

Review of existing conservation plans for the Clyde Museums Feasibility Study Project

The Clyde Police Lock-up,
Clyde Historical Museum,
Blythe Street, Clyde.

Date Plan Published: October 2014

Commissioned by Central Otago District Council

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Origin Consultants Ltd

August 2018



Architecture Heritage Archaeology

Review of existing conservation plans for Clyde Museums Project

Building: The Clyde Police Lock-up, Clyde Historical Museum, Blythe Street, Clyde.

Date of conservation plan: October 2014

Brief history:

- Built in 1938 next to the Sergeant's House close to the frontage with Blythe Street.
- Relocated to the rear of the Courthouse in 1960 when either the Courthouse and Sergeant's House were sold to Vincent County or when Pyke Street was formed.
- In 1998, when the Courthouse was sold, the lock-up was meant to be relocated to a new site, but this doesn't seem to have happened until about 2003.
- In 2003, the lock-up was relocated to its present site at the rear of the Clyde Historical Museum on Blythe Street. It has been used primarily for storage purposes ever since.

Outline of findings:

- The town of Clyde, formerly known as Dunstan, has a long and highly significant history of law and order and is associated with the very early days of policing the 19th century goldfields. It was once the Police and Judicial centre of the district.
- Described for a long time as a 'jail', the building is actually a police lock-up.
- It is a small single cell, timber-framed structure with internal lobby and external WC intended only for the short-term detention of offenders. The original timber & steel cell door has been removed from the building and, when it was relocated to its present site, it was positioned on a concrete perimeter foundation. The entrance door is also likely to be a later alteration.
- During research for the conservation plan, a similar building was found in existence in St. Bathans and was in use as a holiday let. It still had its original timber & steel cell door.
- The property managers of the NZ Police Museum have indicated that the number of buildings of this design is unknown and its significance may be increased if it is revealed in the future to have greater rarity value. Further investigation should be undertaken.
- In the writer's opinion, it is disappointing that this small, but interesting, building is only in use as a store at the rear of the Clyde Historical Museum.
- Maintenance of the building was required.
- The owners of the St. Bathans building have offered the vertical t&g entrance door to their lock-up, which they removed when their building was converted to a holiday let.

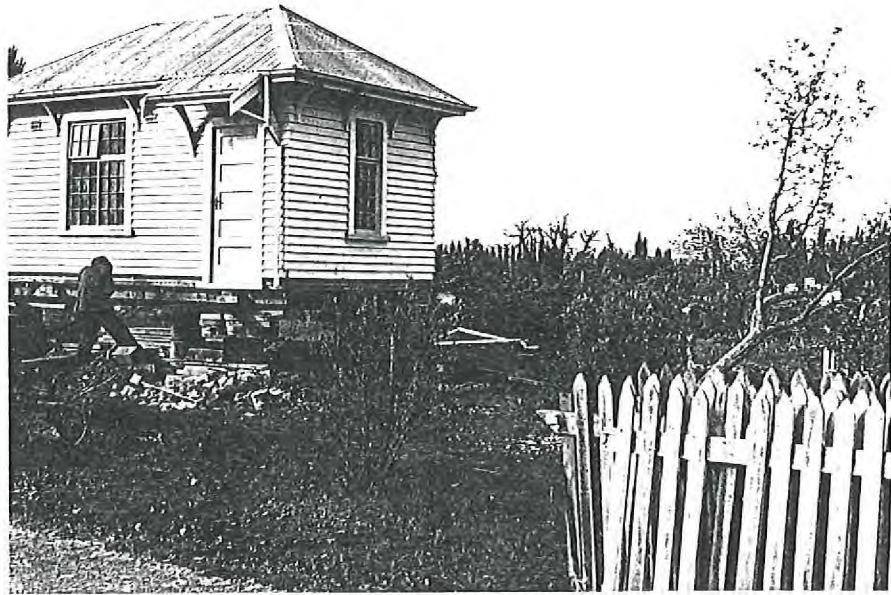
Recommendations (if any):

- An adaptive reuse should be found for the building that gives it more prominence in the town, safeguards its future and allows greater public enjoyment of it.
- The building should be entered in the CODC Register of Heritage Buildings, Sites and Objects.

Changes since the conservation plan:

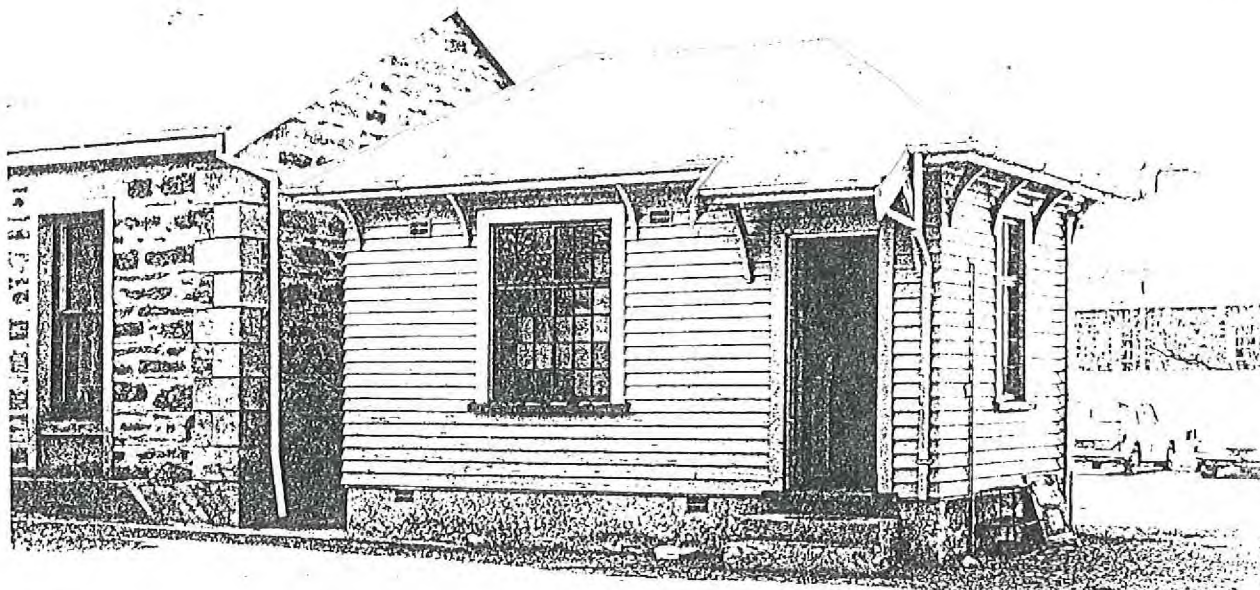
- The wall claddings, window/doors, external joinery and rainwater fittings have been redecorated since the conservation plan was undertaken.
- Additional information has been found in the CODC valuation file that notes the building was constructed by Mr. R. Lopdell of Clyde and was used (presumably when relocated to the rear of the Courthouse) as a time-keeping office and 'smoko' for Vincent County Council. Black and white copies of photographs showing the building in its earlier location and then relocated to the Courthouse are included in the file and have been added to the end of this review.

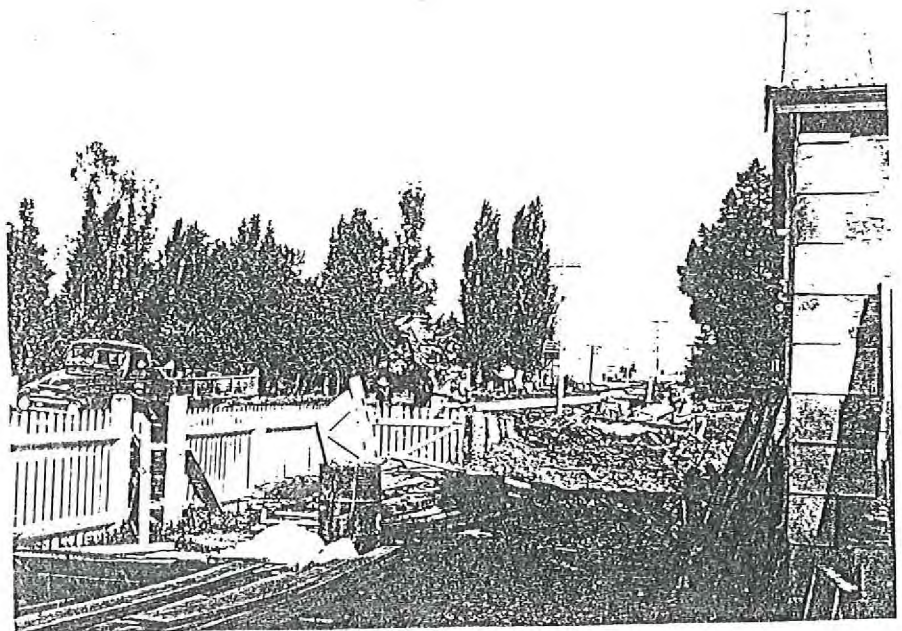
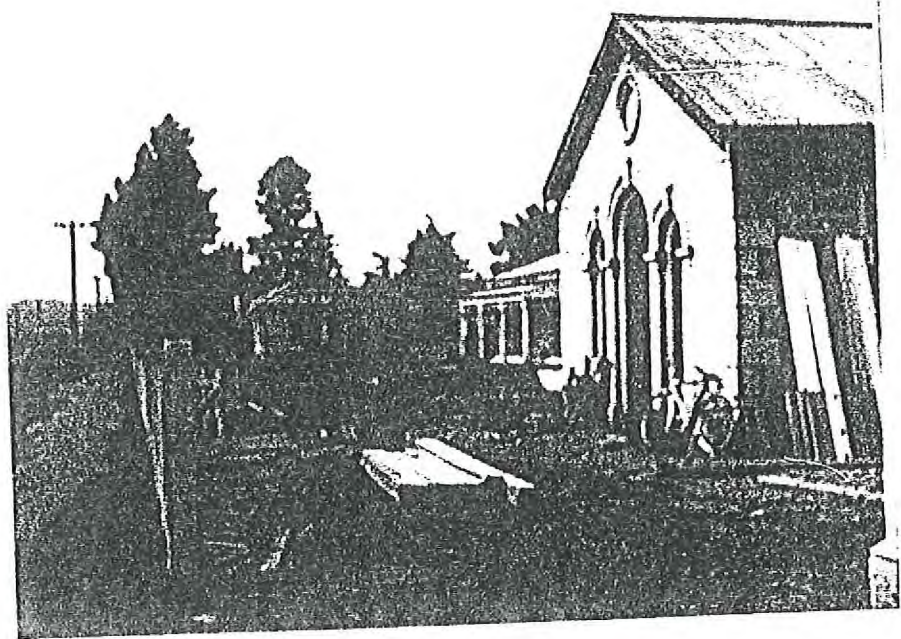
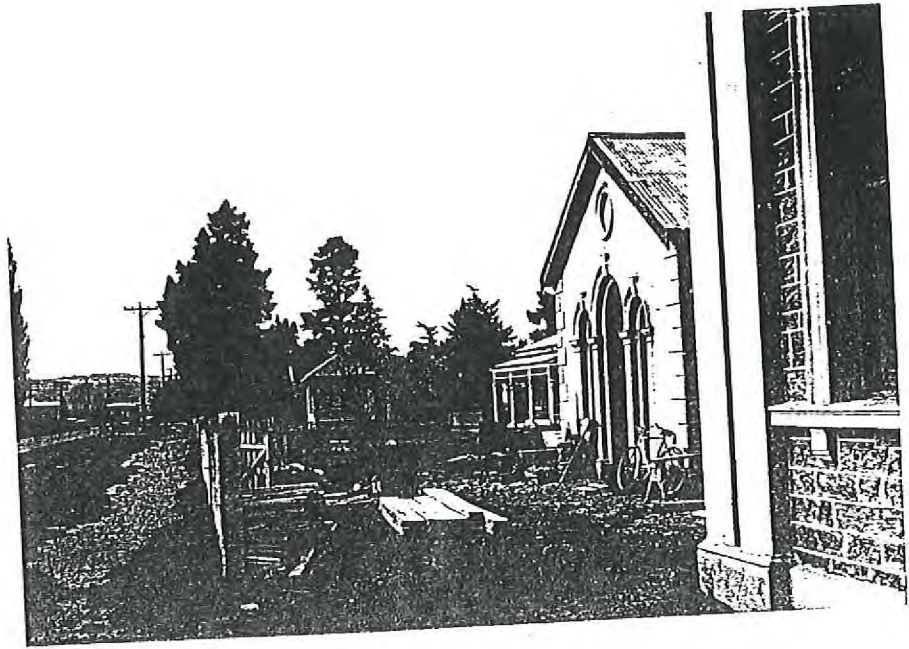




The building known as the jail settled on to new site behind the Dunstan Courthouse, this building was used by the V.C.C. Works Department as a time keeping office and "Smoko" building.

Built by Mr R.Lopdellof Clyde.





CLYDE POLICE LOCK-UP



Conservation Plan

October 2014

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- B. Photographs of the Clyde Police Lock-up
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References

- ¹ Otago Witness , Issue 322, 30 January 1858, Page 4
- ² Sole, Matthew (2010) Archaeological assessment on section for construction of new vehicle shed for D& M Wither 15 -17 Sunderland Street Clyde, unpublished Copy held by NZHPT
- ³ Cunningham, Gerald (2005) Illustrated History of Central Otago and the Queenstown Lakes District, Auckland, Reed, page 43
- ⁴ Ibid.
- ⁵ Sole (2010)
- ⁶ Hall-Jones, John (2005) Goldfields of Otago, Craig Printing co Ltd., page 68.
- ⁷ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin
- ⁸ Ibid
- ⁹ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin
- ¹⁰ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>
- ¹¹ <http://www.heritage.org.nz/the-list/details/2379>
- ¹² Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>
- ¹³ THE POLICE. Otago Daily Times , Issue 4459, 3 June 1876, Page 2
- ¹⁴ The Central Otago News, Tuesday 29th June 1965, page 1 (Central Stories Museum, Alexandra)
- ¹⁵ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>
- ¹⁶ <http://www.heritage.org.nz/the-list/details/2379>
- ¹⁷ Central Otago News, Pam Jones (author), 25th August 2010
- ¹⁸ Information plaque at Ophir lock-up.
- ¹⁹ NZHPT, Architectural Assessment for Oxford Jail, 1st December 1993, prepared by Wayne Nelson

Section A – Introduction

A.1 Executive summary

The town of Clyde, formerly known as Dunstan, has a long and highly significant history of law and order and is associated by the very early days of policing the 19th century goldfields. It was once the Police and Judicial centre of the district and contained the police camp which was the home of the mounted troopers and of the gold escort.

For a long time, the history of this building seems to have been forgotten and only rumours about its origins appear to remain; it is said that it was originally constructed as a gaol at the Police Sergeant's House on Blyth Street and was then relocated to the back of the historic Clyde Courthouse. The outcome of this conservation plan is that much of this speculation about its origins and previous locations has now been confirmed. However, the building is not part of the original 19th century Police presence in the town, but dates from subsequent, much more lawful, times just before the start of the Second World War. Research has confirmed that the lock-up is of Art Deco origins and was, in fact, built in 1938; some features of this architectural style still exist in the building.

Previously the building has been described as a 'gaol', but really it is a lock-up designed for more temporary detention of offenders. It was not built for the Prisons' or Justice Department, but for the Clyde Police at a time when both the 1870s Clyde Prison and the gaol at the Police Sergeant's House had been demolished and there was relatively little call for detention facilities in the town.

But none of this should, however, suggest that the building is of no cultural heritage interest. It is in fact quite significant, at least locally and regionally, for the reasons outlined later in this plan and, depending upon future investigation of other sites by the property managers of the NZ Police Museum, its significance could be further enhanced if it is revealed to have greater rarity value.

It is disappointing, in the writer's opinion, that this small, but interesting, historic building sits as a simple store at the back of the Clyde Historical Museum, unused, except for basic storage purposes. The first thing that comes into your mind when you approach it is that this is an un-usual, and quite special, little building. It is the conclusion of this conservation plan that an adaptive reuse should be found that gives it more prominence in the town, secures its future and allows more public enjoyment of it.

A final outcome of this conservation plan is that local and national archives hold some very interesting information on the history of law and order in Clyde, including several 19th century plans showing the designs for Police and Prison buildings in the district. The story of the policing of the goldfields of Dunstan is well-told in Singe and Thomson's book and this small lock-up building, although not of that era, has associations with that history. It has the potential to be a much greater link to the town's past than has, hitherto, been acknowledged.

A.2 Nomenclature

In past correspondence, the building that is the subject of this conservation plan has been referred to as the Clyde Old Gaol. Research for this plan indicates that this is not a particularly accurate name for the building and that the **Clyde Police Lock-up** would be more appropriate. This is for three reasons:

Firstly, as the photograph in figure 2 shows, Clyde had a modest-sized, stone prison, which was built in about 1874 and which seems to have been identical to the one at Arrowtown (see figure 3 below). The 1879 survey plan also indicates that next to this prison there was, at one time, a smaller 'gaol'. Research further indicates that there was a small multi-cell 'gaol' at the Police Sergeant's House. The Prison and gaol at the latter seem to have lasted in to the 1920s and 1930s respectively. To avoid confusion with these earlier buildings, it is recommended that the terms 'prison' and 'gaol' or 'jail' are not used.

Secondly, the building that is the subject of this conservation plan comprises one cell only and it seems that it was little used (see Section B. 3) The design of the building including the large size of the windows and the lack of bars also indicate that it was only used for the short-term holding of detainees and probably only those whose offences were relatively minor. It is therefore a 'lock-up' rather than a more formal gaol.

Thirdly, it has become clear during the research for this plan that the building was built by the Police and not the Prisons/Justice Department.

Accordingly, the term 'lock-up' seems more appropriate to use than gaol ('jail') or prison and the name 'Clyde Police Lock-up' has been adopted for the purposes of this conservation plan.

A.3 Conservation plans for places of cultural heritage

Conservation management and planning are well established now as being crucial to the beneficial use and guardianship of important cultural heritage buildings and places. The purpose of a conservation plan is threefold.

Firstly, the plan should describe a place and define its significance. Secondly, out of this, the plan should be able to assess the vulnerability of the place, and of its significance, to neglect or damaging actions. Finally, it should propose conservation policies to ensure the long term protection of the place and the retention (or possibly enhancement) of its significance and wider social value. 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.

Central Otago District Council ('CODC') has commissioned this conservation plan as part of considerations over the future use of the Lock-up. CODC and the Clyde Museum are the principal stakeholders, but naturally the site also has importance to a wide range of people and organisations, not only locally but regionally (and possibly nationally – see Section D. 3 regarding the NZ Police Museum); the successful conservation and adaptive reuse of the Lock-up and its well-being in the future will reflect widely in the local community.

Accordingly, the objectives of this conservation plan are: -

- + Understand the Lock-up by drawing together information, both documentary and physical information, in order to present an overall description of the place through time;
- + Assess its significance, both generally and for its principal parts;
- + Define the issues affecting the significance of the structure and its component parts and how these are vulnerable to damage; and
- + Propose conservation policies to ensure that the significance of the Lock-up is retained in its future repair, reuse and management.

This conservation plan has been prepared in accordance with "Preparing Conservation Plans" by Greg Bowron & Jan Harris, 2000 (Heritage Guidelines vols. 4-10). The general approach for the assessment of significance of the Lock-up is also based upon that advocated by J.S. Kerr's proposal for a conservation plan in 1996. It relies upon an examination of the site and its character and of the urban and historical context in which it has developed. In this way, it is intended to reach an understanding of what makes the Lock-up special and of its place in the development of the town.

There are many aspects to the concept of 'significance' but essentially these may be described by reference to the following established values:

Historical and Social significance

Those values that are associated with a particular person, group, event or activity. These may be, for instance, social, historical, economic or political.

Cultural and Spiritual significance

These are values associated with a distinctive way of life, philosophy, tradition, religion or belief.

Architectural and Aesthetic significance

These values may be associated with a particular design, form, scale or colour.

Technological or Craftsmanship significance

Under this category, values may relate to traditional, innovative or unusual building techniques and construction methods or those that are particularly notable for their time or quality.

Archaeological significance

These values assist in our understanding of past events, activities, people or patterns by the appreciation of archaeological information that can be gained from a building or site.

Contextual significance

These are values relating to the setting of a building or site in terms of landscape, townscape and its relation to the environment.

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 place – change with time and as new

information comes to light. Accordingly, to be effective as a management tool, this plan must be reviewed, added to and updated at regular intervals to ensure that it remains relevant and valid.

A.3 Methodology and limitations affecting this conservation plan

The study process for a conservation plan involves a series of work stages – these are reflected in the format of this report.

Firstly there is 'understanding'. This stage has involved both a physical examination of the place – its fabric, features and landscape – through site visits and rapid visual surveys and an examination of records and historical sources relating to it. The latter has included primary records and archives regarding its history, archaeology and social value and secondary sources, such as books, guides and illustrations. The process collects together existing information and does not usually involve new research or formal survey work to any significant degree. The principal sources are given below. There can be no doubt that more research can be done in many of the areas covered in this report and no claim is made that the information within this plan is definitive or exhaustive.

- Clyde Museum
- Central Stories Museum, Alexandra
- Queenstown Library
- The McArthur Room, Alexandra Library
- New Zealand History Online - <http://www.nzhistory.net.nz>
- The Cyclopedia of New Zealand - <http://www.teara.govt.nz>
- Archway – Archives New Zealand (Dunedin & Wellington offices)
- Papers Past online – The National Library of New Zealand
- Heritage New Zealand Pouhere Taonga

'Understanding' covers the history of the site, historical photographs and a description of the building.

The second stage is the assessment of 'Significance' and appraises the building in terms of significant fabric and elements.

The final stage is the assessment of "Influences on Conservation and Policies".

The principal constraint upon this conservation plan has been the difficulty in finding mid-20th century information on this building given that most online archival sources only record information up until the early 20th century. It is important therefore that the opportunity be taken periodically to embellish and build upon this plan to ensure that the plan remains relevant and that the significance of the lock-up is kept up to date.

A.4 Acknowledgements

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

Angela Middleton and Ian Smith for information on their very similar lock-up at St. Bathans and Sue Ingram for showing me around;
Bert & Pauline Miller of the Genealogy Society of New Zealand, Alexandra for help with research in the McArthur Room;
Karen Astwood for her help with research in Wellington;
Robyn Burgess of HNZPT in Christchurch for information on other historic lock-ups;
Susan Irvine of HNZPT in Dunedin for information on the Courthouse, Clyde;
Rowan Carroll of the New Zealand Police Museum in Porirua; and
Tara Bates of CODC and John Hanning of Clyde Museum.

A.5 Author

This conservation plan has been prepared by Robin Miller BSc DipBldgCons MRICS IHBC, Director of Jackie Gillies + Associates. Robin is a member of The Royal Institution of Chartered Surveyors, holds RICS Accreditation in Building Conservation and is a member of ICOMOS New Zealand and The Institute of Historic Building Conservation.

Section B – Understanding

B.1 The settlement of Dunstan - in brief

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.¹ 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".² 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. This was made in 1861 by Gabriel Read³ and precipitated the first of the gold rushes, which was to propel a large mass of eager miners from all over the world up the Clutha and into the lands beyond.

This rush for gold reached the area of the Clutha valley after the discovery of gold further up the Dunstan Gorge by Horatio Hartley and Christopher Reilly, an American and an Irishman, in the winter of 1862.⁴ Their fabulous gold strike started the Dunstan Gold Rush and within a year up to 40,000 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.⁵

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 the place where William Fraser, the local runholder, slaughtered sheep for the hungry miners.⁶) 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; though their legacy to modern Clyde is the thin "Canvas Town" sections which 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. These people settled down in their narrow, urban sections, established themselves as members of the permanent community and shaped the town and district that we know today.

B.2 Law and order in Dunstan (later known as Clyde)

Singe and Thomson⁷ describe how, away from the 'truculent' Maori districts, policing in New Zealand was a small-scale affair in the 1850s and early 1860s with many districts having only a single police officer (some of which were part-time only). It was the district of Otago that led an abrupt change in these circumstances when gold was discovered

¹ Otago Witness , Issue 322, 30 January 1858, Page 4

² Sole, Matthew (2010) Archaeological assessment on section for construction of new vehicle shed for D& M Wither 15 -17 Sunderland Street Clyde, unpublished Copy held by NZHPT

³ Cunningham, Gerald (2005) Illustrated History of Central Otago and the Queenstown Lakes District, Auckland, Reed, page 43

⁴ Ibid.

⁵ Sole (2010)

⁶ Hall-Jones, John (2005) Goldfields of Otago, Craig Printing co Ltd., page 68.

⁷ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin

there in 1861. Initially, experienced diggers exercised their own controls, but “men who have spent their money on travel, tools, licences and supplies, and who have been disappointed with the results of their investment can become troublesome.”⁸

Singe and Thomson tell how John Richardson, the Provincial Superintendent, foresaw the problems a big gold strike would bring and made contingency plans. Richardson's solution “was to base an enlarged and mobile force [of Police] based on the Victorian model. The unit which had controlled the Victorian fields had the reputation of being the best of its kind in the world. It was tough, united, well trained and had coped with every kind of disorder, including one major incident that had bordered upon insurrection. The methods used by the Victorian goldfields police were based upon those used by the Irish Constabulary.”

Richardson's prediction of trouble came true when Gabriel Read struck it rich at Tuapeka and so began the story of policing in Otago and of colourful and famous men, such as Jackson Keddell, Thomas Jervis Ryan and, one of the most remarkable characters in police history, St John Branigan of the Victorian Police.

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. Their answer was the creation of a police and judicial centre in Dunstan, 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 was to become known as the 'Police Camp'. Singe and Thomson⁹ give a fascinating 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. They also explain the importance of the gold escort and of the mounted troops, who protected it. The troopers were stationed at the camp between the Sergeant of Police's residence and the school further down Blyth Street¹⁰.

Heritage New Zealand Pouhere Taonga (HNZPT) provides the following history and information about the establishment of law and order at Dunstan in its assessment report for the Clyde Courthouse¹¹:

'Within a week of the first report of Hartley and Reilly's discovery the first Goldfields Commissioner, Jackson Keddell, was dispatched to the Dunstan. The district was legally proclaimed a goldfield on September 23 1862, and Keddell's appointment confirmed in the Otago Gazette of 1 October 1862. A police officer and a gold receiver travelled to Clyde with Keddell to take up their appointments. The first court building on the site of the former courthouse was constructed out of calico and scantling in 1862. Police superintendent Bayly's outward letters for 1863 note court appearances, for example a hotelkeeper being fined 20s on 2 February 1863 for keeping his bar open after hours, the sixth time he had committed such an offence, while the police "Diary of Duty" details work allocated to policemen and records daily events such as deaths and arrests for robberies. The first courthouse was destroyed in the storm of 1863, and replaced the following year by the present structure. As well as providing a venue for court hearings the building was the administration headquarters for the Dunstan goldfields. Offices were

⁸ Ibid

⁹ Singe, M & Thomson D (1992), Authority to Protect – A Story of Policing in Otago, Tablet Publishing, Dunedin

¹⁰ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>

¹¹ <http://www.heritage.org.nz/the-list/details/2379>

located here for the Commissioner for the Goldfields and the Mayor. Keddell only remained in this post until 1863, when he travelled north to fight in the New Zealand land wars with troops he had raised on the goldfields, but he returned to Clyde as a magistrate in 1879. A subsequent influential Goldfields commissioner stationed at the courthouse was Vincent Pyke, who was also first chairman of the Vincent County Council that was based at Clyde. Pyke returned a detailed report from the Otago goldfields to the government in 1863, but gives no information about public buildings and government infrastructure in Clyde at this time."

The survey plan in figure 1 shows how the Reserve for Public/Government Buildings had developed by 1879. The County Chambers, which opened in March 1879¹², occupied the corner position between Blyth Street and Matau Street (it is now the site of the Clyde Museum having been demolished to make way for the new building that served as the offices of Vincent County Council before the latter became the museum in the early 1990s). The section next door fronting Blyth Street was the Courthouse and adjoining that was another 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 section next door to the Courthouse was in fact developed with a stone building as a residence for the Sergeant of Police and this seems to have had (see later) its own small gaol or lock-up, which was demolished in or around 1935.

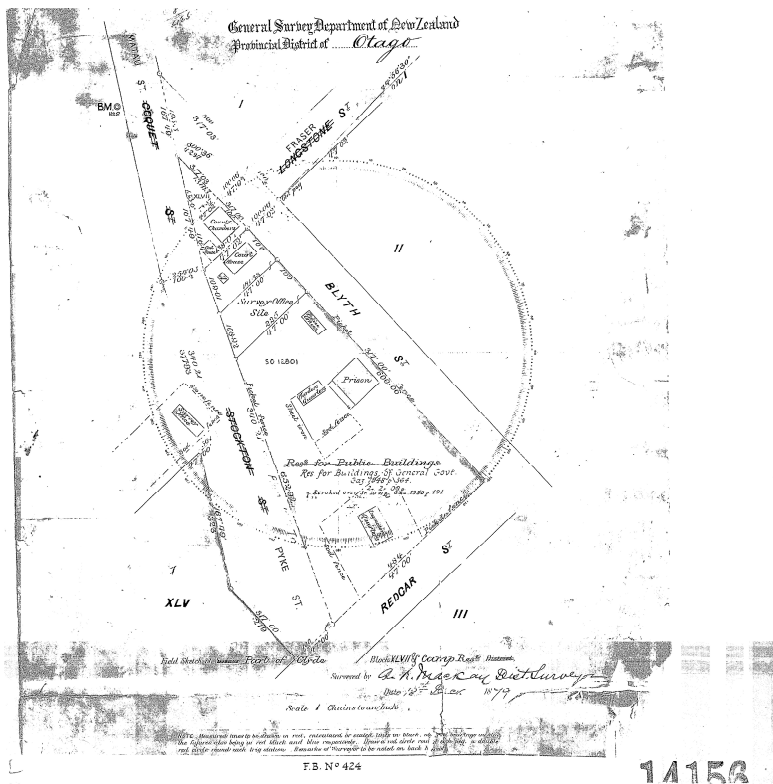


Figure 1 The 1879 survey plan for this part of Clyde showing the original Reserve for Public Buildings. The Clyde museum now occupies the site at the junction of Blyth Street and Matau Street, where the former County Chambers stood.

¹² Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>

Figure 2 below is a crop from a photograph dated 1870 - c. 1895. Sunderland Street and its junction with Matau Street are in the foreground and the Reserve for Public Buildings is in the mid-ground. The County Chambers have yet to be built but the Court House is clearly visible with a small/low-height gable-ended building behind it. There is then a further cluster of small buildings behind a low wall and after that is the stone-built prison with its two-tier roof, which looks identical to the Arrowtown Gaol (which still survives). The most distant building (near the left edge of the image) seems to be the school and thus the land and walled enclosure between the school and the prison would have been where the mounted troopers camped. According to the survey plan one of the buildings within the enclosure could be the Inspector's Quarters.

Based upon the 1879 survey, the cluster of small buildings between the Court House and the Prison would seem to be: the Police Offices nearest to Blyth Street, the Warden's Quarters in the middle (roughly behind the Court House) and then there is an unidentified building at the rear of the site furthest away from Blyth Street. The purpose of the latter is unknown, but it is thought that there was a Police Stable at Clyde (see Appendix B) and perhaps this is it? On page 24 of Singe & Thomson's book is a photograph of the Provincial Police Gold Escort about to leave the Police Depot at Clyde.



Figure 2 Crop from a photograph dated 1870 - c. 1895 from Te Papa (MA_I043755)

The Prison at Clyde was built in 1876 at the same time as identical Prisons in Naseby and Arrowtown¹³. Given that the Prison is present in the photograph, but the Country Chambers are not, the date of the photograph in figure 2 is between 1876 and 1878.

¹³ THE POLICE. Otago Daily Times , Issue 4459, 3 June 1876, Page 2

Unfortunately from the 1880s onwards (and particularly in mid-1890s to early 20th century photographs) the area comprising the Public Building's Reserve became increasingly obscured by tall trees and it is therefore not possible to readily distinguish individual buildings except for the quite prominent County Chambers.

Appendix A contains a modern day Google Earth image of this end of Blyth Street with the approximate position of the Public/Government buildings superimposed upon it according to the 1879 survey plan. The prison seems to have survived until about the mid-1920s, but it is clear that by this time it had fallen in to disrepair and it was, probably, relatively little used given that the days of the gold rushes were over and main 'industry' of the district had changed to fruit-growing.

On 2nd September 1926, W. Mathieson, Superintendent of Police, at the District Office in Dunedin wrote to the Commissioner of Police in Wellington regarding the Clyde Gaol advising that *"the Gaol at Clyde has been in existence about 40 years and is in a very bad state of repair, and it would be a waste of money to repair it. It contains four cells – two of which are not fit for use – an office and a bathroom. The building is in a very cold, damp and insanitary condition, in fact it is not fit for habitation and a fire is necessary to make it at all sanitary. If the gaol is closed, I would recommend that it be pulled down and a two cell lock-up erected, as I consider two cells would be ample for the needs of Clyde now. It is absolutely necessary that there be a fire or other means of heating the cells, if prisoners are to be locked up in this gaol."*

This memorandum prompted the Controller-General of Prisons in Wellington to write to the Under-Secretary at the Department of Justice on 23rd September 1926 advising him of the condition of the gaol and noting *"I find that few prisoners are committed to the Clyde Gaol and it would seem that the question of closing it altogether should now be considered. During the past five months, the Gaoler has only been called upon to deal with one prisoner who was actually in custody for four days. In view of the provisions of Sec. 19 of the Statute Law Amendment Act 1917, which makes it legal to detain prisoners whose sentences do not exceed seven days, in a police lock-up, it would appear that it would be an economy if the Gaol were closed. I shall, accordingly, be pleased if you will kindly obtain a report from the local Stipendiary Magistrate as to the necessity or otherwise of maintaining a Police Gaol at Clyde."*

Various articles of equipment, such as padlocks and keys, bedsteads, urinal cans and blankets in the ownership of the Prisons Department at the gaol were transferred to the Police lock-up at Clyde and the transaction was documented in a memorandum by Sergeant C.H. McGlone at the Clyde Police Station dated 21st January 1927 following the closure of the gaol on 23rd October 1926.

The mention here of the 'Police Lock-up' at Clyde does not in fact refer to the building that is the subject of this conservation plan. There seems to have been a masonry block of cells at the Police Sergeant's House at this time and a number of references to it can be found in Police records at Archives New Zealand. As an example, a contract for electrical wiring at the Inspector's, Sergeant's and Constable's residences in Clyde awarded to Turnbull & Jones of Dunedin in April 1925 includes electrical wiring to be done in the 'corridor of cells' at the Sergeant's residence. Clearly, the lock-up at that time was a building of two or more cells.

Today, the only surviving remnants of the Police and Judicial centre in Clyde are the Sergeant's residence and the Courthouse. The Police Lock-up that is the subject of this

conservation plan is not part of the 19th Police Camp, but it is associated with the Sergeant's residence and the mid-20th century changes that occurred to policing the town.

B.3 The construction and history of the Clyde Police Lock-up

Before commencement of this conservation plan little seems to have been known about the age and history of the building, save that it was rumoured to have originally come from the Police Sergeant's house and has spent some time at the Courthouse site before being moved to the museum a few years ago. The following timeline has been compiled from Police records in Archives New Zealand and from local newspaper archives. It confirms the rumours about the lock-up and provides a firm date for its construction:

1938 On 22nd July the District Engineer for the Public Works Office in Dunedin wrote to the Resident Engineer in Alexandra regarding the "**Clyde Police Station: Erection of a New Lock-up**". The memorandum contained 'two sets of plans and specification for the above work, tenders for which close in Wellington on 16th proximo (i.e. 16th August that year).' Unfortunately the records no longer contain a copy of the plans or specification.

1942 On 22nd August the Clyde Police constable (no.2191), AJA Harris, wrote to the Superintendent of Police in Dunedin regarding the "*Lock-up door at [the] Police Station, Clyde having been wrenched off in a heavy gale*". Apparently, it was the second time this had happened.

1946 A memorandum dated 5th November to the Resident Architect for the Public Works Office regarding Clyde Police Station records "*In a recent inspection of this Police Station, it has been noticed that the paint work on the Lock-up building, a comparatively new structure, is in need of attention. It is proposed to also paint the woodwork of the residence and outbuildings which has apparently not been carried out since 1923. Generally, the rest of the buildings, with the exception of the exterior painting, is in very good order.*" The memorandum also noted that some of the picket fencing "between the Courthouse section and the dividing fence alongside the Lock-up building" was in poor repair.

1953 On 30th January, the Resident Engineer in Alexandra wrote to the District Commissioner of Works in Dunedin regarding the Clyde Police Station describing how the Courthouse in Clyde was under the control of the Police Department and how the building was in sound condition, but poorly maintained and little used by the Police. The Engineer recommended that the Courthouse be sold or the Department would face a bill of £55 to effect repairs. No specific mention is made of the lock-up, but the memorandum is important from the point of view of what happened to the Courthouse and, ultimately, how the lock-up came to be relocated to it.

1956 A letter from E.E. Lawrence, the Resident Engineer at Alexandra, to the District Architect of the Ministry of Works in Dunedin dated 29th February provides reasonable confirmation that the 'new lock-up' erected in 1938 is the building that survives today at the rear of the Museum in Clyde. It tells of the demolition of the old lock-up and describes the new one saying "*Plan 3345, two copies of which were enclosed in your memo, refers to the original lock-up, which was demolished, as far as I can gather, about 1935. The new lock-up is of weatherboard construction, with mitred corners, and the general appearance is very good.*" The depiction of the lock-up being of weatherboard

construction with mitred corners exactly describes the lock-up at the rear of the Clyde Museum today.

The question now is what happened to the lock-up in the second half of the 20th century and how did it find its way to its present location at the rear of the museum? Some of this story can be deduced from old aerial photographs and news items published in the 'Central Otago News'.

The first aerial photographs of Clyde were taken in the late 1940s with subsequent fly-overs in the 1950s and 1960s. Extracts from some of these photographs are provided below:



Figure 3 The building in the centre of the red circle is thought to be the Police Lock-up on its original site close to Blyth Street at the Sergeant's House. The photograph was taken in 1947 (ref: 02 CEO1-38 - 15 - VC Browne & Son – Clyde).



Figure 4 This photograph (ref: 03 CEO1-38 - 0014 VC Browne & Son – Clyde) was taken at the same time as the one in Fig. 3 above and the Lock-up (approximate location circled) is concealed in the trees fronting Blyth Street. The photograph does however show the Sergeant's House much more clearly (at roughly 4 O'clock on the red circle).



Figure 5 This aerial photograph taken in 1951 shows the Police Lock-up in its original location on Blyth Street. With close scrutiny of the photograph the main hipped roof and lean-to roof of the WC can be seen, together with the WC window and the large cell window (ref: Clyde, Central Otago 2 - May 1951 [ATL]).



Figure 6 This aerial was taken in 1965 (ref: 04 9525 - 9552 VC Browne & Son - Clyde). The trees lining Blyth Street have gone and Pyke Street has been built. The Sergeant's House remains (at about 10 O'clock just outside the red circle) and, by this year, the Police Lock-up has been relocated to the Courthouse site. It appears to be visible in the centre of the circle at the rear of the Courthouse. With close scrutiny of the photograph the hip of the roof can be seen and the large window on the side of the lobby.



Figure 7 Another aerial (ref: Clyde, Central Otago 2 - 26 May 1968 [ATL]) taken a few years later in 1968. The same information can be gained from the photograph as can be seen in Fig. 6, but the form of the Police Lock-up is slightly easier to see.

Apart from the relocation of the Police Lock-up, the other notable changes (visible in the aerial photographs above) are:

- The closure of the north end of Stockton Street, the re-naming of its southern end as Pyke Street and the construction of a new section of Pyke Street adjacent to the Sergeant's House to connect the street to Blyth Street. The survey for the road changes was undertaken in 1959 (see Figure 8. below) and it is assumed that construction of the new road took place the following year – certainly the road had been built by the time the 1965 aerial was taken. The construction of the new road and its visibility splays to Blyth Street are mostly likely what prompted the relocation of the Police Lock-up, which would otherwise have obstructed sight lines on the road junction.
- The demolition of the historic County Council Chambers (opened in March 1878) at the junction of Blyth Street and Matau Street/Fruitgrowers Road and the erection of the new Council Offices (now the Clyde Historical Museum). The new Vincent County offices were opened on Monday 28th June 1965¹⁴ and replaced the County Council Chambers, which were demolished in October 1963.

The photographs confirm the original site of the Police Lock-up as being the Sergeant's House and its relocation to the Clyde Courthouse in or around 1960.

It is worth at this point taking a brief look at the history of the Courthouse and its use as this helps explain why the Police Lock-up was moved to the rear of it. The Courthouse is said to have been built in 1864¹⁵ and originally seems to have comprised a Court Room and an office behind with another office and a strong room being built on at a later date (this extension can be seen beyond the rear chimney of the building in Figure 7. above). It is not known exactly when it ceased being used for judicial purposes, but it is clear from Police records in Archives New Zealand that it was being partly used as police offices by 1947. In this year, a letter from the Resident Engineer in Alexandra to the District Chief Clerk for the Public Works Department in Dunedin requested advice on the possibility of the Courthouse being let or sold to an enquiring local resident, Mr. Jennings. In the letter, the Resident Engineer notes that "*the Clyde Courthouse is not entirely vacant, the rear of the building, comprising two rooms and a strong room, being utilised by the Police Department as office space for the local constable.*" One of the issues if the Courthouse were to be sold was that it did not have its own title and would need to be subdivided from the Police Station and reserve whose title it shared. Nearly 10 years later in 1956, the sale was still being considered and the question for the Police Department, at that time, was to where the Constable's office should be relocated and what form a new building should take.

On 9th February 1956, E.E. Lawrence, the Resident Engineer in Alexandra, wrote to the District Architect at the Ministry of Works in Dunedin regarding the proposed new office at Clyde Police Station saying:

"Some years ago this station was supplied with a new lockup with a corrugated iron shelter on the s.w. side, enclosing an urinal and e.c. [the meaning of this abbreviation is not clear, but the writer imagines that it stands for 'earth closet' – another name for a

¹⁴ The Central Otago News, Tuesday 29th June 1965, page 1 (Central Stories Museum, Alexandra)

¹⁵ Walk Around Historic Clyde, Promote Dunstan,
<http://www.promotedunstan.org.nz/PDWalkaroundClyde.html>

dry/composting toilet). It is proposed to build the new office on the s.w. side of this shelter. The lockup is well designed, and well built and I would like the office to be of similar construction. Unfortunately, there are no plans of the lockup held in this office, but there may be among your records, as I understand they were prepared there. Without a plan of the lockup it is difficult to prepare an estimate for the office. I had considered supplying the office with a w.c. and washhand basin, with a separate entrance, but this would mean trouble with frost. The lockup is not often used, and the office site is handy for the residence, and it is doubtful if the cost could be justified. The office should be about 12' x 10' inside, and should face n.w, with porch and door on the 12' side and near shelter. On the same side a three-light steel window, and on the s.w. side a two-light window, would be necessary. If a plan of the lockup is available, would you please have a plan and estimate for the new office prepared for Police, and I would appreciate a copy for my records."

From later correspondence, it would appear that no plan was available and the necessary files still had reference to a multi cell gaol existing at the residence (which it was agreed no longer existed).

In 1956, Vincent County Council applied to purchase the Courthouse site with the County Clerk writing to the District Commissioner of Works advising:

"Some twelve months ago my Council was informed that there was a possibility that the Police Station at Clyde was to be closed, and I was instructed to write to the Controller-General of Police inquiring if this was correct, as if so my Council would be very interested in acquiring the whole property. On 28/6/55 the Controller-General advised that it was not intended to close the Station, but that the Courthouse site would be available.

Advice has now been received from the Minister of Police that this decision has been reversed, and the Station is to be closed. On receipt of this advice I wrote again to the Controller-General regarding the Council's interest in acquiring the property, and he advised that where surplus property is to be disposed of, the necessary action is arranged by your Department.

This property, comprising approximately one and a quarter acres, on which are situated the courthouse, dwelling, gaol and other buildings, adjoins the Council's office and depot. The Council is at present considering the erection of several staff houses in Clyde, and if the Police property were available it would provide an existing dwelling and sites for several others.

It would be appreciated, therefore, if you would investigate the possibility of the property being available, as it is considered that it would be very well suited for the Council's purposes."

In 1958, it seems that the former courthouse site, including the Sergeant's House was sold to Vincent County Council under the Land Act 1948. As described above, the Police Lock-up at the Sergeant's House was moved to the rear of the Courthouse sometime around this time or when Pyke Street was built c.1960. It would seem most likely to the writer that the lock-up was moved because Vincent County Council wanted the Sergeant's House site for its own staff accommodation and would have had no use for a lock-up there. Assuming that the Police Constable continued to use part of the Courthouse for offices (perhaps renting them from the Council), the Courthouse would have been the natural place for the lock-up to be moved to.

On the other hand, the lock-up may have stayed where it was until its move was necessitated by the construction of Pyke Street and the widening of the junction at Blyth Street.

It is not clear what happened about the proposals in the late 1950s for a new Police office to be built, but it would seem unlikely that this was ever constructed given the possibility that the Sergeant's House would be sold. The internal alteration to the lock-up – principally the removal of the secure cell door – could perhaps indicate that the use of the lock-up changed. Whilst it is only speculation by the writer, it is just possible that the Lock-up was used for a short while as the police office if the Constable was moved out of the Courthouse. It is also possible that, in later years, the lock-up was used in connection with the museum's occupation of the Courthouse (see below) and again this may be the reason why its cell door is missing.

The Sergeant's House was later sold to a private owner in 1989 when Vincent County Council became Central Otago District Council. According to the HNZPT Registration¹⁶, the Courthouse was used as the local museum from 1966 to 1992, when the museum was relocated to the neighbouring former Vincent County Council Chambers. The Courthouse then remained vacant for a number of years until Central Otago District Council sold it to a private owner in 1999. In about 2001 the courthouse was purchased and converted to a café, before being sold again for use as a private residence.

The Police Lock-up seems to have remained at the rear of the Courthouse until about 2003, when it was relocated to its present site behind the museum next door. A newspaper article found in the archives at Central Stories in Alexandra¹⁷ indicates that when the Courthouse was sold in about 1998 an agreement was made between the owner and Central Otago District Council for the Lock-up to be moved, but this didn't happen immediately. It wasn't until about 2003, when Steve Toyer bought the Courthouse for use as a café, that it was finally relocated.

In summary, the history of the Police Lock-up can be deduced to be as follows:

- 1938 The new Police Lock-up was constructed at the Sergeant's House close to the boundary with Blyth Street.
- 1960 The Lock-up was relocated to the rear of the Courthouse when both the Sergeant's House and Courthouse site were sold to Vincent County Council or when Pyke Street was formed.
- 1998 When the Courthouse was sold, the Lock-up was meant to be moved to a new site, but this didn't happen until about 2003.
- 2003 The Lock-up was relocated to the rear of the Clyde Historical Museum. It seems to have been used solely for storage ever since.

Research for this conservation plan has not suggested that the lock-up has ever been associated with any famous or notable people or events.

¹⁶ <http://www.heritage.org.nz/the-list/details/2379>

¹⁷ Central Otago News, Pam Jones (author), 25th August 2010

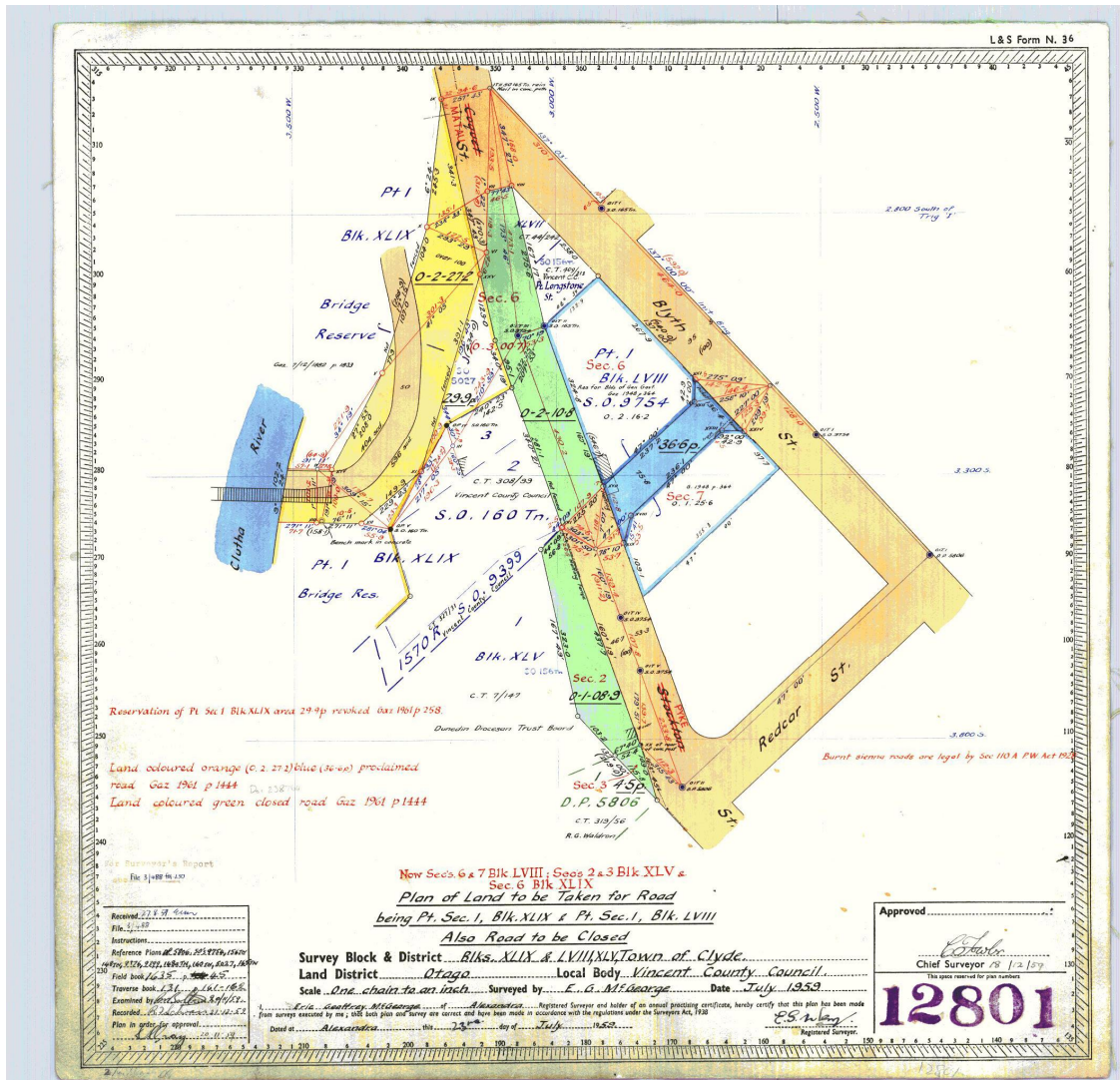


Figure 8 The 1959 survey plan for road changes showing the closure of a section of Stockton Street (green), the re-naming of its remaining part as Pyke Street and the land taken for the new section of Pyke Street (blue) joining it to Blyth Street. The plan was approved by the Chief Surveyor in December 1959.

B.4 Description of the Clyde Police Lock-up

Photographs showing the construction and layout of the building are provided in Appendix 1.

The lock-up is a single cell building with short internal corridor/lobby and a lean-to projection on the rear wall for a WC (only accessible from the exterior of the building). Externally the lock-up measures approx. 5690mm (18'9") x 3363mm (11') and the lean-to 1650mm (5'6") x 1150mm (3'9") giving the building an approx. gross external floor area of 23 m² (roughly 250 sq. feet). Taken from the base of the weatherboards to the eaves of the roof the external walls are approx. 2580mm (8'6") high.

The roof comprises a pitched and hipped timber frame of 4" x 2" rafters overlaid with 8" wide timber sarking and building paper and clad externally with corrugated, galvanised steel roofing sheets fixed with lead-head nails. The external eaves are fitted with painted, timber brackets and there are painted, timber fascia boards and soffit linings. The 4" x 2" ceiling joists are tied to the main rafter pairs and the ceiling is lined with ex. 6" x 1" tongue & groove boards.

The external walls are approx. 5" thick and are lined internally with tongue & groove boards and clad externally with approx. 5/16th inch thick painted, timber, shiplap weatherboards. The corners of the weatherboards are mitred with painted, galvanised steel corner strips and window/door openings are faced with painted, timber boards and sills.

The floor is of suspended timber construction clad, within the main part of the building, with tongue & groove timber boards.

The eaves are fitted with galvanised steel, quad-profile gutters and round downpipes. The cell windows are made of painted, galvanised steel and are glazed with fluted and wired glass. The windows have top-opening vents. There are similar windows elsewhere, but with plain or pressed pattern glass. The main door is of painted, timber board & ledge design and the WC projection has a timber door of painted, vertical tongue & groove boards with three Vs for ventilation in the top.

When the lock-up was relocated to the site it was mounted on a rendered plinth approx. 450mm high with airbricks for subfloor ventilation.

The arrangement of the lock-up is as follows (storage prevented full inspection):

Lobby	Entrance door with canopy over; Over and under double door cupboards recessed into the wall to the cell; 'Art Deco' toggle latches to cupboards; Single shelf on the external wall with meter/fuse/switch board above; Access hatch to roof void in the ceiling; Missing door to cell; Fixture/fitting removed at the far end of the lobby.
Cell	Two (front & rear) large windows with wired glass but no bars; No remaining form of heating (if any originally); No remaining bunks or bed; Some coat hooks on the walls.
Rear WC	Locked – no internal inspection. 'Art Deco' door handle and plate.

Perhaps the most striking aspect of the building as a lock-up is that it doesn't feel like a typical 'prison' cell. This is partly because the cell door is missing, but it is also derived from the cell having large windows and a reasonably high ceiling, which result in it being well-lit and relatively spacious. It also seems to be in good condition internally with no suggestions of it being used for detention purposes for any length of time.

B.5 Comparison of the Clyde Police Lock-up with other lock-ups/gaols in the region

It is beyond the remit of this conservation plan to provide an in-depth review of gaol design in the 19th and 20th centuries, but it is worth looking briefly at a few different buildings to help define the important characteristics of the Clyde Police lock-up and what makes it special.

In Figure 2 above, the former Clyde Prison can be seen in roughly the centre of the photograph. It has a large lantern roof projecting through the main roof structure and is built of masonry. The entrance can be seen on the left-hand side of the building and two small high level windows are visible just below the eaves. Figure 9 below is a photograph of a 19th century plan showing the design of the prison; the prison was one of three identical buildings constructed about the same time in Naseby, Clyde and Arrowtown.

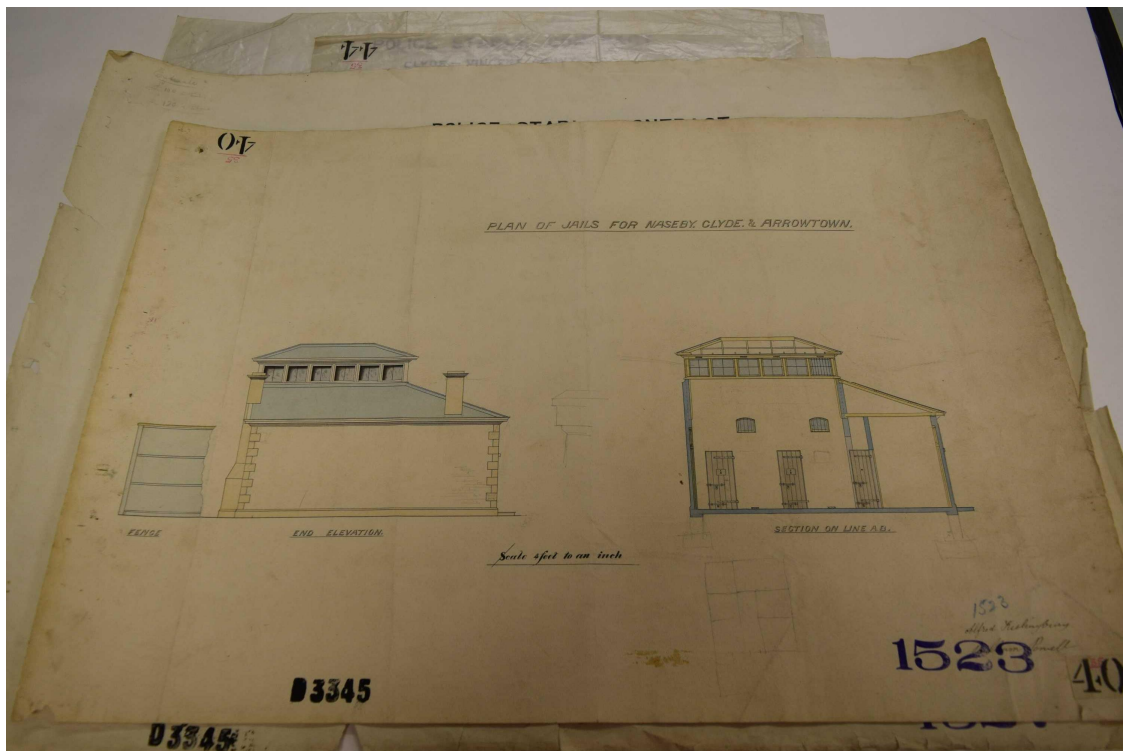


Figure 9 A 19th century plan for identical gaols to be built Naseby, Arrowtown and Clyde. Jackie Gillies + Associates 2014.

The two-tier roof structure with lantern lights and the small, high windows can be seen in the plan and in the sole survivor of these three prisons at Arrowtown (see Figure 10).



Figure 10 The 19th century gaol at Arrowtown; the only one of the three identical gaols to still survive. Jackie Gillies + Associates 2014.

Figure 11 shows the 19th century Police Lock-up at Ophir, which had been moved to Omakau for use as a sleep-out, but which was returned to the town and repaired in 2002¹⁸. It is a two cell timber-framed building with a central entrance and lobby. One of the principal characteristics of its design is that each cell has only a single, small high-level window making the cells dark and oppressive as well as difficult to escape from.

Figure 12 is a photograph of a plan (undated, but most probably late 19th century) held in Archives New Zealand in Dunedin showing the design of the Lock-up in Alexandra. The design is for a very similar building to that surviving at Ophir and it provides some interesting details of the hinges, locks, padlocks and peep holes in the cell doors.

Figures 13 – 15 show the lock-up (jail) at St. Bathans, a visit to which was kindly arranged by Sue Ingram. The owners, Angela Middleton and Ian Smith, have also very kindly provided information on this building and given permission for photographs to be included in this conservation plan. Associate Professor Ian Smith has advised that this building is not the original St. Bathans' gaol but the lock-up from Oturehua Police Station, which was constructed in 1940 and relocated to the site of the former Police Camp in St. Bathans in or around 1990. The Lock-up has been converted to holiday accommodation. The design and some of the features, such as the large steel-framed windows, are very similar to those of the Clyde Police Lock-up and it is notable that the former is believed to have been built within two years of its Clyde counterpart.

¹⁸ Information plaque at Ophir lock-up.



Figure 11 The 19th century Police Lock-up at Ophir. Jackie Gillies + Associates 2014.

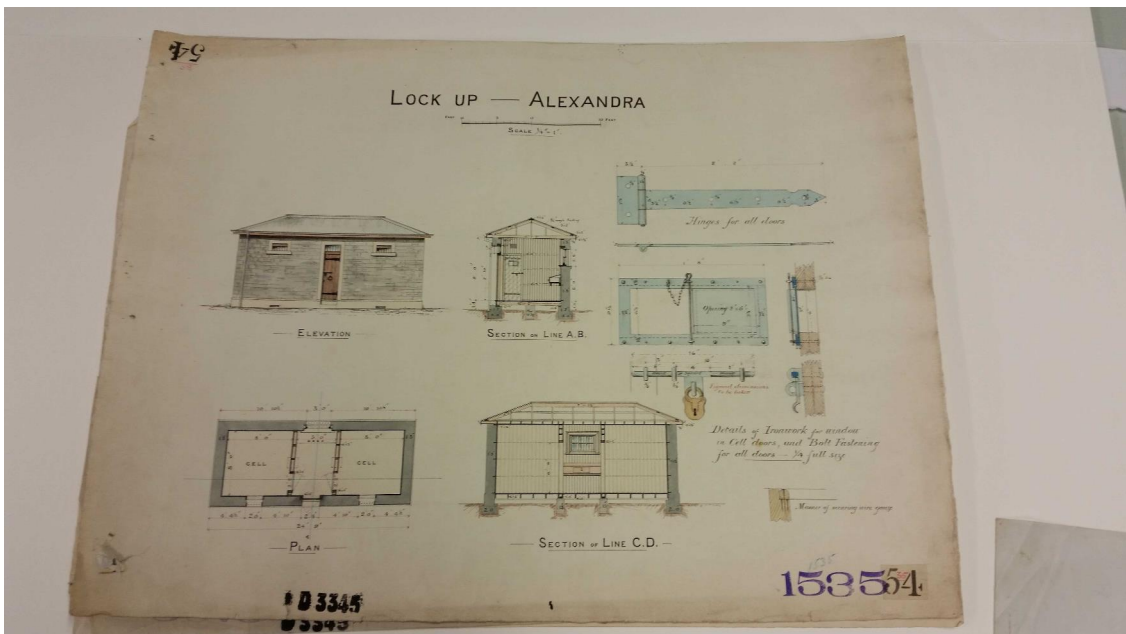


Figure 12 An undated plan of the Lock-up at Alexandria – a very similar building to the Police Lock-up at Ophir. Jackie Gillies + Associates 2014.



Figure 12 The lock-up or gaol at Duntroun c. 1910. Note the high level barred windows and roof vent. Jackie Gillies + Associates 2009.



Figure 13 The lock-up (jail) at St. Bathans – by kind permission of Angela Middleton and Ian Smith. Jackie Gillies + Associates 2014.



Figure 14 The cell at St. Bathans' lock-up – by kind permission of Angela Middleton and Ian Smith. The cell is almost identical (including the windows) to the cell at Clyde Police Lock-up. Jackie Gillies + Associates 2014.



Figure 15 The timber and steel cell door at St. Bathans' lock-up – by kind permission of Angela Middleton and Ian Smith. Jackie Gillies + Associates 2014.

Investigations for this conservation plan have found no previous published research into the types of design for New Zealand's prisons/gaols and lock-ups, which can be used to analyse the significance of the design characteristics of the Clyde Lock-up. Brief research¹⁹ undertaken by New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) in 1993, in connection with work done by Chris Cochran, Heritage Architect in Wellington, established a number of standard features for Victorian & Edwardian lock-ups and came to the conclusion that, to some extent, designs varied to suit individual circumstances. These 'standard' features were classified in 1993 as follows:

- A rectangular plan;
- A hipped roof of corrugated iron;
- Plain or rusticated exterior weatherboards;
- Minimal sub-floor space;
- Boxed eaves;
- Cover boards to the corner of the weatherboards;
- Perforated steel plates above each cell door;
- Ceiling ventilation; and
- Heavily constructed doors of 2 skins of tongue & groove boards, strap hinges, a heavy sliding bolt and padlock and an inspection hole with a cover.

At the same time, NZHPT considered individual variations of these standard features to be:

- The number of cells, either 1,2 or 4;
- The presence or absence of a passage/lobby;
- The presence or absence of windows with steel bars on the outside;
- The presence or absence of ceiling vents; and
- The presence or absence of door peep-holes with iron covers.

Although these standard features were established for Victorian and Edwardian lock-ups and not for later models, they do form a useful guide for a critique of the design features at the 'Art Deco' period Police lock-up at Clyde:

- The building is primarily rectangular in form – but with a small rear projection for a W.C.
- The roof is hipped and clad with the period equivalent of corrugated iron.
- The exterior walls are clad with plain (shiplap) weatherboards.
- The extent of original subfloor space is unknown as the building has been moved.
- The lock-up has raking eaves with timber brackets, which are quite an attractive and interesting design feature for what might be considered a very functional building.
- The building has mitred corners to the weatherboards, which seem quite an interesting feature given that the lock-up at St. Bathans has simple cover boards.
- There is no perforated steel plate above the cell door either in the Clyde or St. Bathans's lock-up.
- There is no ceiling ventilation at either the Clyde or St. Bathans's lock-ups, but wall vents are installed at both.
- The door at the Clyde lock-up is missing, but if it was the same as the remaining cell door at St. Bathans, it would have been a technological improvement on the double skin door of Victorian/Edwardian times i.e. double skin tongue and groove boards

¹⁹ NZHPT, Architectural Assessment for Oxford Jail, 1st December 1993, prepared by Wayne Nelson

with a plate steel lining on the cell side, strap hinges, two long bolts/locks and an inspection hole with a cover.

In terms of the individual variations identified by NZHPT, the Police Lock-up at Clyde has:

- A single cell – indicative of the infrequent need to detain offenders (see text quoted from the letter dated 9th February 1956 from E.E. Lawrence, the Resident Engineer in Alexandra, to the District Architect at the Ministry of Works in Dunedin – Section B. 2).
- A passage/lobby, which would have acted as an administration/storage space and which could be used (with the external door locked) as second line of defence in the event of a prisoner escaping from the cell.
- Large front and rear windows with no bars, but the frames are of steel, the opening vents are small and the glass is reinforced with wire.
- Small vents in the front and rear walls.
- A peep-hole in the cell door with a steel cover (assuming the door was the same as the one at St. Bathans).

Consideration of the design features/variations above and brief comparison with some other gaol/lock-up buildings (as described above) provides a number of interesting points about the Clyde Police Lock-up:

- Many gaols and lock-ups are of timber-frame construction. The Clyde Police Lock-up is typical in this respect.
- There was a definite 'standard' design for many small gaols /lock-ups, but this was subject to variation. Clyde Police Lock-up is (probably) of a reasonably standard design for the near-mid 20th century period.
- Early lock-ups were designed with small, high-level, barred windows. This was an obvious security feature and would have made the cells quite dark and foreboding. Clyde Police Lock-up is unlike this Victorian/Edwardian model.
- The design of the Clyde Police Lock-up is indicative of a move away from similar Victorian and Edwardian buildings in terms of the relative comfort and security of detainees.
- Clyde Police Lock-up is indicative of the lesser need in the mid-20th century period for local gaols. Lock-ups such as this provided short-term accommodation for offenders with more serious offenders and longer sentences dealt with by larger regional prisons, such as the substantial Prison in Dunedin.

B.6 Archaeology

The building itself is not an 'archaeological site' for the purposes of the Heritage New Zealand Pouhere Taonga Act 2014. It's present site is, however, the location of the former County Council Chambers, which dated from 1878, and hence the site is a place associated with pre-1900 human activity, where there may be evidence relating to the history of New Zealand. This must be borne in mind if works are proposed in the future that disturb the ground or which in any other way might affect any archaeology within the site.

Section C – Significance

C.1 Introduction

This chapter gives a summary of the significant spaces and elements found at the Police Lock-up. It is intended as a design and discussion aid and is not exhaustive. It is strongly recommended that any final decisions about removal or modification of spaces and elements are made in conjunction with a qualified heritage professional.

C.2 Significant spaces

For the purposes of this report, spaces and elements having '**High**' significance may be defined:

Those that retain their original plan form and/or significant amounts of original or early fabric.

These spaces/elements should be protected, repaired and maintained. Any changes or interventions deemed absolutely necessary should be agreed upon in conjunction with a qualified heritage professional.

Spaces and elements rated '**Medium**' are defined as:

Those that have been altered or modified but still retain considerable heritage value.

These spaces/elements should be retained and repaired where feasible but may be modified with conditions. Again, the type of modification should be decided upon in conjunction with a qualified heritage professional.

Spaces and elements rated '**Low**' are defined as:

Those that have been newly created and/or altered beyond recognition/repair. Retaining little significant heritage fabric.

These spaces/elements can be altered or removed if required, however this does not extend to any items, fabric or elements contained within the space which may have intrinsic heritage value.

Spaces or elements rated as having '**Negative**' value are defined as:

Those that actively detract from the heritage significance of the place.

Removal or alteration of these spaces/elements should be considered on the basis that they will be substituted, where relevant, with spaces/elements more appropriate to the significance of the building or structure.

C.2.1 Layout and built form

- Rectangular plan with lean-to for WC - **high**
- Hipped main roof - **high**
- Large windows, including particularly large front and rear cell windows – **high**
- Single cell with lobby/passage - **medium**

C.3 Significant elements

C3.1 Exterior

- Corrugated galvanised steel roof cladding and galvanised steel rainwater fittings – **high**
- Timber eaves brackets – **high**
- Plain/shiplap weatherboards with mitred external corners – **high**
- Galvanised steel windows – **high**
- Fluted/reeded and wired glass to cell windows – **high**
- Vented door and 'Art Deco' style door handle to rear lean-to – **high**
- Floodlight (relatively modern) on the rear corner of the lobby/passageway - **low**

C3.2 Interior

- Remaining cupboards and 'Art Deco' toggle latches – **high**
- Unpainted, tongue and groove wall and ceiling linings – **high**
- Exposed tongue and groove floorboards – **high**

C.4 Cultural heritage significance

In general terms, local gaols and lock-ups are not uncommon and many variations exist. Examples of Victorian/Edwardian lock-ups are still relatively common, but without much further research regionally and nationally, it is difficult to establish how common inter-war lock-ups are and how they compare with the Police Lock-up at Clyde. Based upon information found to date:

- Historical and Social significance

Medium significance

Although the lock-up does not date back to the time of the Police Camp or the prison in Clyde and it is not connected with Keddell or Pyke, it is associated with historic buildings that were part of the Camp; the Sergeant's House and the Courthouse. It therefore has significance for its association with these buildings and as part of the history of policing in the district.

- Cultural and Spiritual significance

Medium significance

The design of the lock-up represents a cultural change in the policing of the district. The single cell size of the building, as opposed to the much larger 1870s prison, is indicative of the low need for detention facilities in the district once the gold rush days were over. It is also representative of how Section 19 of the Statute Law Amendment Act 1917 changed the need for larger local prisons as it became legal to detain prisoners whose sentences did not exceed seven days, in a police lock-up. The large size of the windows and, subsequent, good light also signal a change away

from the dark and much more oppressive cells of the Victorian and Edwardian periods.

- Architectural and Aesthetic significance

High significance

For an institutional and functional building, the lock-up displays some attractive architectural and aesthetic features – in particular the eaves brackets, mitred corners to the weatherboards and the 'Art Deco' style fittings to cupboards and the rear lean-to.

The building is also based upon a 'developed' design of Victorian and Edwardian lock-ups as it retains many traditional characteristics of buildings of those times; such as the principal rectangular plan, the hipped roof and the plain weatherboards.

The building has undergone minor alterations with the removal of some internal fittings and removal of the cell door, but otherwise it seems architecturally to remain highly original.

- Technological or Craftsmanship significance

Medium significance

As above, the building is technologically a 'developed' design of earlier lock-ups. Whilst the method of timber-frame construction is very common, it is unclear how many lock-ups of this era were built and still remain today. Further investigation is recommended.

- Archaeological significance

Low significance

The building is not an 'archaeological site' for the purposes of the Heritage New Zealand Pouhere Taonga Act 2014 and is considered to have little or no archaeological significance. Its site may however have high significance.

- Contextual significance

Low significance

The building has been moved from its original location and its subsequent location. It is considered to have low contextual value, particularly as it is presently hidden away at the rear of the Clyde Historical Museum. It was once in a prominent position on Blyth Street and should be 'seen' again.

Vulnerabilities

The vulnerability of the building, and of its significance, to neglect or damaging actions is assessed as follows:

- Lack of understanding/appreciation and under-use;

- Poor maintenance and hence hastened decay;
- Concealed location – may make it more prone to vandalism;
- Lack of adaptive or beneficial reuse.

C.5 Influences and constraints on conservation

C.5.1 Heritage New Zealand Pouhere Taonga

The lock-up is not currently registered on the Heritage New Zealand Pouhere Taonga list.

C.5.2 The Building Act

Work which can be described as repair and maintenance is not subject to the Building Act. However, it is worth noting that any work considered outside the scope of repair and maintenance, any proposed additions to the existing building, and any change of use of a building, including subdivision even when there is no actual change of use, requires compliance with the provisions of the Act as regards **fire safety, protection of other property, sanitary facilities, structural performance and access for disabled people.**

These requirements may impinge on the historic or heritage values of the building, depending on where and to what extent works are to be carried out in the future. Should this be the case careful consideration of the detailed design of the affected areas will have to be carried out in full consultation with the local authority and a recognised heritage advisor.

C.5.3 Central Otago Lakes District Council

According to District Plan map 9, the lock-up appears to be located within the Heritage Precinct that encompasses the Courthouse (listed in Schedule 19.1 of the District Plan under reference 34 and a Category II building on the HNZPT Register) and the Police Sergeant's House (item 35 in Schedule 19.1). It does not, however, appear in Schedule 19.1 itself.

Under Section 11.4 of the District Plan, additions/alterations to a structure in a Heritage Precinct are a Restricted Discretionary Activity:

"The addition, alteration, painting or repainting in a colour that is significantly different from the existing colour, recladding, covering or uncovering or any other changes to the external appearance of buildings, parts of buildings, stone fences, or other structures (including signs) located within a heritage precinct and visible from a road or any public place is a discretionary (restricted) activity....."

and demolition or removal within a Heritage Precinct is a Discretionary Activity:

"The removal or demolition of buildings, parts of buildings, stone walls or other structures within a heritage precinct shall be a discretionary activity except as provided by Rule 14.7.1(a)(i) (page 14:15)

Reason

There must be strong justification for removal or demolition of buildings or structures such as stone walls within heritage precincts. Justification may include public safety issues or

that the building or structure is not one that contributes to the historic values of the precinct. This must be determined on a case by case basis.

C.5.4 Skill base

Any conservation or repair work - as well as any structural or seismic strengthening work, or any intervention likely to impact on the existing building fabric - should be carried out in a sensitive manner by experienced tradesmen with appropriate skills and understanding of the required conservation approach. This will generally require a proven track record in the conservation of cultural heritage buildings as opposed to experience of new-build work.

C.5.5 Structural stability

This plan does not deal with matters of structural stability or fire engineering.

C.5.6 Condition of the lock-up

A detailed condition report is outside the scope of this conservation plan and has not been undertaken.

It is clear, however, from a very cursory inspection in order to record the remaining heritage fabric that the building does require maintenance, including to:

- Rainwater fittings (gutters, downpipes, snow straps, etc);
- External joinery;
- Roof coverings, fixings & flashings; and
- External decorations.

Water leaks from rainwater fittings and the very bad state of the external decorations will lead to hastened decay of the building if not dealt with as a matter of some urgency. At present rainwater fittings discharge onto the ground at the base of the walls and should instead be connected to a properly formed soak pit or sewer.

The building will also require re-wiring, but old electrical fittings should be made safe and retained as part of the character of the lock-up.

Depending upon the future use of the building, further upgrading works may be required.

No inspection was made of the subfloor void or the interior of the rear lean-to.

When undertaking redecoration of the building, it must be borne in mind that, given its age, lead-based paints are likely to be present and appropriate health & safety precautions must be undertaken.

Section D – Conservation approach and philosophy

D.1 General

D.1.1 ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value

All conservation work should be carried out in accordance with the ICOMOS Charter for the Conservation of Places of Cultural Heritage Value. A copy is reproduced in Appendix D. Contemporary best practice, as supported by the ICOMOS Charter, focuses on the Conservation of the existing building rather than restoration to a presumed original state, although restoration of particular elements may be considered on their individual merits.

D.1.2 Significance

All decisions regarding the conservation, repair or adaptive re-use of the lock-up should be based on an understanding of its significance and of its significant fabric, spaces and elements, as identified above.

D.1.3 Record

All work carried out to the buildings should be documented and recorded as it proceeds.

Any more recent layers of history which are removed should be fully recorded and documented before removal.

D.1.4 Repair

Any repair work to the buildings should be the minimum necessary to stabilise or repair the historic fabric.

The philosophy should always be to repair rather than replace.

Repairs should be carried out in materials which match or complement the original.

In addition, any investigation which involves the destruction of historic fabric should be the minimum necessary to allow an understanding of the heritage values of the place or to allow appropriate repair to be specified.

D.1.5 Conservation skills

All conservation work to the buildings should be carried out by craftsmen with an understanding of historic building construction and of their trade in particular.

D.1.6 Ongoing Consultation

Decisions relating to the modification of building fabric, spaces, elevations or use should always be made in consultation with a recognised heritage professional and all conservation or building work that affects the building fabric, spaces or elevations, should be carried out under the supervision of a qualified conservation consultant or suitably experience heritage professional.

D.1.7 Layers of History

Layers of history which are visible in historic buildings are also of value. More recent layers should only be removed if they compromise an understanding of the significance of the building.

D.1.8 Setting

The setting of a historic building is normally an integral part of its significance, but in this case the building has been moved twice. It is now largely hidden from view and crammed in at the rear of the museum. Hence its present setting is considered to be detrimental to its character, particularly as it once occupied a prominent position on Blyth Street.

D.1.9 Change of Use

No specific change of use is known to be planned for the building at present. However it should be noted for future reference that any change of use should involve the minimum impact on the heritage significance of the lock-up and require the least change to the significant fabric.

D.2 Specific policies and recommendations

D2.1 Repair and maintenance

Irrespective of the future use of the building, this is a heritage structure of significance for Clyde and the wider area and it should be repaired and maintained.

It is recommended that a maintenance plan is drawn up and that repair and maintenance be undertaken as soon as possible.

Periodic maintenance inspections should be undertaken at not more than 5 yearly intervals in the future.

D2.2 Adaptive reuse

The present use of the building for non-specific storage means that it is under-valued and under-used. It needs an adaptive reuse that breathes new life into it, gives it greater value so that there is a reason to repair and maintain it in the future and that makes it more accessible to the public.

It is a small building and this does limit the possibilities for its adaptive reuse. It is also reasonably original and a use should be found that does not damage or destroy the remaining heritage fabric and building character.

A feasibility study for adaptive reuse is outside the scope of this conservation plan, but the following are a few 'un-researched' suggestions:

- a) The Police Camp in Clyde and the policing of the district are a strong element of the town's history. Research for this conservation plan has found that there is a good deal of information in local and national archives and in books about law and order in Clyde, including some nicely rendered 19th century drawings of local Police and Prison buildings (see examples in Appendix C). The lock-up could make a very atmospheric and interesting presentation and educational space for telling the story of the policing of Otago and of the Clyde Police Camp, the Gold Escort and the Great Gold Robbery, etc.
- b) Potentially, the building could make a small 1-2 person office;

- c) As at St. Bathans, the lock-up could make an interesting and characterful holiday let – but the disadvantage would be the extent of alterations needed for a kitchen, bathroom and services, etc.

A feasibility study for the reuse of the building should be undertaken in conjunction with local stakeholders.

D2.3 Future location

Whilst the lock-up could remain in its present location at the rear of the museum, it is really not seen and enjoyed there. Visually, it is an interesting building and catches the eye; a much more prominent location where it can be more readily appreciated by the residents of Clyde and visitors alike would seem more appropriate.

From a heritage conservation point of view, relocation of historic buildings is normally frowned upon, but the fact that the lock-up is not on its original site, has been moved twice already and is currently hidden, substantially mitigates any heritage conservation arguments against further relocation.

D2.4 Future presentation

There are a number of matters that will need to be decided for the future presentation of the building:

- a) As a lock-up, its character is reduced by the fact that the cell door is missing. Replication of the door would be wrong from a heritage conservation point of view without certainty as to the design of the original door. Fortunately, the jail at St. Bathans (which is a building of very similar age and date) still has its cell door and there it would be possible to create a new door based upon the St. Bathans' one. It should not however be artificially aged or made to appear original and should be discretely dated.
- b) At present, the lock-up is raised up from the ground by a modern, rendered plinth which is about 450mm high. It is a basic design principal (see section B. 5) that lock-ups were low to the ground, without deep subfloor voids, to aid security. The present raised plinth has no doubt been built to meet modern building consent requirements for ventilation of subfloor spaces and to meet weathertightness requirements, but from a heritage conservation point of view, it would be far more appropriate and authentic for the lock-up to be lowered closer to the ground, particularly if it is moved to a new site. Consultation with the Building Inspector should be undertaken.
- c) Prior to the lock-up being re-painted externally, it is recommended that paint scraps be taken so that the original colour scheme can be matched – for example, green paint has been exposed on the gutters where the current 'cream' paint has peeled off. Resource consent may be required for a change in the exterior colour scheme. The interior should remain unpainted.
- d) The present main external door to the lobby/passage is in the writer's opinion likely to be a later alteration to the building. That is not to say that it should be removed and replaced to match the original (if the design of the original can be confirmed) – from a heritage conservation point of view, later alterations and 'layers of history' can have significance and value. The owners of the very similar St. Bathans' jail have asked if the museum would like the original door to that building which was removed when the jail was converted to holiday accommodation. Only a photograph of it has been seen, but it is of vertical t&g and seems similar to the door on the rear lean-

to at the Clyde Police lock-up (but without the vents). The vertical t&g door apparently needs some repair but the merits of this offer could be discussed further depending upon the future use of the building.

D2.5 District Plan status

The similar, but more modified, relocated jail (lock-up) at St Bathans is listed in Section 19.4 of the District Plan with the former Police House to which it adjoins (see list item 149). The Clyde Police lock-up retains greater historical authenticity and it is recommended that it is also included on the CODC Register of Heritage Buildings, Places, Sites and Objects. The Sergeant's House and Courthouse in Clyde where the lock-up has previously been located are both included on the Register.

D2.6 Further research

At the time of writing this conservation plan, it is unclear to the writer how many of these 1930s/40s Police Lock-ups were built and how many remain. Were they built nationwide or were they a regional design from the Public Works Office in Dunedin? Answers to these questions could increase the cultural heritage significance of the Clyde Police lock-up and, potentially, reveal it to be more rare than is currently apparent. Rowan Carroll of the New Zealand Police Museum has very kindly said she will ask the NZ Police National Property Manager to help with information, but that this research can't unfortunately be prioritised and "will really rely on the people who travel the country looking at Police Stations for maintenance who have the hands on knowledge to respond."²⁰ This research could take some time and it is important that the results are fed into this plan.

Although the design drawings for the Clyde Police lock-up seem to have been lost, further archival research could reveal similar or identical drawings for other stations, which may or may not survive. If found these plans could also be of great interest and, for example, fill in details of how the cell and lobby/passage were originally fitted out and furnished. Again this information should be fed in to this plan if it becomes available.

²⁰ Personal communication




Appendices

- | | |
|-------------------|--|
| Appendix A | Google Earth image showing the approximate position of the Public/Government buildings according to the 1879 survey plan. |
| Appendix B | Photographs of the Lock-up |
| Appendix C | Further historical information |
| Appendix D | ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010 |

Appendix A

Google Earth image showing the approximate position of the Public/Government buildings according to the 1879 survey plan.



	1879 Building - Current
	1879 Building - No longer existing
	1949 'Gaol' Building - No longer existing
Approx scale 1:1000 @ a3	

Appendix B

Photographs of the Lock-up



Figure 16 The front elevation with galvanised steel clad hipped roof and projecting canopy over the entrance door; painted, timber shiplap weatherboards; galvanised steel rainwater fittings; eaves brackets; and large, rectangular cell window of galvanised steel with fluted and wired glass. The entrance door leads to a lobby running the depth of the main building.



Figure 17 The side and part rear elevation. The left and centre windows light the lobby and the lean-to projection has a small rear window and vented timber door. The lean-to which provided a WC is only accessible from the exterior of the building.



Figure 18 The rear elevation with the window on the right being one of two to light the cell.



Figure 19 The other side of the building with blank walls to the cell and WC.



Figure 20 The roof void above the cell (a small ceiling hatch is provided in the lobby).



Figure 21 The entrance door leading to the lobby.



Figure 22 The vented door to the WC.



Figure 23 The large window to the front of the cell.



Figure 24 The interior of one of the two cell windows showing how the window is bolted into the framing.



Figure 25 Galvanised steel strips to the mitred corners of the weatherboards.



Figure 26 The rear roof slope clad with galvanised steel sheets.



Figure 27 The canopy roof over the entrance door supported on painted timber brackets.



Figure 28 The interior of the cell from the cell doorway.



Figure 29 Tongue & groove ceiling and wall linings in the lobby.



Figure 30 Two vertically stacked cupboards in the lobby on the wall to the cell.



Figure 31 Attractive 'Art Deco' style toggle latches to the cupboard doors.

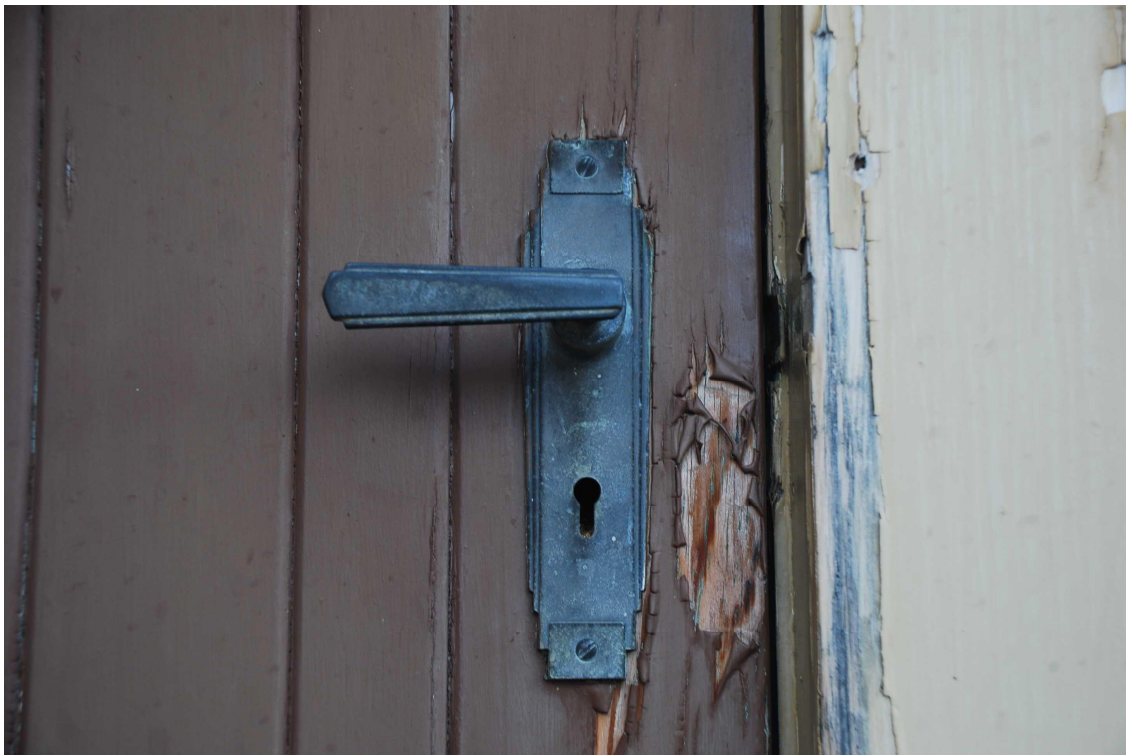


Figure 32 The 'Art Deco' style door handle to the rear lean-to/WC.



Figure 33 The fuse board with old light switches and more modern fuses.



Figure 34 Coat hooks in the cell.



Figure 35 Tongue & groove flooring in the doorway of the cell (looking into the lobby).



Figure 36 Shelf on the external wall just inside the main entrance door.



Figure 37 Steel bulkhead light fitting.



Figure 38 External floodlight at roof level to the rear external corner of the lobby.



Figure 39 Rendered plinth and airbrick likely to date from about 2003.

Appendix C

Further historical information

Examples of Police Building Designs – Archives New Zealand

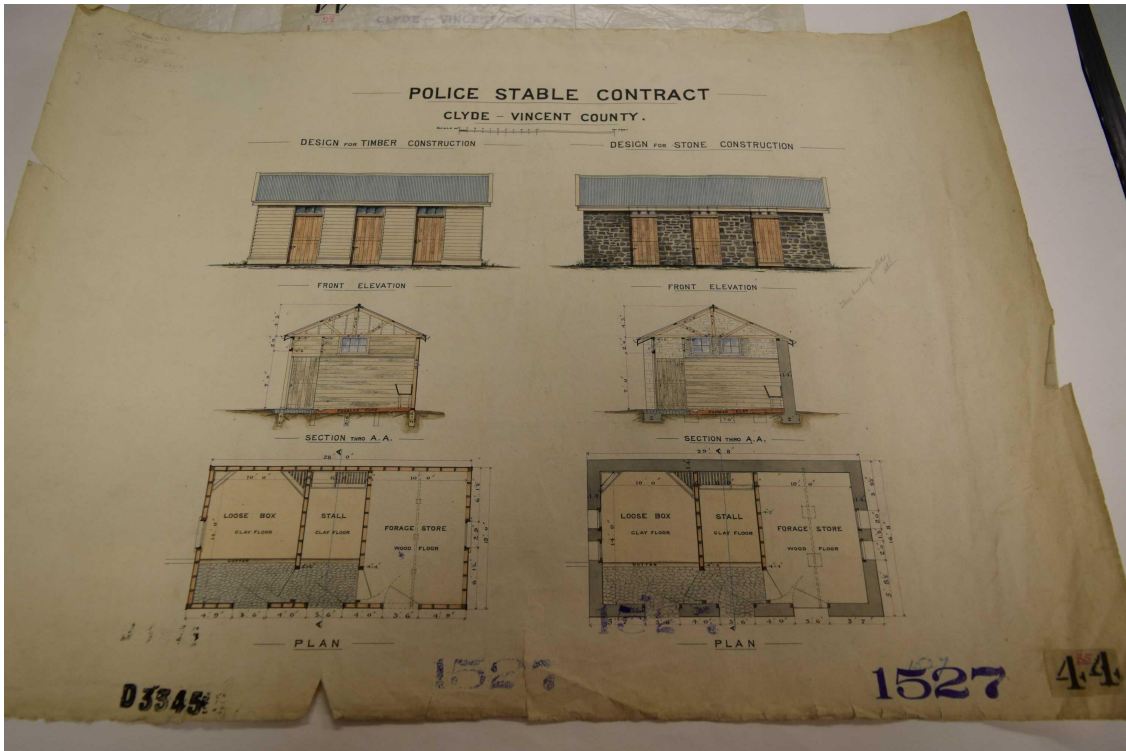
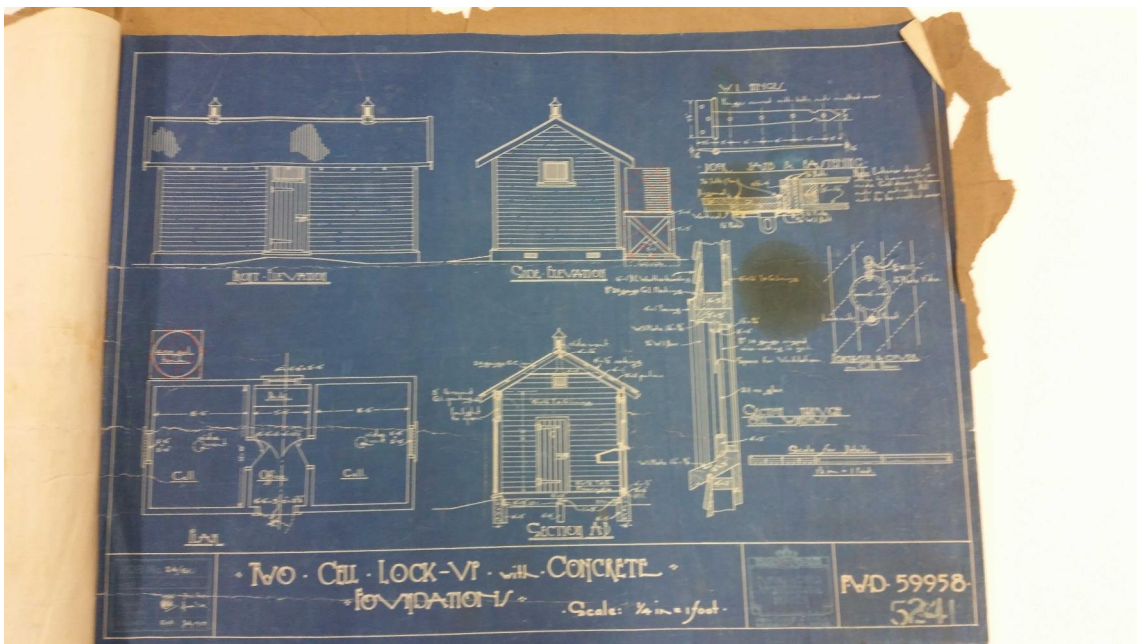


Figure 40 A 19th century plan of the Police Stable at Clyde.



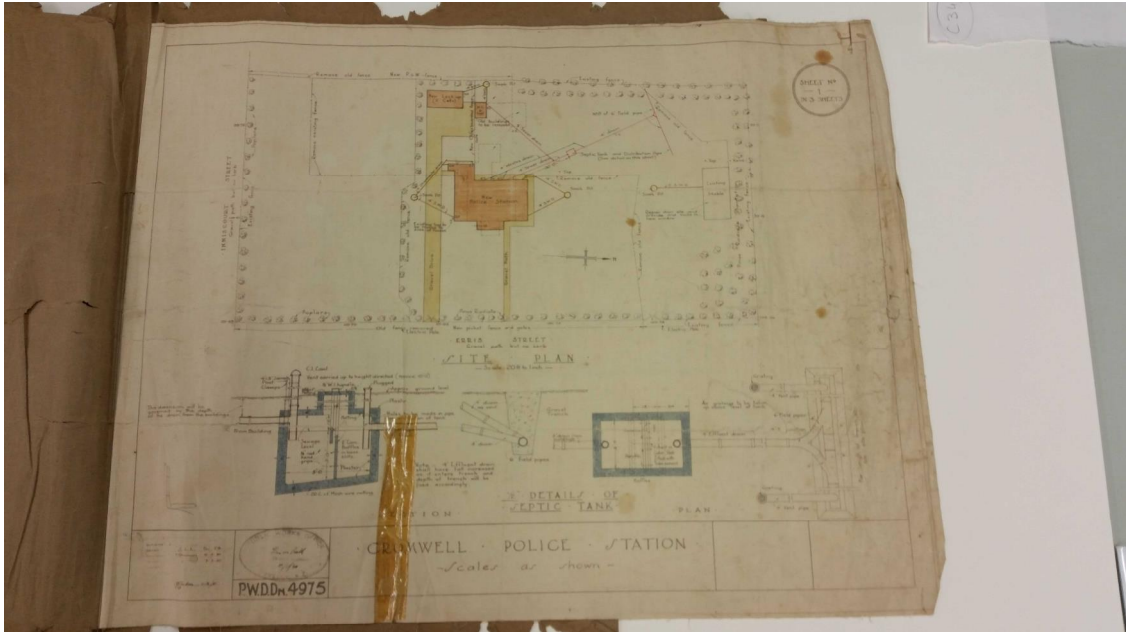


Figure 41 Design for Cromwell Police Station.

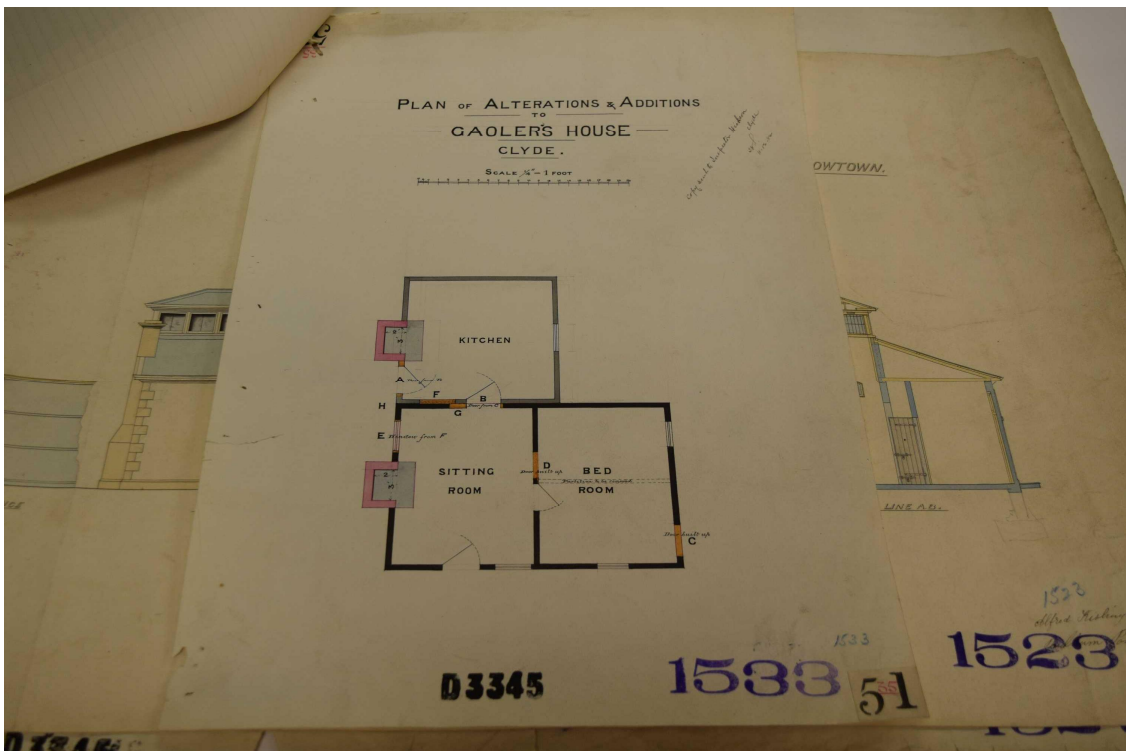


Figure 42 Plan of alterations and additions to the Gaoler's House at Clyde.

Appendix D

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, buildings 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**.

ISBN 978-0-473-17116-2 (PDF)

English language text first published 1993
Bilingual text first published 1995

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This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

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