viable options for their future use and resourcing. As part of this study, conservation plans have been prepared for the Blyth Street Museum and the Briar Herb Factory Museum.

Currently, the Briar Herb Factory Museum site is closed to the public having been identified as earthquake prone in 2013; the Blyth Street Museum is opened to the public on a part-time basis during summer. All the museum sites are run, supported and staffed by the committee and volunteers of the Clyde Historical Museums Inc. The conservation plan for the Blyth Street Museum site has been prepared in light of the need to inform, guide and support decisions that will affect both its future use and care, and to understand its heritage significance.

In terms of understanding the museum site and its cultural heritage significance, the Blyth Street Museum was relocated from the adjacent Dunstan Courthouse building to its present site in 1992 after the 1989 local government reorganisation resulted in the formation of CODC and its move to Alexandra. Prior to that, the building provided the offices for the then Vincent County Council, having been opened in 1965 after the demolition of the previous VCC County Chambers on the same site, erected in 1878. The conservation plan has identified that the museum site holds historic and cultural heritage significance on the following rationale: it is located on the site of the first County Chambers building and the present (former) council offices building represents a continuation of its historic location and civic function since 1878.

As such, the site has been a significant part of the establishment, development and expansion of the original Vincent County area from the 1870s and in its present museum role, continues an important public function. The design of the main building is fairly representative of the mid-century modern period with low-slung, wide eaves and ample glazing. Its construction, in solid, shuttered concrete with a steel roof truss construction, and the 1960s use of local schist stone on the front of the building provides an interesting example of international-influenced, mid-century architecture in a Central Otago context.

The museum site and its earliest collection are associated with the prominent political and social figure of Vincent Pyke, MREP, the first Secretary of the Goldfields, and an influential and charismatic personality both in local and national government between 1862 and his death in Lawrence in 1894 (Vincent's wife, Frances, is buried in Clyde cemetery).

The current museum collection held in the Blyth Street Museum has significant historical value as it represents many objects, their owners and stories of the early people and places of Clyde and its surrounding communities; the collection's development was contingent upon the 1862-1962 centennial celebrations. The collection also contains artefacts and records of diverse kinds that

represents the history, activities, people and events of Clyde that have, to varying degrees, shaped the community into the present day, such as gold mining and the construction of the Clyde Dam.

In terms of the vulnerability of the museum site and its collection, the building envelope has been inspected and found to be in a reasonably sound condition, with a need for maintenance and services upgrading rather than urgent repair. The building remains bitterly cold in winter, which is partly managed through summer-only opening hours for its volunteer staff, but this may pose a long-term risk to more sensitive museum items in the collection and restricts opportunities for wider community and visitor access. The building was assessed as being earthquake prone in 2013; however, the Ablution Block and Police Lock-up were both considered a lower EQ risk due to their timber-frame construction.

Through undertaking the conservation plan process, a wide range of policy recommendations have been proposed to maintain and enhance the cultural heritage values of the Blyth Street Museum. These policies address issues such as use of the site, conservation/heritage approaches and maintenance needs. In particular, the plan has determined that the current museum use of the Blyth Street Museum site generally works well in practice and consideration should be given to continuing this use into the future with some necessary upgrading to improve the internal conditions of the main building, in terms of heating and maintaining steady environmental conditions appropriate for the valuable museum collections it houses.

The Ablution Block and Police Lock-up buildings should be better utilised than their current casual storage purposes, as both have potential (particularly the Lock-up) to provide additional display and interpretive spaces that can be accessed from the main building when open. The 2014 conservation plan for the Lock-up also identified some potential re-use as a small office space or story-telling space for the museum.

Priority should be given to maintaining the current community museum use of the site in a way that respects and compliments the acknowledged cultural heritage significance of the building; for example, the visible links with its former VCC use, such as the Council Chamber, should be maintained. Related to this, future alterations to the main museum building that remove original fabrics from the building should be kept to a minimum where possible to conserve the architectural and aesthetic integrity of the site, which is of cultural heritage value.

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Chapter 1: Introduction

The Blyth Street Museum Conservation Plan

The Blyth Street Museum encompasses one of the earliest developed sites set aside for the business of government in Clyde, a small town founded in the gold rush era and originally settled as the township of Dunstan, within Vincent County. Prior to the current building on the site, the section was occupied by the Vincent County Council stone chamber buildings from 1879, and along with the adjacent stone courthouse to the south, these formed the northern end of the 1879 Reserve for Buildings of General Government. The present site comprises the former Vincent County Council chambers constructed in 1965, which replaced its 1879 predecessor; a toilet block and a police lock-up building constructed in 1938 and relocated to the rear of the chambers in 2003. In 1989 the county chambers were closed upon the amalgamation of Vincent County into the newly formed Central Otago District Council; since 1992 the Clyde Historical Museums Inc. group have been allowed to use the council chambers as the main museum site in Clyde in addition to their museum site located in the former Briar Herb Factory on Fraser Street and a small museum display within the Clyde Railway Station.

At the present time (2018), all three of the Clyde Museum sites are part of a feasibility study, commissioned by Central Otago District Council, to understand and assess the range of issues the various museum sites are facing, with a view to identifying viable options for their future use and resourcing. As part of this study, conservation plans have been prepared for the Blyth Street Museum and the Briar Herb Factory Museum; the Railway Station site was subject to a conservation plan in 2011 and the Police Lock-up in 2014, both prepared by Jackie Gillies & Associates (now Origin Consultants Ltd). Currently, the Briar Herb Museum site is closed to the public having been identified as earthquake prone in 2015; the Blyth Street Museum is opened to the public on a part-time basis during summer. All the museum sites are run, supported and staffed by the committee and volunteers of The Clyde Historical Museums Inc.

The conservation plan for the Blyth Street Museum site has been prepared in light of the need to inform, guide and support decisions that will affect both its future use and care, and to understand its heritage significance. Although expert-led, the plan takes into account the meanings and aspirations of the Clyde museum community – both past and present – to look to the museum's future whilst retaining and conserving those elements that contribute to its wider heritage values.

Conservation plans for places of cultural heritage

Conservation planning are now well established as being critical tools in the beneficial use and guardianship of important historic places, buildings and landscapes¹. The purpose of a conservation plan is **threefold** and is founded on developing a broad ranging and in-depth understanding of a historic place, its heritage and wider values. The Blyth Street Museum Conservation Plan has adopted this approach and is structured around four primary themes or chapters.

Understanding – The first aim is to gather all of the available information about the place to understand its establishment and development, and the key people, activities and events that have influenced and shaped the place as it stands today.

Significance - In the second instance, the plan should describe and define the place's **significance**.

Vulnerability- From this, the plan should be able to assess the **vulnerability** of the place to neglect or damaging actions, whether past, present or future actions.

Policies- Finally, it should propose grounded and focused conservation **policies** to ensure the long-term protection of the place and the retention (and/or possible enhancement) of its significance and wider social and heritage values. In some cases, a conservation plan will be the starting point for the establishment of a management plan to develop and activate those conservation policies.

¹ <http://www.heritage.org.nz/resources/conservation-plans>

The Central Otago District Council (CODC) commissioned this conservation plan, with support from the Central Lakes Trust (CLT) and Vincent Community Board, to understand in greater detail the nature, development and significance of the Blyth Street Museum site. The Conservation Plan will form one of the key documents that informs and guides the future care and development of the museum site and hence forms one of the foundation stones of the project. This greater understanding of the museum's significance – heritage and wider - will assist the CODC and Clyde Historical Museums Inc. in making informed decisions about the future repair, alteration, conservation and presentation of the site.

Accordingly, the **objectives** of this conservation plan for the Blyth Street Museum, Clyde are:

- + Understand the museum site by drawing together information, both documentary and based on physical inspection, in order to present an overall description of the development and condition of the site through time to the present day;
- + Assess the significance of the site and its fabric in terms of its historic, construction, cultural, social, archaeological and technical significance, amongst others;
- + Identify the issues affecting the significance of the museum, including the condition of the building, and how they impact, positively or negatively, the current and future vulnerability of the site; and
- + Propose conservation policies to ensure that the significance of the Blyth Street Museum is conserved and made accessible in appropriate ways.

The conservation plan approach

The conservation plan for the Blyth Street Museum has been prepared in accordance with the current, best practice guidance: *Preparing Conservation Plans* by Greg Bowron & Jan Harris (Bowron and Harris, 2000). The general approach for the assessment of significance of the site is also based upon that advocated by J.S. Kerr's proposal for the preparation of conservation plans, first proposed in 1982 and now in its seventh revision (Kerr, 2013). Kerr's approach relies upon an examination of the place's structure, its character, and of the landscape and historical contexts in which it has developed. Through this method of inquiry, it is intended to reach an in-depth understanding of what makes the Blyth Street Museum site important, its story and people, and its place in the development of Clyde and its communities, and the broader Central Otago context.

This conservation plan is also guided by the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (2010); a copy of the Charter is included as **Appendix B** of this plan for information.

The New Zealand Charter advocates that a conservation plan, based on the principles of the charter, should:

- + be based on a comprehensive understanding of the cultural heritage value of the place and assessment of its cultural heritage significance;
- + include an assessment of the fabric of the place and its condition;
- + give the highest priority to the authenticity and integrity of the place;
- + not be influenced by prior expectations of change or development;
- + specify conservation policies to guide decision making and to guide any work to be undertaken;
- + make recommendations for the conservation of the place; and
- + be regularly revised and kept up to date.

It is our view that a conservation plan should never be regarded as a static document or one that is prepared once and then thereafter forgotten. **Cultural values** – the things that, collectively, we think are significant about a place such as the Blyth Street Museum – change with time and as new information comes to light. Accordingly, to be effective as an information and management tool,

this plan must be reviewed and updated at regular intervals to ensure that it remains relevant and fit for purpose. This is particularly important in the case of the museum, where the possibility of future development may result in changes to the building and its fabric that are likely, in turn, to affect its significance.

Location, Ownership and Planning Status

Location

The Blyth Street Museum is located at 5 Blyth Street, Clyde, Central Otago (Figure 1). Along the north-western side lies the Clyde Museum Reserve, a memorial rose garden commemorating the centenary anniversary of Clyde and Dunstan gold rush of 1862; to the south-east side is the former 1864 Courthouse building, currently used as holiday accommodation. Blyth Street is located slightly south-east of the centre of Clyde, mid-way along Sunderland Street and is just northeast of the Clutha River and Clyde Bridge.



Figure 1. Location of the Blyth Street Museum at 5 Blyth Street, Clyde. Image: Google Maps 2018

The legal description of the museum site is Lot 1 DP 27008 and Lot 2 Deposited Plan 354129 and the museum address is generally referred to as no. 5 Blyth Street. However, the Central Otago District Council (CODC) GIS map records the museum as being 1-3 Blyth Street; Property No. 018757 and Valuation no. 2846101400. The red outline shown on Figure 2 identifies the extent of the museum site as addressed in this conservation plan.



Figure 2: The Blyth Street Museum site outlined in red. Image: CODC Intramaps 2018

Ownership, Use and Key Stakeholders

Ownership of the Blyth Street Museum site is held by the Central Otago District Council under Certificate of Title 221055. The Clyde Historical Museums Inc. (CHM) occupies the three buildings on the site as a tenant, but is exempt from paying rent and rates. The CODC is responsible for the upkeep of the buildings, but day-to-day cleaning and maintenance is undertaken by the CHM. The museum is used as a public museum facility with the outbuildings used for casual storage; public access is via the main front entrance directly off Blyth Street.

A number of key stakeholders are identified as having an interest in the museum and this conservation plan, as follows:

- + Central Otago District Council (owner)
- + Clyde Historical Museums Inc. (tenant and owner of the museum collection and its infrastructure)
- + Central Lakes Trust (funder)
- + Vincent Community Board (funder)
- + The Clyde Community

Broader stakeholder interests in the museum are considered to include:

- + Promote Dunstan and other Clyde businesses
- + The wider Central Otago communities

Planning and Heritage Status

The museum site is included in the Central Otago District Plan as part of a Heritage Precinct, as identified on Map 9, Clyde (Figure 3).

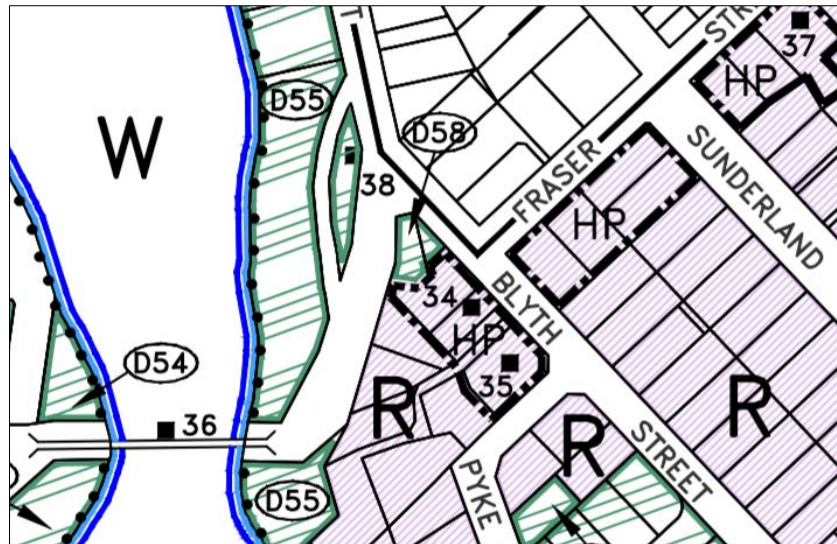


Figure 3: Extract from Map 9, Clyde from the Central Otago District Plan identified the Blyth Street Heritage Precinct Extent. 34 refers to the former Clyde Courthouse and 35 the former Police Sergeant's House; D58 refers to the museum reserve designation. Image: CODC

The site also lies within the Clyde Residential Resource Area (identified 'R' on Figure 3). However, the Blyth Street Museum is not included on Schedule 19.4: Register of heritage buildings, places, sites & objects and notable trees of the District Plan. The adjacent former Clyde Courthouse is included as no. 35 on the Schedule.

The Blyth Street Museum is not entered on the New Zealand Heritage List/Rārangi Korero administered by Heritage New Zealand Pouhere Taonga.

The Project Brief

This conservation plan has been prepared in partly in accordance with the feasibility project brief provided by CODC in June 2017 and partly in accordance with the conservation plan proposal prepared by Origin Consultants Ltd and accepted by CODC in January 2018. Figure 2 identifies the extent of the Blyth Street Museum Conservation Plan. The brief outlined the following approach.

- Provide an objective and descriptive identification of the heritage significance of the museum site based on thorough research and assessment;
- Include the historical background to the buildings, a description of the physical elements of the place, and an assessment of the key significance of the sites;
- Identification of any constraints on the conservation of the buildings, issues and vulnerabilities;
- Develop an appropriate conservation approach and repair policies, which will then provide guidelines for future decisions regarding each the site/buildings.

Origin Consultants Ltd was commissioned to prepare the conservation plan in May 2018 as part of the wider Clyde Museums Feasibility Study project.

Methodology and limitations affecting this conservation plan

Previous research on the Blyth Street Museum

Although not the focus of the previous conservation plan, some research material relevant to the Blyth Street Museum building was prepared by Origin for the Clyde Police Lock-Up report carried out in 2014. Where relevant, this has been used in the current conservation plan with appropriate acknowledgement. Detailed research through the CODC and Vincent County Council Minute Books has also been carried out by John Hanning, the current CHM Curator, in regard to entries concerning the three Clyde Museum sites, and this has been extensively used in the preparation of this plan.

Plan Methodology

In preparing the Blyth Street Museum Conservation Plan, we have followed the now well-established method for undertaking conservation plans that involves a series of sequential work stages; these are reflected in the format of this plan and are explained as follows.

Firstly, there is '**understanding**'. This stage has involved both a physical and archival examination of the museum buildings – their construction, elements/spaces, fabrics and contexts – through site visits, detailed fabric and construction inspections, and examination of records and historical sources relating to them. The latter includes primary records and archives regarding their history and management, and secondary sources such as books and other documentary evidence. The archival process collected together mainly existing information, as it does not usually involve new research or formal survey work to any significant degree. There can be no doubt that more research can be done in some of the areas covered in this report and that there is yet new information to come to light, therefore no claim is made that the information within this plan is definitive or exhaustive. The Understanding Chapter also addresses the history of the site as supported by historical photographs and plans and provides a detailed description of the museum site and its setting.

The principal archival sources used to prepare this plan are outlined below:

- + The Hocken Library, Dunedin;
- + Archives New Zealand;
- + Papers Past;
- + The National Library of New Zealand
- + Clyde Museum
- + Central Stories Museum, Alexandra
- + The McArthur Room, Alexandra Library
- + New Zealand History Online - <http://www.nzhistory.net.nz>
- + The Cyclopedia of New Zealand - <http://www.teara.govt.nz>

The second stage of the plan process is an assessment of '**Significance**'; this appraises the site and its features, fabric and surroundings, against a range of heritage and conservation values (discussed in Chapter 3: Significance). The key output of the Significance Chapter is the preparation of a statement of significance explaining why the Blyth Street Museum is important, to whom and for what particular reasons. This statement is critical to capturing the significance of the museum in a manner that is understandable to all those who have a responsibility for, an interest in, or a relationship with the site both now and in the future.

The final stage of the plan is identification and discussion of the '**Conservation and Policies**' appropriate to the Museum, and discussion of the various influences/constraints on these. The writing of policies designed to inform, guide and hopefully safeguard the cultural heritage

significance of the site identified through this conservation planning process, are the final output of the plan.

To support and inform the Museum plan, a summary only of the findings of the condition appraisal, undertaken as part of the Feasibility Study, are included within Chapter 3 (Vulnerabilities) of this plan; it offers general guidelines and key requirements for future repairs and ongoing maintenance for the Museum site. This is in order to provide for the continuity of the heritage values, fabric and features associated with the site according to their relative value and importance, as well as their condition and the viability of future conservation.

Constraints on the Plan Methodology

A number of constraints were identified during the early stages of the project which placed certain limitations on the plan methodology and its implementation. These included:

- The museum collections and displays obscuring close inspection of wall and floor fabrics and features in some areas within the museum and outbuildings;
- Restricted access in the roof void and sub-floor spaces.
- Resourcing limitations resulted in the omission of a detailed heritage inventory for the museum site; however due to the modern nature and homogeneity of the main building, this is not considered to be a significant omission to the plan, which addresses the key fabrics, spaces and features within its main body of text.

Acknowledgements

There have been a significant number of people who have given their time, energy and enthusiasm to the preparation of this conservation plan. In particular, the assistance of the following people and organisations is recognised:

- + Christina Martin, CODC;
- + Paula Penno & Maria de Cort, CODC;
- + All members of the Clyde Historical Museums Inc committee and volunteers, in particular Clare Higginson, John Hanning, Carol Haig and Russel Garbutt (Earnsclough-Clyde Community Board member);
- + Jessie Flannery (CHM Inc museum intern);
- + Nyssa Mildwaters & Ann Harlow, Otago Museum

The Authors

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Robin is the Director of Origin Consultants and a Chartered and Registered Building Surveyor and Royal Institution of Chartered Surveyors Certified Historic Building Professional. He is also a Licensed Building Practitioner (design level II). Robin is a member of ICOMOS New Zealand and a member of the Institute of Historic Building Conservation (UK). Robin also has extensive experience both in the UK and New Zealand in conservation planning, condition assessment and maintenance management, and in providing detailed conservation guidance for historic materials and built structures.

Chapter 2: Understanding

The Blyth Street Museum: The site and buildings today

As outlined in the Introduction chapter, the Blyth Street Museum is situated at 1-3 Blyth Street just south-east of the main commercial and visitor focus at the northern end of Sunderland Street in the township of Clyde. Clyde itself is located 7km west of Alexandra, 23km east of Cromwell and is located off State Highway 8 at the southern end of the Cromwell Gorge (now Lake Dunstan). It is a small, community-focused town renowned for its heritage aspects including gold mining relics, heritage buildings, restaurant dining and recreational opportunities (CODC 2006).

Blyth Street Museum is located in the former Vincent County Council offices or chambers, erected in 1965, and as noted, lies within a heritage precinct focused on the historic, former government administration area of Clyde along Blyth Street (Figure 4). The precinct includes the mid-19th century former Courthouse and Police Sergeant's buildings further south, as well as the Museum Reserve memorial garden immediately to the west of the museum building. The road embankment above Matau Street, which leads to the Clyde Bridge over the Clutha River/Mata-au, forms the broad, south-western boundary of the museum site and heritage precinct.



Figure 4: The Blyth Street Museum (north-east entrance elevation) with the former Courthouse just in view to the left.

The museum building is constructed in shuttered concrete covered with a cement render; along the north-western front elevation, a facing of local schist stone extends along the lower half of the building (Figure 4). The museum is covered with a corrugated galvanised iron-clad steel roof and features steel-framed glazing throughout. The entrance is covered with a square, solid canopy roof and the interior lobby is accessed via three steps covered with ceramic tiles; a pair of aluminium glazed doors with fixed sidelights leads into the interior.

The north-west and south-east elevations are plain rendered; a mural painting extends from the front elevation around the north-west side, which features historic vignettes from Clyde's gold mining past (Figure 5 & 6). The VCC-CHM minutes record that this was started in September 2007 (Hanning 2018).

The rear of the museum building features a western wing that forms a small open courtyard with the two adjacent outbuildings, and the south-west elevations are rendered (Figure 7). Garden beds run along the north-west side of the building, concrete paving and gravel beds slabs along the front elevation, and rough, gravel and asphalt around the south-east and rear areas of the museum. A modern steel gate restricts access the rear courtyard area.



Figure 5: The north-west elevation of the museum with the Clyde mural c. 2007 (left); the south-east elevation (right).



Figure 6: The main museum entrance.



Figure 7: The rear, south-west elevation with the Ablution Block to the right of view (c.1965) and the return west wing to the left.

The outbuildings comprise a rectangular plan, cement rendered, timber framed Ablution Block covered with a mono-pitched, corrugated galvanized iron-clad roof that formerly housed toilets and additional office space (Figure 8). It has two louvre glazed windows and a timber door in the south-east elevation, a single louvre window in the south-west wall and two further louvre windows and two timber doors in the north-west elevation. The building is contemporary with the 1965 VCC office/museum building and is currently used as store rooms.



Figure 8: The Ablution Block, south-east elevation (left) and north-west elevation (right).

The former police lock-up building is a weatherboard, timber structure, with a timber roof clad with corrugated galvanised iron sheeting (Figure 9). The lock-up features large, timber and glazed windows and a timber door in each of the south-west and north-east elevations. The building was constructed c.1938 and subsequently relocated first to the rear of the adjacent Courthouse (1960s) and then to its present position in 1999 (Jackie Gillies & Associates 2014). It is currently used for storage.



Figure 9: The former police lock-up building (c.1938) in its current location to the rear of the museum building.

Internally, the museum is arranged on an L-shaped plan with the lobby leading to the reception and open display area that is used for changing collection displays such as the World War One commemorations (Figure 10). Seven rooms (former offices) hold museum displays featuring themes of pre-European, gold-related, early years and family life in Clyde from the CHM collection (Figures 11 – 14). A further display on the Clyde Dam construction era is located in a corridor and the former VCC council room holds a display on the former council and its members. Ancillary rooms include a staff kitchen, male and female toilets, store rooms, the former VCC vault room, and an office and museum work room. The interior of the museum mainly features painted plaster walls with a grey gloss-finished hardboard lining below, framed with a plain, rimu dado moulding. Several rooms also feature varnished wood cladding in place of the hardboard finish. The ceiling is lined with perforated Pinex boards throughout and the floor is covered with a mix of T&G boards (probably a laminate), carpet and vinyl sheeting.

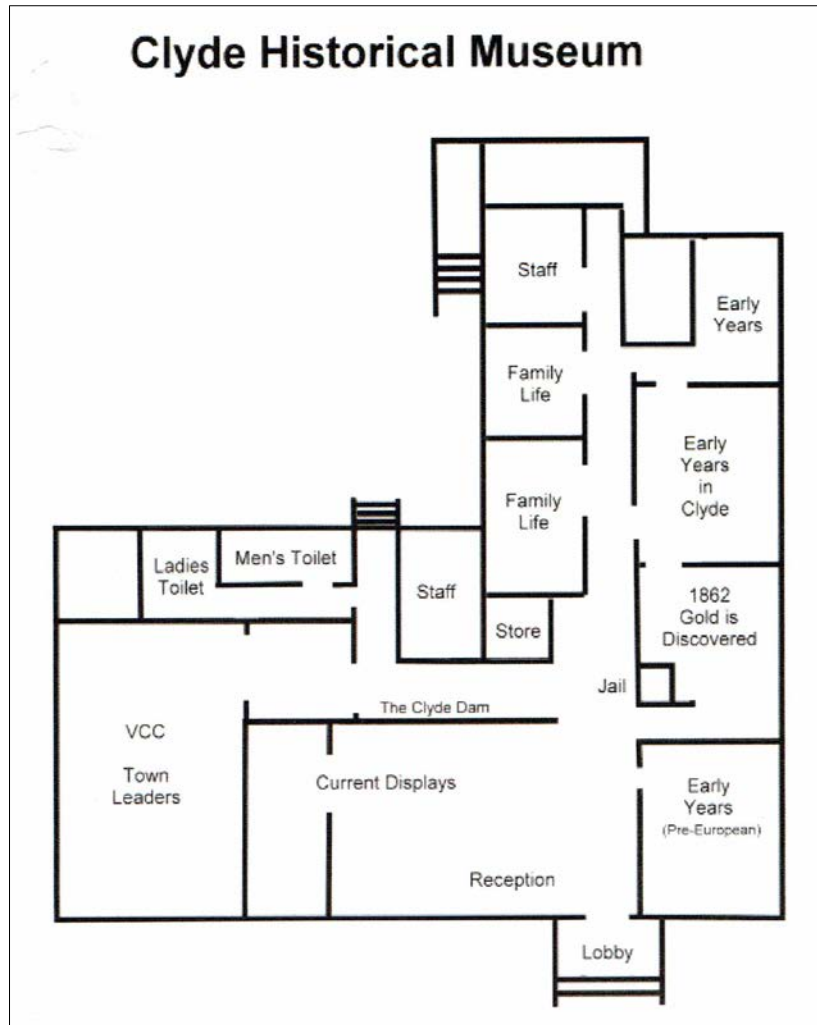


Figure 10: Plan of the Blyth Street Museum (main building). Image: Clyde Historical Museums Inc.



Figure 11: The museum reception and open display.



Figure 12: Pre-European display room (left); museum staff workroom (right).



Figure 13: Family life display (left) and Clyde Dam construction corridor display (right).



Figure 14: The former VCC council chamber room used as a meeting room and display area. Image: www.clyde.co.nz

The wider contexts of the museum site: Clyde and the Central Otago Region

Clyde is a small township in the Otago region with an average resident population between 830 – 1000, which annually increases up to 3,000 people during the summer season, attracting seasonal residents and visitors alike (CODC, 2006; StatsNZ, 2018; figures for 2006 and 2013). The population is split fairly evenly between male and female and the median age (half are younger, and half older, than this age) is 51.2 years for people in Clyde; in comparison the median age in Central Otago District is 47.0 years and the national median is 37 years old (as of 2017; StatsNZ, 2018). Almost 33% of the Clyde population are 60 years old or more.

The CODC Clyde Community Plan notes (2006, p. 6-7):

The 1970's and 80's saw significant change in the area with the construction of the Clyde Dam. This saw many new people come into the area to live. With the filling of the lake in the early 1990's, the beauty of the Cromwell Gorge was lost but Lake Dunstan has become a tremendous recreation asset that much of Central Otago now enjoys... The town draws on a wider catchment, with people in the Earnsclough Flats, Muttontown and Springvale areas considering Clyde to be their home town... Central Otago has been subject to rapid economic development during the past two years [at 2006]. While the growth of new businesses is resulting in increased employment and rewards for many in Central Otago, the major effect in the Clyde area has been a significant increase in the price of houses and land, along with significant subdivisions and new houses being built. This reflects the real estate explosion rippling out from development in Queenstown and Wanaka. The growth of tourism to Otago and Central Lakes is also reflected in an increased number of visitors passing through the town.

Over recent times, however, there have been significant changes in the community with new subdivisions and housing being created, thus bringing new people into the town. The increased price of land and housing is possibly taking Clyde out of reach of young families as a place to live or as a place for a holiday house. For younger people, the area will always be home, but they have a tendency to leave for places where a wider range of employment and educational opportunities are available.

Therefore, the current community and economic contexts of the Blyth Street Museum are gradually changing, with younger, local residents moving away and new, often older, migrant residents settling and building in the township and adjacent areas. Clyde has also seen an increase in the repair and redevelopment of some of its older properties, particularly those in the historic core around Sunderland Street, and Holloway, Fache and Fraser Streets. Places such as Oliver's Restaurant, the old Post Office, the old Courthouse, Benjamin Naylor's house and the Bank café have all been restored and some adapted for modern use, whilst retaining their heritage significance and contribution to the character and sense of place of Clyde.

Setting & Views

The Blyth Street Museum site is set between the open, garden area of the museum reserve to its north and the stone building of the former Courthouse to its south. To the rear of the site is an open, rough grassed area with small trees that lies above the road embankment and which leads to an access way into the leg-in residential sections to the south. Along Blyth Street are residential sections that combine both new, older and some historic dwellings with often generous setbacks and leafy garden areas. Building and cladding materials in the immediate vicinity of the site include local stones and schist, modern block and brick, some timber weatherboard and predominantly corrugated iron and steel roofing. As such, the museum site has an open, green setting that is partly framed by the hills of the Clutha Valley behind to the general south and west, and partly by the leafy residential suburb to the east (Figure 15). Blyth Street itself is a wide, open road that runs parallel to the river, linking Matau and Whitby Streets, and has a generally quiet character in terms of vehicle movements, as compared to the main thoroughfare of Sunderland Street.



Figure 15: The setting of the Blyth Street Museum site (winter view).

In terms of the key views of the museum and viewsheds from the site, the open corridor created by Blyth Street provides the most significant view of the museum frontage and building (Figure 15). The view of the museum and view shed from the building that is provided by Fraser Street are also very picturesque, the view looking south-west towards the museum, framing the building (Figure 16). These are views that will have been maintained since the development of the Clyde street plan, although the assorted dwellings and garden plantings will have gradually changed over the years.



Figure 16: Views along Fraser Street taken in summer. Top – looking north-west and bottom – looking south-west to the museum. Images: Google Maps 2018

Blyth Street Museum: Historical Development of the Site

Pre-European settlement (adapted from Teele, 2017)

The earliest human occupation of the South Island and Otago region is considered to be by Polynesian settlers dating from around 1280AD who quickly spread across the region, developing different types of settlement sites dependent on the available local resources and environmental conditions (Wilmshurst, Anderson, Higham, & Worthy, 2008). These included settled village sites along the coast adjacent to rich and sustained food resources such as seals and moa; seasonal inland sites for collecting stone resources and hunting; and comparable seasonal coastal sites for 'fishing and moa processing' (Hamel, 2001). Such settlement and exploitation of the abundant resources was not without its impacts however, with much of the forest along the coastal region reduced in extent, changes in patterns of hunting and fishing, and the use of smaller, more mobile occupation sites by the 16th and 17th centuries. This was followed by further changes in subsistence, based on organised food gathering and processing that created settled village communities along the Otago coastline from the mid-18th century onwards (Hamel, 2001).

The Clutha River/Mata-au was an important route for early Polynesian settlers into Central Otago who utilised it both for its freshwater resources and as a means of transport and communication between the east and west coastal areas of the South Island from the 13th century onwards (Hamel, 2001). Evidence for this early period of settlement includes sites such as the moa-hunting sites at Millers Flat and Coal Creek (east of Lake Roxburgh village), the moa hunter's camp up in the Hawks Burn, and the moa bone remains found in the Earnsclough Cave in the 1870s (McCraw, 2007; SPAR, 2010). Recorded early Māori sites close to Clyde are found approximately midway between Alexandra and Clyde, between the Clutha/Mata-au and State Highway 8, and comprised 'fairly extensive middens containing ashes, flints and bones (Gilkison, 1978; archaeological site ref. G42/221). Another site, recorded as a rockshelter, was identified on the southern slopes of the Lookout above the township (site G42/220) and Māori artefacts including silcrete, grey porcellanite and greywacke flakes were collected from the former 'commonage' area on the slopes of the current highway embankment above the town (site G42/12).

With the rapid extinction of moa species, much of the cultural record for Māori presence in the Central Otago and Clyde region also disappeared suggesting that it was 'more or less abandoned until shortly before European contact' (SPAR, 2010). Indeed sites from this pre-European period have been notoriously difficult to securely identify in Central Otago and elsewhere, relying on a combination of mainly historical rather than archaeological sources of Māori activities in the area (Hamel, 2001). No classic or 'protohistoric' Māori sites have been found to date in the vicinity of the Clutha River/Mata-au at Clyde (DOC, 2005).

The European establishment of Dunstan/Clyde (adapted from Teele, 2017)

With the arrival of the earliest European settlers in the early 1850s into Central Otago, both the physical and social landscapes were about to undergo a change not experienced since the arrival of the early Polynesians. The first settlers were sheep farmers, establishing sheep runs along the mountains ranges on either side of the Clutha River/Mata-au valley (initially christened the Molyneux after the naming of the river mouth/bay in 1770 by Captain Cook after his sailing master, Robert Molyneux (alt. Molinieux)) and then developing extensive sheep stations as the price of wool increased during the 1860s and 1870s (McKinnon, 2012). One of the earliest sheep runs was Run 221, centred on Moutere Station, 25km north-east of Alexandra, which was taken up in 1857. It was considered one of the 'big five' stations along with Earnsclough, Morven Hills, Kawarau, and Galloway stations (HNZ, 2010).

With the discovery of the first payable gold deposits near Lawrence in May 1861 by Gabriel Read, miners and people keen to make a living from the gold prospects began to arrive in increasing numbers into Central Otago via Dunedin. With further gold deposits found in the Clutha River/Mata-au in the Cromwell Gorge by Hartley and Reilly in the winter of 1862, the flood of people, equipment

and the services needed to supply them increased dramatically, creating the gold rush that became known as the 'Dunstan Rush' (SPAR, 2010). Within a year up to 15,000 miners were digging along the banks of the Clutha River, then known as the Molyneux; by the end of the first year, the field had yielded close to 2,000 kilograms (70,000 ounces) of gold (John Hannigan, pers. comm August 2018; Sole, 2010).

All along the river valley, small communities of miners and services established themselves; early settlements such as Cromwell, Clyde, Alexandra, and Roxburgh survived to become towns and service centres into the present.

The Development of Clyde: the Dunstan Gold Rush era and beyond (adapted from JGA, 2014)

References to the 'Dunstan' area of Otago have been made as far back as 1858, when John Turnbull Thomson reported on his travels to the interior (Otago Witness, 30 January 1858, p. 4). It has been suggested that he named the area because the mountains reminded him of his birthplace in England where Dunstan means 'a stone on the hill' (Sole, 2010). However, apart from the movements of runholders and their stocks very few European settlers ventured into Central Otago and the lakes beyond until the discovery of gold.

A settlement at The Dunstan was originally sited a few kilometres downstream of the present town at a place called "Mutton Town" (known thus as it was probably the place where either Shennan of Moutere Station and/or William Fraser, the local runholder, supplied and slaughtered sheep for the hungry miners (Hall-Jones, 2005, p. 68). Mutton Town was soon abandoned in favour of the site at Clyde. Here, the buildings erected were of sods and calico, but these were soon replaced with buildings of timber, corrugated iron and stone; their legacy to modern Clyde is the thin 'Canvas Town' sections that still feature in the layout of many of the town's blocks. Late-19th century Clyde thrived on the presence of miners. Whilst some went on to follow the later rushes of the 1860s and 1870s further up the Clutha and on to the West Coast, others stayed, including many of the entrepreneurs who had provided food, materials, services and the suchlike to the itinerant prospectors.



Figure 17: Dunstan/Clyde township during the mid-late 1860s. Image: Clyde Museums Inc.

The Clyde township website records that '...permanent structures started to appear within a few years when the occupants of tent sites were given the opportunity to buy the title to their land. In May, 1865 the Post Office officially adopted the name Clyde, named after Sir Colin Campbell, Lord

Clyde, the Commander of the British forces during the Indian Mutiny. A year later it was proclaimed a municipality after sixty-one people signed a petition calling for local government representation.²

The CODC Archives³ record that 'Vincent County Council was inaugurated in 1877 after the Provincial government was abolished in 1876 giving central government responsibility for the country as a whole. The County was named after Vincent Pyke (born Pike, 1827 – 1894) by the House of Representatives whom Pyke was a member elect in 1873. Vincent Pyke was also the first Chairman of the newly formed County. The first Vincent County Council meeting was held in the Cromwell Court house on January the 4th 1877. This was followed by a meeting in February at Clyde where a council vote confirmed that the main office for the County would work from Clyde.' This led to the construction of the first Vincent County Chambers building on the corner of Blyth Street, on the north side of the 1864 Courthouse, in 1878.

Blyth Street Museum: The Vincent County Council Chambers Site 1879 – 1965

A key element in the community that developed in Clyde from the 1860s onwards, was the need for government representation and law and order. The latter has been previously addressed in detail in the Clyde Police Lock-Up Conservation Plan (JGA, 2014) so will only be outlined for information here.

With the discovery of gold in the Dunstan, the establishment and maintenance of law and order on the Dunstan goldfields was clearly a crucial matter for the authorities of the day. The answer was the creation of a police and judicial centre in Dunstan (Clyde), which was located on Blyth Street between its junctions with Matau Street and Whitby Street. A reserve for Public/Government buildings was formed here, which became known as the 'Police Camp'. Singe and Thomson (1992) provide an interesting account of law and order in the Otago goldfields and of the issues faced by the Police, including the Great Clyde Gold Robbery of August 1870, when almost 14,000 pounds (a huge sum) in gold and notes was stolen from the Clyde Gaol where it was being stored (Otago Daily Times, 31 August 1870, p. 6). Singe and Thomson also highlight the importance of the gold escort and the mounted troops who protected it; the troopers were stationed at the Police Camp between the Sergeant of Police's residence (currently 9 Blyth Street) and the Clyde School further down Blyth Street (*Walk Around Historic Clyde* brochure, Promote Dunstan).

² <http://www.clyde.co.nz/ClydeHistory.html>

³ <http://www.codc.govt.nz/services/archives/archive-repository/vincent-county-council/Pages/default.aspx>

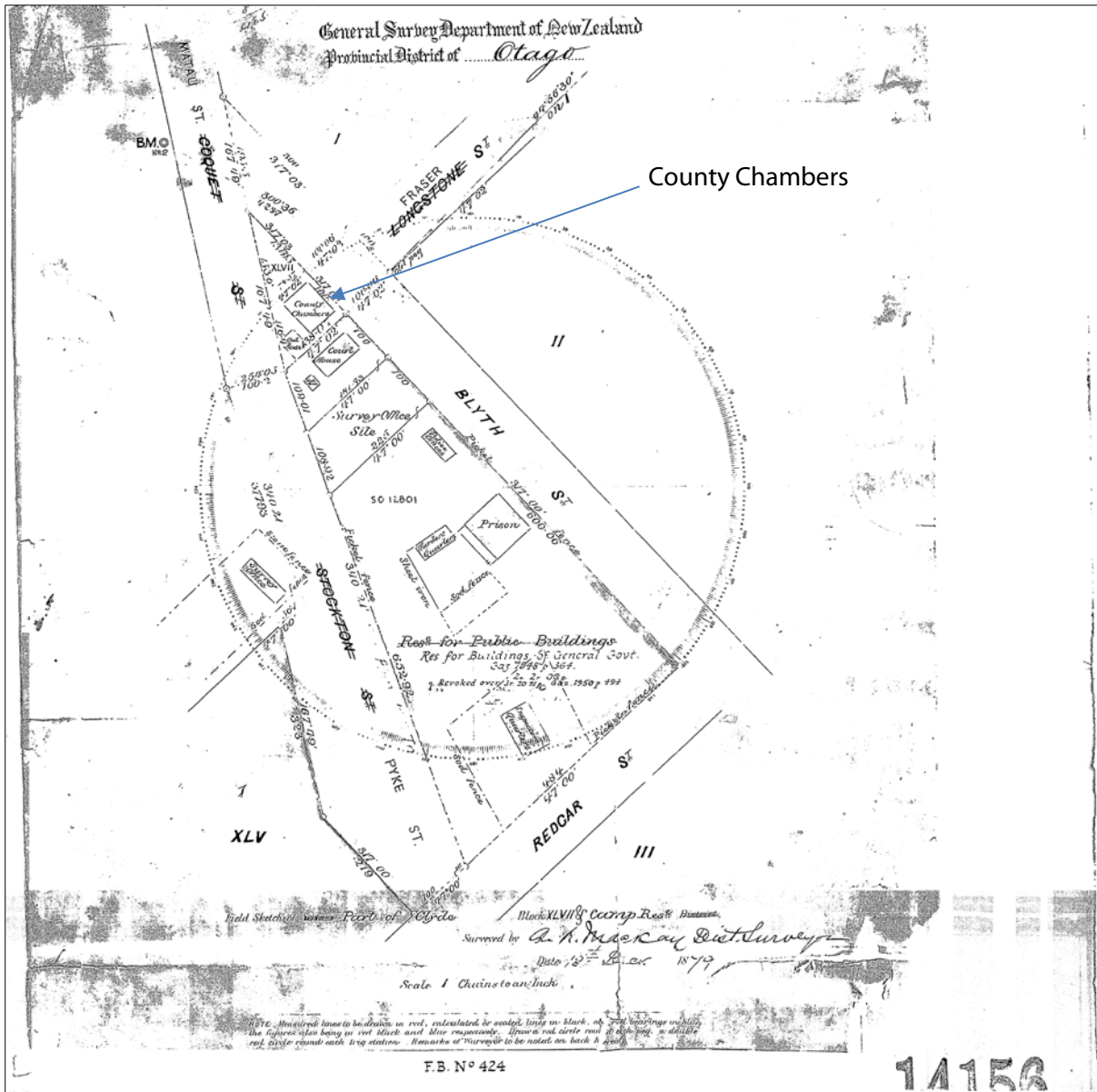


Figure 18: The 1879 survey plan for the Public Buildings Reserve (SO14156). Image: QuickMaps 2018.

The survey plan in Figure 18 shows how the Reserve for Public/Government Buildings had developed by 1879. The first County Chambers, which opened in March 1879, occupied the corner position between Blyth Street and Matau Street; the section next door fronting Blyth Street was the Courthouse and adjoining that was a site annotated as being for the Survey Office. The large trapezium of land that then ran down to Redcar Street contained the Police Offices, the Prison with Warden’s Quarters, and the Inspector’s Quarters. The Survey Office section next door to the Courthouse was actually developed as a stone-built residence for the Sergeant of Police and this had its own small police lock-up, which was demolished in or around 1935.

A photograph taken around 1870 before the construction of the County Chambers building records the layout of the Government Buildings Reserve (Figure 19).



Figure 19: The Government Reserve area and 'Police Camp' around the early 1870s; the 1864 stone Courthouse is clearly visible in the centre (arrowed) with the distinctive Clyde Gaol (prison) building further left. The County Chambers (c.1878) is yet to be erected to the right of the Courthouse. Image: The Museum of New Zealand/Te Papa Tongarewa, MA_1043755.

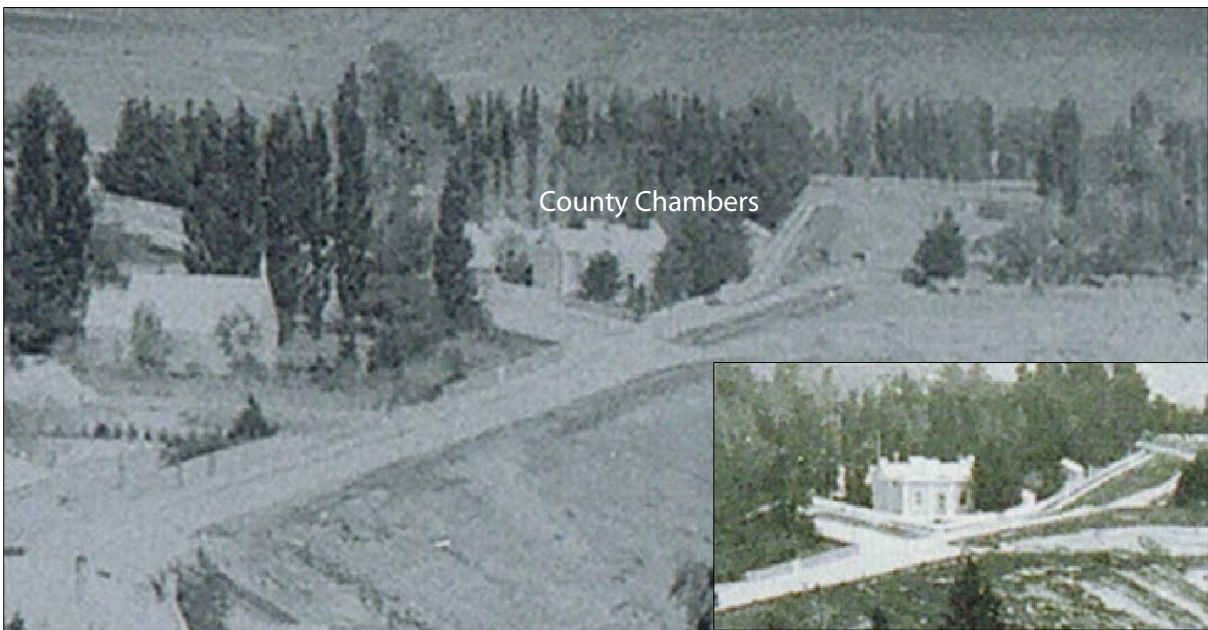


Figure 20: A rather blurred view of the County Chambers (c. 1879) taken around 1895; the landscape of the Government Reserve has developed from the openness of the 1860s to a more wooded and greener landscape. The inset view was taken c.1900 by Muir & Moodie. Image: National Library of New Zealand.

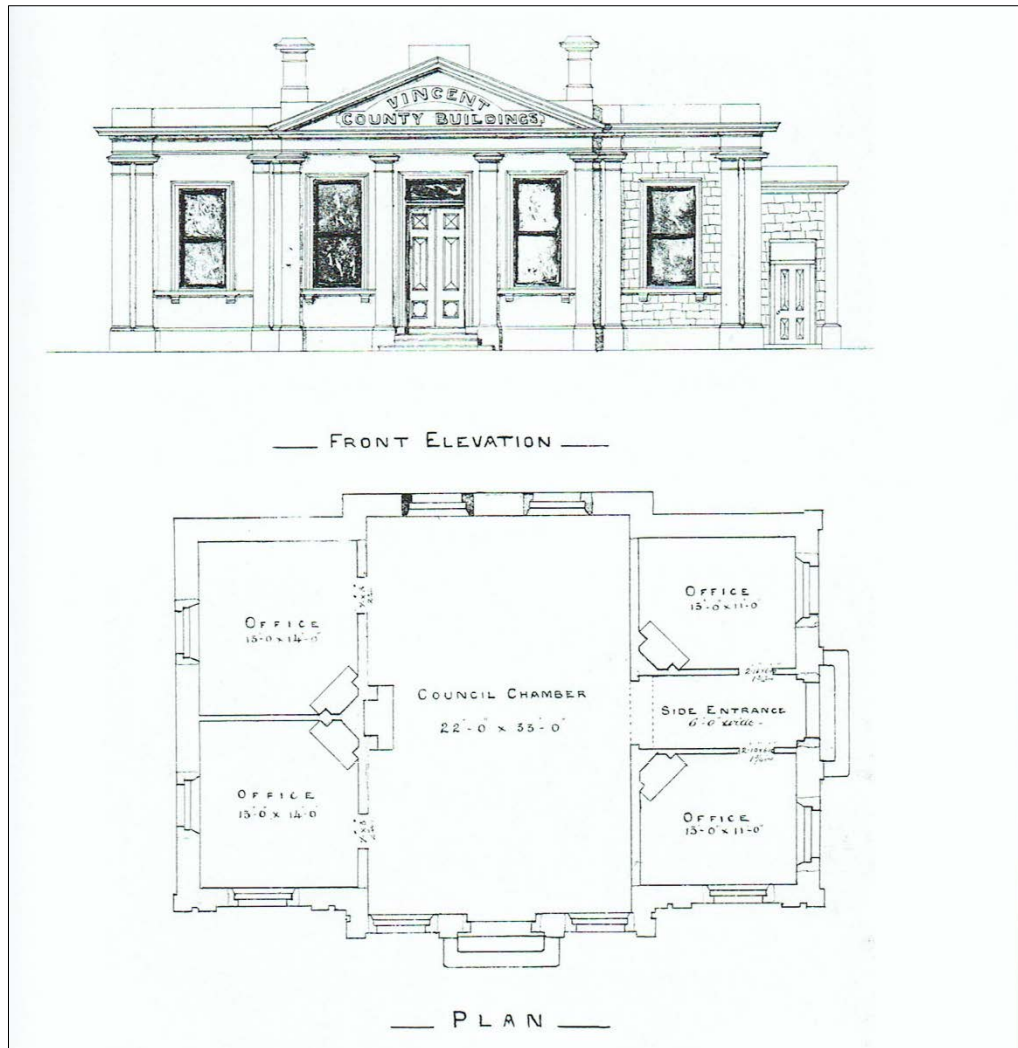


Figure 21: A nineteenth century plan and drawing of the original Vincent County Council chambers on Blyth Street.
Image: From Angus, 1977, p. 64-65

Figures 21 and 22 illustrate the design, plan and appearance of the original VCC offices constructed in 1878 and opened in 1879. John Angus, in his 1977 centennial history of Vincent County provides the following account of the construction of the offices (p.35; Author's emphasis added).

In May of [1878] the Council let the tender for a permanent office building in Clyde on the site of the present office block. The contract was accepted by James Taylor, a local builder. At first the new building was to consist of a council chamber with offices on the northern side, but after suggestions from the outgoing Clyde Corporation a south wing was also built with the idea of using part of it for a museum. The new building was officially opened in March 1879. Designed by N.Y.A. Wales of Dunedin and constructed of local stone, it comprised a large central council chamber flanked on each side by a committee room and offices for the Clerk, Engineer and Chairman. The county seal was set in relief in the gable over the main double doors facing the street. Furnishings were handsome, if not opulent, with leather-topped cedar tables in the chamber and stuffed green morocco leather chairs. The local paper proudly noted that "the building presents a striking appearance, and as a specimen of architecture surpasses anything in the up-country districts".

The offices were used as the base of the Vincent County Council until 1963 when they were demolished to make way for a new council building on the same site. Angus (1977, p.143-44) records that in 1960, the VCC decided new premises were required for the council's business, and, after much deliberation, a proposal was put forward by H Chandler, the Vincent County Clerk, to demolish the old building and rebuild on the same site. This was adopted by the Council in 1960 and a loan for \$22,000 was raised for the new offices. However, the demolition proposal aroused

considerable protest and opposition from the local Clyde community, who placed considerable value in its architectural and historical significance. After more than two years of protest and debate, the deteriorating condition of the old chambers and the lack of Council support to retain it, resulted in the final decision to demolish and rebuilt again. Angus notes (1977, 9. 144) that in the council debate on the offices in January 1963, 'one of the largest crowds ever to attend a council meeting crowded into the chamber'. The 1879 stone council chambers were demolished by 3rd Oct 1963 with the Council shifting to temporary accommodation set up in the adjacent Courthouse. New 'concrete' (block) offices were constructed during 1963-64 and opened in 1965. One of the points raised in the debate around the demolition of the old chambers was that in the first Council minute book, it was noted that the Clyde Municipal Corporation 'has contributed to the cost of the old chambers when they were built in order that one wing become a museum' (Angus, 1977, p. 144). Although this museum use does not seem to have happened by the time of its demolition in 1963, the intent for a museum on the site from as early as 1877 is significant.



Figure 22: A view of the County Chambers taken c.1905 by Muir & Moodie showing the handsome stone building with its classical architectural detailing. Image: Museum of New Zealand/Te Papa Tongarewa, MA_1407409

Blyth Street Museum: Vincent County Council Chambers 1965 – 1989

The new Vincent County Council offices were erected by G.W. Bell and Sons with heating plant installed by C.F. Cauthon Limited, with a total cost of £24,450.00, and were officially opened on 28th June 1965 by local MP, J.H. George (Angus, 1977). Unfortunately, a search of the CODC Archives has yet to identify who the architect for the new offices was. The new chambers included an external Ablution Block constructed in cement rendered, timber frame, containing toilets, a store room and additional office space to the rear of the new offices (Figure 23). The main building was constructed of solid, shuttered concrete on concrete foundations, with a rendered plaster coat and schist cladding to the lower half of the Blyth Street elevation (Figure 24). The steel truss roof was clad with corrugated galvanised iron and was laid out on an L-shaped plan. The rear of the offices provided open access to the council yard that lay to the south-west immediately behind the offices and the former Courthouse; it was entered from a drive between the Courthouse and the former Police

Sergeant's house. As in the present, a lawned garden area was laid out to the north of the building, a continuation from the 1879 chambers' site.

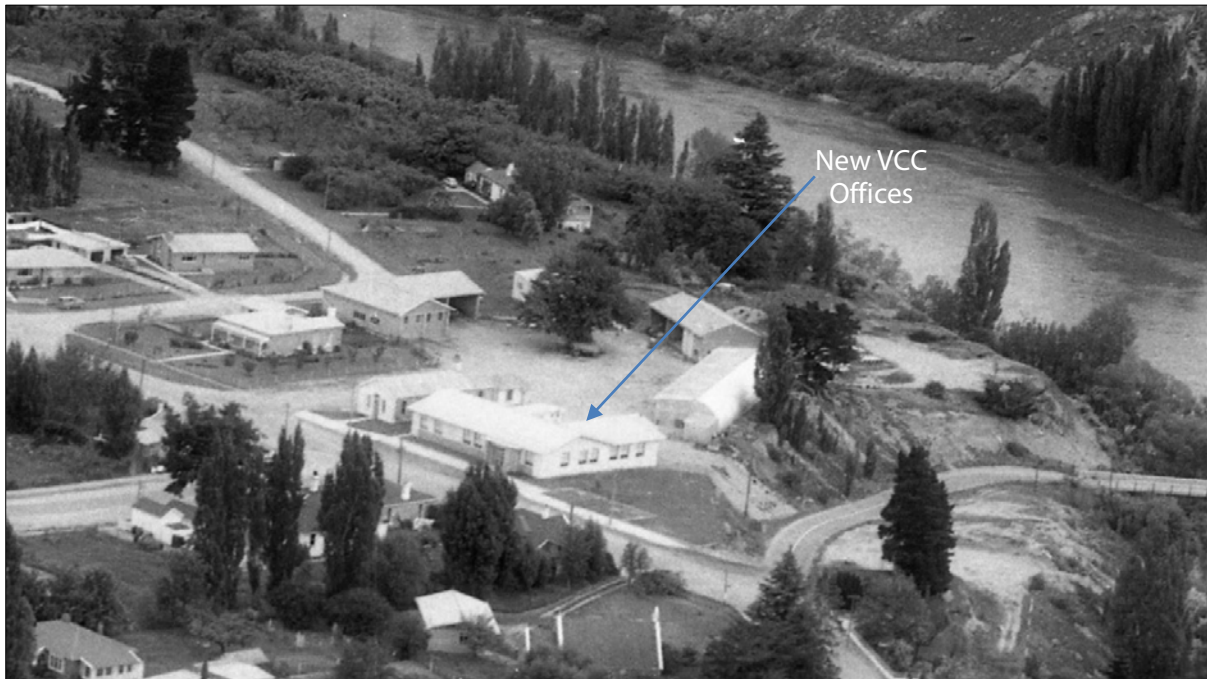


Figure 23: An extract from an aerial photograph taken by Whites Aviation Ltd in 1965 of the newly opened council offices on Blyth Street. The Council's plant and machinery depot is located immediately behind the offices. Image: National Library of New Zealand



Figure 24: A view of the 1965 VCC offices taken for the 1977 centennial history. Image: Angus, 1977, p.64-65

Unfortunately, neither the original plans nor specification for the building appear to have survived in the CODC archival record so it is challenging to be precise about the original organisation of the interior spaces. However, a later (c.mid-1990s) VCC plan and the surviving fabrics and features in the building allow some interpretation to be made with the original layout of the building closely reflected in its present plan. The offices comprised:

- Council chamber and vestibule
- Toilets and facilities
- Reception area in the main wing
- Suite of offices along either side of the west wing with a door to the rear yard area
- Stores
- Vault/safes

The reference to 'Hydatids Control' offices on Figure 25 refers to the nation-wide Hydatid control programme that sought to eradicate the disease. The Rural New Group (2012) records that 'Hydatids' was the tapeworm of Echinococcus, including all stages of development from egg to worm, and sheep and dogs were chief partners in its spread. Hydatids was recognised as a human health hazard in the early 1900s. There were local attempts to control the disease but these usually ended up as well-meaning failures. By the late 1950s it was accepted any success required a concerted national effort. It was a strategy that worked and included an extensive infrastructure of well-trained local authority hydatids and dog control officers, national hydatids council field advisory officers, and research and education programmes. Hydatids was officially eradicated in 1991, but monitoring continued for some years after.

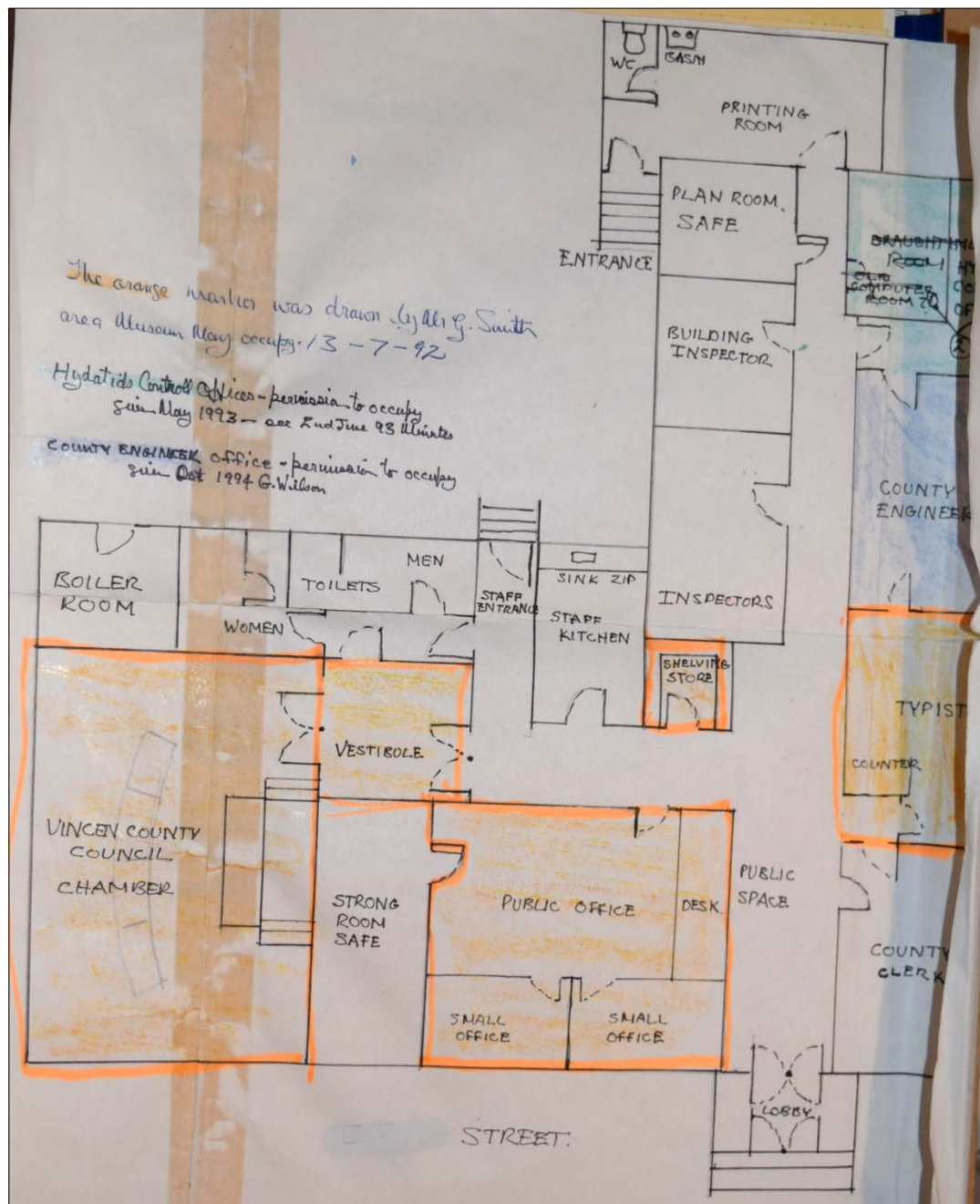


Figure 25: A mid-1990s plan of the former VCC offices indicating the council layout of rooms and spaces the proposed area to be used by the Clyde Historical Museums (in orange outline). Image: Clyde Historical Museums Inc.

The 1965 council offices were used as the VCC centre of administration until the 1989 nationwide local government re-organisation which saw the established of the Central Otago District Council

(CODC) and the dissolution of the VCC in 1990. With the change came a relocation of the council offices to Alexandra on their current site, and the Clyde offices became largely redundant with only a few council staff remaining (refer to Figure 25).

The Blyth Street Museum era: 1989 – present (adapted from Hanning, 2018)

In 1964 the Dunstan Centennial Museum Committee, established for the 1962 Clyde centennial celebrations, had been offered the use of the old Courthouse for the first permanent museum display in Clyde and they established the Vincent County and Dunstan Goldfields Museum in November 1965 (Hanning, 2018). With the closure of the Clyde council offices in 1989, the museum committee approached the CODC in October 1991 to see if they could move the museum into the offices as the old Courthouse building was falling into disrepair. The Council agreed the transfer of the museum collection to the former VCC offices on 25th October 1991, and in September 1992 the museum collection was relocated and the Blyth Street museum established by the renamed Clyde Historical Museums committee (CHM). The museum took over most of the former offices, but one office was left for use by the community policeman (possibly in the former County Clerk's office) and a few council staff (refer to Figure 25); CODC did not charge CHM rent but required \$5 plus GST per week for power.

During 1998, discussions and a resource consent application were made by CODC for the relocation of the small Police Lock-up building from the rear of the old Courthouse to the rear of the former VCC offices/museum. This was part of a larger proposal for the sale and sub-division of the Courthouse site by CODC, which was completed in December 1999. The Lock-up itself dated from c.1938 and had replaced an earlier lock-up that had been located on the south-east corner of the former Police Sergeant's section (JGA, 2014). It was initially relocated by the Council in the early 1960s when they purchased the former Police Camp land from the government for the construction of Pyke Street. The VCC Minutes record that after its relocation to the Courthouse, it was used as the Works Department time keeping office and 'smoko' room.

Since 1992, the CHM have gradually occupied the whole of the former VCC offices and now have eight main display areas open to the public during the summer season, supported by store room and working areas. The hand painted murals on the front of the building were undertaken by J Joyce in 2007 for a sum of \$938.00 (Hanning, 2018).

Key People & Organisations associated with the Blyth Street Museum Site

A number of key figures and organisations have played an integral part in the establishment, development and history of the Blyth Street Museum (and Briar Herb Museum).

Vincent Pyke – nascent museum collection and key political figure in the Goldfields and VCC



Adapted entirely from the Dictionary of New Zealand Biography – Vincent Pyke (Hearn, 1993):

Vincent Pike was born in Shepton Mallet, Somersetshire, England, on 4 February 1827, the son of James and Mary Pike. His father was a tinman. Little is known of Vincent's early life other than that he was a linen draper when on 7 September 1846, he married Frances Elizabeth Renwick. They were to have a family of four sons and one daughter. The spelling of the surname was altered to 'Pyke' soon after the marriage.

The Pykes immigrated to South Australia in 1851, then moved to Victoria where Vincent mined for gold at Mt Alexander until 1853 when he opened a store at Montgomery Hill, Forest Creek, Castlemaine. An effective advocate of miners' rights, in 1855 Pyke was elected as a representative for Castlemaine district in the Legislative Council; in late 1859 he became

warden and magistrate at Sandhurst, Bendigo.

In 1862, for reasons of both health and finance, Pyke arrived in Otago, New Zealand, where on 26 May the provincial government appointed him a commissioner charged with organising a goldfields department. By June 1862 he had submitted a proposal for regulations for the Otago goldfields, whereby they would be administered by a centralised organisation (headed by Pyke) rather than by locally elected mining boards. Although the government deferred these proposals, it did issue the detailed mining regulations Pyke prepared. Based largely on Victorian precedents but modified to meet Otago's particular conditions and requirements, these regulations formed the principal basis on which the goldmining industry in New Zealand developed. On 23 December 1862 Pyke's title was changed to secretary of the Gold Fields Department; his role, much to his chagrin, remained essentially administrative until May 1863 when executive responsibility for the goldfields was transferred to the department; Pyke remained secretary until 1867. In 1865 Pyke led an expedition which discovered a route from Lake Wanaka to the West Coast, a feat accorded public recognition in 1866.

In 1867 the general government resumed administrative control of the Otago goldfields. Pyke, who had been appointed a justice of the peace and resident magistrate in 1862, was also appointed warden on 22 July 1868, initially for the Dunstan and later for the Tuapeka goldfield. In 1868 he chaired an Otago provincial government commission appointed to draw up new mining regulations.

Pyke returned to Dunedin in 1873 to follow a career in journalism. He founded the Southern Mercury in late 1873, and commenced publishing the Otago Guardian in early 1874. In 1873 he stood unsuccessfully for the provincial council electorate of Tuapeka, but was later elected MHR for Wakatipu. In 1875 he became MHR for Dunstan, which he represented until 1890 when he lost to M. J. S. Mackenzie. In 1893 he was elected to represent Tuapeka. He was also active in local politics. In 1877, having contributed significantly to the formulation of the Counties Act 1876, Pyke was elected to represent the Kawarau Riding in the Vincent County Council, and served as chairman until 1882. That the county took his name was the outcome of what was reported to have been a 'grim joke', the House of Representatives declining to name the new county 'St Vincent'. Pyke drew up the county seal whose motto, in *haec vincimus* (in these things we go forward) expressed much of Pyke's political philosophy and priorities.

Although the Otago Central railway was first mooted in the early 1870s, Pyke emerged as its tireless advocate, its 'sleepless guardian': he resolved a dispute over possible routes in favour of the Strath Taieri route, marshalled local support, and turned the first sod at Wingatui on 7 June 1879. From 1883 to 1893 Pyke lived in Dunedin, where he was a regular contributor to the Otago Witness. A practical and versatile man, Pyke enjoyed an immensely varied – if materially unrewarding – career, making a significant contribution to the formulation of mining law, the development of the mining industry, and the settlement of Central Otago. He was one of Otago's ablest politicians and most effective advocates. Pyke died at Lawrence on 4 June 1894 aged 67 and was buried in Dunedin's Northern cemetery. His wife Frances died in Clyde on 6 May 1898 and was interred in Clyde cemetery.

Vincent County Council (1877 – 1989)

The CODC archives⁴ records that:

Vincent County Council was inaugurated in 1877 after the Provincial government was abolished in 1876 giving central government responsibility for the country as a whole. The County was named after Vincent Pyke (born Pike, 1827 – 1894) by the House of Representatives whom Pyke was a member elect in 1873. Vincent Pyke was also the first Chairman of the newly formed County. The first Vincent County Council meeting was held in the Cromwell Court house on January the 4th 1877. This was followed by a meeting in February at Clyde where a council vote confirmed that the main office for the County would work from Clyde. Vincent County Council authority covered the Carrick

⁴ <http://www.codc.govt.nz/services/archives/archive-repository/vincent-county-council/Pages/default.aspx>

Riding, Clutha Riding, Dunstan Riding, Earnsclough Riding, Hawea Riding, Lindis Riding, Kawarau Riding, Manuherikia Riding and Matakau Riding.

The VCC were and, as their successors, CODC continue to be the owners of the Blyth Street Museum site. They were responsible for the construction of both phases of the county chambers buildings (1878-9 and 1965) and facilitated the original, permanent museum site for the Vincent County and Dunstan Goldfields Museum in the adjacent Courthouse building in 1965 and its relocation to the former VCC offices in 1965. Therefore, the VCC (and CODC) have been instrumental in supporting the CHM and maintaining a home(s) for the Clyde Museums collection.

Clyde Historical Museums Inc.

The relationship between the Blyth Street Museum and the Clyde Historical Museums Inc. is a fundamental one; without the CHM in its former guise as the Vincent County and Dunstan Goldfields Museum committee, the Blyth Street Museum as a museum site would not exist. The following section outlines the chronological development of both the committee and its museum collection, from its inception as part of the Dunstan goldfields centennial celebrations in 1962 to its present form and extent. The outline is based entirely on the meticulous archival work of John Hanning, the present CHM curator, who has worked through the various VCC and museum minute books to document the history of the museums, their volunteers and supporters.

1878 – VCC Minute Book entry stated that the Clyde Co-operative offered to pay £100 from the Borough funds towards the erection of the south wing of the county offices, conditionally on one room being used as a public museum. As the south wing was constructed, it must be presumed that one of the rooms was used for this purpose, although the official plan provided in Figure 21 only notes the rooms as ‘offices’. In January 1878 the VCC minutes noted that 10 pounds was authorised to be spent on a ‘specimen cabinet’.

March 1883 – Council resolved to pay Vincent Pyke 50 pounds for specimens belonging to him.

19/8/1962 – Dunstan Goldfields Centennial Museum opened in part of the Victoria Store (Oliver’s); the VCC agreed to loan Vincent Pyke’s museum specimens to the Clyde Centennial Committee for the temporary museum; over 3000 visits by August 1963.

7/11/1962 – A museum committee (Dunstan Museum Committee) was originally formed to establish a museum collection for the centennial of the Dunstan Gold Rush. Its Chair was Mr E.B. O’Reilly and the Secretary, Miss E. Annan, with a committee of six members (Mrs Naylor, Mrs Edmonds, Mrs Oliver and Mr Davidson, Mr Smart and Mr Gye).

4/11/1962 – Committee responsible for a temporary Centennial Museum based on a collection of locally loaned and donated items. The temporary museum was housed in the south end of the late Benjamin Naylor’s store, once the drapery department, and then owned by the Davidson family from 1925 (the minutes note that Mrs Davidson was related to the Naylor family via her sister, ‘Scotty’); a grocery business operated by Mr and Mrs George Grant operated in the north side of the store (now Oliver’s Restaurant). The meeting notes also record the desire by the committee to establish a permanent museum in the future, possibly in the soon to be demolished VCC chambers.

20/2/1964 – Possibility of the VCC of ‘handing over the Dunstan Courthouse’ for a museum; committee would be pleased to accept this offer if it eventuated. Confirmed by VCC on 25/5/64 ‘to house the Dunstan Centennial museum and be a District Museum’.

1/8/1965 – New museum constitution completed and signed by Chairman and VCC Clerk; proposed name ‘Vincent County Dunstan Centennial Museum’; new committee required to administer the new museum and a general committee of Friends of the Museum.

Nov 1965 – final meeting of the Dunstan Museum Committee. Minutes note that £200 left in the kitty be earmarked for a vehicular museum (as recommended to VCC) for the housing of the centennial vehicles near the new museum if possible.

10/11/1965 – Public meeting held at (new) council chambers to establish the new museum and committee in the former Dunstan Courthouse, under the Counties Act 1956. VCC suggested the name 'The Vincent County Historical Museum', but attendees preferred to maintain a link with the Goldfields. Meeting agreed that the museum would be 'The Vincent County and Dunstan Goldfields Museum'. New committee formed with six members (Annan, Toms, Oliver, Davidson, Naylor and Roberts). Minutes note that the horse drawn vehicles and machinery were still in storage).

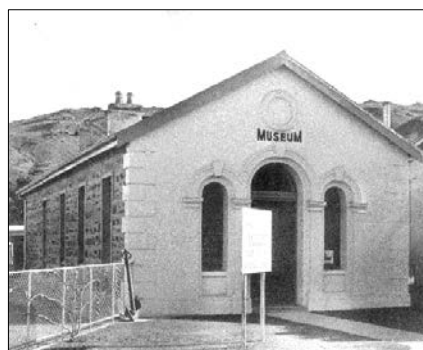


Figure 26: The first Clyde museum housed in the old Dunstan Courthouse. Image: HNZPT

26/5/1966 – Official opening of the Courthouse Museum site (Figure 26).

7/10/1976 – Briar Herbs Ltd offered their Fraser Street property (including the buildings on leased railway land) to the Vincent County and Dunstan Goldfields Museum committee for \$15,000.

15/10/1976 - Museum committee had no power to enter into contract (note the CHM is a committee of the VCC); VCC however offered \$16,000 on 31/10/1965 to BHL for the establishment of a vehicle museum by the VCDG committee. Financed by museum funds (approximately \$8,000) and an advance of \$8,000 from the VCC reserve fund to be repaid over 5 years with interest by the VCDG committee. Council to pay rates for 5 years and all other outgoings covered by the committee (estimated at \$1,700 p.a.).

April 1977 – The Briar Herb Museum established. \$3,000 grant from the Dept of Internal Affairs for the new BHM.

July 1991 – Lottery Grant for \$2,370.00 to copy the photo collection.

7/10/1991 – Courthouse building in disrepair; committee asked if CODc would consider a move into the redundant former VCC offices.

10/10/1991 – The Vincent County and Dunstan Goldfields Museum Committee now the Clyde Historical Museums. (Incorporated in 2002).

25/10/1991 – CODC agreed transfer of the museum collection from the old Courthouse building to the former VCC offices next door, on condition that the museum will have to move if the council **decide to sell or lease it; approved 7/7/1992.**

Sept 1992 – Museum collection moved to the former VCC office building – Blyth Street Museum.

Dec 1999 – former Police Lock-up building relocated to the rear of the Blyth Street Museum; Dunstan Courthouse building and section sold.

Aug 2004 – CHM have sole use of the Blyth Street Museum building as all council records finally removed.

Sept 2007 – Wall mural on BSM undertaken by J Joyce for \$938.00.

Jan 2009 – CHM officially registered with the Charities Commission.

The Museum Collection

Although not a focus of this conservation plan, the historical collection located within the Blyth Street Museum is the key rationale for its use as a museum both in the past and present. The building is part of a continuing need to safely store and attractively present the core collection, acquired during the 1962 goldfield centennial celebrations, and part of the story of the development of the CHM itself from its transfer to the site in 1992. The collection and its displays

focus on the development of Clyde and its surrounding area from the arrival and use of the land and its resources by Māori, the gold rush years, the early development of Dunstan/Clyde as a township, everyday life in the nineteenth and early twentieth centuries, and a changing series of topical displays such as the current World War One focus. The Blyth Street building also houses the collection's records and archives, non-displayed items in storage vaults and provides essential workspaces for the accessioning, treatment and preparation of collection items as they are acquired (Figure 27).



Figure 27: Collections work and storage rooms within the Blyth Street Museum.

The wider museum context

The Feasibility Study for the Clyde Museum project addresses the wider museum context of both the Blyth Street and Briar Herb Factory Museums in considerable depth. As already noted, the Blyth Street Museum is one of three museums operated by the CHM Inc. with support from CODC, that include the Briar Herb Factory Museum (currently closed to the public for safety reasons) and the Clyde Railway Museum, which holds a single-room display of related railway items. Other museums within the Central Otago District are Central Stories Museum and Art Gallery in Alexandra (considered the regional museum and employing some staff) and Cromwell Museum, run by volunteers. Smaller, volunteer-based museums are located in Roxburgh (Teviot District Museum), Naseby (Maniototo Early Settlers & Jubilee Museums), Otarehua (Hayes Engineering, also supported by Heritage New Zealand), Miller's Flat (Gemstone & Fossil Museum), Tuapeka (Vintage Club & Museum) and further afield, the Queenstown Lakes District Museum at Arrowtown (supported by QLDC).

All of these museums have a fairly specific focus on their local community histories or specific themes, such as the Hayes Engineering Works, and within this wider museum context, the Blyth Street Museum follows a similar approach (previously in tandem with the Briar Herb Factory Museum until its closure in 2015). With the interconnecting and shared histories that much of this central region within Otago holds – focused around the early settlements and gold mining history – it is not surprising that most of the museums overlap in terms of their artefact collections, but are distinguished by the individual, place-based and often personal stories that each one presents. The Blyth Street site, as the Clyde Historical Museum, offers its own, unique stories against a background of displayed items that tell the stories of the Clyde district and its people.

Understanding the Blyth Street Museum: Place Meanings and Place Relationships

Concepts of place can be understood from a multitude of perspectives, including geographical, historical, cultural and political perspectives, and are usually conveyed through human meanings and expressions. Such place meanings are expressed on a range of scales; from the most intimate

and personal to national and international, and from 'back in the day' to the immediate present and future. Whilst it is impossible to capture all the meanings of a place, the relationship between people and place-making - a reciprocal mechanism and often take-for-granted - is sometimes overlooked in conservation studies.

Clearly identifying the place meanings and relationships of a place can be an effective approach for bringing together and summarising the knowledge and understandings gathered through research, site inspection and analysis. For the Blyth Street Museum site, the Understanding chapter of the conservation plan has identified a number of key events and people, set within changing social and political contexts that have shaped the development of the site, both physically and from a meanings perspective. In turn, these influences have resulted in a range of place meanings and relationships for the museum site that are summarised as follows.

- The museum is located in a place with close associations with the early development of the Clyde township and its governance, and the wider governance of the former Vincent County and the Dunstan goldfields.
- The present museum building is one of several on the site that have been constructed and occupied for the use of Vincent County Council from the 1860s, placing it at the centre of the County's governance from 1877 until 1989.
- The Blyth Street museum collection is founded on the original collection started by Vincent Pyke in the 1870s and earlier and which was included in the original endowment for the Vincent County Chambers in 1877.
- The museum collection was significantly enlarged by the 1962 goldfields centennial celebrations, leading to the establishment of the Vincent County and Goldfields Museum in 1965 (in the adjacent Courthouse) and the housing of the collection in the former VCC offices in 1992.
- The displays and collections within the museum demonstrate the many volunteer hours, energy and resources contributed to their public access.
- The Blyth Street Museum remains open and staffed by volunteers in the summer season and tells some of the stories of the people of Clyde and their town.

Chapter 3: Significance of the Blyth Street Museum

Statement of Significance

The Blyth Street Museum is significant for its role as the home of the main museum collection in Clyde which is opened to the community and visitors on a seasonal basis. It is run and supported by local volunteers from the surrounding communities and has functioned on this basis since the early 1960s when the museum collection was enlarged and formally established in the adjacent Courthouse building for the centennial celebrations of the 1862 Dunstan gold rush. The museum is one of three run by the Clyde Historical Museums Inc group and therefore represents an immense and continuing contribution of local interest, energy, enthusiasm and pride in their community heritage.

The present building, constructed in 1965, is the predecessor of the original County Chambers constructed in 1878 on the same site, and built for the use of Vincent County Council; it represents a continuum of use that is historically significant to the development of the township and the wider Vincent County Council domain. The historic museum site is also significant for its close connection with Vincent Pyke, goldfields warden, newspaper publisher and Member of the House of Representatives in the later nineteenth century, who established the nascent museum collection from his own personal collection in a council room specifically for museum use.

Overall, the Blyth Street Museum is significant for the community heritage values that it embodies and houses, on a government site that has been historically and socially significant to Clyde and the surrounding districts since the 1860s.

Cultural Heritage Significance Assessment Criteria

The ICOMOS New Zealand Charter (2010) and the New Zealand Heritage List use overlapping assessment criteria for identifying the cultural heritage significance of historic places. This includes value criteria such as historical, architectural, archaeological, technical, tangata whenua and social values, amongst others, and each is described and explained through reference to its contributing elements.

The following section identifies and describes the cultural heritage significance of the Blyth Street Museum site based on the evidence provided in Chapters 1 and 2.

National Significance

As noted in the Introduction chapter, the Blyth Street Museum site is not included on the New Zealand Heritage List/Rārangi Kōrero.

Historical Value

Does the place date from an early period in New Zealand history? This is also an appropriate criterion if the place has a close association with an important New Zealander, event or a trend that had an impact on New Zealand history.

The Blyth Street Museum site holds high historic significance for the following reasons:

It is located on the site of the first County Chambers building that was originally constructed in 1878; in the present (former) council offices building, it represents a continuation of its historic location and civic function since that date.

The site and its sequence of council buildings have been a significant part of the establishment, development and expansion of the original Vincent County area and were the original seat of the VCC until the 1989 local government re-organisation and move to new offices in Alexandra.

The museum site and its earliest collection are associated with the prominent political and social figure of Vincent Pyke, MREP, the first Secretary of the Goldfields, and an influential and charismatic

personality both in local and national government between 1862 and his death in Lawrence in 1894 (Vincent's wife, Frances, is buried in Clyde cemetery).

The current museum collection held in the Blyth Street Museum has significant historical value as it represents many objects, their owners and stories of the people and places of Clyde and its surrounding communities; its development was contingent upon the 1862-1962 centennial celebrations and represents many historical items from the locality of Clyde.

The museum site is also home to the Clyde Police Lock-up building, constructed c.1938 and relocated to the site in the 1990s, and part of a sequence of police buildings that were located in the former Government Reserve area within which the museum lies.

Architectural Value

Is the place a strong example of work by an important architect or architects or does it demonstrate a particular architectural style or period?

The Blyth Street Museum building was constructed in 1965 as the 'new' county council offices and its design is fairly representative of the mid-century modern period. Its construction, in solid, shuttered concrete, is perhaps slightly more unusual and with its steel roof truss construction, conveys a solidity and permanence that forms part of its architectural character as a civic building. The use of local schist stone on the front of the building provides a link to the vernacular building materials found and used in the Clyde vicinity and Central Otago, and together with its low-slung gables, asymmetric projecting porch and ample glazing, provides an interesting example of international, mid-century style-influenced architecture in a Central Otago context.

The museum building appears to have been subject to very few interventions and alterations into its built fabric since its construction in 1965, leaving the building very much in its original form when it was built as the VCC offices (a partition in the current reception area was removed in 1992). The authenticity of the 1960s form and fabrics, particularly the main council chamber, is of interest and of some architectural significance.

The architect of the Council offices remains unidentified at this point in time.

Aesthetic Value

Does the place have outstanding or famous visual attributes or an atmosphere that produces a strong emotional response?

The Blyth Street Museum building is situated at the top of Blyth Street and maintains a very visible position from both the Matau Street and Fraser Street approaches. The strong outline and mid-century modern style of the building provides a distinctly different aesthetic to many of its surrounding heritage buildings and provides a sharp contrast to the older, historic buildings in its immediate vicinity. Although not favoured by many in the Clyde community since its construction, the museum building and former council offices, does make a distinctive aesthetic contribution to its locality through its distinctive form, clean lines and modern materials.

Technological/Construction Value

Does the place demonstrate technological innovation and achievement?

The Blyth Street Museum building holds some construction value for its rather unusual, solid shuttered concrete construction. It is not known why this particular form was used (as opposed to concrete block which was increasingly common during the 1960s onwards and used in the adjacent Ablution Block), but as such provides one of the few, mid-century, solid concrete buildings identified in Central Otago.

Cultural Value

Does the place provide insight into the culture of a community? This criterion is also appropriate for places and areas that foster or reflect community cultural accomplishments?

The Blyth Street Museum has high cultural values on the following basis:

The museum holds a locally significant collection of artefacts and records of diverse kinds that represents the history, activities, people and events of Clyde that have, to varying degrees, shaped the community into the present day. The museum site includes the former Clyde Police Lock-up and the centennial sundial memorial in the adjacent garden reserve.

The museum acts as a public repository of items, stories and records relating to Clyde and its surrounding areas and in doing so performs an important and recognised cultural function for its communities.



Figure 28: The centennial sundial

The location of the Clyde Museum collection within the former VCC offices represents both civic and community efforts to maintain a local museum for Clyde, and significant resourcing from both Council and volunteer contributions. In doing so, the Blyth Street Museum represents a considerable and continuing community accomplishment that benefits not just the Clyde and adjoining communities, but also domestic and international visitors.



Social Value

Does the place contribute to or reflect the identity of a community? Places of social value are normally held in high esteem by the community.

As one of three museums and the primary museum in Clyde, the Blyth Street Museum and its collection reflect aspects of the historic identity of Clyde, which have been made accessible by CODC and the CHM volunteers to the public. In doing so, it performs a socially important and socially recognised function for its communities, and the continued support it receives through volunteer time, wider community contributions and support from the CODC, is an acknowledgement of the high values placed in the museum by the Clyde and wider communities.

Figure 29: The public signpost to the museums on Fraser Street.

Archaeological Value

Is the place an archaeological site or does it have archaeological material that provides knowledge of New Zealand's history?

In terms of the Heritage New Zealand Pouhere Taonga Act 2014, the Blyth Street Museum site has archaeological value as the site of the earlier, 1860s Vincent County Council chambers, and as part of the wider, Government Reserve complex that was established during the early years of the township to provide law and order to the Dunstan goldfields and the new township.

Chapter 4: Vulnerabilities

Introduction

As part of the preparation of the Blyth Street Museum Conservation Plan, a condition appraisal of the building was undertaken to identify the presence, range and nature of any significant defects identifiable in the building. The condition of the structure and the impacts of future repair requirements on the museum operations is a potential vulnerability, one which must be understood both in its present and past contexts, and in the context of the conservation plan and wider feasibility study for the Clyde Museums. As such, this chapter could equally be located within the Understanding chapter of this plan, but for clarity of explanation, it has been prepared as its own short chapter.

Condition of the Blyth Street Museum

The full appraisal undertaken to inform the Clyde Museums Feasibility Study is contained in **Appendix A** and should be referred to for full details. Only a summary of the essential findings of the appraisal is included here for information.

Blyth Street Museum Buildings (approx. 445m²)

Main Building

The building is considered to be in reasonable condition for its age and construction. However, maintenance is required and there is considered to be scope for refurbishment and upgrade of services, building systems and insulation. Fire and accessibility upgrades should also be considered.

Ablutions Block

Concrete and timber-framed walls with a render finish beneath a shallow, mono-pitched roof clad with galvanised corrugated steel.

No significant defects apparent. Items requiring maintenance noted but not reported on.

Summary of the Blyth Street Museum buildings condition appraisal

These buildings are more conventional and their condition is generally reasonable for their age and construction. Maintenance is required, but no significant apparent defects were found.

Due to the age of the building, it is now at a stage where refurbishment and upgrading is required, particularly to building services, insulation, staff/visitor facilities, accessibility and fire protection (again, the latter two 'as near as reasonably practicable').

Wider Vulnerabilities

Loss of historic fabrics through past and future interventions

The gradual and accumulative loss of historic fabric, usually through unplanned and poorly implemented interventions into historic buildings, frequently results in the reduction of their historic and fabric integrity, and consequently a gradual loss of authenticity. This can also lead to a corresponding loss of parts of their cultural heritage significance. Unlike other historic buildings, the Blyth Street Museum building is much more recent having been constructed in 1965. Also, it appears to have been subject to very few interventions and alterations into its built fabric since its construction, leaving the building very much in its original form when it was built as the VCC offices.

The authenticity of its 1960s form and fabrics has been identified as interesting and of some architectural significance. Therefore, future repairs and alterations to the museum building have the potential to negatively impact the museum's architectural values and coherence, through unconsidered and piecemeal interventions.

Services

The inappropriate installation of services into heritage buildings can have an equally detrimental effect on the heritage values of a place. This frequently occurs through a lack of understanding and knowledge of the identification and significance of what is heritage fabric and its communication, on the part of architects and design engineers to the tradespeople actually undertaking the service installation. The effect can result in poor conservation and aesthetic outcomes that could have been avoided or minimised through better understanding and communication at all stages of the services design process.

In the case of the Blyth Street Museum, the relative modernity of its construction has resulted in it being reasonably supplied with basic services (water, drainage and power) and to a lesser extent, heating installations, whose service runs can be re-used, as and when service upgrades may be required. However, some of the linings, particularly the Pinex softboard ceiling linings (a low density, lightweight sheet fibreboard), may place restrictions on the type and number of lights permitted due to their heat sensitivity. Conversely, these linings are also thermally and acoustically efficient and part of the original decorative scheme and character of the interior. Currently, the majority of the museum lighting is supplied by fluorescent strip lights supplement by ceiling pendants and a row of modern spotlights along the west hallway. Heating is currently supplied via two small fan heaters in the office and two electric heaters in the Chambers.

Earthquake proneness

Clyde sits within the Medium Seismic Risk Zone for New Zealand (as defined in the Building (Earthquake-Prone Buildings) Amendment Act 2016 and in force 1st July 2017). The museum building was subject to an Initial Evaluation Procedure (IEP) assessment in June 2013, undertaken by Batchelar McDougall Consulting and the following summary is taken directly from their report:

- Analyses of the building for earthquake effects shows that it is not earthquake prone as defined in the Building Act 2004 (that is, less than 34% of New Building Standard). A building is defined as earthquake prone if it would collapse in a moderate earthquake, defined as one that produces effects at the site one third those assumed for the design of a new building [= <34%NBS].
- The three museum buildings were assessed at:
 - Museum building - 50-60%NBS (considered an EQ risk)
 - Ablution Block - 40-50%NBS (unlikely to be EQ risk due to its timber frame construction)
 - Old Prison (Lock-up) - 40-50%NBS (unlikely to be EQ risk due to its timber frame construction)
- The IEP report noted that it was based purely on a visual inspection of the buildings without detailed knowledge of their construction and materials.

Recently, CODC has approved a recommendation from the Audit and Risk Committee to develop a risk framework for the seismic performance of Council-owned buildings that are potentially earthquake prone. The framework will provide a risk-based approach to managing seismic performance of Council Buildings and would identify risks, controls and realistic timeframes for further assessment and/or strengthening work for individual buildings. The framework will be developed over the coming months.

Fire risk

Fire is a hazard in any building and with older, publicly accessible buildings such as the Blyth Street Museum, this risk and its potential effects on human life and property increase with age. In addition, the loss of building fabric and structural integrity can be extensive both from the effects of fire and heat-damage, and the use of water to suppress the fire. Likewise, damage to the museum collections from the effects of fire, heat, smoke and suppression systems such as water, can cause significant and irreversible damage and destruction. The Blyth Street Museum building is not currently fitted with a fire or smoke detection or suppressant system and has not been subject to a fire risk assessment in recent years (confirmed by CODC, 28 June 2018).

Future uses and risk of redundancy

In historic heritage buildings, changes in future uses and the risks from redundancy (including demolition) can leave historic places vulnerable to changes that can, if not approached in an informed and sympathetic manner, significantly and detrimentally effect their cultural significance and heritage values. In terms of the Blyth Street Museum, the museum collection that is housed and displayed within the former VCC office building, is the more vulnerable element rather than the building itself. However, both the collection and building have formed an interdependent relationship since the transfer of the collection there in 1992 and, as this conservation plan has identified, the building does hold some broader cultural values of its own. Therefore, any future risk of alternative re-use or redundancy of the building, threatens the cultural heritage values of both the collection and building as one currently relies on the other for its continued presence.

The Police Lock-up building is currently used for casual storage and considerable effort has been invested previously by the CHM and CODC for its relocation and repair. If the future use of the site changes from its current museum function, the Lock-up will become vulnerable both from the compatibility of any future use and if it involves a reduction in public access to the structure.

Other Influences and Constraints on the Future and Maintenance of the Blyth Street Museum

Aside from the condition of the Blyth Street Museum, described and discussed in the previous section, there are further factors that may affect the identified significance and meanings of the site; these are outlined below.

Potential constraints to repairs and maintenance

Resourcing and support base: As with almost every heritage site, generating adequate resources for daily maintenance and management, longer-term necessary repair and occasional development and adaptation, is a continuing challenge. It is one that often requires a pooling of resources – whether financial, human or institutional – and is generally for an unlimited period, making the challenge of conserving cultural heritage places even greater. The Blyth Street Museum site is a significant cultural heritage place and has the demonstrable support of its community through an active volunteer base and support from the CODC, but being a purely volunteer-operated place, it is showing itself increasingly to be a challenging place to maintain and continue into the future without additional resourcing and support.

Skill base: It is usual on historic heritage buildings that conservation or repair work, or any intervention likely to impact on the existing built fabric of the place should be carried out in a sensitive manner by experienced tradesmen with appropriate skills and understanding of the required conservation approach. In terms of the Blyth Street Museum, the 1960s fabric of the building does not require such a stringent approach, but future repairs and alterations should be undertaken with the broader mid-century character of the building in mind and with tradesmen adept and familiar the construction materials and finishes of the museum.

Influences on repairs and maintenance

HNZPT Act 2014: As already noted, the museum buildings are not included on the New Zealand Heritage List/Rārangi Korero and are therefore not subject to the Act. However, as the site has been identified as of pre-1900 origin, any activities that have the potential to disturb, damage or destroy remains relating to the earlier use of the site are likely to require an Archaeological Authority under the Act.

Central Otago District Plan (at 10 July 2009): As already noted, the museum buildings and site are not included on Schedule 19.4: Register of heritage buildings, places, sites & objects and notable trees of the District Plan. However, the museum site is located within a Heritage Precinct focused on the north end of Blyth Street. As such Section 11: Heritage Precincts of the District Plan applies to the museum site (along with parts of Section 14: Heritage Buildings, etc.) from which a number of discretionary and discretionary (restricted) activity rules apply over the construction of new buildings and demolition of existing buildings and structures within the precincts.

Building Act 2004: Under the Building Act 2004, properties and building owners are obliged to comply with a number of key requirements; in relation to the Blyth Street Museum site, the following are of particular relevance: Compliance Schedule and Warrant of Fitness requirements; Alterations to existing buildings; and Access. Each of these places certain requirements on both the existing building and future planned alterations and have the potential to over-ride accepted conservation practice in some cases.

Building (Earthquake-Prone Buildings) Amendment Act 2016: The new Act defines earthquake-prone as “A building, or part of a building, is earthquake prone if it will have its ultimate capacity exceeded in a moderate earthquake, and if it were to collapse, would do so in a way that is likely to cause injury or death to persons in or near the building or on any other property, or damage to any other property” (MBIE 2018). The new Act has introduced major changes to the way earthquake-prone buildings are identified and managed under the Building Act, using knowledge learned from past earthquakes in New Zealand and overseas. The system is consistent across the country, having replaced local council’s earthquake prone policies, and focuses on the most vulnerable buildings in terms of people’s safety. It categorises New Zealand into three seismic risk areas and sets time frames for identifying and taking action to strengthen or remove earthquake-prone buildings. The Blyth Street Museum was assessed for earthquake-proneness in 2013 and it was found to be 57% of New Building Standard. This is considered as an earthquake risk under the 2016 Act, but not earthquake-prone.

Structural Stability

This plan does not deal in any detail with matters of structural stability.

Chapter 5: Heritage Policies

Introduction

The previous chapters of this conservation plan have identified and discussed the context, development, significance and the vulnerabilities of the Blyth Street Museum site, to build an in-depth understanding from which an appropriate range of heritage policies can be formulated. The aim of the policies is to provide a policy framework to inform and guide any future repair and development proposals for the site. Unlike most historic heritage properties, the 1965 former VCC office building that houses the museum collection is not necessarily of sufficient historic significance to warrant technical conservation policies to protect and safeguard its fabric. However, as the conservation plan has demonstrated, the building does have an important role to play in accommodating the Clyde Historical Museum collection and has some architectural and broader cultural heritage significance in its own right. Therefore, it is appropriate that policies are recommended to protect and enhance those values.

The chapter is divided into two parts; firstly, the general policies that provide an over-arching framework for the future repair and alteration approach to the museum, and secondly, more specific policies that directly address the significance of the museum and its most important built elements.

General Heritage Policy Framework

These are policies that apply to most, if not all, historic buildings and structures. They define the more general approach to the conservation of a historic building/place and should be the framework for any future maintenance, repair and alteration work proposed for the Blyth Street Museum.

Policy 1: Relationship with Central Otago District Council

The inclusion of the museum site in the Central Otago District Plan as part of a Heritage Precinct, requires that it is also subject to the objectives, policies and rules under the Plan that control the demolition and alteration of structures, places or areas included within the Precinct. The Clyde Historical Museums Inc. has in the past, and continues to engage positively in working with CODC (the site owners) to acquire and manage the Blyth Street Museum site. Continuation of this working relationship is important to maintain in light of the current feasibility study project, and in order to ascertain what consents and consultations may be required under the RMA prior to any planning or building consent applications relating to the museum site in the future.

Policy 2: Adoption of the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (2010)

All future work should be carried out with an awareness of the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010*. A copy is reproduced in **Appendix C** for information. Contemporary best practice, as supported by the ICOMOS Charter, focuses on the *conservation* of existing buildings and places rather than *restoration* to a presumed original state, although restoration of particular elements may be considered on their individual merits and the information available. There are two policies in particular that should be considered when planning any repairs or alteration of the Blyth Street Museum in the future.

Policy 3A: The first is *minimum intervention* (clause 6) where work undertaken should involve the least degree of intervention consistent with the principles of the Charter. Intervention should be the minimum necessary to ensure the retention of identified tangible and intangible values. The removal of fabric or alteration of features and spaces that have cultural heritage value should be avoided as a first principle.

Policy 3B: The second is the *preservation of a place* (clause 18). Intervention should be *minimal* to ensure the long-term survival of its cultural heritage values. Preservation methods should not obscure or remove the patina of age and preservation should be focused towards stabilisation;

slowing the processes of decay. Regular maintenance should be carried out according to an appropriate maintenance programme. Repair of a place should use matching or similar materials where appropriate. Where new materials are required, they should be distinguishable from the original fabric by experts and should be well-documented. Traditional methods and materials (where appropriate to the age and nature of the structure) should be given preference in any repair work.

Policy 3: Communicating Cultural Heritage Significance & Recording

All decisions regarding the future repair, alteration or adaptive re-use of the museum site should be based on a thorough understanding of its significance and condition, as documented in reports such as this conservation plan and the technical reports contained within the 2018 Feasibility Study. All work carried out on the museum buildings should be suitably documented and recorded as it proceeds, to provide an accurate record of the interventions for future understanding and to provide necessary, up-to-date information for the museum's long-term maintenance and repair needs. Creating and maintaining an indexed and searchable record of works and repairs will assist both the CHM, CODC and those working on the site to understand, communicate and better manage its future development.

Policy 4: Repair and Construction Skills

All conservation work to the museum buildings should be carried out by experience tradespeople with an understanding of the types of building construction and materials used in the buildings, particularly in view of the shuttered concrete technique employed in the main museum building and traditional weatherboarding of the Police Lock-up. The use of modern construction techniques and materials will be more acceptable in the case of the main Blyth Street Museum due to its 1960s construction date and materials, and where current building regulation requires it.

Policy 5: Continuing Heritage Advice

Decisions relating to the modification or change of use of the Blyth Street Museum buildings should be made in consultation with a recognised and appropriate heritage professional. All construction work that affects the identified cultural heritage significance of the museum buildings should also be carried out under the guidance of a suitably experience heritage professional, to ensure that a conservation-minded approach appropriate to the cultural heritage significance of the museum buildings is adopted.

Policy 6: Layers of History

Layers of history, such as later services, fixtures and fittings and decoration, which are often visible in historic sites are frequently also of value and contribute to the site's development and character, whether positively or sometimes, negatively. Awareness of this value and other activities, such as later additions to sites, for example the Police Lock-up in the case of the Blyth Street Museum, can also be of significance. Therefore, they should be considered as part of the heritage assets of the museum site when considering future site repairs and options.

Policy 7: Seismic Strengthening & Fire and Accessibility

This conservation plan does not directly address matters of seismic strengthening or structural stability as per the project brief. Similarly, this plan does not directly address matters of fire safety or accessibility in relation to the museum site; this is considered beyond the scope of the current plan, requiring specific expertise in its preparation and is addressed in more detail in the Clyde Museums Feasibility Study report.

Heritage Policies Specific to the Blyth Street Museum

Note: This section uses a thematic approach to the Blyth Street Museum site's specific heritage policies, based on an approach and format developed by Salmon Reed Architects Ltd (2013). The thematic grouping of specific policies provides a very accessible and transparent method for

communicating policies, relevant to their focus of interest and application, and Origin feel this is the most beneficial approach in regard to the Museum. It should be noted that some elements of significance already discussed in this plan, such as historic, technological and social significance, do not have policies directly linked to them. This is based on the premise that the policies proposed for the repair and maintenance of the fabrics, features and integrity of the museum buildings, will result in the simultaneous 'conservation' of these significant embodied cultural heritage attributes.

It is also important to note that these conservation plan policies have been prepared prior to the completion of the Clyde Museums Feasibility Study, of which they form part of, and reflect the researched and identified heritage significance of the site on its own merits, separate from any recommendations ultimately made in the Feasibility Study.

Policies for Use

Policy 8: The current museum use of the Blyth Street Museum site generally works well in practice and consideration should be given to continuing this use into the future with some necessary upgrading to improve the internal conditions of the main building, in terms of heating and maintaining steady environmental conditions appropriate for the valuable museum collections it houses.

Policy 9: The Ablution Block and Police Lock-up buildings should be better utilised than their current casual storage purposes, as both have potential (particularly the Lock-up) to provide additional display and interpretive spaces that can be accessed from the main building when open. The 2014 conservation plan for the Lock-up also identified some potential re-use as a small office space or story-telling space for the museum.

Policy 10: Priority should be given to maintaining the current community museum use of the site in a way that respects and compliments the acknowledged cultural heritage significance of the building; for example, the visible links with its former VCC use, such as the Council Chamber, should be maintained.

Policy 11: Future alterations to the main museum building that remove original fabrics from the building should be kept to a minimum where possible to conserve the architectural and aesthetic integrity of the site. If new materials or features are required to be added to enable the continued use of the museum, then these should be designed to respect the mid-century architectural form, scale and materials of the present building.

Policies for Architectural Significance

Policy 12: CODC/CHM should take note of the museum condition appraisal summary contained in this plan (and the associated Feasibility Study) and consider its future repair requirements in order to maintain the integrity of its fabric and identified architectural significance. As such, the CHM/CODC should work with a building surveyor or other professional to develop a basic maintenance schedule for the museum buildings that addresses their current and future maintenance requirements.

Policies for Retaining Visual Amenity

Policy 13: If significant alterations or additions to the museum building are proposed in the future, the design, scale and materials of any new work should be complimentary to the existing fabric and form of the mid-century building and ideally should not dominate its currently human-scale and visual amenity values.

Policies for Repair & Alteration

Policy 14: Good quality and experienced tradespersons should be engaged to undertake future repairs and alterations of the museum buildings (particularly for the weatherboard Police Lock-up) who have an understanding of older, traditional and non-traditional construction materials and a sympathy with mid-century built heritage.

Policy 15: All repair and alterations work should be documented and recorded prior to and after the completion of work (e.g. photographs and notes) to provide a record of the work undertaken, both as part of the museum's continuing development record and also as part of its building maintenance and repair record.

Policy 16: Where possible and practicable, existing service runs and previous interventions into the fabric of the museum should be sensitively re-used to avoid creating new interventions and potential loss of original features. Careful consideration and planning should be given to future service upgrades and modifications, such as lighting and heating to the buildings.

Policies for Maintenance

Policy 17: The CODC/CHM will prepare and implement a regular programme of building maintenance including the regular (e.g. bi-annual) inspection of roofs, gutters and other rainwater goods, and windows for obstructions and defects. These should be recorded in a maintenance manual/log for reference.

Policies for the Museum Collection

Note: Collection requirements and action recommendations will be addressed in depth in the Clyde Museums Feasibility Study; therefore only generic policies are included here to address issues that pertain to their group condition and maintenance.

Policy 18: The internal environmental conditions of the main museum building are currently being monitored with a sensor provided by the Otago Museum, and depending on its results and their recommendations, action should be taken to improve and stabilise the internal conditions of the museum in order to provide a more stable and suitable environment for the collection material.

Policy 19: Due to the solid concrete construction of the main building and lack of an effective heating (and cooling) system, the museum is too cold during the winter and shoulder months for volunteers to operate. In tandem with Policy 18, further investigation is required to ascertain what measures could be considered to improve the working conditions for the CHM volunteers in order to allow longer working periods in the museum and the opportunity (if desired) to open in the colder months.

Archiving and Reviewing the Conservation Plan

Policy 20: A copy of this conservation plan should be held by the CHM and CODC as part of their museum building archives. Records of ongoing repairs, maintenance and alterations should also be maintained by the CODC/CHM in an accessible and indexed form along with the plan. It is also recommended that the current conservation plan is revisited and updated, if required, on an annual basis by the CHM, and formally updated on a five-year basis or a time period that suits both the CODC and CHM organisations.

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Appendix A - Outline Condition Appraisal: Blyth Street Museum

Outline Building Condition Appraisal Blyth Street Museum Clyde, Central Otago

Commissioned by Central Otago District
Council

Prepared by Robin Miller MRICS MNZIBS
Origin Consultants Ltd

July 2018

Outline Building Condition Appraisal of the Blyth Street Museum, Clyde, Central Otago

Client

Central Otago District Council, 1 Dunorling Street, Alexandra 9340

Scope

This outline building condition appraisal has been prepared as part of the Clyde Museums Feasibility Study in accordance with the fee proposal and terms & conditions dated 14 July 2017 and their revision dated 8 February 2018. The appraisal concerns the buildings at the Briar Herb Factory and Blyth Street sites. This excludes the Police lock-up and the Railway Station building and, at the Briar Herb Factory site, it excludes the stone Holden Cottage, the modern residential dwelling, the timber boat and its roof cover structure, and the stamper battery.

The appraisal only concerns significant items of disrepair and significant outstanding maintenance items. These are matters that require substantial repair or urgent substantial maintenance. Accordingly, this appraisal does not include minor defects; these are matters which, in view of the age, type, or condition of the building do not require substantial repairs or urgent attention/rectification and which could be attended to during normal maintenance and improvement.

This report is solely for the client to whom it is addressed. The advice and/or information contained in it may not be used or relied on in any other context or for any other purpose without our prior written agreement.

Dates of inspection

The Briar Herb Factory Museum buildings were inspected on the 14th of June 2018 and the Blyth Street buildings on the 15th of June 2018. On both days the weather was dry and cold and there had been some rainfall in the preceding week. The inspections were undertaken by Robin Miller and Benjamin Teele of Origin Consultants. On the 15th of June 2018, a re-inspection of the Goods Shed at the Briar Herb Factory was undertaken with Christina Martin of CODC to identify areas of structural concern. These concerns were presented to the structural engineers, Batchelar McDougall Consulting, to consider.

Limitations

The inspections were visual only (no intrusive or destructive investigations or opening up works have been carried out) and were, externally, from street and ground level around the buildings. Internally, the inspections were from internal floor levels and access was only gained to roof voids where these were of sufficient size and had suitable, safe access using a maximum 4m ladder.

The inspections covered the existing building fabric. Only a cursory visual inspection of services was made (where readily accessible), but this did not include detailed inspection or testing.

The buildings were closed to the public at the time of inspection but were furnished and with the museum collections in place. Accordingly, it was only possible to inspect and report on those areas that were readily accessible and visible. No assurance is given that areas not capable of inspection are free from defects. Furniture, internal fittings and fixtures, storage and carpets, etc were not moved and are not included in this appraisal. Particular limitations on inspection were as follows:

- The roof void of the main Blyth Street building – a ‘head & shoulders’ inspection was made from the access hatch, but lack of lighting and crawling boards in the roof void meant that it was not entered. Some parts of the roof space could not be seen and others only at distance.

- The floor void of the main Blyth Street building – inspection was made from outside of the small access hatch at the rear of the building, but the void was not entered. Accordingly, the majority of the floor void could not be seen.
- Collections in the Briar Herb Factory buildings considerably restricted the area that could be inspected, particularly in Factory Building A, the Goods Shed and the Blacksmith's.
- No inspection was possible in the small gap between the Stables and the Goods Shed/Blacksmith's at the Briar Herb Factory site and the roof valley/internal gutter between these buildings could not be seen. The floor voids in the Goods Shed and Factory Building G could not be inspected.

No materials testing has been undertaken and it has been assumed that the buildings are free from deleterious and dangerous materials, including asbestos and toxic moulds (except where stated).

The Buildings – a brief background

As discussed in detail in the conservation plan, the Briar Herb Factory Museum is constructed around the 1940s and 1950s buildings (A, F and G) that formed the core of the Briar Herbs factory site. These buildings were constructed in a mixture of concrete block, mud brick and timber, covered mainly with corrugated iron roofing. After the purchase of the factory in 1977, the site lay dormant until the early 1980s when a programme of new construction began that involved the piecemeal erection of the mudbrick and timber Stables (building D), the mudbrick Engineering/Blacksmiths shed (building C), the relocation and rebuilding of the 1907 timber and corrugated iron Goods Shed (building B) and the reconstruction of the mudbrick Drybread Dairy and stone Holden Cottage (buildings H and I). The character of the 1980s buildings reflects their piecemeal and protracted construction that took several years to complete, and the largely unskilled, PEP labour and volunteer input that, although valuable and significant in the museum's development, also demonstrated a lack of building knowledge, direction and skill which has left a legacy that has become significant in the present.

The Blyth Street Museum was constructed between 1963-64 by the local building firm of G.W. Bell & Sons and features concrete foundations, solid shuttered concrete walls with a timber floor, steel truss roof structure and clad with corrugated galvanised iron.

9th July, 2018

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Condition Appraisal Record

Item no.	Building element	Description	Condition
B	Blyth Street Building (approx. 445m²) For the purposes of this appraisal, the orientation of the buildings is such that front elevation/entrance faces north. Please refer to the photographic sheets that follow this table for further reference. Brief summary: The building is considered to be in reasonable condition for its age and construction. However, maintenance is required and there is considered to be scope for refurbishment and upgrade of services, building systems and insulation. Fire and accessibility upgrades should also be considered.		
	Roof frame & cladding	Steel roof trusses supporting large timber purlins (bolted to each truss by welded plates) with timber close-boarded sarking over and black roofing underlay beneath long-run galvanised corrugated steel roofing sheets. Painted timber fascia and bargeboards.	<ul style="list-style-type: none"> • Water ingress noted at the junction of the front entrance reverse pitch roof and the main building roof. Requires investigation. • Otherwise no significant defects apparent to the visible roof framing and claddings. Items requiring maintenance noted but not reported on.
	Rainwater fittings	Steel quad gutters and plastic and steel downpipes.	<ul style="list-style-type: none"> • No significant defects apparent. Items requiring maintenance noted but not reported on.
	Walls/wall claddings	180-260mm in-situ cast concrete external walls with painted & rendered finish externally. Stone facing to part front elevation. Timber and brick internal walls.	<ul style="list-style-type: none"> • No significant defects apparent. Items requiring maintenance noted but not reported on. • Minor cracking noted in the external walls – refer to structural engineer.
	Ceilings	Timber ceiling joists with glass fibre insulation and fibrous plaster ceiling linings. Acoustic ceiling tiles and painted plasterboard to some areas.	<ul style="list-style-type: none"> • No significant defects apparent. Items requiring maintenance noted but not reported on.
	Floor	Mostly uninsulated suspended timber floor framing on concrete perimeter foundation and concrete piles with some exposed hardwood floorboards and some boarded floors with vinyl finishes. Small areas of concrete slabs.	<ul style="list-style-type: none"> • No significant defects apparent. Items requiring maintenance noted but not reported on. • Stone veneer on front elevation may have blocked any airbricks present, preventing adequate ventilation to the sub-floor.
	Windows & doors	Steel-framed single-glazed windows. Part aluminium single-glazed and part painted timber doors.	<ul style="list-style-type: none"> • No significant defects apparent. Items requiring maintenance noted but not reported on.

Item no.	Building element	Description	Condition
	Ablutions Block	Concrete and timber-framed walls with a render finish beneath a shallow, mono-pitched roof clad with galvanised corrugated steel.	<ul style="list-style-type: none"> No significant defects apparent. Items requiring maintenance noted but not reported on.
	Services – cursory inspection only	<p>Mains electricity & water</p> <p>Foul drainage assumed to be to a private system at the rear</p> <p>Partial electric heating system (boiler removed from boiler room at rear).</p> <p>Male & female WC accommodation & small kitchen – staff and Council Chamber visitors only.</p>	<ul style="list-style-type: none"> Services are generally dated and the need for renewal and upgrading is anticipated, including rewiring, new heating system, re-plumbing and refurbishment of sanitary and kitchen facilities. As part of the upgrade, improvement of insulation and provision of double-glazing is recommended.
	Other comments	<p>Asbestos – possible asbestos containing materials noted to areas such as soffits, internal linings, and floor coverings (analysis required).</p> <p>Glazing.</p>	<ul style="list-style-type: none"> Asbestos survey and management plan (if found) should be put in place (if not already done). Review and upgrade safety glazing.

C	Summary
C. 2	<p>Blyth Street buildings</p> <p>These buildings are more conventional and their condition is generally reasonable for their age and construction. Maintenance is required, but no significant apparent defects were found.</p> <p>Due to the age of the building, it is now at a stage where refurbishment and upgrading is required, particularly to building services, insulation, staff/visitor facilities, accessibility and fire protection (again, the latter two 'as near as reasonably practicable').</p>

Photographic Sheets follow.

Blyth Street Buildings



Front (north) elevation



West elevation



View of roof void from the access hatch



Ablution Block

Appendix B - ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (Revised 2010)

Preamble

New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and more recent peoples. These areas, cultural landscapes and features, buildings and structures, gardens, archaeological sites, traditional sites, monuments, and sacred places are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage places for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage places.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the conservation of places of cultural heritage value in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of conservation work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the conservation and management of cultural heritage places.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of conservation is to care for places of cultural heritage value.

In general, such places:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of conservation to retain and reveal such values, and to support the ongoing meanings and functions of places of cultural heritage value, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a place should be based on an understanding and appreciation of all aspects of its cultural heritage value, both tangible and intangible. All available forms of knowledge and evidence provide the means of understanding a place and its cultural heritage value and cultural

heritage significance. Cultural heritage value should be understood through consultation with connected people, systematic documentary and oral research, physical investigation and recording of the place, and other relevant methods.

All relevant cultural heritage values should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a place, including its conservation and its use, and the implementation of the policy, must be based on an understanding of its cultural heritage value.

3. Indigenous cultural heritage

The indigenous cultural heritage of tangata whenua relates to whanau, hapu, and iwi groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of tino rangatiratanga, and so empowers kaitiakitanga as customary trusteeship to be exercised by tangata whenua. This customary trusteeship is exercised over their taonga, such as sacred and traditional places, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular matauranga, or knowledge of cultural heritage meaning, value, and practice, is associated with places. Matauranga is sustained and transmitted through oral, written, and physical forms determined by tangata whenua. The conservation of such places is therefore conditional on decisions made in associated tangata whenua communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All conservation work should be based on a conservation plan which identifies the cultural heritage value and cultural heritage significance of the place, the conservation policies, and the extent of the recommended works.

The conservation plan should give the highest priority to the authenticity and integrity of the place.

Other guiding documents such as, but not limited to, management plans, cyclical maintenance plans, specifications for conservation work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a conservation plan.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the authenticity and integrity of a place, and involves the least possible loss of fabric or evidence of cultural heritage value. Respect for all forms of knowledge and existing evidence, of both tangible and intangible values, is essential to the authenticity and integrity of the place.

Conservation recognises the evidence of time and the contributions of all periods. The conservation of a place should identify and respect all aspects of its cultural heritage value without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The fabric of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the cultural heritage value of the place.

In conservation, evidence of the functions and intangible meanings of places of cultural heritage value should be respected.

6. Minimum intervention

Work undertaken at a place of cultural heritage value should involve the least degree of intervention consistent with conservation and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of tangible and intangible values and the continuation of uses integral to those values. The removal of fabric or the alteration of features and spaces that have cultural heritage value should be avoided.

7. Physical investigation

Physical investigation of a place provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic recording.

Invasive investigation of fabric of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of fabric of cultural heritage value, or where it is necessary for conservation work, or where such fabric is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant fabric.

8. Use

The conservation of a place of cultural heritage value is usually facilitated by the place serving a useful purpose.

Where the use of a place is integral to its cultural heritage value, that use should be retained.

Where a change of use is proposed, the new use should be compatible with the cultural heritage value of the place, and should have little or no adverse effect on the cultural heritage value.

9. Setting

Where the setting of a place is integral to its cultural heritage value, that setting should be conserved with the place itself. If the setting no longer contributes to the cultural heritage value of the place, and if reconstruction of the setting can be justified, any reconstruction of the setting should be based on an understanding of all aspects of the cultural heritage value of the place.

10. Relocation

The on-going association of a structure or feature of cultural heritage value with its location, site, curtilage, and setting is essential to its authenticity and integrity. Therefore, a structure or feature of cultural heritage value should remain on its original site.

Relocation of a structure or feature of cultural heritage value, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its use on a different site, is not a desirable outcome and is not a conservation process.

In exceptional circumstances, a structure of cultural heritage value may be relocated if its current site is in imminent danger, and if all other means of retaining the structure in its current location have been exhausted. In this event, the new location should provide a setting compatible with the cultural heritage value of the structure.

11. Documentation and archiving

The cultural heritage value and cultural heritage significance of a place, and all aspects of its conservation, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the place and any decisions made during the conservation process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to connected people and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the fabric of a place should be identified and understood through systematic research, recording, and analysis.

Recording is an essential part of the physical investigation of a place. It informs and guides the conservation process and its planning. Systematic recording should occur prior to, during, and following any intervention. It should include the recording of new evidence revealed, and any fabric obscured or removed.

Recording of the changes to a place should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and contents that are integral to the cultural heritage value of a place should be retained and conserved with the place. Such fixtures, fittings, and contents may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist conservation expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A conservation plan, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the cultural heritage value of the place and assessment of its cultural heritage significance;
- (ii) include an assessment of the fabric of the place, and its condition;
- (iii) give the highest priority to the authenticity and integrity of the place;
- (iv) include the entirety of the place, including the setting;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of connected people;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify conservation policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the conservation of the place; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and connected people, continuing throughout the project;
- (ii) opportunities for interested parties and connected people to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the place as appropriate;
- (v) use of all appropriate methods of recording, such as written, drawn, and photographic;
- (vi) the preparation of a conservation plan which meets the principles of this charter;
- (vii) guidance on appropriate use of the place;
- (viii) the implementation of any planned conservation work;
- (ix) the documentation of the conservation work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A conservation project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of conservation work should be planned, directed, supervised, and undertaken by people with appropriate conservation training and experience directly relevant to the project.

All conservation disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, recording, assessment, and planning, intervention for conservation purposes may include, in increasing degrees of intervention:

- (i) preservation, through stabilisation, maintenance, or repair;
- (ii) restoration, through reassembly, reinstatement, or removal;
- (iii) reconstruction; and
- (iv) adaptation.

In many conservation projects a range of processes may be utilised. Where appropriate, conservation processes may be applied to individual parts or components of a place of cultural heritage value.

The extent of any intervention for conservation purposes should be guided by the cultural heritage value of a place and the policies for its management as identified in a conservation plan. Any intervention which would reduce or compromise cultural heritage value is undesirable and should not occur.

Preference should be given to the least degree of intervention, consistent with this charter.

Re-creation, meaning the conjectural reconstruction of a structure or place; replication, meaning to make a copy of an existing or former structure or place; or the construction of generalised representations of typical features or structures, are not conservation processes and are outside the scope of this charter.

18. Preservation

Preservation of a place involves as little intervention as possible, to ensure its long-term survival and the continuation of its cultural heritage value.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the authenticity and integrity of the place, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A place of cultural heritage value should be maintained regularly. Maintenance should be carried out according to a plan or work programme.

iii. Repair

Repair of a place of cultural heritage value should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in conservation work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the cultural heritage value is not diminished.

19. Restoration

The process of restoration typically involves reassembly and reinstatement, and may involve the removal of accretions that detract from the cultural heritage value of a place.

Restoration is based on respect for existing fabric, and on the identification and analysis of all available evidence, so that the cultural heritage value of a place is recovered or revealed. Restoration should be carried out only if the cultural heritage value of the place is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of reinstatement, returns it to its former position. Reassembly is more likely to involve work on part of a place rather than the whole place.

ii. Removal

Occasionally, existing fabric may need to be permanently removed from a place. This may be for reasons of advanced decay, or loss of structural integrity, or because particular fabric has been identified in a conservation plan as detracting from the cultural heritage value of the place.

The fabric removed should be systematically recorded before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from restoration by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, integrity, intangible value, or understanding of a place, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving cultural heritage value is preserved.

Reconstructed elements should not usually constitute the majority of a place or structure.

21. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by the place serving a useful purpose. Proposals for adaptation of a place may arise from maintaining its continuing use, or from a proposed change of use.

Alterations and additions may be acceptable where they are necessary for a compatible use of the place. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the cultural heritage value of the place.

Any alterations or additions should be compatible with the original form and fabric of the place, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. Adaptation should not dominate or substantially obscure the original form and fabric, and should not adversely affect the setting of a place of cultural heritage value. New work should complement the original form and fabric.

22. Non-intervention

In some circumstances, assessment of the cultural heritage value of a place may show that it is not desirable to undertake any conservation intervention at that time. This approach may be appropriate where undisturbed constancy of intangible values, such as the spiritual associations of a sacred place, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of places of cultural heritage value and their conservation. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of tangible and intangible values of a place which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the place for connected people.

Any interpretation should respect the cultural heritage value of a place. Interpretation methods should be appropriate to the place. Physical interventions for interpretation purposes should not detract from the experience of the place, and should not have an adverse effect on its tangible or intangible values.

24. Risk mitigation

Places of cultural heritage value may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, building works, or wilful damage or neglect. In order to safeguard cultural heritage value, planning for risk mitigation and emergency management is necessary.

Potential risks to any place of cultural heritage value should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a place for a compatible use while retaining its cultural heritage value. Adaptation processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the cultural heritage value of a place. Relevant evidence includes form and design, substance and fabric, technology and craftsmanship, location and surroundings, context and setting, use and function, traditions, spiritual essence, and sense of place, and includes tangible and intangible values. Assessment of authenticity is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a use which is consistent with the cultural heritage value of a place, and which has little or no adverse impact on its authenticity and integrity.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a place of cultural heritage value.

Conservation means all the processes of understanding and caring for a place so as to safeguard its cultural heritage value. Conservation is based on respect for the existing fabric, associations, meanings, and use of the place. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining authenticity and integrity, to ensure that the place and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, fabric, and cultural heritage value of a place, assesses its cultural heritage significance, describes the condition of the place, outlines conservation policies for managing the place, and makes recommendations for the conservation of the place.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a place, and which have been assessed as being integral to its cultural heritage value.

Cultural heritage significance means the cultural heritage value of a place relative to other similar or comparable places, recognising the particular cultural context of the place.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other tangible or intangible values, associated with human activity.

Cultural landscapes means an area possessing cultural heritage value arising from the relationships between people and the environment. Cultural landscapes may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative cultural landscapes, such as sacred mountains, may lack tangible cultural elements but may have strong intangible cultural or spiritual associations.

Documentation means collecting, recording, keeping, and managing information about a place and its cultural heritage value, including information about its history, fabric, and meaning; information about decisions taken; and information about physical changes and interventions made to the place.

Fabric means all the physical material of a place, including subsurface material, structures, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the tangata whenua.

Intangible value means the abstract cultural heritage value of the meanings or associations of a place, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a place, including its meaning and sense of place, and all the tangible and intangible attributes and elements necessary to express its cultural heritage value.

Intervention means any activity that causes disturbance of or alteration to a place or its fabric. Intervention includes archaeological excavation, invasive investigation of built structures, and any intervention for conservation purposes.

Iwi means a tribe of the tangata whenua.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or taonga.

Maintenance means regular and on-going protective care of a place to prevent deterioration and to retain its cultural heritage value.

Matauranga means traditional or cultural knowledge of the tangata whenua.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having cultural heritage value in New Zealand, including areas; cultural landscapes; buildings, structures, and monuments; groups of buildings, structures, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred places; townscapes and streetscapes; and settlements. Place may also include land covered by water, and any body of water. Place includes the setting of any such place.

Preservation means to maintain a place with as little change as possible.

Reassembly means to put existing but disarticulated parts of a structure back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the fabric and setting of a place, including its configuration, condition, use, and change over time.

Reinstatement means to put material components of a place, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged fabric using identical, closely similar, or otherwise appropriate material.

Restoration means to return a place to a known earlier form, by reassembly and reinstatement, and/or by removal of elements that detract from its cultural heritage value.

Setting means the area around and/or adjacent to a place of cultural heritage value that is integral to its function, meaning, and relationships. Setting includes the structures, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the place or used in association with the place. Setting also includes cultural landscapes, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a place; and relationships with other places which contribute to the cultural heritage value of the place. Setting may extend beyond the area defined

by legal title, and may include a buffer zone necessary for the long-term protection of the cultural heritage value of the place.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising kaitiakitanga over particular land, resources, or taonga.

Tangible value means the physically observable cultural heritage value of a place, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a place, and the activities and practices that may occur at the place. The functions, activities, and practices may in themselves be of cultural heritage value.

Whanau means an extended family which is part of a hapu or iwi.

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