

BRIAR HERB FACTORY MUSEUM COMPLEX, CLYDE:

COLLECTION CONDITION ISSUES & FUTURE OPTIONS

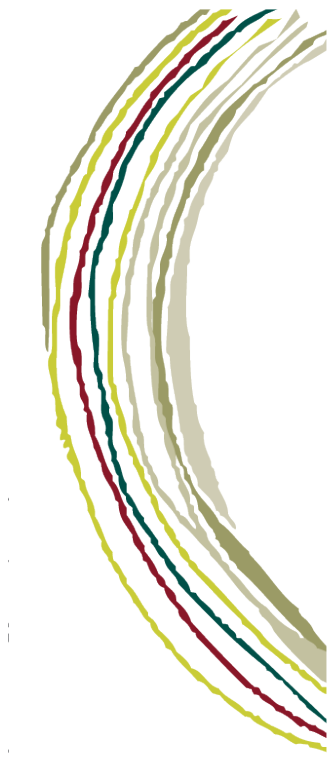


TABLE OF CONTENTS

Introduction	3
Summary overview	3
Collection conditions, issues and requirements	4
Drying shed (A)	5
Briar Herb Factory buildings (F,G)	11
Stable Courtyard	13
Stables (D)	14
Goods Shed (B)	14
Forge (C)	15
Dairy (H)	16
Holden Cottage (I)	16
Summary Recommendations	17
Additional Information: Comments on significance and key objects	18
Additional Information: Glass plate negative handling procedures	26

INTRODUCTION

The purpose of this appraisal is to ascertain the condition of the collections held at the Briar Herb Factory Museum complex, highlight any issues, and make recommendations of options for future improvements. This information will feed into the feasibility study to help form an understanding of the needs and priorities the museum requires when considering its future direction.

Appraising the status of the collections held in the Briar Herb Factory Museum complex is reflected in Clyde Historical Museums Inc collection policy as follows:

“All items, objects or collections should be appropriately stored or displayed so that such items do not deteriorate through preventable environmental conditions.

*Any items requiring conservation will follow appropriate and adequate conservation procedures in accordance with contemporary best practice”.*¹

CHM Inc² have a duty to care to protect and maintain the objects held on display in the buildings they are housed in. Primarily, this is effected through keeping well-maintained displays in well-maintained buildings.

SUMMARY OVERVIEW

Collections on display need the same care and handling as collections in storage.

The key factors in preserving museum collections while on display are: proper environmental conditions, adequate security, and the use of appropriate materials to support objects while being exhibited.

The most damaging environmental effect to collections on display are fluctuating temperatures and humidity³. This is because these fluctuations can cause mould and corrosion at one end of the scale, and irreversible desiccation and cracking at the other end of the scale.

Display areas should be kept clean and well ventilated. Temperature and humidity levels should be monitored at regular intervals. The buildings they are housed in should have any maintenance issues addressed immediately, have appropriate fire protection, and be well secured.

When these conditions are in place and correct, the museum collections have the best chance to be preserved and kept in good condition.

¹ - Garbutt: *Collection Policy, Clyde Historic Museums Inc, 2017. p 5*

² Clyde Historical Museums Inc

³The relative humidity set point for most collections lies between 45 – 55 %. Ideally, fluctuations should not exceed $\pm 5\%$ from the set point. Do not allow the Relative Humidity to go as high as 65% as mould might develop. Below 35%, certain material may become brittle, crack, and spall.

COLLECTION CONDITIONS, ISSUES AND REQUIREMENTS

In the Briar Herb Factory Museum complex it is estimated that 90% of the collection on display are predominantly made of wood and metals. 7% of glass and porcelain, and 3% of textiles, organic material and paper. The nature of these materials benefit from being kept in cool, stable conditions.

The Briar Herb Factory Museum complex site has been closed for three years. During this time none of the collections on display have been covered over, or removed to storage.

The collection objects are generally in well worn but good condition - however have accrued dust and dirt from three years of being closed without any covers for protection. All paper, organic, and textile items need to be packed up, sealed and stored while the museum is closed. I suggest using lidded plastic bin boxes, with silverfish traps⁴ inside, then sealed with duct tape. These items can be kept on site / in situ within these bins.

Throughout museum main building (A) and the Goods Shed (B) there was a large amount of possum or rat excrement present. These rodents can cause electrical / wiring issues so the problem needs to be addressed as soon as possible.

Borer damage was present, but inactive on some items, particularly the laundry washboards. I query whether this was previous to their coming into the museum. However there was active silverfish damage, and rodent damage on edible items such as fat and starch-based products like paper and card labels and boxes, soaps.

There was no evidence of mould, but buildings need to be maintained and monitored to ensure this doesn't occur as time progresses. A regular cleaning and monitoring schedule needs to be adopted to ensure the collection and its environment are maintained in good condition.

Many items are unsecured, meaning they can be damaged by, or cause damage to, visitors, or be stolen. The security alarm system has been turned off due to its sensitivity to cobwebs. There are no fire alarm systems in place.

The buildings B,F, and G are intrinsic to the heritage of the site and should be considered as part of the collection. Building A should be made good through either adaption or rebuild, using its original materials wherever possible.

Minimalising the impact of fluctuating environmental conditions should be achieved through non-mechanical measures, rather than the introduction of an HVAC type system.

There is no room at the site for storage of additional collection objects.

The following are comments and recommendations regarding conditions for specific display areas on site:

⁴ Available from www.conservationssupplies.co.nz

DRYING SHED (A)

ENTRYWAY INTERIOR

- The wide entry door in the Drying Shed [A] necessitates additional daily cleaning and creates opportunities for a poor environment. **A redesign of the visitor entry point should incorporate some kind of lobby / buffer to aid facilitation of maintaining a clean, insect free and dust free display environment.**
- If the two motor vehicles, understood to be on loan or in storage on behalf, are without any loan documentation that has a signed insurance clause agreed upon by both parties, they remain a great liability for CHM Inc and should be returned to their owners.
- The Otautau Butcher's cart is an example of an object having less local provenance that could be rehomed more appropriately elsewhere. This would in turn free up some display space. CHM Inc would need to check the cart's provenance and donation conditions before forwarding it on.
- The french organ, c.1855, has an interesting story with local connections attached. Its presence is not appropriate for the theme or storage conditions of the Briar Herb site, and it needs to be relocated to Blyth Street Museum and stored carefully. In the interim, it would be prudent to encapsulate the organ completely in a dust and insect proof wrap.



Images: Top: Museum entry direct into display space: Stored vehicle.



Image: French organ, as surveyed.

TOBACCO DISPLAY CABINET

- Good example of object preservation (presented in an enclosed cabinet).

KITCHEN

- All objects appear unsecured and are in danger of being damaged or stolen, or injuring visitors in the event of an earthquake or mischievous interaction.
-
- This space has general hands on / education value, in terms of connecting it with local stories. Some objects can be integrated into the sheep and orchard displays, to enhance interpretation of women's roles. Remaining items can be selected to become part of a hands on/education collection, while some poorer condition items can be considered for deaccession.

Image: Unsecured collection items in kitchen display



LAUNDRY

- The Laundry in particular shows signs of silverfish and rat damage - on paper labels, boxes, and soap.
- Borer holes on washboards are not necessarily proven to have occurred on site, but may be previous due to the nature of the material - no evidence is present [after three years of not being attended to]. Needs monitoring.

Image below left: Rodent damage on soap, as surveyed



POST OFFICE / COMMUNICATIONS

- The telephone exchange is in poor condition and needs to be cleaned and covered. It could be seriously considered for deaccession due to its provenance and condition.

Image above right: telephone exchange, as surveyed.



SHEEP / WOOL

- Textiles are hard to keep in this environment on open display. These should be displayed in purpose-built cases. Consider sourcing prop woollen blankets and fleece samples for visitor interaction / touching, if deemed necessary.
- The provenanced blanket needs to be removed and stored in a sealed container in the interim to protect it from further insect and dust damage.
- Wool samples do. or wrapped in plastic and sealed.
- The Float Sheep also needs to be covered, as above.

Images above: Blanket, Float sheep, Fleece specimens, as surveyed.

RABBITING

- The main concern in this area is the build up of dust and detritus due to items not been covered over, particularly the stuffed rabbit and organic material. The rabbit should be temporarily removed and kept in a plastic lidded container to protect it from insect and dust damage.
- Open display is an engaging way to present a story, and there is definite between public and display by using the raised tussock/earth areas, however many of the objects still need to be discreetly secured with wire mounts.



Image: Rabbiting display, as surveyed

R E BELL SHOE SHOP

- Good example of an open display with a discreet barrier in the form of a shop counter along the front, and a closed cabinet with more fragile items enclosed. However the most significant item, the frost shoe, is exposed and unsecured on the shop counter. This needs to be cleaned and relocated into the cabinet.
- Cardboard objects in this area require monitoring for insect infestation. Monitor closely, set silverfish traps as necessary, or temporarily remove from display into protective containers.
- Some discussion as to the suitability/relevance to the museum site's theme is needed.

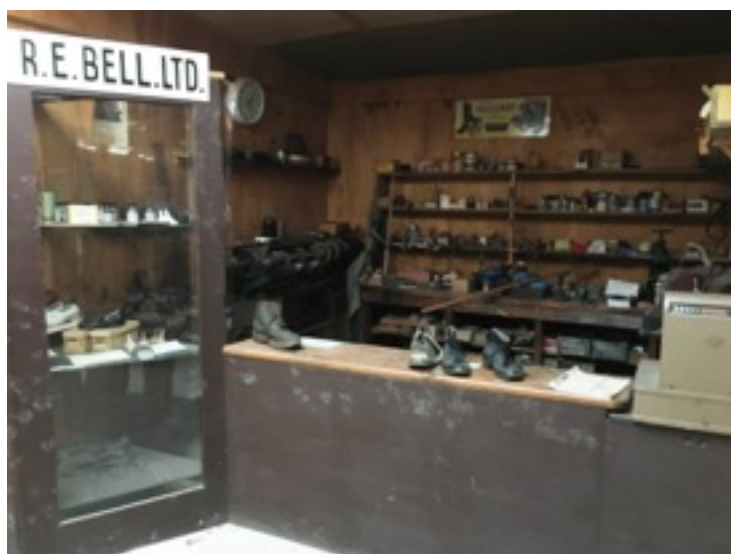


Image: Back wall of display and sealed cabinet, as surveyed.

MUD BRICK DISPLAY

- In the vicinity of the mud brick display are some original elements of the Briar Herb Factory - ducting and venting systems. These need to be regarded as heritage fabric - original collection objects that should be retained in situ, (or restored to this position if the building is demolished and reconstructed).⁵

Image below right: Original Briar Herb venting system, as surveyed.

CLYDE DAM

- The crane seat needs conservation. Consider installation of a sympathetic barrier to ensure longevity of this collection item.

Image: Original crane seat, as surveyed.



⁵ Ref page 12, Where an object is related to the building a synergy develops allowing the building's interpretation to be enhanced by the object's presence and the collection's context interpreted through the building. Its presence signals its genuine connection to other areas of the site.

DUNSTAN TIMES

- Much of this display has been dismantled and set up at Blyth Street, which seems a more appropriate theme setting than the Briar Herb site. There has been some negotiation with a local business person to lend some of the larger printing equipment to go into the original Dunstan Times building in Sunderland street. A loan agreement should be drawn up and properly documented and signed by both parties, with clause for right of review each year by CHM Inc.

BRIAR HERB FACTORY [F, G]

All elements, including actual buildings, and interior details such as pot belly, chicken wire, notes pasted on the walls etc. should be regarded as part of the collection

The factory buildings should become part of the collection and CHM Inc's aim should focus on telling the story of the building, its purpose, and the people who worked in it. The factory buildings contain in situ 'closed' collections of material, which are related to the site's original use.

One of the challenges for this area of the museum revolves around how to move people through the site and provide the infrastructure to run the museum without damaging its integrity.

The site would require monitoring of visitor movements and numbers, and excellent security to ensure that vulnerable spaces are secured if there is no-one available to supervise them.

A solution to these issues could be to build a low boardwalk that runs on a flow path within the buildings F and G creating a directed visitor pathway - enhancing the reality of the building being part of the collection. The boardwalk turns right through the defunct hospital display area, thus avoiding the low ceiling beams, and creating an adjacent 'sealed' display area. Ref Briar Herb Factory Museum Potential P&D options doc. for further detail.

SHEPPARD FILM NEGATIVE ROOM (F)

- Nitrate films are the vinegar smell. Could transfer to Nga Taonga⁶ on condition that the relevant films be digitised and provided for unconditional use by Clyde Museums Inc.
- **It is NOT recommended to bring over the Sheppard collection of glass plate photographic negatives until a dedicated storage unit can be devised.**⁷ This would need to have a controlled climatic environment, metal shelving, protection from quake interference, and a rehousing of each negative from paper to mylar sleeving.

⁶ <https://www.ngataonga.org.nz>

⁷ Temperature and RH fluctuations, or "cycling", result in chemical and mechanical changes that are especially damaging to photographs. Cycling promotes the movement of moisture in and out of a photograph, speeds up the rate of chemical deterioration of primary and secondary supports, and promotes the breakdown of the binder that holds the final image material to the support. When both humidity and temperature are high, or when materials undergo temperature and RH cycling, structural damage and the rate of chemical deterioration are greatest.

In its current storage conditions, the collection appears stable. However it should be digitised, then repacked in A/F enclosures and boxes as part of a focused project. Refer to page 26, *Additional information: glass plate handling procedures* for a basic understanding of the process. It is recommended though that expert advice is undertaken before commencing with the project.

HERB FACTORY MACHINERY ROOM (F)

- Although this building is in need of significant repair it is recommended that it be conserved and reinstated - housing the original machinery etc, as is now, also including the office area with its original wall linings etc. remaining intact.



Images: Left, Machinery room; Right: Silverfish damage, as surveyed

HERB OPERATIONS DISPLAY (G)

- This area has active insect damage (silverfish damage) apparent. Insect controls and monitoring need to be installed.
- The amount of natural light needs to be reduced - this could be through the application of frost vinyl printed window interpretive panels, UV film, or UV blocking (triple) glazing.

HOSPITAL DISPLAY (G)

- Deficit - no value - remnants in this area are oversized and not local. The story is told elsewhere (at Blyth Street site). This was the original storage area for processed herbs. It would be good/ important to reinstate this storyline.

STABLE COURTYARD

This is the area to the north of the Drying Shed (A) and west of the Stables (D).

- Two vineyard barrels and an old unidentified portable unit on wheels sit unprotected from the elements. These should be wrapped under tarpaulins, ([including undersides), to protect from weather.
- The shade cloth around the dredge boat needs to be tidied up to ensure the boat is getting the best protection possible from all directions while being kept outside.

Images: Left: portable unit; Right Dredge boat , as surveyed



STABLES

This building to be demolished.

- Consolidate and amalgamate the collection, along with gigs, to be incorporated into the Drying shed (A) where the environmental conditions will be much improved.
- Retain the selection of harnesses, saddles, bridles, especially if local provenance, showing difference between station work gear and transport.
- Leather items all very dusty and drying out. Treat them with leather dressing⁸ , and wrap to protect for temporary storage

⁸ <https://www.conservationssupplies.co.nz/product/leather-dressing-coa04/>

GOODS SHED

- Retain the building as part of the collection, but it would need upgrading to some extent in terms of 'maintaining the building envelope', as outlined on page 18. This may involve upgrading the corrugated skylights to a polycarbonate sheet that provide UV protection, and insulating and relining the interior walls with replicated iron and framing aesthetic. Adding a simple entry porch on the side to protect the interior from travelling moisture during wet weather.
- There is evidence of prevalent pest and rodent infestation. Recommend building maintenance and regular cleaning of this area, along with covering the fruit grader to avoid further staining and pest damage.
- The woodworking display is not really relevant and should be disestablished.
- Query on what grounds the Argyll truck is here - is it a loan or a donation? If loan, did the owner give permission to restore, and how to progress this? And if a loan, is a liability cover clause included in its loan documentation? Note: this would be moved to Rabbiting display in a reconfiguration scenario.
- Of lesser display value are the sundry metal items, cultivators etc and parts on the back shelf. CHM Inc needs to be wary of provenance, and ensuring identification of what the object is from, or a part of, before disposing.
- **It is recommended to retain the large agricultural equipment for its scale, wow factor, and rarity.**

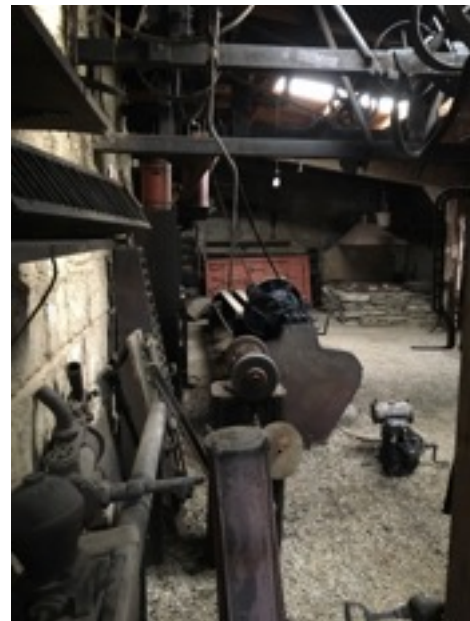


Images: Left: Argyll truck; Right: fruit grader, as surveyed

FORGE

This building to be demolished.

- Consolidate and amalgamate the collection, along with gigs, to be incorporated into the Drying Shed (A) where the environmental conditions will be much improved.
- Retain selection of tools and equipment, especially if local provenance, (e.g. wheelwright items and horse shoes referencing gigs/transport, and station/cattle), as appropriate.
- Rehome the lathe and associated collection to another museum or heritage site. (e.g. Hayes Engineering, Cromwell Museum)



Images: top left: forge area; top right, Lathe and associated collection
Lower left, Wheelwright equipment

DAIRY

- Recommend that this display be removed from the site to aid restoration of the site's heritage from the street view, the original Herb Factory. The dairy is a generic display. Its objects could be set up at Blyth Street if deemed an important story in Clyde at a later date, or a selection could be integrated into a hands on / education collection.

HOLDEN COTTAGE

- Recommend that this display becomes integrated with the gold trail theme, and it is interpreted along the theme of a local gold mining character's story.
- In this scenario, if the objects inside can't be secured, then the public should not gain access to its interior, rather viewing from outside or through a half-gate door during opening hours only.
- Its location on the corner site buffers the view of the modern day tenants cottage.

SUMMARY RECOMMENDATIONS

As outlined on page 4, the main condition issues facing the collection housed on this site are:

- Ensuring the environments have a steady temperature and humidity
- Ensuring the objects are secure by use of mounting or encased displays, and:
- Ensuring the collection is free from pollutants (such as dust and dirt), insect and pest damage.

It is recommended that the following measures be initiated:

Clean and store away fragile objects - paper, textile and organic material. Monitor other objects such as wood and metal for corrosion, decay, and dessication - remove, treat, and store if the objects are deteriorating.

A schedule of cleaning, maintenance and pest eradication needs to be put into place.

Invest in *Hobo*⁹ data loggers and regularly monitor the environment of each area.

Consult a museum technician for an object mounting plan and invest in securing the collection.

Consider maintaining the operation of this complex as a closed collection. This would require accepting no additional donations, or facilitating the storage of collection items at the site, apart from adjustments to the display themes using collection material from Blyth Street Museum.

Invest in improving each building's environmental conditions, as recommended:

TO HVAC OR NOT TO HVAC?

It is not recommended to install an HVAC system into any of the buildings. These units would have to be continuously monitored to prevent any malfunction that can damage collections and the infrastructure itself would draw exorbitant costs¹⁰ to run and maintain given the size and number of buildings in the complex, when compared with volume of visitor numbers, limited funding and site management, and seasonal operation hours.

MAINTAIN THE BUILDING ENVELOPE

In Buildings A, (whether or not it is rebuilt), B,F,G, it is recommended to implement **non-mechanical measures** to control climate, while retaining the heritage features of each. Non-mechanical methods will greatly contribute to stabilising the collections' climate.

These controls do not require installation of fixed mechanical systems and can aid in reducing energy costs.

⁹ www.instrumentchoice.com.au

¹⁰ To control climate using air conditioning across a single 400 sq.m building has an annual cost of around \$5-7,000. according to recent museum client's advice.

A well sealed and maintained building envelope excludes and/or minimises the impact of climate events, and temperature and RH¹¹ extremes. Invest in a maintenance programme that examines the structure and the spaces housing collections to identify possible sources of moisture and air seepage, and work to correct these problems.

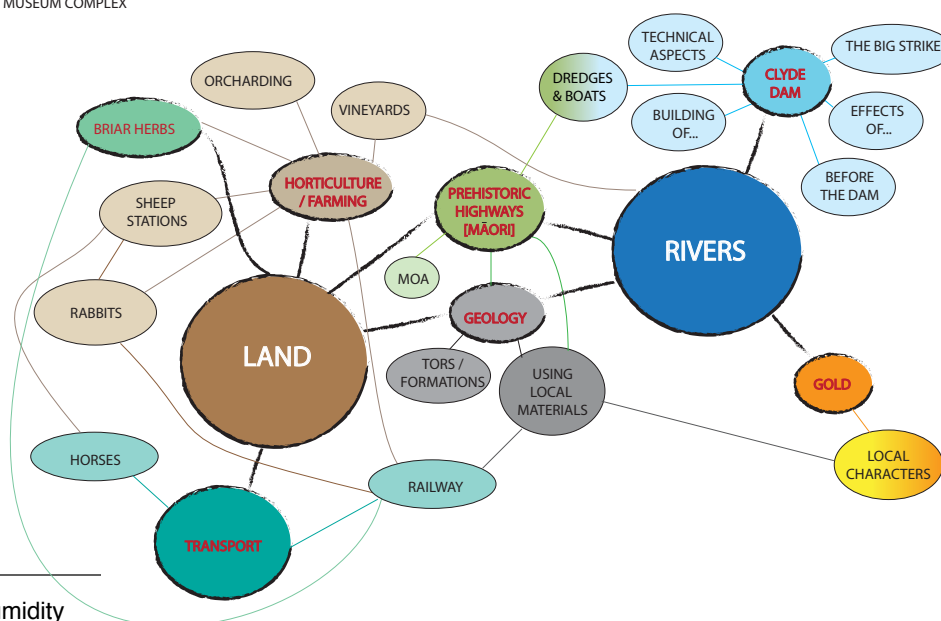
- Eliminate water sources such as leaking roof, ceiling, or windows; gaps in walls, windows and floors; leaking plumbing or damaged gutters and downpipes to prevent high RH levels.
- Install triple glazed windows, or window enclosures, to buffer against temperature and RH extremes and fluctuations. This will also aid to minimise / block UV levels.
- Use LED lighting where possible to avoid heat build up and exposure to UV.
- Create micro-environments within displays to house sensitive objects (such as some metals, textiles, paper, pyritic minerals, and fossil specimens) that require a specialised RH level.

ADDITIONAL INFORMATION: COMMENTS ON SIGNIFICANCE AND KEY OBJECTS

In the CHM Inc's collection policy¹², a set of themes have been identified to guide what is collected for both the Blyth Street site and the Briar Herb site. These are listed as Natural History, Cultural History, Social History and Industry, with sub themes included under each.

The collections on site at the Briar Herb Factory Museum complex should focus on industries of the region. Collection objects under generic themes such as kitchen and laundry should be reorganised to fit within these themes¹³, wherever possible.

Collection links
BRIAR HERB FACTORY
MUSEUM COMPLEX



¹¹ Relative humidity

¹² *Collection Policy, Clyde Historical Museums Inc.* Garbutt, April 2017, section 2

¹³ As outlined in the Briar Herb Factory Museum site P&D options doc, page 10.

Image previous: Proposed Briar Herb Factory Museum complex themes and links

The list of comments below focus on some specific areas of the site and are listed as '*SIG*:' and '*Curiosity*:'¹⁴ They are to be read and considered in conjunction with the significance statements produced by CHM Inc.

DRYING SHED (A)

ENTRYWAY INTERIOR

SIG: Gigs especially if local, but also in the context that the original intention of this site was to be a transport museum. Fast forward to present day, and the new focus might end up being industrial/ commercial, and these would still fit within the parameters.

TOBACCO DISPLAY CABINET

Contents could be integrated into another industry theme where smoking was prevalent, (e.g Rabbiting, Railways etc..).

CURIOSITY: Foil paper ball

CINEMA

SIG: Has potential - and is a proven popular exhibit, (ref Featherston, Akaroa Museums - cited by Trip Advisor as being one of the most popular exhibits). Also the museum has a choice for at least 15 videos [can be digitised]; plus other items potentially, such as the Crunchie Bar advert [a bit of fun with a gold rush link], Hunters Gold film [although filmed over toward Queenstown more, but content is relevant]; Sam Neil's 10 minute film clips about what happens on a winery etc... and ties in with the earliest days of vineyards at Monte Christo c.1864.¹⁵

This space also provides the 'busy' visitors a valid opportunity to rest up for a few minutes while they view the film. Existing video topics include:

Illustrious Energy

Chinese Miners

Briar Herb Factory

¹⁴[SIGNIFICANT object, and an object being a Curiosity [significant, as in, an item that might engage visitors, but without local provenance].

¹⁵ Crunchie bar advert:

<https://www.nzonscreen.com/title/great-crunchie-train-robbery-cadbury-commercial-1975>

Hunters Gold, first episode:

<https://www.nzonscreen.com/title/hunters-gold-1976>

Vineyard film 2017: Example: [but there are others...]

<https://www.twopaddocks.com/top-10-tunes/show/vintage-2015-by-jeremie-sery/97>

The Jack Shepherd Collection needs investigating to ascertain if there is any material of interest to convert. If so, some of these could be incorporated into specific displays in other parts of the museum site.

KITCHEN

SIG: Rocklands Station oven range [could go into the Sheep storyline area, along with some flat irons and cooking equipment. Note although Rocklands Station is located in West Taieri, quite out of collecting parameters, it could be considered for its value in telling the domestic storyline on sheep station, versus dispatching it to Middlemarch Museum. It will be indicative of/generic to what many had in their farm kitchens.

SIG: Plaster fridge/ cooler box [query function]

Curiosity: Old wooden door - although possibly has not provenance [query] its still a good item for use in setting a scene within a display.

SIG: Kitchen dresser - although possibly does not have local provenance [query] it is still a good item for use in setting a scene within a display.

Appropriate cooking equipment could also go into orcharding area.

Consider having some items available for hands on interaction, for visitors and school groups etc.

LAUNDRY

*"Domestic social history, but not really any focus on Clyde".*¹⁶

A given that the room has a general education purpose.

Wringers - Suggest that at least one be used as part of a costume display -so likely could be useful to keep one of the nest, perhaps keep another for hands on/education.

The same for washboards, flat irons, carpet sweepers, washing machines etc. Do they have exhibition value? (CHM Inc should consider our recent discussion around an upcoming costume display, and how they would add value to content. I suggest that one or two are kept for hands on / education, then move on the rest? There are storage considerations here too, if only used occasionally, (although these objects would fit into a new purpose built storage unit at Blyth Street site).

When contemplating rationalisation CHM Inc shouldn't limit the potential of future temporary displays, yet there needs to be realistic consideration about what can be retained in storage..

Curiosity: Bottle cutting display [move to orchard area?] Valid interest given today's recycle climate..

Curiosity: Knife cleaning board - move to sheep area [?]

¹⁶ John Hanning, CHM Inc

SIG: Preserving jars - move to Orchardring display

SIG: Corers - move to Orchardring display

Some flat irons could go with oven range if its kept [eg in sheep area]

POST OFFICE / COMMUNICATION

This display theme could be dispersed to other areas on site. The Post Office/ communication storyline display in this building really belongs in Blyth St - with the heritage building right across the road to reference! Alternatively CHM Inc could approach the Post Office cafe to incorporate a bit more of the storyline in a display. The cafe has done some work towards this, but also they need to credit the museum for images (assuming on one hand that their images came from the museum, but if not, still try and negotiate some connection).

The telephone exchange needs to be deaccessioned to a museum linked to Rai Valley. It's not relevant in terms of provenance, and the Post Office Cafe in Clyde has one already.

Some of the older telephones could be incorporated into the sheep station display [as an example] to tell about how communications worked [or didn't work] there. Others may go into Blyth Street Museum site.

SHEEP STATIONS

SIG: General storyline. could also incorporate sheep numbers / stats, then and now

SIG: Fleece samples

SIG: Blanket

SIG: Wool press, shearing machine, equipment etc - as a visual story aid

SIG: Wool bale stencils

SIG: Loom and spinning wheel [visual aid re process]

Could use some elements for a hands on section. Objects formerly in forge, stables, kitchen, and laundry areas could be included to reference the operational and domestic life endured.

RABBITING

Rabbiter's hut - good interactive element but perhaps could contain an audio of rabbits sharing their stories?

SIG: All aspects, all objects - volume / repetition merely underlines the extent of the problem.

R E BELL SHOE SHOP

Is this is a Blyth St story in terms of local business?

Although this is a shop that was located in Alexandra, local folk can recount stories / memories to share about going on outings to visit the shop.

SIG: Frost shoes (although these could possibly be incorporated into the orcharding display), or keep it in the shoe shop as it links back to Clyde).

Curiosity: Queen mother's visit and use of the shoes - This comes down to the regional boundaries of story lines, although there's bound to be locals who interacted with this event - also check Shepherd's photo collection.

MUD BRICK DISPLAY

This display could be part of a geology theme area telling about using local materials to build with [incl. schist etc..].

SIG: Mould frames

SIG: Brick samples

Curiosity: Storyline [or SIG?]

Provide interpretation about the original Briar Herb Factory venting system that's situated here, so visitors understand the significance of the building and its connection to the site.

CLYDE DAM

Amalgamate all original items to BH site.

Create an exterior courtyard access-way and shift concrete hopper to courtyard so that it interconnects with other water / river items, (eg. boat, dredge bellows etc). Also consult an engineer so the hopper can be displayed in its correct position.

Rephotograph the graphics in the display so that digital files can be utilised in a more visual manner

Could the control panel be rewired so visitors can press buttons and see gauges move?

Need to source first person / human stories - e.g. about the strike etc...

There was a suggestion that Contact Energy could contribute to this display redevelopment

SIG: Light up model, great interactive

SIG: Crane seat - needs conservation

SIG: Hard hat sign [and couple this with related items currently on display in Blyth St]

SIG: Concrete hopper

SIG: Photographs

SIG: Control panel

SIG: All original items across both museums, but amalgamated to this one display area.

DUNSTAN TIMES

Amalgamate with items up at Blyth Street, perhaps into the old boiler room? Or consider its relocation to its original building in town, as discussed with current building owner, ensuring that the museum is credited and promoted, and vice versa! If the objects stay at the original town site then the Dunstan Times news clippings could be featured where appropriate through all displays, and advertise the site as a place to visit.

SIG: Type tray drawer

SIG: Guillotine

SIG: Portable engine

SIG: Printing press

SIG: Storyline

BRIAR HERB FACTORY [F, G]

SIG: All elements, including actual buildings, and interior details such as the pot belly stove, chicken wire, notes pasted on the walls etc. . [consider buildings as part of the collection. Although agree that drying shed might need to be reconstructed [faithfully] to suit museum needs.

SIG: Photographs and potential reproduction of packaging etc, smells and samples to develop here.

Suggest remove the brickwork in the processing room as not part of the original fabric

Could use herb storage room [adjacent to where hospital display was] for screening the Briar Herb factory film. Introduce smells of herbs etc. But be careful if introducing actual plants as bugs can be brought in. These would need fumigating or seal in 'sniff containers' first.

It would also be great to tie in the factory with a re-established herb garden outside.

HERB FACTORY MACHINERY ROOM

SIG: Although this building is in need of significant repair, it should be conserved and reinstated housing the original machinery etc, as it is now.

HOSPITAL AREA

Deficit - no value - remnants in this area are oversized and not local. Story told elsewhere [at the Blyth Street site]. This was the original storage area for processed herbs. It would be valuable to reinstate this storyline in this area.

SHEPPARD FILM NEGATIVE ROOM [F]

This entire collection should be a **high priority** to conserve and retain. The collection adds significant value to the genealogical archives, and has potential to bring in visitors, funds, etc.

Once the collection is rehoused appropriately, return this room as the Briar Herb Office display.

Films and/or collated images could be digitised and shown in the cinema.

STABLE COURTYARD

SIG: River boat

SIG: Cart -[needs more research] maybe an orchard spraying cart?

SIG: Barrel [potential - needs conserving - for vineyard storyline].

Could propagate a grapevine here [river connection]
<https://vinepair.com/wine-blog/why-rivers-make-great-wine-regions/>

The main idea is to open up access from the Clyde Dam lean-to area to create an outdoor space that has the geological, river, waterways stories.

Special / fragile items [eg Maori Taonga, geological specimens, boat, dredge bellows], would have a dedicated sheltered /secure display room.

GOODS SHED (B)

SIG: The building as an object in its own right, and the story of its original location and subsequent move.

SIG. [as wow objects] XL sized Chaff cutter, winnower, thresher and binder, although not from Clyde, but are from Central Otago - within the Vincent CC district.

SIG: VCC tractor

SIG: VCC sign

SIG: Orchard fruit grader

SIG: Hornsby & Sons portable traction engine

SIG: Argyll truck (but finish restoration and move to Rabbiting area)...

SIG: Nailing case (orcharding)

Of lesser use are the sundry metal items, cultivators etc and parts on the back shelf. Also the woodworking display has little local value. Need to be wary of provenance, and ensuring identification of what the object is, before disposing.

STABLE COURTYARD

SIG: River boat

Curiosity: Cart -[needs more research]

SIG: Barrel[s] potential - needs conserving - for vineyard storyline.

Amalgamate these items with other areas, ref *Briar Herb Potential P&D options doc*

STABLES

SIG: Gigs [local ones, with provenance, and donated]

SIG: Clyde hessian sign

Curiosity: Selection of harnesses, saddles, bridles, especially if of local provenance.

Amalgamate these items with other areas, ref *Briar Herb Potential P&D options doc*

FORGE

SIG: Dredge bellows [shift to river display]

SIG: Flat plate for wheelwright repairs

SIG: Upright Rim Repair, [wheelwright's]

SIG: Snow horseshoe [make reference to sheep station]

SIG: Clydesdale sized horse shoe [reference sheep station]

Curiosity: Branding irons

Curiosity: Handmade tin candle stick holder

Amalgamate these items with other areas, ref *Briar Herb Potential P&D options doc*

ADDITIONAL INFORMATION: GLASS PLATE HANDLING PROCEDURES

- Ensure that you are working on a clean, flat, dry surface, free of any debris.
- Wear non-vinyl plastic gloves when handling the plates: Latex or Nitrile, for example. Cotton can be slippery when handling glass and may catch on to flaking surface emulsion.
- Handle plates by two opposite edges. Never hold them by one edge or by the corner.
- When you lay glass plates flat on a surface, place them with the emulsion side up.
- Never place any pressure on the plate: do not press, lean, or write on top of it.
- Never stack the plates while you are working with them. Only work with one at a time
- Label the sleeves before placing the plates into them.
- Duplicate high use glass plates¹⁷. The emulsion is fragile, and even plates in good condition will be damaged from regular use.

¹⁷ This refers to use in a darkroom situation, for clients who are ordering copies.