

Stella Morgan

From: Dean Raymond <DRaymond@heritage.org.nz>
Sent: Wednesday, June 8, 2022 9:33 AM
To: Stella Morgan
Subject: Central Hawkes Bay Heritage places
Attachments: 1059 List Entry Record Aramoana Station Homestead.pdf; bibby pamphlet.pdf; 1047 Technical Change request House.pdf; NZHPT support letter 2010.pdf; bibby church_j.hornblow.pdf; The Porangahau War Memorial Hall - Jane Bishop.pdf; Waipawa Town Hall CP Cover.pdf

Kia ora Stella

I am following up on our previous correspondence regarding adding several places to the Schedule 2 of the PDP, as well as adding more descriptive information to items already scheduled.

I am attaching here reports and other documents held by HNZPT which support the following three places being included in the schedule:

- Waipawa Hall – Conservation Plan dated 2010 (I have attached only the cover page, as the full document is larger than our server allows – I will try another method to get that to you)
- Pōrangahau Hall – Conservation Plan dated 2015
- Bibby Church – there are three documents: a brief history of the church by J Hornblow, a pamphlet on the church, and a supportive letter from Historic Places Trust dated 2010.

Regarding the railway heritage at Waipawa and Waipukurau, we only have limited information available. We understand that both stations (as part of the Wellington-Gisborne line) were established in the 1870's. The existing building and canopy at Waipukurau are a George Troup design dating from around 1905. (George Troup was the first official architect employed by NZ railways and famous for designing many stations in NZ in the early 20th Century). The goods shed at Waipawa is also a Troup design dating from about 1905, and is a type of structure now nationally rare. While there may be currently insufficient information to support the inclusion of these places in the District Plan heritage schedule, they are certainly worthy of more detailed assessments and consideration to be included at a later date.

Regarding other information and descriptions of places currently included in the schedule, we have 25 reports, with varying levels of information. I have attached here just two reports as representative examples of the type of information available. There appears to be several options here:

1. Copy some text from the reports and include in the schedule. This was the approach requested in the HNZPT submission.
2. Hold a copy of the reports at council and have them available for viewing. Some district plans (for example Whanganui and Selwyn) include a hyperlink to a document on the heritage item. Wellington City has a separate web page for their heritage inventory. These councils all have published their own inventory of heritage places.
3. Direct plan users to HNZPT for any information related to the scheduled places. I have compared the information contained in the 25 reports referred to above to the information available on the HNZPT publicly accessible website: <https://www.heritage.org.nz/the-list>. The information for the Wāhi Tapu places included in Schedule 2 is not available not on the website, but a level of information equivalent to the published reports is available for 12 scheduled places (these are places identified in Schedule 2 as HH1 to HH-8, HH-13, 15, 16 and HH-18. There could be a simple statement at the start of schedule 2 such as: '[For more information on the places included in this schedule please contact Heritage New Zealand Pouhere Taonga](#)'. I don't think it would be

practical to include a hyperlink here, as any changes to the HNZPT website would mean the link wouldn't work, and/or the District Plan would need to be changed if the HNZPT website changes name or web location.

I think a practical and pragmatic approach, given the incomplete information available for the scheduled places, would be option 3 - including a reference statement providing some guidance to plan users of where to go for more information. At a future date, potentially when the council has undertaken a comprehensive heritage inventory of the district, the approach can be updated.

I trust this response is helpful in preparing your 42A report. Please contact me if you would like any clarification.

Ngā mihi

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Tairangahia ā tua whakarere; Tātakihia ngā reanga o āmuri ake nei – Honouring the past; Inspiring the future

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14 June 2010

TO WHOM IT MAY CONCERN

This letter confirms the New Zealand Historic Places Trust (NZHPT) supports the Bibby Charitable Trust in its application for funding to assist the conservation and repairs needed to the Bibby Memorial Church on Blackburn Ridge Road, Onga Onga, Central Hawke's Bay.

The Bibby family has submitted a registration nomination to the NZHPT for the Bibby Memorial Church. At this stage the NZHPT has other pressing registration proposals in its 2010-2011 registration work programme, however, when it is able to address this nomination it will be brought into a work programme for consideration to recommend for registration on the Trust's National Register. Trust staff and members of the Hawke's Bay Branch Committee of NZHPT have visited the Church and met members of the Bibby family.

The Church is a delightful building and is highly respected in the local community.

The NZHPT strongly supports efforts for its conservation and preservation, particularly as it is coming up for its centenary.

David Watt
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The Bibby Memorial Church

John. Houlter.

The Bibby Memorial Church

FOREWORD

There are many churches through this country which have come about as an expression of the faith of the first settlers. Mostly now they are attached to parishes which have grown along with the town or community.

From time to time you come across small isolated buildings and wonder at their history. This small monograph is of such a one. It was never finished in the way it was first envisaged and became one of a small number of churches which were firmly or totally associated with a family. Alas most of such structures suffer from being neglected as families shift away or die out, but this one has been lucky to have a continuity of caring family and funding sufficient to maintain it, even if it not used often .

In reading about it, or visiting it, rejoice in it's presence and give some thought to the Faith of our Fathers, giving thanks for them and committing yourself to that same faith and witness that they showed.

John Hornblow
Box 57
WAIPAWA

WAIPAWA.

Bibby Family Trust
c/o E. N. Bibby
~~Box 50~~ R.O. 1
ONGAONGA

Waipawa Mail
16th January 1912.

"On Sunday afternoon, 14th January, at Blackburn the Rev. Averill dedicated a memorial church to the memory of Edward and Mary Ann Bibby, erected by members of the family at Blackburn. This handsome church is sited on the Blackburn Ridge Road and is centrally placed. The building which has seating accommodation for over 100 persons is built of heart of rimu and is beautifully finished inside and out. The pulpit, table and lectern are of solid oiled heart rimu and panelled with ornamental emblems in needlework, the work and gift of Mrs Taylor, (Snr) of Waipawa. The east window has handsome stained glass and leadlight. The Bishop who was assisted by the Rev. Collier opened the service by prayer of dedication after which evening service followed. Mrs Collier presided at the organ. His Lordship preached an able sermon to a packed church, many being unable to find a seat or get inside. His text was from Psalm 132, v1, "Lord, remember David" and in the course of his sermon mentioned that this was the second anniversary of his ordination as Bishop of this diocese. "This beautiful little church," he said "was built upon the foundation of gratitude and filial love, two things needed in this country, gratitude and respect to parents", things he urged his hearers ever to keep before them. In the church porch a handsome brass memorial tablet has been fixed, bearing the following inscription. "to the Glory of God and loving memory of Edward and Mary Ann Bibby this church was erected in 1911. A large family drove from Waipawa as guests of the family and partook of the hospitality of Mr and Mrs J. Bibby, Lunesdale afterwards attending the dedication service."

Such was an eyewitness account of that day, but churches don't just pop up on their own and behind this building and it's dedication there is a story and it is mostly of Edward Bibby(1864-1955), son of Edward and Mary who were the original New Zealand Bibbys.

Uncle Ed, as our generation knew him, was one of two brothers who ran the Bibby business in Waipawa. James stayed in the store and ran the shop while Edward travelled as an agent for the store. He covered the district from the ranges to the sea. As well as buying and selling land, trading in anything saleable, he was an inveterate attender of auction and clearing sales. Often he would buy up lots of timber or complete houses and then set about doing something with them. Houses and commercial buildings were purchased and shifted or converted. Many houses in Waipawa were built this way and many sections started life under his name.

Above all else, he had an overwhelming zeal for the gospel. For years his churchmanship dominated the Waipawa Anglican Parish. His passion for missionaries resulted in his building many houses in the district for missionaries home on furlough. His being on the vestry of St Peter's gave him the vision of having a chain of churches "from the mountains to the sea" and the idea to build a tangible memorial to his parents gave him the impetus of building a church at Blackburn.

The church was to be known variously in it's early days as either the Limesdale, Blackburn or Wakarara Church. It later became known as the Bibby Memorial Church.

At the time of it's building the furthest church from town was the interdenominational church at Onga Onga.

The first record we have of this new venture is in the St Peter's Vestry minute book of 30 December 1910. "That the Wakarara property be acquired from Mr H. White for a church room for eighty pounds, providing the BNZ can provide O/D facilities."

On the 25 January 1911 the committee, (Bibby, Pratley and the Vicar), met with Mr Coles of Onga Onga to consider converting the building on the property into a suitable place of worship. This building is thought to have been a barn or large shed on the right of the present church.

The property was owned by Bert White. He had married Minnie Bibby and a part of the settlement on the girls from Edward (Sir) was a block of land each. Next day there was a meeting in Edward's office where it was decided to go ahead and build a proper church and a five pound deposit was paid. We can only surmise that this meeting, which was recorded in the vestry minutes was a decision to do the job thoroughly and build a real church, rather than do up an old building. In any case, a contract was let to a Mr Anderson, of Takapau for two hundred pounds, labour only. When the account finally came in it was for two hundred pounds, thirteen shillings and six pence. The shillings and pence were hotly contested.

However, the building went ahead, although there are no records in the minutes until August 1911 when a minute in the Parish Records states that "That the timber for the Wakarara Church be paid for.". No account book exists for this time, but it assumes that the parish was paying for the timber at least.

As well as this record, we have an account from C. Poulsen, Builder, of Waipawa that includes an item "Contract for Church, 88pounds. That seems that there was other work done apart from the original contract. I would think this is for the pews. Included on this account are other items for the church not included in the original contract; a base for the font and items of furniture. It also includes items for Uncle Ed's own properties so there is no doubt as to who wrote out that cheque. However, there is in Poulsen's account a record of 72 odd pounds having been "Paid on account". Could this have been the amount that Uncle Ed had canvassed and held separately. Whatever the answer is we may never know, but it can safely be assumed that Uncle Ed was responsible for the building arrangements, and probably a substantial part of the cost came from his own pocket. There is no reference of the plans, construction, or it's opening.

The next mention in vestry records is over a year later when it was passed "That an organ be bought for the Wakarara church and be paid for by public subscription. "

This lack of any mention in the parish records of the church opening and it's dedication is unusual as there was no lack of keeping minutes. The church has never been considered as a legal part of the Anglican Diocese but it certainly was a local occasion involving St Peter's Parishioners and the Vicar presided. The parish was in an uproar at the time over separating Otane from Waipawa and there are plenty of minutes recorded of the bishop coming down to discuss various matters with the vestry but none of the opening and dedication of the church.

It again can be surmised that Uncle Ed. was the principal organiser and collector of funds for this project but by the time of it's dedication it was very definitely a memorial church to his parents. In "Lunesdale" it is said that he recieved "little enthusiasm, and even less money" from the family. It is a pity that the finance books of the parish are not extant, certainly the parish footed the bill for the contractor and timber, but whether it was a parish expense or a contra entry, we will never know. But it is typical of Ed's enthusiasm that the job got carried through and finished handsomely, with or without family support or official recognition by the church. In any case, as the newspaper copy tells, it was opened and dedicated as the Waipawa Mail records.

The furnishings of the church was undertaken by the Lady's Guild of Waipawa. The embroidery was the work and gift of Mrs Taylor (Smr). The frontal on the altar is similar to that at Elsethorpe.

There was a bell attached to a large stump. This stump was burnt in one of the bush fires that ravaged the locality and the bell was not replaced. It was probable that this was the bell which had originally hung in or near the lychgate of St Peter's in the days when there was no steeple. Later it was to be found abandoned in a stream in Waipawa, given to the Presbyterians, who recently passed it on to Iona College Chapel.

Bush fires were common in these days as stumps and logs were gradually cleared and from time to time fires got out of control. They would cover huge areas, burning buildings, fences and stock as they passed. One such fire threatened the church, and ignited piles of timber surrounding the building. The construction of a substantial skirt around the base of the building undoubtedly saved it as it was embers blowing under a building that was so dangerous. Likewise the church had an iron roof, and the boards were of dressed timber and afforded few cracks for live embers to lodge.

There was a move to have the site registered as a graveyard. Uncle Ed had E.S. Bibby mark out plots but in the event no interments took place.

To start with, services were held on a regular fortnightly basis. Presbyterian, Methodist and Anglicans took turns but soon it was only used four times a year, so it never became a true centre of worship.

Some time later Edward bought a tidy totara building in Waipawa from the blacksmith Edward Maher. With Charlie Donghi he had it shifted to the back of the church. It was to be for missionaries home on furlough but it was never used. E.S. Bibby took it down to Glen Appin many years later but it broke up on the way down the Limesdale hill.

After the first world war the church was repainted by E.S. Bibby who remembers making trestles from the dead gums from the plantation and manouvering an eighteen foot ladder along the roof.

In 1913 Edward married Miss Fox and settled in the cottage alongside the church. He travelled down to Waipawa every Sunday for an arduous day, Sunday School at Tapairu Pa at 10 a.m. St Peter's matins at 11, St Peter's Sunday School at 2 p.m. and he rarely missed evensong. To do this he often would walk or ride from the cottage to Onga and take the bus from there. When in Waipawa he would board with Miss Avison.

By the end of World War Two it had rather fallen into neglect, Arthur Wilmott saw it as a poor witness. He involved a few people who tidied up the fences and gates, making it easier to graze. In 1988 it was repiled and painted, mainly by John Ross and Ted Bibby.

Prior to the church having its own title, it was on Tui's land. When Tui sold up, the land was surveyed off and title vested in the Bibby Trust.

Students of churches should note that there is an almost identical church at Elsthorpe, although the dates are quite different from this church.

Because the building has never been consecrated by the Anglican Church or recognised as being a building owned by any other denominations, there has never been records kept in its own right. Such ceremonies as have been conducted there have been recorded in the books of the parish from which the officiating minister came. The best we can do is to record such names as local people can remember. The list is not complete, and anyone knowing of any other names, please let us know.

BAPTISMS

Peter Liddle
Alan Robert (Chunk) Liddle
Angus Bibby
Paul Bibby
All Bill Bibby's children
John Bibby

MARRIAGES

Ella Tod to Victor Smith.

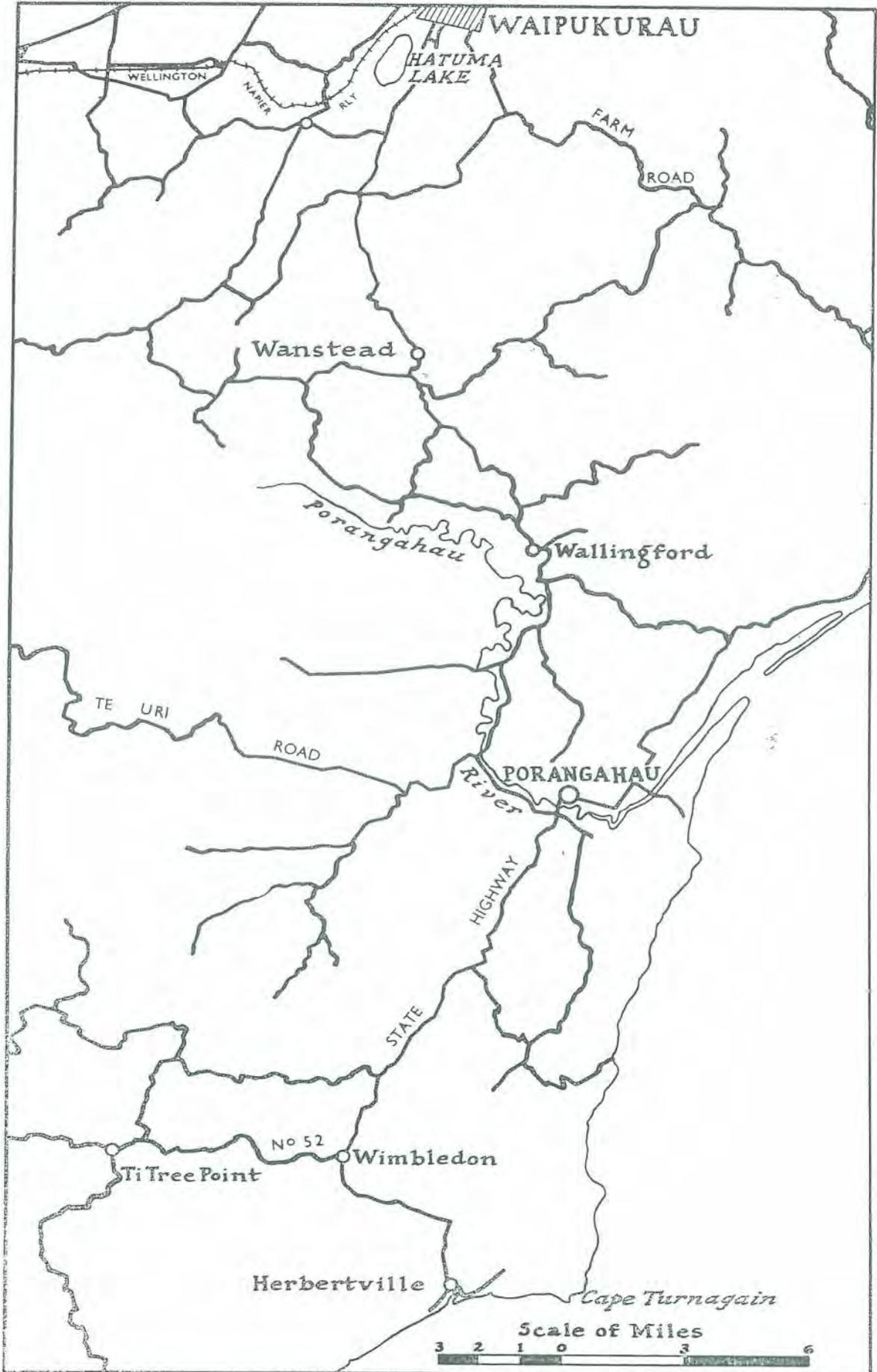
Rachel Bibby to John Hornblow 1953
Alison Bibby to Tom Carter. 27.4.57
Dorothy Bibby to Graham Pearce.
Kate Bibby to Andrew McIsaac

The Porangahau War Memorial Hall



Conservation Plan 2015

WILSON MAP



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1. INTRODUCTION

The Porangahau Community Centre Inc Committee commissioned this conservation plan. The intention of the plan is to better understand the history of the Porangahau War Memorial Hall in order to secure an appropriate way to proceed in the future conservation, repair and development of this asset so that the Hall's capacity for community use may be improved.

Although the Porangahau War Memorial Hall is not listed with Heritage New Zealand, it does have heritage values worth recognising. The purpose of this conservation plan is to safeguard these heritage values and ensure that the wishes of the community are incorporated in the overall plan.

An important aspect of the Hall is the heritage and emotional value of the War Memorial plaques, and the desire of the community to honour and shelter them in a fitting environment. The War Memorial purpose of the Hall is documented in its history and supported by legal title.

In preparing this plan my research has in part relied on oral history from members of the local community. This has been a valuable source of the cultural and social history of the Porangahau War Memorial Hall, and brought an understanding of the great affection many residents have for the Hall and its past and present usage. There is a desire to revitalise the role of the Hall for the present and future.

The importance of the War Memorial plaques is very much to the fore as we pass the 100 year centenary of the beginning of the first World War.

The Porangahau War Memorial Hall is held with affection and respect in the hearts and minds of those in the community to which it belongs. It deserves attention and care for its future. It is to be hoped that this conservation plan will provide a way forward to the future and give protection and respect for the past.

ACKNOWLEDGEMENTS

I would like to acknowledge the assistance of Alison Dangerfield (Heritage NZ), Elizabeth Pishief, David Bishop (Department of Conservation), Gail Pope (Archivist MTG), and Miriam Squire (Archivist CHBDC), in the preparation of this conservation plan.

2. BACKGROUND

THE HALL :

The Porangahau War Memorial Hall is located on the corner of Abercromby and Keppel Streets in Porangahau township. Abercromby runs north - south and after crossing the bridge over the Porangahau river, passes the old Hotel and the dairy before arriving at the Hall. Abercromby Street formerly housed the general store, the bank and the police station. Keppel Street runs east - west, past the Anglician Church grounds, towards the primary school.

The War Memorial Hall is approximately 400m² and can hold 250—300 people. It occupies a central position in the town and has been for many years a central part of the lives of many in the community. The Hall is typical of many country halls built early last century which form the focus of social life in the surrounding area. Porangahau has a very strong Maori community, as well as long established Pákehá families who have all used the Hall for a great variety of activities.

THE COUNCIL :

The Porangahau War Memorial Hall is owned by the Central Hawkes Bay District Council, along with the land on which it is sited, namely town sections 52 and 53, block X11 Porangahau Survey District.

The CHB District Council inherited the War Memorial Hall from the Patangata County Council when it was absorbed into the CHB District Council in 1977. The Council managed and maintained the Hall until 2008.

THE COMMITTEE :

The Porangahau Community Centre Inc. Committee runs and maintains the War Memorial Hall. The Committee was formed in 2008 and has an agreement with the CHB District Council to lease the Hall for 30 years.

The Committee members are from the Porangahau community. The committee members for 2013 were (Chairman) Don Stevenson, Raewyn Sykes, Pauline MacDonald, Hilary Pedersen, Michael Mullins, Gill Mullins. Kim Steffert is Project Manager for the committee.

PREPARATION OF THIS PLAN :

The draft of this plan was written by Catherine Jane Bishop B.A. (Canterbury) B.Arch. with Honours (Auckland); employed by the Porangahau Community Centre Inc. committee and in consultation with Kim Steffert and members of the Community.

HISTORIC DESIGNATION :

The Porangahau War Memorial Hall does not have a Historic Places listing with Heritage New Zealand, but it does have a long history of usage and involvement in its community. The two bronze war memorial plaques which are housed in the porch of the Hall, however, do have heritage value and are listed in the CHB District Council Plan. The Porangahau Hall began life when the Porangahau Public Hall Company Limited acquired town sections 52 and 53 on 27th July 1910.

Appendix B.5 and B.8

On 15th May 1948 the Porangahau Public Hall Co Ltd passed a special resolution to transfer the land to the Chairman, Councillors and inhabitants of the County of Patangata for the purposes of a War Memorial. The Servicemen's Settlement Act had to give consent to the transfer which was done at the Napier Land Sales Court.

Appendix B.9 and B.8

See letter Dunn & Stiles 24 May 1948 "That in consideration of the sum of 2/6 the company will transfer to the community a War Memorial, the control to be vested in the Patangata County Council in trust, its Hall buildings and all other assets." *Appendix C.1*

On October 13th 1948 the Porangahau Public Hall Company, upon its liquidation, transferred the land title and assets, including the Hall, to the Chairman, councillors and inhabitants of the County of Patangata for the purpose of a War Memorial.

Appendix B.5

3. THE SITE

PHYSICAL SURROUNDINGS :

The Porangahau War Memorial Hall is sited on flat ground near the centre of the township of Porangahau. It straddles two town sections (52 and 53 Block XII Porangahau Survey District.) To the rear of the Hall are adjoining town sections 50 and 51 which are Crown Land Recreation Reserve.

Appendix B.4

These have for many years been tennis courts and gardens. The tennis courts remain, and are used by youth groups for basketball. Also on this land is the newly formed community garden which is run as part of the activity related to the Community Centre. The gardens are well tended and there is a mature oak tree and new decking to the rear of the Hall. The area in front of the Hall used to have a large oak tree, and a deep drain which bordered the road. The oak tree has been removed, and the drain contained in a culvert and the area tar-sealed. Alongside the War Memorial Hall, sharing town sections 52 and 53, is a newish building currently occupied by the local Fire Brigade.

Porangahau town lies in two parts; the beach and the town. The Porangahau War Memorial Hall is sited in the town, not far from the Porangahau river. The river used to flow close to the west end of Keppel Street near the site of an old Pa "Oreorewai". Porangahau has a rich history and there are several publications on the history of the people and the place, *ref: 'Matatoa - Fathers and Sons' by Marina Sciascia and Hilary Pederson, and publications of J.G.Wilson.*

A plan of Braeburn Estate dated 15th December 1911 shows Porangahau town sections to be sold at auction by De Pelichet McLeod & Co Ltd, *ref map B.1.*

The 'Public Hall' is marked on town sections 52 and 53 (not for sale). These sections were already owned by the Porangahau Public Hall Co Ltd, and perhaps the Hall was in the planning stage; as the Hall was eventually built closer to the north boundary than is shown here.

Porangahau lies on mainly flat ground, flanked by hills and with the sea to the east. To the south is "Cooks Tooth" a distinctively shaped white hill given its name by Captain Cook in the 1770's". *ref archives CHBDC, Miriam Squire. 1992*

To the south west is a small hill, famous because of its long name :

"Taumatawhakatangihangakoauauotamateapokaiwhenuakitanatahu" This name tells the story of Tamatea a Ngati Kahungunu ancestor and is important to the local and wider community.

The Porangahau river winds through Porangahau town on the last part of its journey to the sea. In general the ground is low-lying with deep ditches. The overall impression is one of water; the river and the sea.

ORAL HISTORY OF THE PLACE :

(ref Piri Sciascia. Appendix A.9)

The site where the Porangahau War Memorial Hall stands has a connection to the past, pre-European in its beginnings. Māori people lived on both sides of the river, and farmed all the land to the beach. The North side of the river was occupied by Māori who owned land there. Behind the Hall site was a stream named 'Taurikaitai'. One of many streams feeding the Porangahau river, Taurikaitai is named after an ancestor. The site at the back of the present day hall was occupied by a Ngati Kere pa "Oreorewai". The wharenuī was named "Ariki Awatea".

The area where the War Memorial Hall is, has long been inspired ground. 'Oreorewai' is a spiritually motivated name, 'oreore' means to move, shake, give life; 'wai' means water; so together it is rippling water, wind on water, giver of life. The Wharenuī name "Ariki Awatea" means chief, dawn, when the light comes. The chief provided a great dawning and enlightenment. He represented achievement and realisation of intent. The names are inspiring. All the families lived by the river and used to swim, bath and fish there. It was a way of living emanating from the power and gift of water.



Appendix D - David Severinson

4. THE BUILDING :

HISTORY

The Porangahau Hall began its existence on the 27th July 1910 when the Porangahau Public Hall Company Ltd took title to the land; Porangahau town sections 52 and 53, an area of two roods, on the corner of Abercromby and Keppel Streets.; *Appendix B.4*

The Porangahau Public Hall Company Ltd had a mortgage to the Waipukurau Investment and Building Society which was discharged in October 1935.

in 1948 when the Porangahau Public Hall Co went into voluntary liquidation, the title was transferred to the chairman, councillors and inhabitants of the County of Patangata; for the purposes of a War Memorial *Appendix B.6* vesting Control of the Hall and assets to the Patangata County Council in trust.

Appendix C.1

The Patangata County Council was later amalgamated into the Central Hawkes Bay District Council when it was formed in 1977; and the Porangahau War Memorial Hall title transferred to the chairman, councillors and inhabitants of the District of Waipukurau,

Appendix B.6

In 2004 the Certificate of Title was corrected with the addition of the War Memorial purpose, by way of a Departmental Dealing. *Appendix B.7*

ADDITIONS AND ALTERATIONS :

1948 saw the name change from Porangahau Public Hall to War Memorial and Recreation Centre. “The council of the day was able to apply for subsidies for the additions and alterations to enable the Hall to become a War Memorial. The architect who designed the alterations was George C. Oldham, an architect from Gisborne. Plans were drawn up in September 1949. Mr George Pratt from Hastings was employed to build the additions and alterations according to these plans on 8th October 1952.”

ref CHBDC archive Miriam Squire 1992

Government subsidies for councils to erect war memorials and cenotaphs was a common feature of the early post World War II period.

Appendix C.2

These additions to the Hall were extensive. The main exhibition hall was extended to the east by three metres; and the original porch and box office removed from the front. In their place was the addition of the Foyer, new Box Office and Ladies and Gents Cloakrooms. Above the foyer a new Projector Room was added; and the movie screen re-sited to the back of the stage.

The plans show an upstairs Gallery with stairs from the Foyer; but this was not built. Instead, the stairs were built with an access door on the street frontage. *Appendix C.4*

At this time the kitchen was extended. The Projector Room, previously at the rear of the stage, was altered to become the Stage Dressing Room. In the original Hall layout the movie screen was located just inside the front door.

The alterations also comprised a partial reconstruction of the roof, which was formerly a hipped roof. The new gable style roof extended the roof in one simple form from east to west.

At this time, or maybe slightly later, there is the addition of the front porch. The architect's plans show a brick walled porch, with windows at the sides and part of the front, open doorway and timber shingle roof. The specification states a herringbone pattern brick floor.

It appears that the Porch was not built entirely to this specification. The roof is a hipped concrete tile roof and the brick floor was not done. The timber fenestration is a simpler version of that shown on the drawings.

Appendix G.1

The construction materials of the Porch differ markedly from the timber and corrugated iron claddings of the Main Hall building. It seems as if this may have been done to set it apart as the War Memorial. The use of concrete tiles instead of timber shingles may have been because of post-war difficulties in obtaining building materials.

ADDITIONS AND ALTERATIONS :

The architect's plan shows specifically large 14 inch verges / barges reminiscent of the "maihi" seen on wharenui. Also shown are "Maori carved finials" or tekoteko' on both gable ends. It is not certain if the tekoteko were ever placed; but it would appear to be an acknowledgement of the strong Māori community in Porangahau.

At some stage the original totora piles were replaced with concrete ones. I think much of this work was carried out in 1952.

ref. Appendix C.3

Further additions were carried out in the 1970's comprising further addition to the kitchen, timber joinery windows in wc's were replaced with aluminium windows, and the addition of the formica and acrylic vanity in the Ladies Cloakroom.

There was also, more recently, the addition of a steel roller door to the main Porch entrance.

ASSESSMENT OF BUILDING FABRIC :

EXTERIOR

Main Hall :

In general the Porangahau War Memorial Hall appears of sound construction and well-maintained. Built of native timber framing and weatherboard cladding, with timber joinery and steel roofing.

Roof :

Corrugated long run colour coated steel, recently re-clad. Coloursteel flashings and barge rolls to match. New pvc downpipes and spoutings are painted. Some new bargeboards have replaced the original ones.

Walls :

Native timber weatherboards, 190mm cover, rusticated profile. Recently painted and well maintained.

Joinery :

Native timber frames and sashes, all original and in good condition. Recently painted. Some aluminium joinery replace original timber windows in wc's.

Main entry doors, clear finished diagonal t.g&v profile double doors. Good condition, although the door hardware needs upgrade/replacement. Side doors, generally good condition t.g&v framed and ledged timber doors.

Porch :

In general the Porch is in shabby condition. The concrete tile roof is original, worn and lichen covered. The spouting mismatched ogee and quarter round profiles.

The red brick walls are sound with a few bricks damaged or chipped.

The timber joinery is of sound condition and well maintained, recently painted.

The later addition roller door is shabby and appears out of place, although presumably it was installed for a purpose.

Interior of porch walls, stucco plaster well maintained with paint finish.

ASSESSMENT OF BUILDING FABRIC :

The concrete floor is in poor condition with many cracks, and an uneven surface.

The Porch houses the World War Memorial Plaques. These are located one each side of the doors to the Foyer; WW1 on the left and WWII on the right. The plaques are brass plate on a decorative timber base. They have a heritage listing in the CHB District Council Plan.

see photos Appendix D.5, D.6

There is an exterior light on the wall above each plaque.

INTERIOR :

Main Hall - Auditorium

Floor: - Matai timber t.g.boards run e-w, clear finish, ex 100mm.

Front end - where hall has been extended at later date—Matai timber t.g. boards, ex 150mm run e-w.

Walls : - floor to ceiling timber t.g.&v. ex 150mm boards, painted (original).

**Dado at 800 above floor, ex 150mm board*

Windows on both sides - timber joinery painted original - north side opens onto dining room.

Ceiling : - timber battens and plasterboard panels, painted. Mostly in good original condition except for two panels (to be made good). High ceiling - cathedral.

Lighting - fluorescent strip lights (not original).

Stage lights hanging in frame - direct light to stage.

Wall above double doors to lobby - east end original slots in wall for projectionist (part of hall extension).

Interior doors : - flush hollow core, painted. All in reasonably sound if shabby condition.

Lobby

Floor ex 150mm and t.&g. boards, clear finish, run through from hall extension.

Walls - vertical 80mm t.g.&v . up to 1560 height above floor. 90mm dado at top - painted.

2360 ceiling height

gibcove scotia

Skirtings 90mm bevel skirting - painted.

Plasterboard panel and batten ceiling.

Plasterboard and batten wall above dado.

Exterior doors to porch - solid timber diagonal t.g.&v. ledged, clear finish.

Fire alarm box on wall - new

ASSESSMENT OF BUILDING FABRIC :

Women's W.C.

Floor - t&g boards, same as lobby. Linoleum in w.c. cubicles.

Walls - tg & v. to 1560 height, 90mm dado, painted above dado, battens and plasterboard, painted
ceiling - plasterboard panels, and battens painted.

Doors - flush hollow core, painted.

Washbasin, one acrylic basin in formica vanity top

Two original porcelain w.c. pans; new, plastic cisterns and seats.

Two new aluminium windows, one to each cubicle (replacing the original louvre type?),
gib cove scotia, 90mm timber bevel scotia

60mm timber bevel architraves

Broom cupboard under stairs

Coat hooks

All structure in good condition

Windows - timber original, small panes, obscure glazing, painted.

Men 's W.C.

Materials same as womens

Windows - timber joinery, small panes, obscure glazing, painted.

One stainless steel washbasin.

Original w.c. porcelain pan in cubicle; new plastic seat and cistern.

New aluminium window (in place original louvre type)

linoleum floor

Old stainless steel urinal.

Stage :

Timber t.&g. ex 150mm floor boards, native timber, clear finish.

Walls and ceiling : - plasterboard panels and battens, painted.

Doors : - to back of stage and both sides, flush hollow core, painted.

Fluorescent lighting

Shabby condition.

Side of stage exits seem impractical.

ASSESSMENT OF BUILDING FABRIC :

Dining Room :

Floor - ex 150mm t&g floorboards, clear finish.
3 walls (not against hall) tg&v to 1575 height, 90 dado, painted.
Wall against Hall—plasterboard panel and batten.
Wall above t.g.& v. and ceiling, plasterboard panels and battens, painted.
Sloping ceiling.
Skirtings - square 85mm
Architraves - square 120mm
Doors - flush hollow core, painted
One exterior door
Hose reel.
Windows - timber joinery, painted, paned sashes, top hung, push out at bottom (awning).
Good condition
Strip fluorescent lights.

Kitchen :

Linoleum and timber floorboards - coved at skirting.
Walls and ceiling - plasterboard panel and timber battens; painted.
Original windows, timber joinery, awning hung paned sashes.
60mm bevel architraves
Exterior door - solid timber t.g.&v. framed and ledged.
All good condition.
Stainless steel benchtop, old timber kitchen cabinetry
Old stoves, dishwasher.
Original servery hatch - timber door slides up, painted.
Chipboard benches
Old fridg. New commercial dishwasher.
Fluorescent lights.

Storeroom :

Floor - timber boards n-s ex 150 Oregon? clear finish.
Walls t.g.& v. to 1620 90dado, painted
90mm bevel skirting.
Walls above dado / and ceiling plasterboard panels, and timber battens, painted.
Sloping ceiling,
Timber joinery, original, paned sash
1 casement stay missing.
Door flush hollow core painted, chrome lever handle—deco design. Sound—shabby and needs paint.

ASSESSMENT OF BUILDING FABRIC :

Interior Doors :

All chrome lever handles, deco design.

Porch : a later addition.

Concrete floor

140mm step up to lobby of Hall.

Solid timber double doors to hall lobby, framed t.g.& v. diag pattern, framed, chrome hexagonal knobs,

Timber sill and frame.

Walls - stucco plaster on four sides painted.

Roller door to exterior in pelmet box.

Windows on three sides, timber clear glazed.

At front - 1 each side roller door.

At sides - windows above stucco wall, painted timber bench seat.

Ceiling - flat sheet panels and timber battens.

MAINTENANCE SCHEDULE :

Regular maintenance is crucial to the ongoing life of this building.

1. Weekly
The leasee is to carry out general house-keeping as necessary.
Sweep all floors, wash kitchen and toilet floors, clean kitchen and toilet fittings.
2. Three monthly
Clean windows
Check and clear gutters of leaves and debris
Check water supply and plumbing fittings.
Clean traps and cisterns.
Check soil and stormwater drains.
3. Annually
Check building fabric and carry out any necessary repairs.
Check exterior weatherboards and joinery.
Clean down paintwork.
Oil door hinges, catches and locks.
Check fire extinguishers and have them serviced if required.
4. Every Eight Years.
Have a registered electrician inspect the electrical wiring.
Clean down and paint the exterior timber work.
Check sub-floor space and finishing timbers for borer and treat as necessary.
5. Contingency Maintenance
After a major storm or earthquake carry out an inspection of the roof and structural walls and sub-floor area.

PAST MANAGEMENT REGIMES

It is not certain how the Porangahou War Memorial Hall was managed prior to its acquisition by Patangata County. From that time it was managed by the Councils, firstly Patangata County Council and then Central Hawkes Bay District Council until 2008. In 2007 the CHBDC faced with declining usage of the Hall and the need for considerable upgrade and maintenance of the facility, proposed demolition or sale of the building.

To avoid possible demolition or removal of the Hall, the Porangahau community rallied to save their asset. For many residents the War Memorial Hall has been a central part of their social and community lives. There was also a very deep spiritual attachment to the War Memorial aspect of the Hall, and it had from the end of WWII been a feature of ANZAC Day events. Community members, and in particular Bevan Tipene, chairman of the Rongomaraeroa Marae Committee, were instrumental in negotiating with CHBDC to retain the Hall.

Marina Sciascia in her local newsletter writes of the support shown at a meeting of resident in 2007. It seems that a Hall committee was already in existence and there was a huge desire to keep the Hall.
Appendix F.1

In 2008 the CHBDC agreed to lease the War Memorial Hall to the newly formed Porangahau Community Centre Inc for a period of 30 years. The Porangahau Community Centre Committee was to take responsibility for maintenance, upkeep and overall running of the Hall.

The Porangahau Community Centre AGM chair report of August 2009 shows the strong link between the Marae and the Hall. Bevan Tipene of the Māori Committee proposed the Te Tira Porangahau (Porangahau on the move) vision, which included the Marae Committee and the Hall Committee working together as a bi-cultural partnership.

Appendix F.2

The Community Centre Committee continues to run the Hall events with strong support, sharing of resources and investment from the Māori Committee and from the Anglican Church.

PREVIOUS BUILDING WORK :

Since the substantial alteration and additions work carried out in 1952, there have been some minor works carried out to the War Memorial Hall. The exterior of the Hall was painted in 1992. More recently, the CHBDC installed a culvert in place of the ditch running outside the front entrance, and asphalted the ground in front of the Hall.

Since 2008 the Porangahau Community Centre Inc Committee has carried out some maintenance work.

In 2011 - 2012 the entire Hall roofing was replaced; and the Hall exterior re-painted in 2014.

Appendix F.3

5. ASSESSMENT OF HERITAGE MERIT

PHYSICAL VALUE :

Heritage merit resides in the original, largely unaltered, 1910 Exhibition Hall, Supper Room, Stage building. It is the archetypal country hall building; simple in form, simple in function, and constructed from native timbers and the usual (for that time) corrugated iron roof.

The 1952 addition to the War Memorial Hall, while it cannot claim history of longevity, does have some heritage merit in that it was a well conceived and substantial alteration to suit the well-used building. It adapted the Hall to perform its expanding function in the community. The War Memorial Hall's association with the WWI and WWII plaques give it significant heritage value, as seen in their continued importance to the community and to society at large. The plaques and the Hall fulfil a commemorative function central to both Māori and Pākehā communities.

SOCIAL VALUE :

The tangible heritage value is seen also in the social history of the War Memorial Hall, the activities of the past resonate in the lives of the inhabitants of Porangahau. Fondly remembered are the dances, movies, balls, school concerts and prize givings, live music bands, Red Cross classes, 21st birthdays, weddings, wedding anniversaries, debutante balls, drama events, magician shows, badminton evenings, birthday parties, farewells, fancy dress balls, Sunday school classes, art exhibitions, fund raising dinners

Appendix D.

All of these took place in the Hall and some of these events continue today.

TOWNSCAPE VALUE :

Heritage merit can be seen in the War Memorial Hall's value as part of the townscape. It is one of four large buildings in Porangahau; and forms part of the connection between the St Michael and All Angels Anglican Church in Dundas Street, and the two storied Hotel in Abercromby Street, both gracious large timber buildings with long histories. Forming part of the connection with townscape is the Rongomaraeroa Marae with its beautiful carved whareniui embodying the Maori community which has strong links with all of these significant buildings.

Appendix D.

CULTURAL VALUE :

The War Memorial Hall has been, and is a focus of community identity for both Māori and Pākehā. It is held in high esteem because of the spiritual aspect in the remembrance of the fallen soldiers of the World Wars. The importance of the War Memorial purpose is laid out in the transfer of title from the original owners, the Porangahau Public Hall Company, to the Patangata County Council for the War Memorial purpose; vested in trust to the Council as set out in Court Documents which have been and will be in the future a guiding principle in the management of the Hall.

Appendix B.5, B.8

It could be said that the heritage merit of the Porangahau War Memorial Hall lies not in timber and glass and iron, but in the hearts and minds of the people who form the community in which it stands.

6. ISSUES, VULNERABILITY

STRUCTURAL AND PHYSICAL CONDITION :

The Porangahau War Memorial Hall, now over 100 years old and over 50 years since its last renovation, requires a substantial upgrade if it is to continue its role in the community.

The building structure is sound and well maintained, however there is a pressing need to upgrade the 1950's facilities in the kitchen and cloakroom areas. These facilities must be modernised to cater for continuing use and to meet health and safety compliance.

FACILITIES UPGRADE :

The dis-used projector room could be put to use in some way, as there is a desire for more space for various activities.

The Exhibition Hall and Stage, although shabby, in general function well. The Stage requires a dressing room or at least 'backstage' area - the original projector/dressing room, now being used to store garden tools, should be re-instated.

The Supper Room is in need of refurbishment. The Foyer, currently used to store furniture, is not being used to its full potential; it also requires renovation.

The front porch is in need of substantial upgrade; the cracked concrete floor is sub-standard for a main entry. The ageing concrete tiled roof poses a risk to users as this would be a main egress point if there were an earthquake or fire. The fact that a steel roller door has been installed to close off the entrance indicates that this space is not functioning well. It is important to house the commemorative plaques in an improved way.

OWNERSHIP AND MANAGEMENT :

The current owner of the Porangahau War Memorial Hall, CHBDC, fully supports the ongoing use and continuing life of the Hall. The lease is a minimal amount for a substantial term of 30 years. This security of tenure allows the leasee, the Porangahau Community Centre Inc, to plan for the Hall's future and continue a programme of maintenance and upgrade.

COMMUNITY EXPECTATIONS :

The current use of the Porangahau War Memorial Hall by the community for community, social and cultural events and as a venue for educational and school use is expected to continue. The Hall is currently used for educational workshops but there is potential for increased patronage if facilities were to be upgraded.

The importance of the Hall and War Memorial plaques as a venue for the ANZAC Day procession is longstanding, since WWII, and continuing. ANZAC is spiritually important for the people of Porangahau, involving all the community. The Dawn ceremony is held at the Cenotaph in the grounds of the St Michael and All Angels Anglican Church; the procession proceeds to the War Memorial Hall where there is a flag ceremony and wreaths are laid below the WWI and WWII plaques in the front porch. The Hall is used for morning tea following this.

It is the aspiration of the community that this ceremony will continue.

The community of Porangahau expects that the building upgrade will adapt the Hall to better cater for use by various groups and allow expansion to enable more usage to support the ongoing running costs of the Hall.

The already flourishing community garden to the rear of the Hall could also use the Hall facilities of improved toilets and a café.

A proposal for a 'Hall of Memory' for the foyer has general approval from the community, as this would enhance and support the War Memorial function and extend the importance of the plaques beyond the Porch, as they would be located at the entrance to the Hall of Memory. The Foyer space would be used to display photos and written histories of the WWI and WWII soldiers and their families.

The area in front of the Hall would be improved with landscaping, providing a setting for the Porch and containing car parking to one area. This would also be an opportunity to create a flagpole site, as a focus for the ANZAC ceremony, supporting the War Memorial function.

A new courtyard would improve access to the Hall, and cater for the large numbers of people who gather for large events.

7. CONSERVATION POLICIES

ADAPTATION FOR THE FUTURE :

The aspiration is to retain the integrity of the Porangahau War Memorial Hall in line with the principles of the New Zealand ICOMOS charter

Appendix E.1

In general, alterations are to be confined to the interior layout. The original Hall spaces, ie the Exhibition Hall, Stage, Supper Room are to remain unaltered, except for surface renovation, while spaces currently under-used or mis-used are to be adapted for an appropriate new use.

In order to maintain and expand usage, the Hall could be adapted to cater for new functions in keeping with existing use.

Appropriate use would be conversion of the kitchen and supper room area to a commercial kitchen and café area. This would enable educational courses to be run in the kitchen/café area. It would also continue its use as kitchen and supper room for large functions.

The Foyer, currently not used, is proposed to become the Hall of Memory. This would use the existing space, largely unaltered, to support and extend the War Memorial function of the front Porch and Memorial plaques.

The Projector room, now out of use, could be converted to a meeting room, or music room.

The Men's cloakroom, together with an upgrade of the side entrance, could be used as a shop for local people to display and sell arts and crafts.

Emphasis on the side entrance for everyday use, bestows formality to the Front Porch, and respects the Foyer.

WAR MEMORIAL STATUS :

A proposed rebuild of the front Porch would address some of the issues referred to in chapter 7. A new structure in glass, timber and steel would be compatible with the Main Hall in form and materials. An alteration to the Porch would have little adverse effect on the heritage value of the place as it would enhance and respect the setting for the War Memorial plaques. There is a need for a more open space, more transparency and a fitting entré to the proposed Hall of Memory. The Porch, ideally, should cater for the large gathering on ANZAC day who witness the wreath-laying and flag ceremonies

Appendix D.

In order to survive, the War Memorial Hall needs improved services and facilities, and a diversification of spaces to cater for various functions and use by various groups. The proposed uses; educational, training, workshops, art and cultural groups, social centre, meeting place, art gallery, exhibition space, auditorium and function centre, are all to be catered for in any refurbishment and upgrade of the Hall.

WAR MEMORIAL STATUS (Continued) :

The concept plan proposal, ref plan Appendix G.3, G.4, and G.5 is a way to conserve and retain existing use, enhance and extend important functions, and provide capacity for new compatible uses. Construction of a new Porch extends and supports the War Memorial function, and gives protection and emphasis to the Historic War Memorial plaques.

Consideration has been given to chapter 21 of the New Zealand ICOMOS charter. Part of its history is the Porangahau War Memorial Hall's continued adaptation to meet the changing needs of the community, which will ensure its survival.

APPENDIX A

ORAL SOURCES

1. Betty Ropiha 4/12/2014
2. Betty Galbraith 24/5/2015
3. Carol Tipene 22/5/2015
4. Jack Voak 2/2/2015
5. Kapa Simeon 3/11/2014
6. Margaret Willis 3/11/2014
7. Paul LaBasse Sciascia 16/3/2015
8. Marina Sciascia 22/10/2014
9. Piri Sciascia 15/1/2015
10. Indiana Kuru

APPENDIX B

MAPS AND LEGAL DOCUMENTS

1. Plan, Braeburn Estate
collection MTG VN : 32562

2. Map Porangahau locality from “Road to Porangahau and Notes on Land Settlement” by J.G. Wilson
collection MTG VN: 64514

3. Aerial map

4. Legal plan

5. C.O.T. 61/255 1910

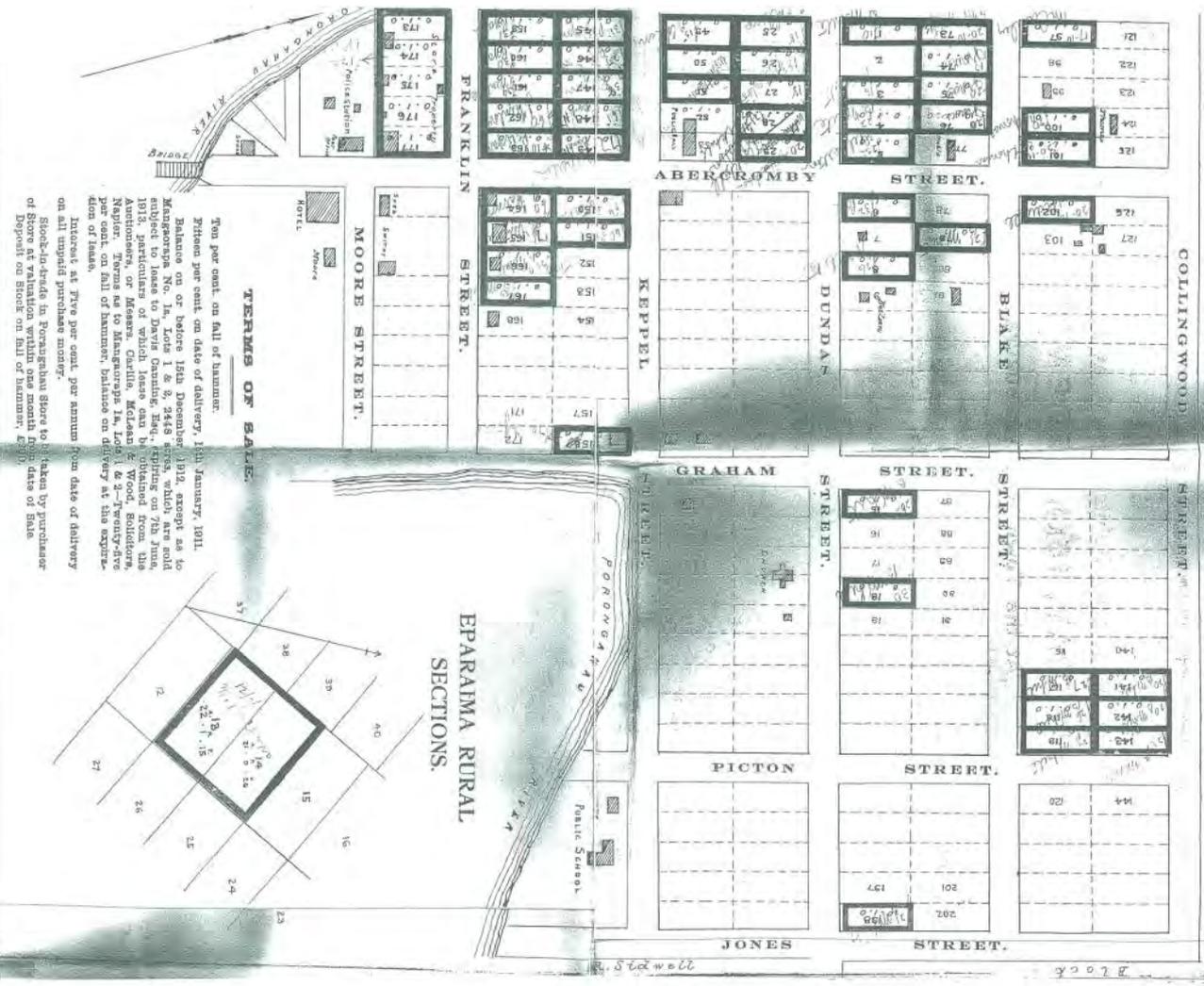
6. C.O.T. H1/248 1977

7. War Memorial D.D. HBH1/248 2004

8. Memorandum of Transfer 61/255 Lee Mackie Harker & McKay

9. Servicemen’s Settlement and Land Sales
7 Geo VI 1943

PORANGAHAD TOWN SECTIONS.



100 per cent. on fall of hammer.
 Fifteen per cent. on date of delivery, 15th January, 1911.
 Balance on or before 15th December, 1912, except as to
 Mortgage No. 1a, Lots 1 & 2, 2448 acres, which are sold
 subject to lease to Davis Ganang, Esq., expiring on 7th June,
 1913, particulars of which lease can be obtained from the
 Registrar-General, Wellington, New Zealand.
 Notes. Terms as to Mortgage No. 1a, Lots 1 & 2—Twenty-five
 per cent. on fall of hammer, balance on delivery at the expiry
 of lease.
 Interest at Five per cent. per annum from date of delivery
 on all unpaid purchase money.
 Stock-in-trade in Porangahad Store to be taken by purchaser
 of Store at valuation within one month from date of sale.
 Deposit on Stock on fall of hammer, £500.

BRAEBURN ESTATE

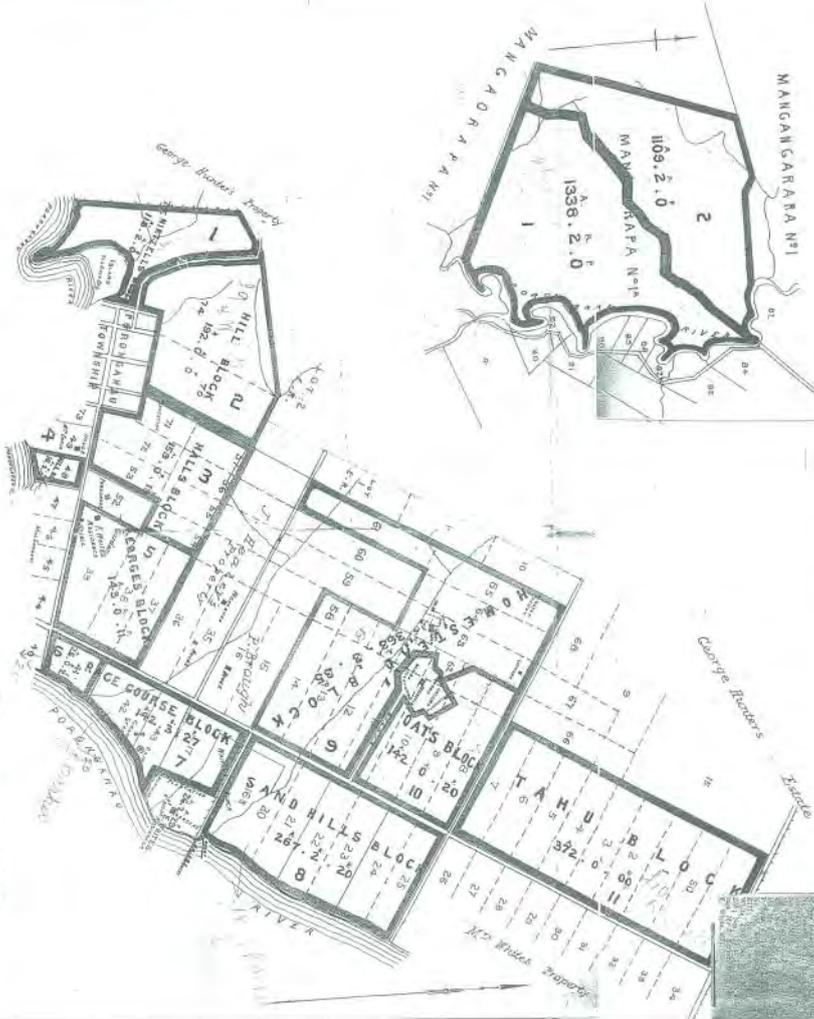
To be sold by Public Auction, at 2 o'clock,
ON FRIDAY, 15th DECEMBER, 1911,

At the Town Hall, Waipukurau,

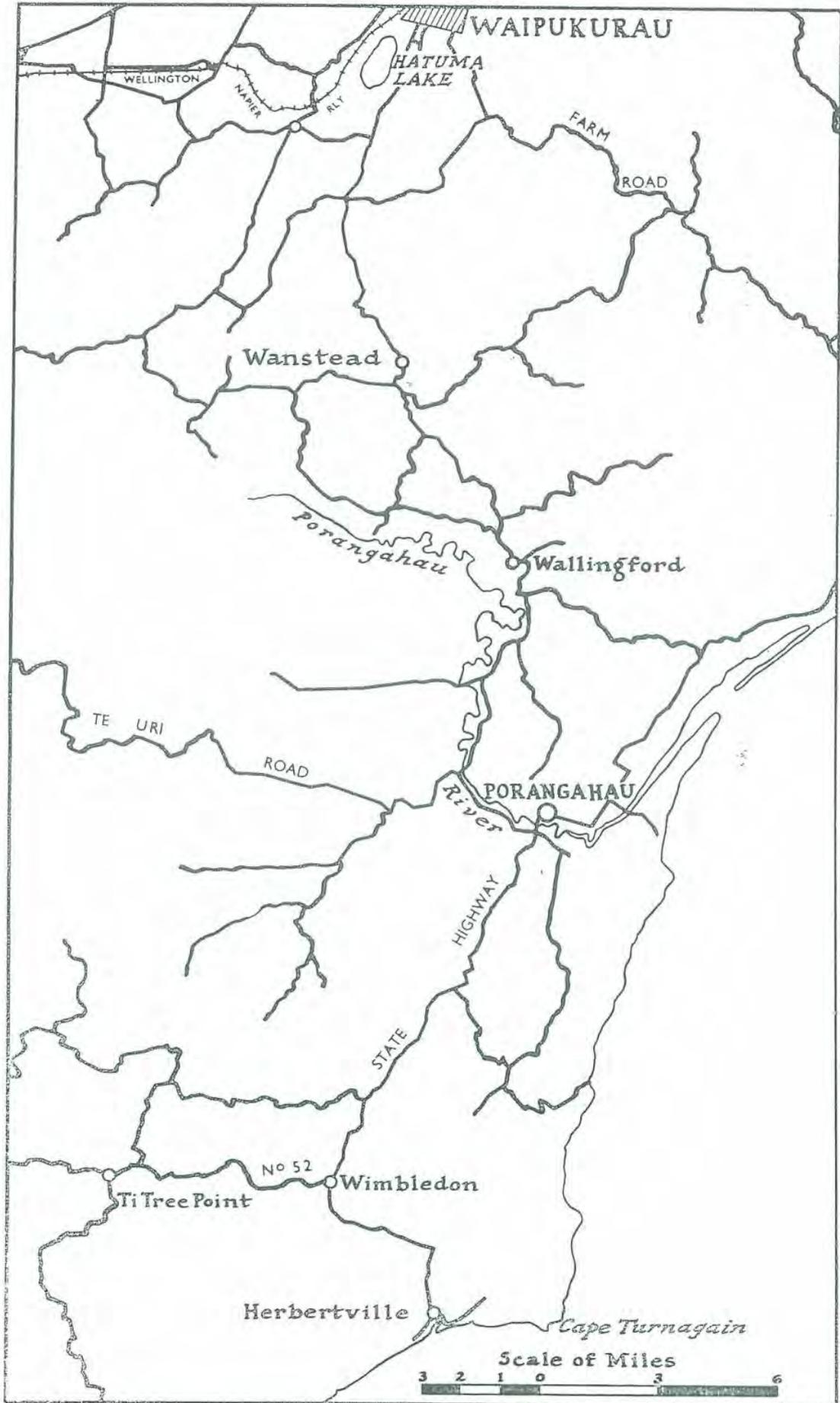
By

de Pelichet, McLeod & Co. Ltd., J. S. McLeod, Auc

Auctioneers.

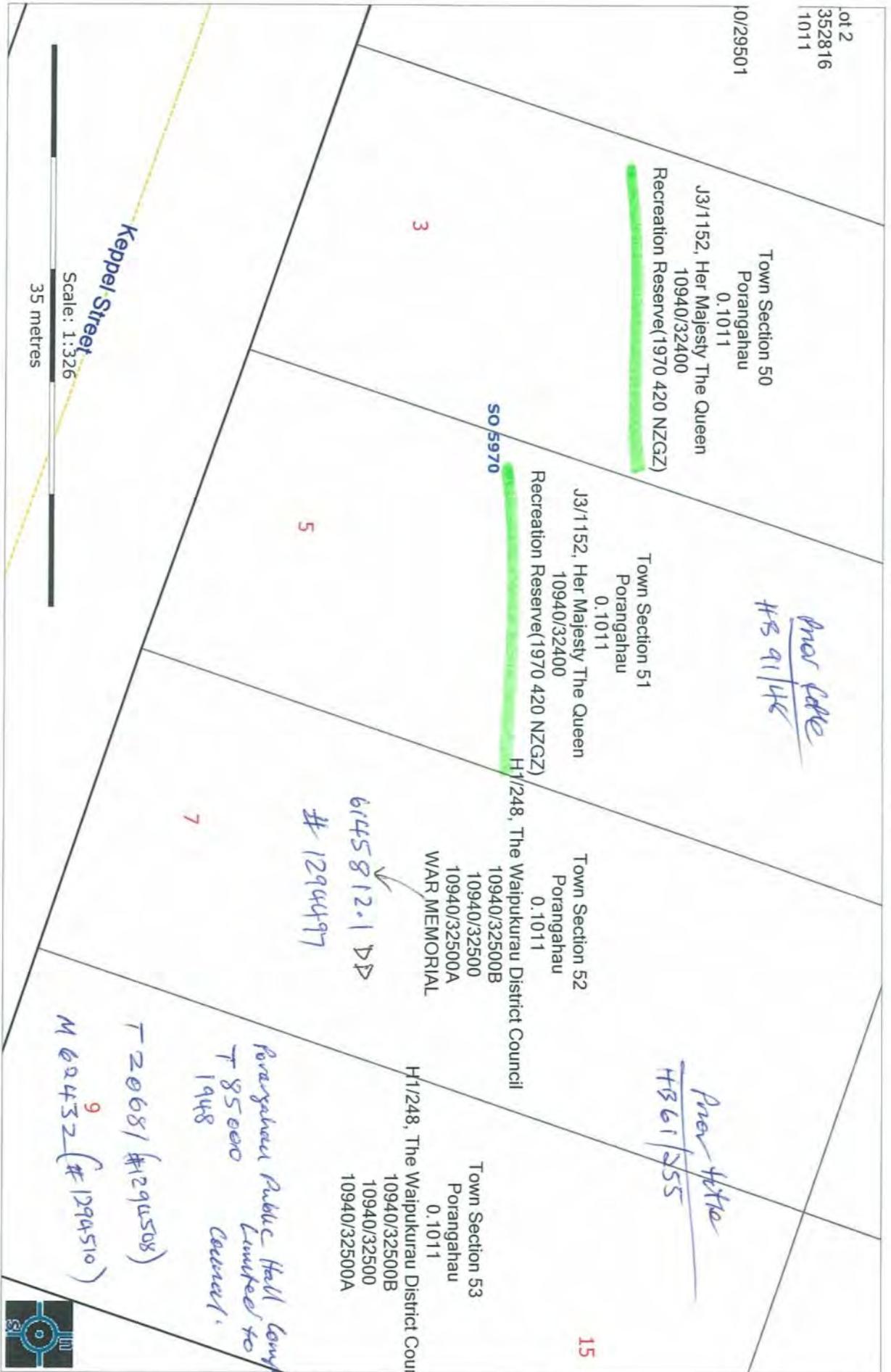


Drawn by J. S. McLeod, Esq., Licensed Surveyor.





Keppel St/ Abercromby St



CANCELLED

61-255

NEW ZEALAND.



REGISTER

H.B. Vol. 61

Register-book,

Vol. 55, folio 207

Reference: Vol. 7, Folio 230
Transfer No. 20681
Application No.
Order for N/C No.

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

This Certificate, dated the twenty seventh day of July, one thousand nine hundred and ten under the hand and seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY Witnesseth that THE POTANGAHAU PUBLIC HALL COMPANY LIMITED

is seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered green, be the several admeasurements a little more or less, that is to say: All that parcel of land containing two (2) roods situated in the Provincial District of Hawke's Bay and being Town Sections numbers 52 (fifty two) and 53 (fifty three) Township of Potangahan.

L.S.

I. PAULING

District Land Registrar.

I HEREBY CERTIFY this to be a true copy of the outstanding duplicate

DATED this 12th day of May 1932

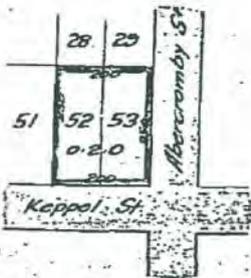


L. Kerrilhinno
Assistant Land Registrar
of the
District of Hawke's Bay

Vol. 61-255 The Potangahan Public Hall Company Limited to the Municipality of Napier and Building and Building Discharged 15th October 1935 at 2.15 pm J.M. Hull

Transfer 85200 The Potangahan Public Hall Company Limited to the Chairman Councillors and Inhabitants of the County of Potangata (having its office at Napier) for the purpose of a war memorial produced 15th October 1948 at 11.16 am J.M. Hull

THIS REPRODUCTION (ON A REDUCED SCALE) CERTIFIED TO BE A TRUE COPY OF THE ORIGINAL REGISTER FOR THE PURPOSES OF SECTION 214A OF THE LAND TRANSFER ACT 1952
B. A. Pauling D.L.R.



Scale: 2 Chains to an Inch

METRIC AREA IS

337655.1 Declaration of Loss the duplicate original hereof having been lost a new

Certificate of Title H1/248 has been issued in lieu thereof produced 22.4.1977 at 9.17a.m. and entered 22.5.1977 2023 m

CANCELLED

A. L. R.

61-255



Identifier

HBH1/248

Land and Deeds 69

References

Prior C/T 61/255 (all)

Transfer No.

N/C. Order No.

Application 337655.1



REGISTER

No.

HI/248

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT

Ⓡ

This Certificate dated the 27th day of May one thousand nine hundred and seventy-seven under the seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY

WITNESSETH that THE CHAIRMAN COUNCILLORS AND INHABITANTS OF THE COUNTY OF PATANGATA for the purposes of a War Memorial

is seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial underwritten or endorsed hereon) in the land hereinafter described, delineated with bold black lines on the plan hereon, be the several admeasurements a little more or less, that is to say: All that parcel of land containing 2023 square metres more or less situate in Block XII Porangahau Survey District being Town Sections 52 and 53 Porangahau



Assistant Land Registrar

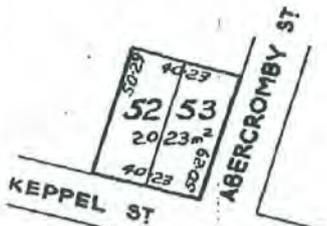
339858.1 Change of Name presented for registration 20.6.1977 and withdrawn from registration 12.8.1977

★ *Jan*
A.L.R.

344004.1 Transmission to The Chairman Councillors and Inhabitants of the District of Waipukurau - 6.10.1977 at 9.47a.m.

★ *Jan*
A.L.R.

No. HI/248



Measurements are Metric 1977



**COMPUTER FREEHOLD REGISTER
UNDER LAND TRANSFER ACT 1952**



Historical Search Copy

Identifier **HBH1/248**
Land Registration District **Hawkes Bay**
Date Issued 27 May 1977

Prior References
HB61/255

Estate Fee Simple
Area 2023 square metres more or less
Legal Description Town Section 52 Porangahau and Town
Section 53 Porangahau

Original Proprietors
The Waipukurau District Council

Interests
6145812.1 Departmental dealing correcting the estate by adding the war memorial purpose - 9.9.2004 at 3:55 pm



MEMORANDUM OF TRANSFER

1, WHEREAS THE PORANGAHAU PUBLIC HALL COMPANY LIMITED a Company duly incorporated under "The Companies Act, 1933" and having its registered office at Waipukurau (hereinafter called "the Company") is being registered as proprietor

1. Here state nature of the estate or interest.

of an estate ¹ in fee simple

subject, however, to such encumbrances, liens, and interests as are notified by memorandum ² underwritten or endorsed hereon, in all that piece of land situate in

2. District, county or township.

the ² Provincial District of Hawkes Bay

3. Here state the area, exclusive of roads intersecting the same, if any.

Containing ³ Two roads

4. Here state rights of way, privileges, or easements if any intended to be conveyed; and if the land to be dealt with contains all that is included in an existing grant or certificate, or lease, refer thereto for descriptions of parcels and diagrams; otherwise set forth the boundaries in chains, links or feet, and refer to plan delineated on the margin or annexed to the instrument or deposited in the Registry Office, and refer also to the existing grant, certificate or lease.

be the same a little more or less being Town Sections 52 and 53 Township of Porangahau and being all the land in Certificate of Title H.B. Volume 81 Folio 255 AND WHEREAS at an extraordinary general meeting of the Company duly convened and held on the 15th day of May 1948 a special resolution was duly passed that the declaration prescribed in the case of a members voluntary winding up having been duly made and filed the Company be wound up voluntary under The Companies Act 1933 and that ERIC GEORGE STILES of Waipukurau Public Accountant (hereinafter called "the Liquidator") be appointed liquidator for the purpose of such winding up AND WHEREAS the Company by a special resolution passed on the 15th day of May 1948 has agreed to transfer the said land to THE CHAIRMAN COUNCILLORS AND INHABITANTS OF THE COUNTY OF PATANGATA a Body Corporate duly incorporated under The Counties Act 1920" and having its Public Office at Waipukurau (hereinafter called "the transferee") for the purposes of a war memorial NOW THEREFORE, in pursuance of such agreement and IN CONSIDERATION of the sum of Two shillings and six pence (2/6) paid to the Liquidator by the transferee (the receipt whereof is hereby acknowledged) the Company by the direction of the Liquidator DOETH HEREBY TRANSFER unto the transferee for the purposes of a war memorial all its estate and interest in the said land AND the Liquidator DOETH HEREBY CONFIRM the foregoing transfer PROVIDED that no covenant or warranty shall be implied herein on the part of the Liquidator other than a covenant that he has not knowingly encumbered the said land IN WITNESS whereof these presents have been executed this seventeenth day of June One thousand nine hundred and forty-eight (1948)

MS Gaz. 1948 (No 30) p 632

THE COMMON SEAL of the above named THE PORANGAHAU PUBLIC HALL COMPANY LIMITED was hereto affixed by the Liquidator GEORGE ERIC STILES in the presence of:-

*G. Forster,
Solicitor,
Waipukurau*



*G. E. Stiles
Liquidator*

LEE, MACKIE,
BARRISTERS, SOLI
WAIPAWA B

IAN WALLACE NICOL MA
CYRIL GEOFFREY EDMOND
KEVIN UNSWORTH MCKAY
ROBERT IAN JOHNSTON, L
TELEPHONE

IN THE LAND SALES COURT,
NAPIER REGISTRY.

No. 42/1916

IN THE MATTER of "The Servicemen's Settle-
ment and Land Sales Act, 1943"
AND IN THE MATTER of an Application for
Consent to a Sale (Lease) from
THE PORANGAHAU PUBLIC HALL COMPANY
TO
LIMITED
THE PATANGATA COUNTY COUNCIL

ORDER

UPON READING the Application filed herein for Consent to the SALE (LEASE)
of the Land described in the Schedule hereto (~~and in the Schedule hereto~~)

MR. ~~FOR~~ ~~FOR~~
MR. ~~FOR~~ ~~FOR~~

IT IS ORDERED:

THAT Consent to the said Application be and is hereby Granted at 2/6d

~~THAT Consent to the said Application be and is hereby Granted~~

~~THAT Consent to the said Application be and is hereby Granted~~

THE SCHEDULE

(Description, Area and Title Reference)

ALL THAT piece of land situate in the Provincial District
of Hawkes Bay containing two rods more or less being
Town Sections 52 and 53 Township of Porangahau and all
land in Certificate of Title H.B. Volume 61 Folio 255.

DATED this 19th day of August 1948, at Napier

SEALED at the Office of the Land Sales Court
at Napier this 27th day of August 1948.
Chairman (or Member)
Land Sales Committee.

[Signature]
Deputy Registrar

Sealed Order to be delivered to Messrs. Mackie, Harmer & McKay, Solicitors,
Waipukurau

85000

Correct for the purposes of the Land Transfer Act.

No. _____

TRANSFER of FREEHOLD

W. W. Mackie

Solicitor for Transferee.

Situated in Provincial District of Hawkes Bay

PORANGAHAU PUBLIC HALL COMPANY LIMITED Transferor (s)

PATANGATA COUNTY COUNCIL Transferee (s)

Particulars entered in the Register-book,

H.B. Vol. *61* Folio *255*

the *13th* day of *October* 19*48*
at *11.16* o'clock.



W. W. Mackie
asst

Land Registrar of the District of Hawke's Bay.

T
10/-
11.16 am
13/10/48

LEE, MACKIE, HARKER & MCKAY,

SOLICITORS,

WAIPAWA & WAIPUKURAU.

New Zealand

ANALYSIS

- | | |
|--|---|
| <p>Title.</p> <p>1. Short Title and commencement.</p> <p>2. Interpretation.</p> <p style="text-align: center;">PART I</p> <p style="text-align: center;">THE LAND SALES COURT AND LAND SALES COMMITTEES</p> <p style="text-align: center;"><i>The Land Sales Court</i></p> <p>3. Land Sales Court.</p> <p>4. Constitution of Court.</p> <p>5. Appointment of Judge of Court.</p> <p>6. Appointment of other members.</p> <p>7. Judge of Court to take judicial oath.</p> <p>8. Oath to be taken by other members.</p> <p>9. Registrars and other officers of Court.</p> <p>10. Rules of Court.</p> <p>11. Evidence in proceedings before Court.</p> <p>12. Quorum of Court.</p> <p>13. Seal of Court.</p> <p>14. Court may issue general directions to Land Sales Committees.</p> <p>15. Proceedings before Court not to be questioned for want of form or appealed against.</p> <p>16. Power to appoint additional members of Court.</p> <p style="text-align: center;"><i>Land Sales Committees</i></p> <p>17. Power to establish Land Sales Committees.</p> | <p>18. Oath to be taken by members of Committees.</p> <p>19. Procedure where matters are referred to a Land Sales Committee.</p> <p>20. Orders of Committees to be filed in Court.</p> <p>21. Appeals to Land Sales Court.</p> <p>22. Proceedings before Committee not to be questioned except by Land Sales Court.</p> <p style="text-align: center;">PART II</p> <p style="text-align: center;">SETTLEMENT OF DISCHARGED SERVICEMEN</p> <p style="text-align: center;"><i>Taking of Farm Land</i></p> <p>23. Power to take farm land for settlement of discharged servicemen.</p> <p>24. Notice of intention to take land.</p> <p>25. Objections.</p> <p>26. Objections to be referred to a Land Sales Committee.</p> <p>27. Land to be taken by notice in <i>Gazette</i>.</p> <p style="text-align: center;"><i>Compensation</i></p> <p>28. Compensation.</p> <p>29. Claims for compensation.</p> <p>30. Claims for compensation to be referred to a Land Sales Committee.</p> <p>31. Order awarding compensation.</p> <p>32. Power to discontinue proceedings on payment of costs and expenses.</p> |
|--|---|

upon the land and carry out any works or do any other things considered necessary for the purpose of promoting the development or settlement of the land.

(2) Any person having any estate or interest in the land who is prejudicially affected by the exercise of the powers conferred by this section shall be entitled to compensation therefor as for a special loss under this Part of this Act.

(3) The value of any improvements effected by the Minister under this section shall not be taken into account by the Court in assessing the value of the land for the purposes of compensation.

42. The Minister or any person authorized by him either specially or generally may enter on any land at any time for the purpose of making any inspection, valuation, or survey for the purposes of this Part of this Act.

Entry on
land for
purposes of
inspection, &c.

PART III

CONTROL OF SALES AND LEASES OF LAND

Consent of Court required to certain Transactions

43. (1) Subject to the provisions of this section, this Part of this Act shall apply to every contract or agreement—

- (a) For the sale or transfer of any freehold estate or interest in land, whether legal or equitable:
- (b) For the leasing of any land for a term of not less than three years:
- (c) For the sale or transfer of any leasehold estate or interest in land, whether legal or equitable, of which a period of not less than three years is unexpired:
- (d) For the granting of an option to purchase or otherwise acquire any freehold or leasehold estate or interest in land as aforesaid, or to take any lease as aforesaid.

(2) Nothing in this Part of this Act shall apply with respect to—

- (a) Any transaction entered into before the commencement of this Act, or the exercise of any option granted before the commencement of this Act:

REFER TO
No.

Transactions to
which this Part
applies.

AND TO
No. 2

APPENDIX C

LETTERS, SPECIFICATION

- | | | |
|----|---|---------------|
| 1. | Letter, Dunn & Stiles, 1948 | CHBDC Archive |
| 2. | Application for War Memorial Subsidies | CHBDC Archive |
| 3. | Specification for Building Work
George C Oldham, Architect, 1949 | CHBDC Archive |
| 4. | Letter, Dept Internal Affairs, 1952 | CHBDC Archive |

DUNN & STILES
PUBLIC ACCOUNTANTS

TELEPHONE No 260
P.O. Box - 122

G. ERIC STILES
A.P.A. N.Z.
COUNTRY MEMBER WELLINGTON
STOCK EXCHANGE.

6

RUATANIWHA STREET,
WAIPUKURAU, N.Z.
24th. May 1948.

The Clerk,
Patangata County Council,
WAIPUKURAU.

Dear Sir,

At a Special General meeting of the
Company held on the 15th. May 1948, the
following resolution was duly passed:-

"That in consideration of the sum of 2/6
the Company will transfer to the community as
as war memorial, the control to be vested in
the Patangata County Council in trust, its Hall
buildings and all other assets subject to prior payment
out of such assets, of costs and charges so incurred
or incurred in liquidation of the Company, and that
it be recommended that all citizens of Porangahau
and district up to a determined boundary be capable
of exercising a vote in its control."

Yours faithfully,


LIQUIDATOR.

PORANGAHAU PUBLIC HALL CO. LTD.
(in liquidation)

COPY

11th September, 1943

The Under-Secretary,
Department of Internal Affairs,
P.O. Box 7,
Government Buildings
WELLINGTON

Dear Sir,

War Memorial and Community Centre Subsidies

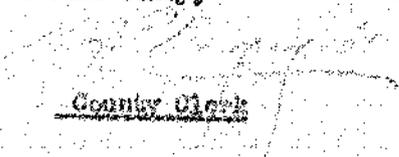
I forward herewith, on behalf of the Porangahau and District War Memorial Committee, application for subsidy on a proposed War Memorial Hall at Porangahau.

The Porangahau Public Hall which is the basis of the proposed War Memorial was the property of the Porangahau Public Hall Coy Ltd, but, on the 14th September 1943 the property and assets were transferred to the Patangata County Council by the Company in trust for the people of Porangahau and District as a War Memorial and Recreational Centre.

The proposed War Memorial Hall would be controlled by a Committee of citizens appointed at a public meeting convened by this Council and this Committee would be responsible to Council for the proper management and control of the Hall. It would be provided that the Chairman of such Committee of Management would be appointed by Council. Such Committee of Management would hold office for 12 months when Council would cause a new Committee to be elected. All net profits earned by the Committee of Management in connection with the use of the Hall would be paid to the Council to be expended, on the advice of the Committee of Management, in repairs or in carrying out further improvements to the Hall.

This Council has accepted the project as a War Memorial for the District.

Yours faithfully,


County Clerk

FORANGAHU & DISTRICT WAR MEMORIAL COMMITTEE

COPY

APPLICATION FOR SUBSIDY

- 1. Nature of Memorial ?
Public Hall to be used as a recreational and meeting Centre for Forangahu Township and the surrounding District. Memorial Tablets will be placed in the "Memorial Forum" as shown on Plan.
- 2. Sketch Plan of Buildings etc
Attached hereto.
- 3. Estimated Cost ?
\$5,000
- 4. Amount already raised ?
\$1,700
- 5. Proposed method of financing the project ?
The project will be financed by public subscription and funds raised by means of public entertainments supplemented by the subsidy applied for.
The Hall, when completed would be used by various Organizations for meetings and entertainments and a scale of charges to cover such use of the Hall would be drawn up.
The Hall would also be used for the purpose of showing Motion Pictures (as is the present Hall). The yearly revenue of the proposed new Hall could be estimated at about \$150 per annum.
- 6. District & Population ?
The district served is that surrounding the township of Forangahu and is approximated by the Red line on the Lithograph herewith. Population, European and Maori is estimated at 700. It will be noted that Forangahu Township is the Shopping, Mail and Entertainment Centre for a large area.
- 7. Local Authority in which the land will be vested ?
The land is already vested in the Patangata County Council. (See covering letter)
- 8. Organisation sponsoring the project
Forangahu & District War Memorial Committee.
- 9. Whether the local authority accepts the project as War Memorial for District ?
Yes. As stated above the land is already vested in the Patangata County Council.

In replying, please quote these numbers. I.A. _____



DEPARTMENT OF INTERNAL AFFAIRS,
P.O. BOX 7, GOVERNMENT BUILDINGS,
WELLINGTON C. 1.

25th October, 1950.

Dear Sir,

WAR MEMORIAL SUBSIDIES

Policy:

1. As a result of representations made consequent to the change in the rate of subsidy announced in my circular letter of 3rd August 1950, the Government has reconsidered the subsidy policy and decided as follows:-
 - (a) Rate of Subsidy:
That approved Memorials be subsidised £1 for £1 on direct contributions, the subsidy being limited to half the total cost. No subsidy will exceed £50,000.
 - (b) Time limit on Payment of Subsidies:
Subsidy is payable on moneys raised up to 30th June, 1953. No moneys collected after this date qualify for subsidy. It is not necessary however for the money to be spent before this date.
 - (c) Loan Moneys:
A subsidy will be paid on loan moneys only where an individual and specific undertaking was given by the previous administration.
 - (d) Time Limit for Receipt of Applications:
Because of this amended policy, the time limit for receipt of applications has been extended to 16th November, 1950. Applications should contain the information asked for in section 5 of my circular letter of 3rd August, 1950.
 - (e) Submission of Detailed Drawings:
It is no longer necessary for detailed drawings to be submitted by 31st December, 1950. The Government is considering schemes for approval in principle on the basis of the sketch plans and other information submitted. Subsequent to approval in principle being given, detailed plans will be requested and may be prepared whenever desired.
 - (f) Payment of Subsidies:
The revised subsidy rate will substantially increase the commitments for War Memorials, and the increased expenditure can only be met by spreading subsidy payments over a number of years. This means that it may not be possible to subsidise immediately all schemes finally approved for subsidy. Payment will be governed by the funds available in the current year.
2. I should be glad if you would advise all War Memorial Committees in your district of the above modifications in policy. Further copies of this circular may be obtained from this office.

War Memorial Special Account:

As subsidy payments will be made only to the local authority in whom the Memorial is vested, a special War Memorial Account should be opened by the local body concerned. All receipts and payments to do with the Memorial should be made through this account. An auditor's statement covering transactions prior to the opening of a special account will be required before subsidy payment is made.

Progress Payment of Subsidies:

The subsidy will be paid according to the progress made, in instalments up to the actual amount raised for, and expended on, the project.

The memorial feature should normally be included in the first stage of development.

Control of Community Centre Memorials:

A condition of subsidy is that the project be vested in the territorial local authority, or in special cases, a Domain Board. The intention behind this is to ensure that the memorial will always be available for the use of all sections of the community.

It is realised that the local authority may, especially in the Counties, wish to delegate much of the administration to a local committee responsible to it. It was never intended, however, that the local authority should in any way other than this relinquish its responsibility to see that the centre is available, over the years, for the community as a whole. To vest the property in the local authority and then to grant a lease to a particular organisation in the community would seem to be at variance with the spirit of this provision.

The Government feels sure that territorial local authorities, as trustees for the community, will ensure that War Memorials in their jurisdiction are maintained on as wide a community basis as is practicable.

Yours faithfully,



Secretary for Internal Affairs.

Circular to:-

The Clerk,
All City, Borough and County Councils, Road and Town Boards

Telex and Cable Address:
"Internal, Wellington."

Correspondence to be addressed to:
"Under-Secretary,
Department of Internal Affairs,
P.O. Box 7, Government Buildings,
Wellington C. 1."

In replying, please quote these numbers. I.A. 174/643



DEPARTMENT OF INTERNAL AFFAIRS,

P.O. BOX 7, GOVERNMENT BUILDINGS,

WELLINGTON C. 1.

46/C

8th March, 1951

The County Clerk,
Patangata County Council,
WAIPIKURAU

Dear Sir,

I am pleased to advise you that the proposed Patangata War Memorial has been approved for subsidy.

This approval is subject to the working drawings of the building being approved by the Hon. Minister of Internal Affairs before construction is commenced.

It is a requirement that buildings subsidised from public funds should comply in all respects with the relevant Sections of the New Zealand Standard Building Codes, and you should ask your architect to prepare his working drawings in accordance with these.

When preparing these plans, I suggest that you discuss with your architect the following points :-

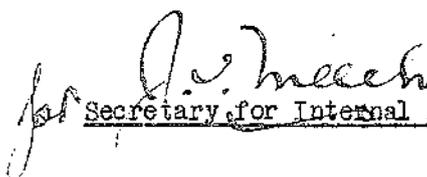
- (1) longitudinal roof bracing will be required;
- (2) alternative means of egress required from the gallery and projection room. This latter should comply with the relevant Regulations.

The Government, when revising its War Memorial policy, could only meet the increased commitments by spreading subsidy payments over a number of years. This means that not all communities who desire to proceed immediately with their projects will be able to draw subsidies at the time of construction.

Would you therefore let me know when you intend building, as this information will assist the Government in endeavouring to pay subsidies as they are required.

I am enclosing a copy of this letter for you to send to the Local Committee concerned.

Yours faithfully,


for Secretary for Internal Affairs

Telegraphic and Cable Address:
"Internal, Wellington."

Correspondence to be addressed to:
"Under-Secretary,
Department of Internal Affairs,
P.O. Box 7, Government Buildings,
Wellington C.1."



DEPARTMENT OF INTERNAL AFFAIRS,

P.O. BOX 7, GOVERNMENT BUILDINGS,

WELLINGTON C.1.

20th March, 1951.

In replying, please quote
these numbers.

I.A. _____

Dear Sir,

WAR MEMORIAL SUBSIDIES

1. I refer to my circular letter of 25th October last detailing the Government's policy for subsidising approved war memorials.
2. Many communities plan to do a considerable amount of work by voluntary labour and the Government has always recognised this as a worthy contribution by the community toward the war memorial project.
3. After carefully considering the position, the Government has now decided to make the war memorial subsidy available on the value of voluntary labour used in the construction of approved war memorials.
4. The subsidy will be calculated according to the actual contract value of the work done, i.e. on the basis of the expenditure that would have been involved if the same work had been completed by tradesmen employed at the usual award rates.
5. Applications for such assistance will require to be supported by a certified statement by the local body engineer as to the value of the work done by voluntary labour.

Yours faithfully,

(G. H. H. H.)
Secretary for Internal Affairs.

Circular to:-

The Clerk,
All City, Borough and County Councils, Road and
Town Boards.

EXHIBITION OF YOUR REQUESTS TO THE WORK AND MATERIALS
TO BE USED IN THE PROPOSED ANTENNAE AND APPLICABLE TO
THE FEDERAL BUREAU OF INVESTIGATION, WASHINGTON, D.C., FOR THE
LOCAL COMMITTEE AND THE NATIONAL SCIENCE BOARD.

August 1954.

George C. Wilson S.R.I.C.A.
Employed & Registered Agent
4075 Chippewa Road, Chicago.

CONTRACTOR

1. WORK OF CONTRACTOR.

The Work of Contract to be made shall be that issued under the sanction of the Patunguwa County Council.

2. SITE OF WORK.

The Contractor is required to inspect the site before tendering in order to satisfy himself as to the nature of the existing buildings, the available services, the size and all of the site and the approaches thereto. Any discrepancies arising on these points cannot afterwards be regarded as reason for additional charge by the Contractor.

3. MATERIALS.

All new material used on the work shall be the best procurable at their respective sites. Insofar as possible the Contractor shall remove all materials salvaged from the existing building. The Contractor shall take good any defects, shavings, or other waste which may appear within six months of the completion of the work arising in the opinion of the Architect (or agreed architect) from materials or workmanship not in accordance with the drawings or specifications or the instructions of the Architect.

4. PLANS.

The Contractor is to carry out the work in accordance with the drawings and specifications provided. The only extra allowed will be those authorized in writing by the Architect

4. MAXIMUM COSTS.

Any item shown upon the drawings but not specifically specified shall be included in the work. Any item specified but not shown upon the drawings shall be included in the work.

5. GENERALLY.

The Contractor is to provide all necessary coverings for the protection of the Work by weather or otherwise during the progress of the work. The Employer shall be responsible for insuring the Works against fire. All other damage or theft shall be the responsibility of the Contractor. The Contractor is to disturb ^{the} site as little as possible and make good on completion all damage to roads leading to the site caused by additional or undue traffic. The Contractor is to clear away all rubbish and debris from the site and leave the building clean and ready for use on completion.

PROPOSED AMENDMENTS AND REVISIONS TO PART ONE OF SPECIFICATIONS.

6. EXTERIOR.

a. Take off damaged roof including over and side of main porch and front porch. Check for repairs.

b. Take down front porch, projector room above, box office and external stairway on front elevation. Check for repairs.

c. Take down side wall of main hall (forming part wall of summer room interior). Check for repairs.

7. SKYLIGHT CASE.

Get out proposed new extension at east end of existing hall as shown on drawing.

8. FOUNDATION, WALLS & ROOF TRUSSES.

Build the new work to match existing work; providing below foundation joints as existing and at the same number 1 or if unobtainable supply 6" x 12" reinforced concrete foundation joints and set on good hard-core 4" thick and well rammed.

Build all studs, plates, braces, joists and at the same section and detailing as the existing work and at the same number. Roof framing to be carried out as shown on drawing.

9. CEILING & WALLS

Ceiling will covering to match the existing, 5/8" or if unobtainable to be of 1/2" rustic wood-grained of panel type. Interior will finish and color similar to new work in lobby of hall to match the existing as closely as possible. Interior wall & ceiling boards of Glenside rovere & Dyer to be of "Alpena" or similar wood-grained with 1" square crown studs. Roof covering to be of sheet corrugated galvanized iron to match existing.

10. FLOOR, GLASS-ROCK & GLASS

Floor shall walls to Dyer & Glass-rock or shown with 1/2" x 1/2" crown of 1/2" centers. Provide all necessary sills, bracing & design to make a solid & secure floor. Sills in 1/2" x 1/2" ceiling joists to Dyer & Glass-rock. To run North & South and tie securely to rafters and wall plates. Lay wood flooring to Dyer, Glass-rock & Gellery to match existing flooring as nearly as possible. Allow 2.0. sur of 2.00. (Safety funds) for interior flooring to Dyer or to be laid by a subcontractor to be nominated by the employer.

11. PROTECTIVE WORK

First Projector room in Gallery above shown on plan with covering as before specified for Glass-rock. Cover with "Alpena" externally, and internally with Dyer or similar wood-grained.

Supply and hang floor and window doors shown on the
projection window as required. Also Projector room with
fire-proof lining to the approval of the engineer and
statutory regulations.

17. GALLERY STAIR.

Build in staircase to Gallery where shown with 1 1/2" wall string, 1 1/2" treads and 1 1/2" risers. Provide and fix hand-rail on one side only.

18. PLUMBING.

a. Supply and fix 2 inch-dia. vertical pipe water to Cloak-rooms where shown on plans and provide all necessary plumbing. Connect to drainage as specified later.

b. Fix "Urinal" in "Gents" Cloak-room where shown, using "Merritt" terrazo table-top as splash-back and seat. Fix self-glazed water gully and set in concrete. Connect to drainage. Provide and fix fixture to Urinal with automatic flushing device.

c. Supply and fix 2 inch-dia. in Cloak-rooms, one in each, where shown. Provide all necessary fittings, plumbing and water, and connect to gully in the approved manner. Connect to cold water supply.

19. JOINERY.

a. All joinery to be of best quality. All external doors are to be of steel pattern 6' 6" x 7' 6" or 8' 0" x 7' 6" as shown on

3/4" x 1/2" steel bolts to each door and provided
with marine locks and metal furniture of good quality.
Windows to be of each type as detailed to be supplied and
glazed with float glass obscure glass. Sashes to be fixed
in 1/2" x 1/2" divisions, bottom sashes to be fixed, top
sashes opening and fitted with 1/2" x 1/2" wood trim, to
each opening, as protection against thieves.

b. Provide Box Office with shelf seat of 1/2" x 1/2" wood
fitted with Kingsley floor, marble covering. The seat to be
covered with carpet and one drawer. Provide separate
hole in base of Box Office.

c. Allow the p.c. cost of a 16 Twenty-Four panels for the
cost of doors to Paper, to be made as details to be supplied

17. GENERAL WORK.

All General Work as detailed supplied. Lay floor
of porch in brick set to horizontal pattern on a bed of
cement concrete 6" thick. Bricks to be laid in
Trench to be laid to true level in 2" wide cut out in masonry
center. Joints of brickwork to be of uniform width (not
more than 1/4") and raked out to a depth of 1/2" externally,
internally porch walls to be finished with an approved
rendering of cement and sand to a depth of 1/2".

The work of all porch joinery to be finished with
the oak (or pine) and given a good oil treatment. Siding
of porch to be finished as per the plans. Cover the porch

with edge finished (or if unavailable in any
condition suitable for use). Provide all
necessary flashing, etc. and edge dressing and gutter
etc. Provide piping for Hot Water and Cold. Supply
and fit on strong concrete brackets on either side of
depth of 4" wide 4" wide with "lock tongue" casting
to the front edge.

16. PAVING:

Provide paving on floor on top of 4" wide concrete
base layer set on a bed of concrete 4" thick and 12" wide
lay the stone to straighten and level over and regular
fill leaving a clear and unobstructed roadway.
Provide all necessary bands, sidewalks, gutters,
walkways and curb etc. Provide the floor in cement
and sand 1/2" (1 1/2") and finish, each foot in cement
concrete. Provide and build an approved Septic Tank
of sufficient capacity at least 21ft. from the nearest
point of the building. Provide for overflow from filter
shed of septic tank to existing surface water ditch on
the south side of Royal Street and lay 12" pipe to ditch.

17. PAINTING & DECORATION:

Paint all exterior surfaces of the building with
three coats best oil paint, the walls of stone, the roof
of green. A septic tank to be provided for the building
and to run before completion the final cost. All
interior surfaces of the building

work of this work. Clean down all exterior work
with all oil and wax very thoroughly before painting.

Paint all interior walls and surfaces with two
coats of suitable oil base paint. Distance of space of 1/4
distance of all horizontal surfaces at the most
grade. The wall surface of the foyer, cloak-room and
box-office to be painted in three coats of oil. All
remaining wood surfaces to be painted similarly to
color to be approved by the Engineer. Make good all
damaged joinery and flooring before painting.

10. Lighting.

Provide and fix twelve incandescent lighting
points to the following: 1 to porch, 1 to each cloak-
room, 1 to each lavatory, 1 to box-office, 1 to foyer,
1 to gallery (with two way switch to holder of stairs),
1 to projector room and 1 to hall in addition of
existing lighting.

Provide and fix wiring to the projector room for the
projector plant in accordance with the requirements of
the bye-laws and of statutory requirements. Supply and
fix all necessary wiring, conduits, switches, meters and
switch board, lamp holders and fix, and complete the
work in accordance with the bye-laws required
by the Local Board.

ROOFWORK ALTERATIONS AND ADDITIONS TO THE WEST END OF THE BUILDING

17. DEMOLITION.

- a. Take off corrugated iron roof extending over west end of side roof, all the kitchen and dressing room tarp-top roof off the stage. Stack all materials for reuse.
- b. Take down all rafters and roof framing from roofs referred to in "a" above. Stack all materials for reuse.
- c. Take off north wall of kitchen and stack for reuse.
- d. Remove external W.C. at N.E. corner of the building. Take down W.C. off dressing room and side roof all round. Seal all exposed drainage and plumbing.
- e. Take down external door to dressing room, seal opening, and make good all round. Take down door between supper room and kitchen. Stack both doors for reuse.

18. NEW ROOF TO WEST END OF BUILDING.

19. WALLS.

Build new extension to the kitchen as shown on plan, using existing materials wherever possible for wall and roof framing. Form hipped roof over kitchen extension as shown and cover with corrugated sheeting of equivalent used over stage. Cover wall of kitchen extension with weather boarding to match existing as nearly as possible. Re-build existing work in new north wall and form new work where shown on west wall to match existing. Line kitchen

walls and ceiling internally with "Masonite" or similar approved material, and cover joints with composition as before specified for plaster work. Build in serving hatch in upper part wall with opening 2'0" x 3'6" in the clear, above door and provide and build in such door to match with all necessary work weights, stops, runners and stops. Provide and fix on strong beams and supports work bench round kitchen walls where shown on plan at a height of 7'0" from the floor line. Complete finishing to the kitchen to match existing.

11. ROOF.

Re-build roof frame away west end as shown on drawings, forming one main ridge line throughout the building. Provide and fix all necessary struts, rafters, purlins, collar and bracing to make the roof frame strong and rigid. Remove all existing materials wherever possible. Cover with corrugated iron sheeting to match the existing and remove all existing material. Fix all necessary guttering, down-pipes, ridge pieces and flashings to make a secure and waterproof roof. Complete wall covering externally in weather-board to match the existing as nearly as possible and make good all round. Make good all internal wall and ceiling linings to stage, green room and kitchen.

12. DOOR.

1. Put new door opening in dressing room stage shown with an

opening 3'0" wide in the clear. Hang new door and provide and fix

all necessary furniture and built-in.

b. Re-hang kitchen-cupboard door in the new position shown and make good all round.

c. Cut new external door way to supper room and kitchen and where shown. Hang new door to match existing external doors. Hang externally as shown. Provide all necessary built-in furniture. Build concrete steps to door as required.

d. Cut new external door way to kitchen on west side, as shown, and hang existing dressing room external door in opening. Renew built-in, lock and hardware as necessary.

23. PROSCENIUM.

Raise proscenium arch to a height of 11'0" from the main floor line and make good all round, carrying screed above proscenium arch vertically to ceiling line. Provide and fix necessary frame to carry cinema screen.

24. PAINTING & DECORATION.

Decorate and paint the whole of the new work at the west end as far as that specified for the east end.

Department of Internal Affairs
P.O. Box 7 Government Buildings,
Wellington

I.A. 174/643

14th February 1952

Dear Sir,

I am writing to confirm the discussions you had with the Assistant Government Architect to-day about the proposed Porangahau War Memorial Hall.

If you can assure me that your builders will make the following amendments to the sketch plan submitted, I will be able to recommend the project to the Hon. Minister of Internal Affairs for final approval, and you will then be free to start building. This will obviate the preparation of the more detailed set of plans normally required at this stage.

Our architect's amendments are:-

1. Diagonal bracing should be provided on the plane of the roof at both ends.
2. The gallery should be omitted, thereby increasing the size of the projection room;
- 3/ Alternative means of egress should be provided from the projection room by stairs over the ladies cloak room leading to an external door;
4. The box office could be moved against the wall of the main hall.

Yours faithfully,

(Sgd) A.G. Harper,

Secretary for Internal Affairs

Mr A.H. Hope
FORANGAHAU

APPENDIX D
PHOTOGRAPHS

- | | | |
|---|--|---------------------|
| 1. Aerial photo | Collection | Kim Steffert |
| 2. Plaque 1914—1918
Plaque 1939—1945 | Jane Bishop | |
| 3. ANZAC | Jane Bishop | |
| 4. old photo of Hall
St Michael and All Angels | David Severinson
Collection | Kim Steffert |
| 5. Hall interior photos | Jane Bishop | |
| 6. Supper Room
Live music band | Collection | Kim Steffert |
| 7. Ladies in kitchen
Supper Room in use
Art Exhibition | Collection | Kim Steffert |
| 8. Garden at rear | Jane Bishop | |



aerial photo 19/12/2014

Plaque 1914 - 1918



Plaque 1939 - 1945





ANZAC



old photo of Hall



St Michael and All Angels

Hall interior



Floor Join



Wall Join



old photo - Supper room



live music band



ladies in kitchen



supper room in use



Art Exhibition



Garden at rear

APPENDIX E

1. ICOMOS New Zealand Charter
2. New Zealand Historic Places Trust Information Sheet 12

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 **kaitiaki** over particular land, resources, or **taonga**.

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

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

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

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

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

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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.

Copies of this charter may be obtained from
ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.



New Zealand
Historic Places Trust *Pouhere Taonga*

Sustainable Management of Historic Heritage Guidance

Information Sheet 12

Alterations and additions to historic buildings

Principles

NZHPT endorses adapting historic places for maintaining continuity of use or new uses where it is necessary to ensure the place retains liveability and utility. Adaptation means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value.¹

Adaptation proposals may involve alterations and additions. It is important that any alterations and additions are carefully designed to:

- Retain surviving internal and external heritage fabric as far as possible and disturb, distort or obscure it as little as possible.
- Respect the design, form, scale, materials, workmanship, patina of age, colours, contents, location, curtilage and setting, including alterations that have heritage value.
- Avoid work that will compromise or obscure fabric of heritage value.
- Ensure any new work is of a scale and location that it does not dominate the heritage place and respects its setting.
- New work should be appropriately recorded.

Alterations and additions may include restoration and reconstruction work as defined by the ICOMOS NZ Charter.

It is good practice that a conservation plan, prepared by a heritage professional, should inform and guide alterations of historic buildings.

¹ ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (1993)

Acknowledgements

The standards adopted in this information sheet were adapted from Heritage Victoria, Australia, *Guidelines for the Assessment of Heritage Planning Applications*, 2000 and were revised for the New Zealand context by the NZHPT with the assistance of the Ministry for the Environment and heritage consultants: Chris Cochran, Michael Kelly, and Karen Greig

Source: NZHPT, *Sustainable Management of Historic Heritage Guidance Series*, Discussion Paper No.2, Assessment of Effects on the Historic Environment, 3 August 2007

The NZHPT welcomes any feedback and comments on this information sheet.

Comments can be provided to information@historic.org.nz. (Attention: Sustainable Heritage Guidance)

APPENDIX F

REPORTS

1. Newsletter 4th May 2007 Marina Sciascia
2. Porangahau Community Centre AGM Chair report August 17th 2009
3. Annual Report Porangahau Community Centre Inc.
Memorial Hall 2011—2012

NEWSLETTER

MARINA SCIASCIA

4th May 2007

Kia ora whanau

This has been a long time coming so there is much to report on.

Lets start with this week.

Porangahau Hall

Well a very successful meeting was held, around 50 people turned up. We were well represented, more then half. The result was the meeting voted to stay with the Status Quo. Two CHBDC councillors were in attendance, Rod Hansen (who lives at Blackhead and heads the Te Angiangi Reserve committee) and Mark Williams who lives around that way as well. They are ward reps and it was important to get facts which enabled us to make decisions. The long and short of it is, the Hall doesnt get sold unless we want it to be(at the moment)

We established: 1) Research into the history of it needs to be done, 2) a report projects that over the next 10years \$150,000 will need to be spent on the Hall, 3) if its sold the money wont affect our rates, 4) Keeping it could/will. 5)The Hall committee needs to be more proactive in seeing the Hall is used more 6) there is an AGM in August so those who want to can get themselves on it will have a chance then.

Special Marae meeting

A small group of us met on Tuesday to discuss how we might restructure the way the Marae is charged out to ourselves and to others. Here is a copy of the report:

Background

The Porangahau Community Centre Annual General Meeting

Chair Report

Meeting August 17th 2009

Update

In November 2008 I took over as the Chair for the Māori committee which is a community responsible for the Kaumatua flats and community wellbeing generally. I decided to develop a vision that would include the Māori committee and Hall Committee and the Te Tira Porangahau – Porangahau on the Move Vision emerged. A copy of the Tira Porangahau vision is attached. The focus of the vision is Youth, Kaumatua and whānau development and the development of a number of initiatives under this category. The other areas included in the vision are housing, business and research and training. The idea was to discuss the vision with community members over the next year and gain buy-in or not and move forward with a number of positive initiatives.

Key to the vision is a set of tikanga values (see below) for how we were to operate was laid down which really centred around the need to be positive and unified and for us all to take responsibility for any issues we might have.

As part of this kaupapa I established a leadership team and moved ahead with some key projects (whilst waiting for the lease from the Council we felt I felt it was best to keep things moving forward and forming a key relationship with the Māori committee was the best way to do this. Eventually I hope that these two entities (Hall Committee and Māori Committee) coming together as one and until that happen we will be working together as a bi-cultural partnership.

The most important of these activities are the youth moves towards building capacity to meet the needs of our youth, the running of a Paua Festival next year and moving towards the establishment of an information centre.

In terms of Hall activities there have been some of the key highlights over the last six months including a wedding (Les Boyd's whānau), a 50th birthday (Kate Kuru) and a 60th birthday (Tom Hibbs), and most recently the Porangahau School Ball and establishment of a Karate Club. **NB: Our policy at present is to NOT charge for the use of the hall for youth activities.**

Other highlights have included, The establishment of our leadership team – Amelia Kauai (Kaumatua), Kim Stefert (Youth) Haana Wilcox (Whānau) and we have had ongoing informal meetings to discuss aspects of the Tira Porangahau vision (which I have discussed with members of our community). We had a Kaumatua dinner at Chappelwick in December 2008 and hosted the Lindy Hop dance group from Waipukurau at the Hall.

We have also begun monthly youth days (mostly at the hall) that have included supporting Kim and Ahuriri with the youth activities (Discos, Porangahau has got talent, waka ama day at the jetty, kite making day, and matariki celebrations); We also set up a kaumatua flat to be

available for casual rental and have been supporting the new school Principal (Doug Hales) with monthly workshops for parents.

Another aspect of Te Tira Porangahau is the establishment of a research centre which was to be launched this year with an application for a post doctoral research fellowship for Benita Wakefield who handed in her Phd at the end of last year which would have meant that we would have a researcher working for three years to help establish the centre. This has now been delayed and As I am a full time researcher this is something close to my heart as it is a way of bringing people home and I have had conversations with Dr David Tipene-Leach and Dr Sally Able and NKII over this and we hope to launch in 2010.

We hope to launch an information centre (initially at Kims house) this year which will eventually move to the hall once we secure monies for an upgrade and we are also looking at moving the focus of Te Taumata -- longest place name to the centre of town and I have been working with Ross Scott on this.

There are other aspects of Tira Porangahau which are yet to be developed. For example the housing and tourism portfolios consist of meetings about running a Paua Festival though the community centre with Aramanu and Paora Ropiha and the housing portfolio is focussed on sustainable housing which involves getting as much learning form the building of our strawhale eco-house this year and running an eco-expo out here later in the year.

I envisage that we will sign a MoU with the Māori Committee to implement the Tira Porangahau vision and build the Hall as a community youth centre. The Council has pledged to give us 10k start up funds as well as the 3.5k per year for running costs.

I have also been asked by to take on board the resource management portfolio for the hapu (at first I said no as this is Trustees role) but this may be an option in future.

As all of the leadership team are studying this year we decided to try to achieve specific goals and not overload ourselves so this year is about laying seeds (ideas and visions) to spend time nurturing for the future harvest.

There are a number of sub-committees which have been created. (e.g. the kaumatua flats team consists of Amelia, myself, Auntie Lilly, and Auntie Kauia, and Paora Ropiha is our maintenance man). We are also working with Aramanu and Paora Ropiha over the establishment of a service to transport people into health providers in town. Of course other things come up all the time in this community which are too long to list here.

Attached to the Tira Porangahau Vision strategy below is a survey seeking your feedback.

Tena rawa atu koutou katoa.

Bevan Tipene-Matua
(06) 8555128

ANNUAL REPORT. PORANGAHAU COMMUNITY CENTRE (INC.), MEMORIAL HALL.
2011-2012

Welcome to another AGM of our Hall Committee. As long as we are having these we are fulfilling the undertaking made in 2008 to keep our Hall as a useable community asset. When we as a community took this on it was obvious that our main concerns would be maintenance and upgrading facilities. Over the past few years the Hall committee has developed skills and become more confident in being able to create funds that have seen the Hall grow in use.

A major triumph has been the complete replacing of the roof. We are indebted to Hawkes Bay Longrun for doing this job. Funding support was received from Eastern and Central Community Trust (\$4000), Infinity Foundation (\$15000), and most of all the fantastic last minute generosity of the Porangahau community who responded to a phone request for funds to the tune of \$6000. Thankyou Porangahau. Extra funds have seen us able to purchase a large size heat pump for the main hall and crockery and cutlery for the kitchen. Our focus is still to make Hall users comfortable and to encourage more events.

We started the financial year with a major event; the book launch and exhibition of "Matatoa". This was a great success, thanks to all involved. Waipawa Music and Dramatic Soc., temporarily out of a home, brought their pre Christmas show on the road to Porangahau. A very impressive evening was enjoyed and they want to come back – fantastic. Porangahau School once again adapted and stretched our facilities to present their end of year show and prizegiving. Earlier this year an "impromptu" music evening proved very entertaining and promises to be a regular outlet for invited and local talent. Monthly markets have become an institution with Mangaorapa school being in control. Zumba classes continue twice a week. Efforts are being made to set up youth activities such as dance and boxing. ANZAC day was well supported with a service in the hall and further remembrance of Maori Battalion members at Rongomaraeroa Marae.

We have been working in conjunction with an independent Community Garden group who are able to utilize an empty area behind the Hall to establish a garden facility. This is well in to the planning stage. EIT have contracted to run a 20 week Horticulture course using this garden area and our Hall this next half year. This complements our plans to upgrade our supper room and kitchen.

As Chairperson I am indebted to the skills and hard work of our co-treasurers, Dee Hibbs and Michael Mullins who have applied their money management and funding application skills with such success. Thanks also to our secretary, Raewyn Sykes and to a caring committee who are always prepared to step in and fill any gaps.

I wish the incoming committee every success.

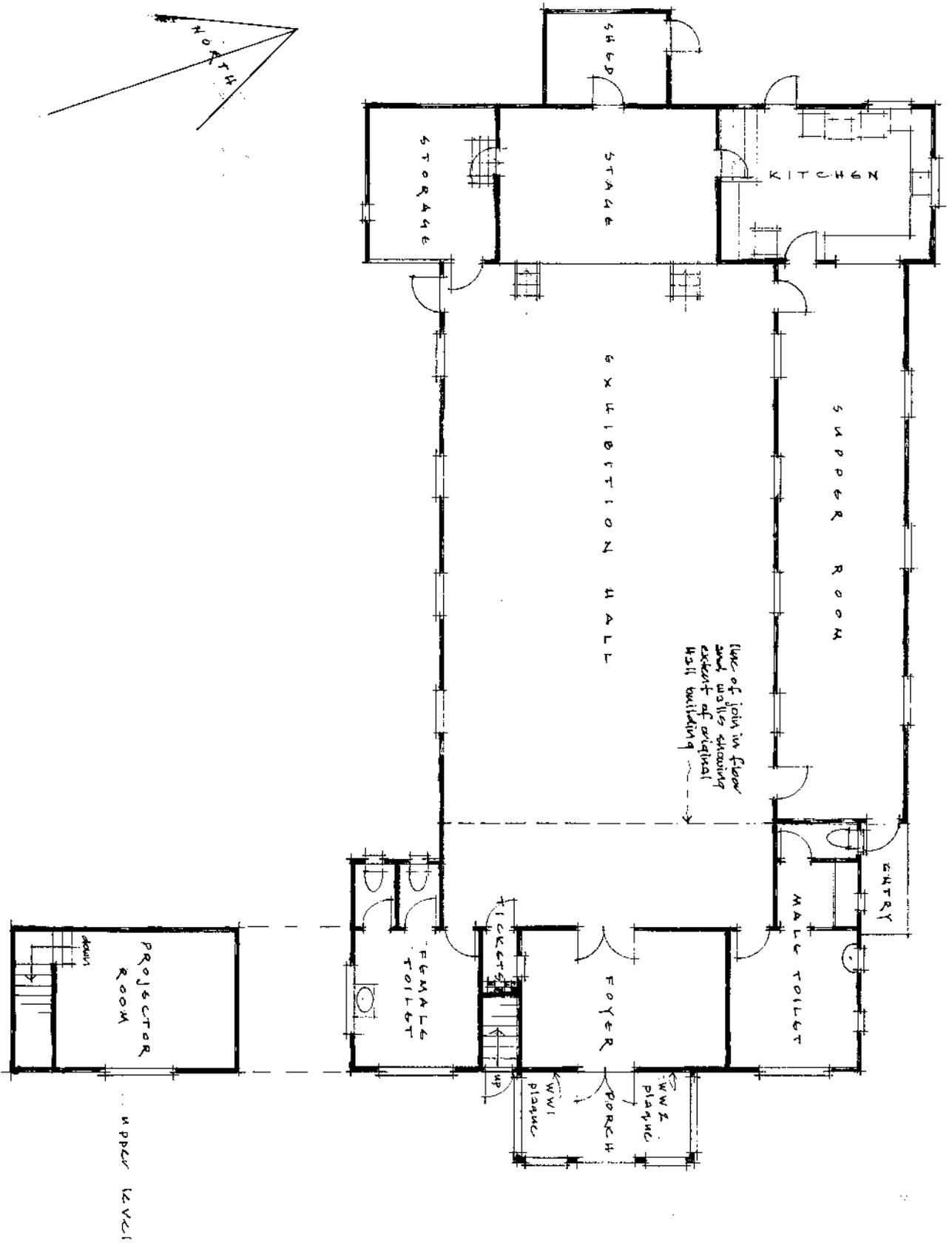
Don Stevenson

APPENDIX G

PLANS

1. Proposed alterations and additions to Memorial Hall
Drawing No. 0 / 30 / 49
George C Oldham Architect
CHBDC archive
2. Existing Plan
Porangahau War Memorial Hall
drawn Jane Bishop
3. Proposed Plan
Porangahau War Memorial Hall
drawn Jane Bishop
4. Proposed Elevations
East & North
drawn Jane Bishop
5. Proposed Elevations
West & South
drawn Jane Bishop

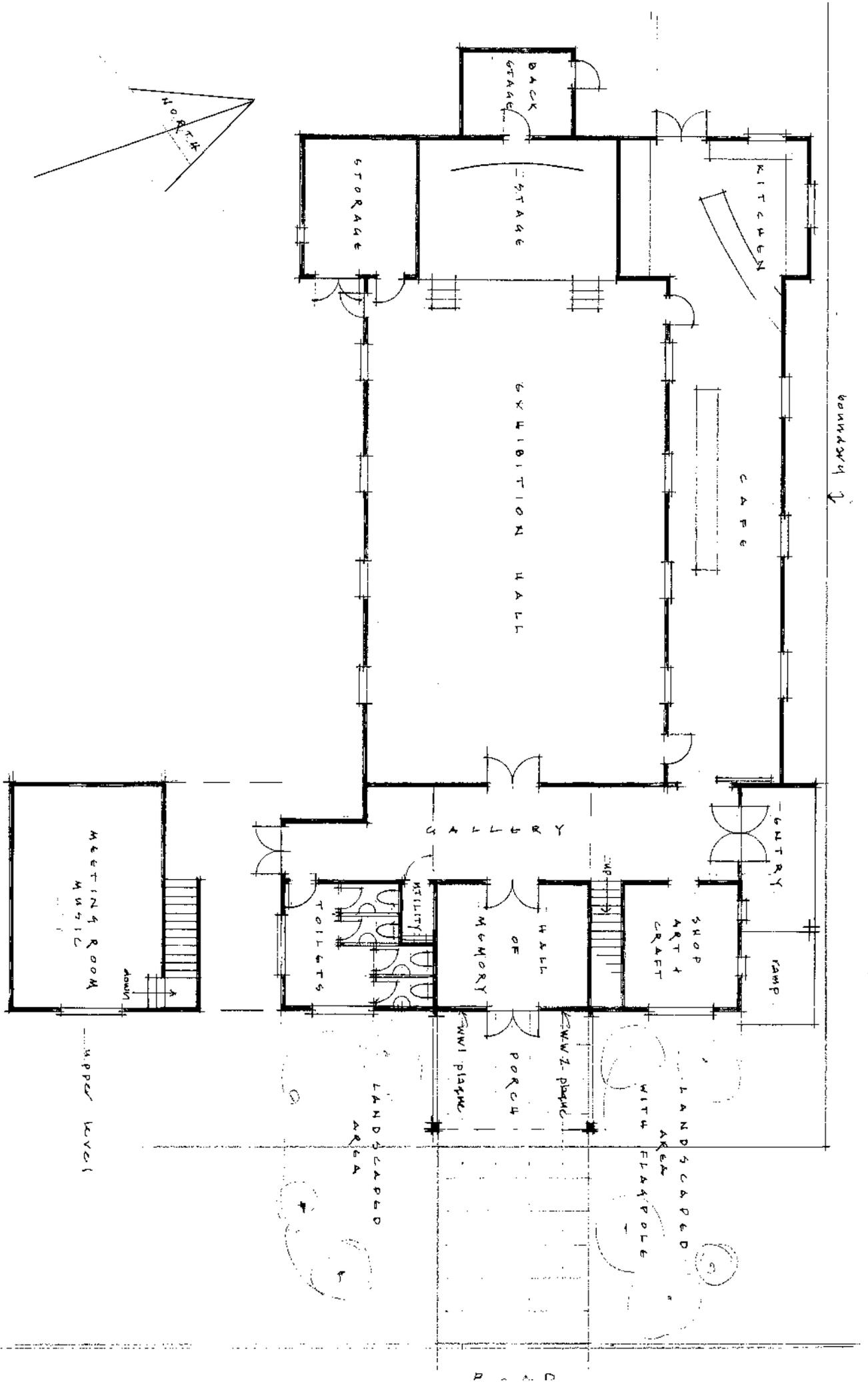
PORTLAND WAR MEMORIAL HALL EXHIBITION PLAN



MAY 2014 JANE BISHOP

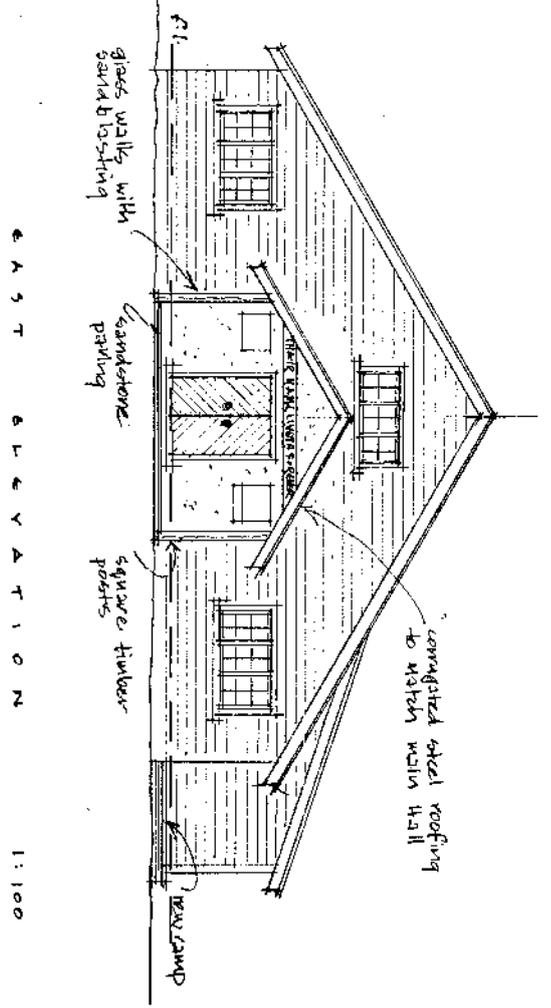
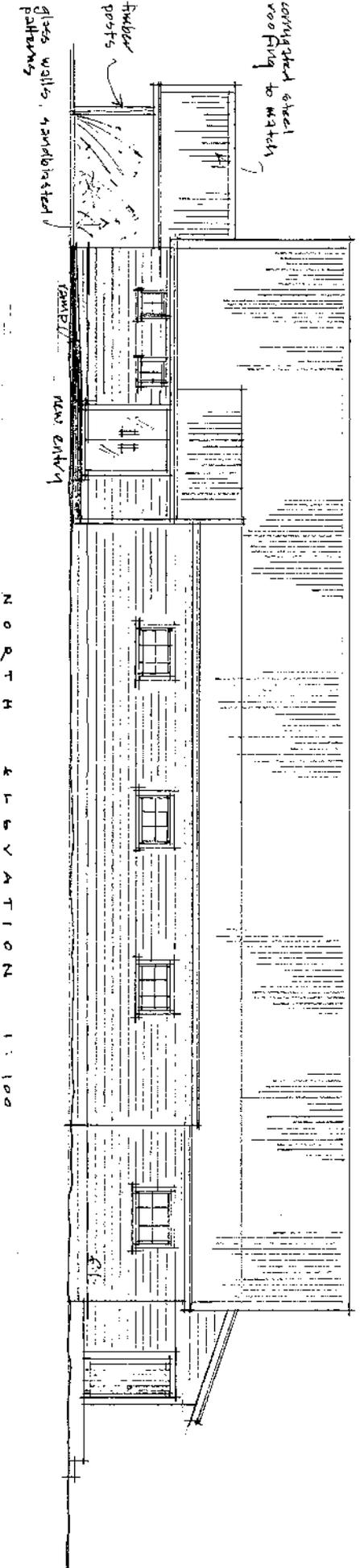
PROGRAM AND MAIN FLOOR PLAN 1:100

MAY 2015 JANE BISHOP



DORRAN SAHAWAN WAR MEMORIAL HALL

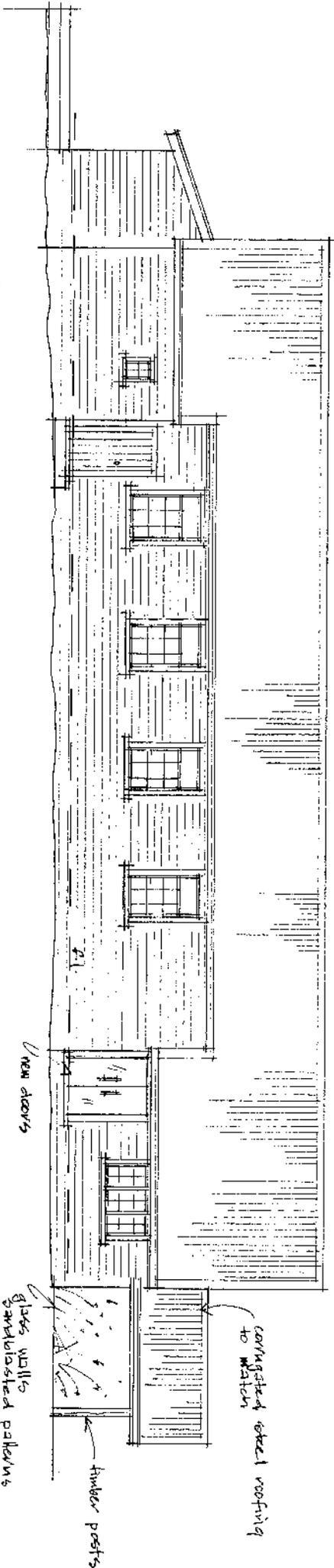
BR 0 P 0 5 6 D MAY 2015 JANE BISSHOP



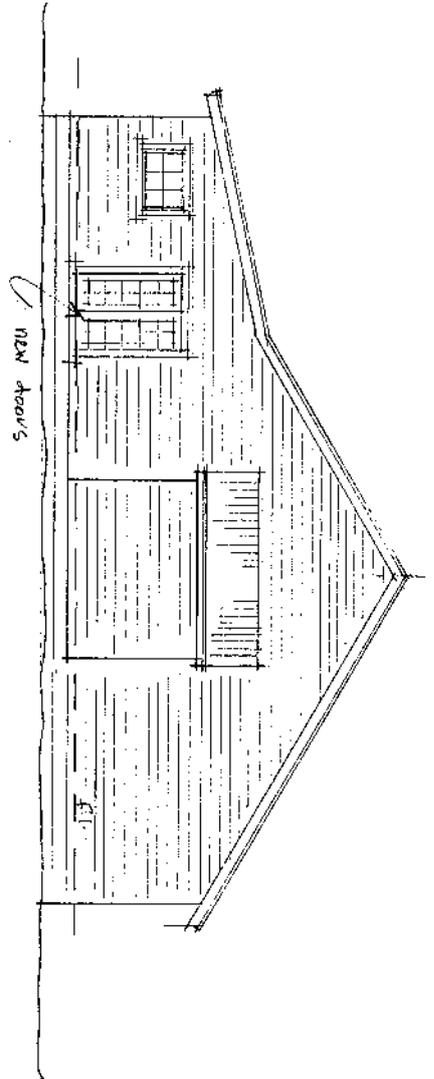
BOORANSAHAN WAR MEMORIAL HALL
PROPOSAL

MAY 2015 JANE BISHOP

SOUTH ELEVATION 1:100



WEST ELEVATION 1:100



Catherine Jane Bishop

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Conservation Plan

Town Hall and Theatre, Waipawa
September, 2010

IAN BOWMAN
Conservator and Architect

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Introduction

Roger Shand, of Shand Shelton, on behalf of the Central Hawkes Bay District Council, commissioned this conservation plan in an email of 30 July 2010.

Basis for the preparation of the conservation plan

This Conservation Plan follows the methodology as described in J.S. Kerr's *The Conservation Plan; A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* (National Trust of Australia, 1990), but adapted to meet New Zealand requirements. The Kerr guide firstly recommends establishing the significance of the place through research into the physical and social history of the place before assessing significance based on accepted criteria. The areas of significance researched and assessed are based on the Historic Places Act 1993 (HPA) and relevant international criteria.

The second stage of the conservation plan is a description of the appropriate framework within which conservation can take place.

The third stage is the development of conservation policies for long-term care and appropriate to maintain or enhance established areas of significance and within the appropriate framework. This plan uses the *New Zealand ICOMOS Charter for the Conservation of Places of Cultural Heritage Value* (the ICOMOS Charter) to formulate relevant conservation policies, discussing each possible intervention, describing and explaining why they are appropriate for the place.

The final section makes recommendations for implementation of the policies.

Scope and limitations

The Oddfellows Lodge addition to the building was requested not to be included in the assessment and was not inspected. Plans for the building have shown this addition to the building as being demolished.

A separate condition survey was commissioned from Alpha Building Consultants and their findings are summarised. No remedial work specifications were commissioned, but these are recommended when maintenance and repairs are carried out. The plan is not a structural or fire safety survey and does not address specific issues of Building Act compliance. No measured drawings have been prepared for the plan.

Heritage status

The building is not registered with the New Zealand Historic Places Trust (NZHPT).

The Waipawa Town Hall and Theatre is listed in the Central Hawkes Bay District Council District Plan as:

Reference number	map number	Description	Zone
H21	28	Waipawa Town Hall and Library. Kenilworth Street, Waipawa	Business 1

Legal description, location and ownership details

The legal description of the site is Lot 5 DP 25013 and its address is 18-24 Kenilworth Street, Waipawa.

Contributors to the plan

Nicole van Ruler researched the physical and social history of the building. Ian Bowman, architect and conservator, compiled and wrote the remainder of the plan.

Photographic sources

The author took contemporary photographs. The sources of other photographs are identified under each photo.

Copyright

This document is the copyright of Ian Bowman, architect and conservator.

Acknowledgements

I would like to acknowledge the assistance of Roger Shand in the preparation of this conservation plan.



The social and physical context

A history of the site and its development

A brief history of Waipawa

Waipawa is situated in the North Island, half an hour South of Hastings in what was originally referred to as Ahuriri. It is the oldest inland town in Hawke's Bay, with a population of 1,923 (2006) (Pollock, 2009).

The first recorded European visitors to the locality were Bishop George Augustus Selwyn and Chief Justice Sir William Martin, who camped overnight on a bank of the Waipawa on 13 November 1842, before continuing to Ahuriri (Napier) with a Maori party.

Originally the Ahuriri Settlers Association was formed to promote the interests of the district and when the New Provinces Act became law in 1858, Hawkes Bay became the first Province. During 1866 Te Kooti's supporters threatened the settlers and a stockade was built near Ruataniwha, 5 miles west. Although garrisoned for several months, it was used for a refuge on one occasion only. Local Maori met a Hauhau war party upstream from the stockade and, after a show of force to impress the enemy, the latter withdrew (McLintock, 2009).

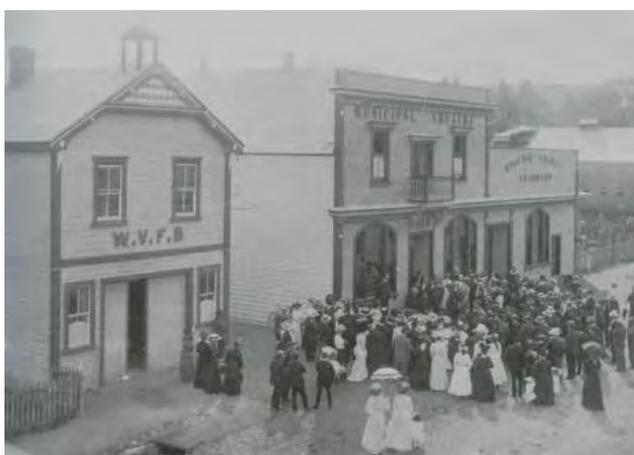
It was not always referred to as Waipawa, meaning 'dark water' in Maori, but as Abbotsford. Frederick Abbott had applied for leasehold of 9,600 acres in 1850 and he always crossed the Waipawa River at the same place, which was named Abbott's Ford. He later divided his land into smaller sections and the town began to grow with a blacksmith, some stores, pubs and a hotel. Abbott later returned to England.

Punt and canoe river transport played a part in the early years but by 1867 a coach track to Napier has been constructed. Karl Herman Weber surveyed the route between Napier and Woodville in 1870 and subsequently a road was formed. In 1872 railway construction began at Napier and by 1876 had reached Waipawa. In 1891 the line linked with Palmerston North and Wellington, and in 1897 with Wellington via the Wairarapa (McLintock, 2009).

Some of the early well-known settlers were Edward and Mary Ann Bibby who established one of the first stores and due to their success and family growth had to upscale the size of their shop three times. They also started up one of New Zealand's first mail order schemes.

The local government history of Waipawa is summarized on the Central Hawkes Bay District Council's website.

As early as 1876, the seeds



Opening of the Town Hall and Theatre, CHB Settler's Museum, 1910

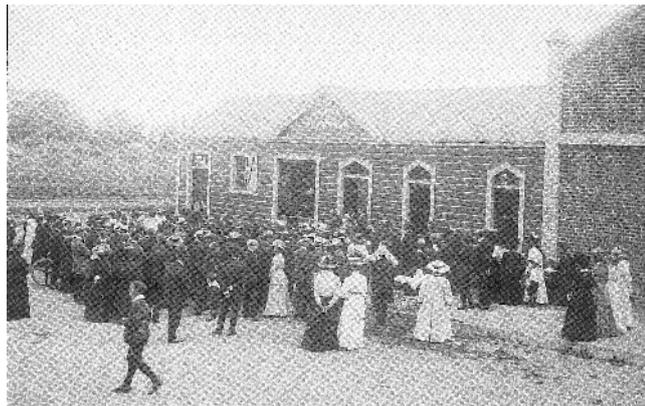
of local government were sown when Waipawa became a county in its own right – covering over 2000 square miles from the Manawatu Gorge to Pukehou. Citizens formed several Road Boards which became the beginnings of the main Waipawa Town Board. According to local historian Margaret Gray, the first Town Board members “gave much to Waipawa and it seems fitting that they are remembered by their names, perpetuated in the streets of the bush area.” (2) Many of you will recognise those names: Messrs Edward Bibby, James Bennett, Francis Shanly, Duncan Guy, and Stephen McGreevy. Soon after in 1907, the first Waipawa Borough Council was elected with eight Council members and the first Mayor of Waipawa, W I Limbrick. One of the first tasks of the new Council was to purchase the Oddfellows Hall and property in Kenilworth Street, which eventually became the Council Chambers and new Town Hall and Municipal Theatre.

The Town Board had its first premises in Ruataniwha Street from around 1895. With the opening of the Theatre, which included new Borough offices, the ownership of the building was transferred to the new County Council. The Council used it until 1959 when new administration headquarters was opened. The original building on Ruataniwha Street was demolished in 1984 when constructing the present day headquarters.

Apart from the Municipal Theatre, also in 1910 the municipal gasworks was opened.

Waipawa October 27

The Municipal Gasworks, erected at a cost of £7,500, were formally opened by the Mayor yesterday. The plant is capable of producing 20,000 feet daily. Provision has also been made for an extension to the works to meet future requirements¹.



Opening of the Gasworks, CHB Settler's Museum, 1910

The first Mayor of Waipawa was William Isaac Limbrick who retired from office in 1917 after five terms in office². Other Mayors have included H M Rathbone (1921 to 1928), I W N Mackie (1930s), C.G. E. Harker (1930s). The present Mayor is Mayor Trish Giddens who was elected in the last election after three terms as a councillor and is the 25th Mayor of Waipawa³.

A history of the Town Hall and Theatre

Before the first Waipawa Borough Council was elected in 1908, the Trustees of the Loyal Abbotsford Lodge offered the Town Board for purchase their Oddfellow Hall

¹ <http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=HNS19101027.2.100&srpos=5&e=-----10--1----0waipawa+mayor-->

² <http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=AG19140424.2.57&srpos=9&e=-----10--1----0waipawa+mayor-->

³ <http://www.chbdc.govt.nz/waipawa-celebrates-150-years/>



and property in Kenilworth Street. The Council agreed on a price of £1,150 in yearly instalments of £100. It also purchased the contents of the hall for £50.

In December of 1908 a poll of ratepayers was carried out on the question of raising a special loan of £2,500 for rebuilding a portion of the Town Hall, adding a Public Library and Borough Council offices and chamber to the building. This would also pay off the balance of the purchase money to the Loyal Abbotsford Lodge. Charges for the use of the Town Hall were fixed, with a ball or social costing £3.0.0; a local concert £1.1.0 and a dancing class £5 (Gray,1989).

The lodge as it was, had been used for many community and regional events like the Waipawa exhibition of 1888. In a newspaper article of the time the hall is described as having a main hall with annexes at either side and a lodgeroom at the back and large annexes behind (“Waipawa Exhibition, “1888).

Construction of the building

The original design and construction of the Town Hall is not completely clear. Research has noted that in January of 1909 the Mayor asked W.A. Chambers of Waipukurau to prepare a plan of proposed additions to the Town Hall. This suggests that by that date a Town Hall was already in existence and may have been the Oddfellows Hall. Chambers was a local builder and architect and, interestingly enough, a Past Provincial Grand Master of the Oddfellows. It is presumed that it is his design illustrated below.



Opening of the Town Hall and Theatre, CHB Settler's Museum, 1910

In April of 1909 tenders were called for. Five tenders were received of which William Robertshaw's tender was the lowest at £1,997.0.0. This was accepted subject to the Trustees of the Loyal Abbotsford Lodge agreeing to take £1,10.0 worth of Town Hall debentures in payment of outstanding debt.

At the June council meeting Mr Robertshaw admitted to having underestimated the cost as he hadn't included the cost of the gallery. The council deferred the matter until the contract was completed. At completion of Mr Robertshaw's contract, in May of 1910, he brought the matter to the attention of the Council again. They regretted the underestimation but legally had no power to pay the money above the original contract price.

The newly extended building was opened by the Mayor William Isaac Limbrick on March 15, 1910.

Waipawa 16 March

The Municipal Theatre, with seating for a thousand people, was formally opened by the Mayor yesterday.⁴

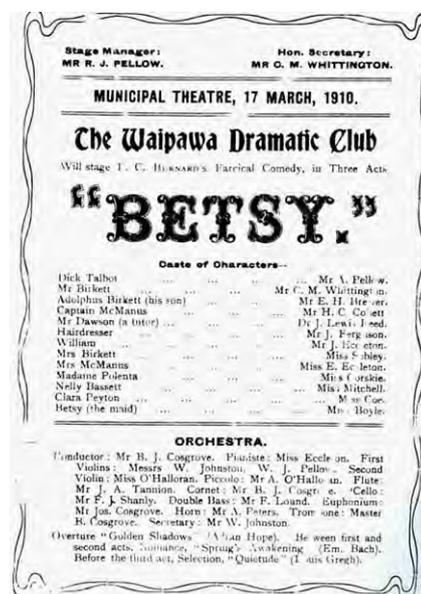
The opening night of the theatre was celebrated with a performance of 'Betsy'.⁵

Mr. T. W. Wills was appointed as the first custodian of the Municipal Theatre and Mrs. Y Rennett was appointed as librarian and Rest Room Attendant.

In January of 1910 the Council ordered 360 chairs at a cost of £79.9s per dozen. Originally a 'Lubitz' piano was to be bought from Mrs. A Lock D.I.C Piano Agency in Waipawa but were advised to buy a 'Guide'. As it was the same price of 55 guineas, was purchased. The chairs in the gallery are still the originals.

However, in 1910 designs for modifications to the Theatre and Town Hall were prepared by Charles Tilleard Natusch & Sons. The date of construction is not known. The original drawings are noted in separate hand writing as being "changes 1910". The drawings are not explicit as to what was modified and Natusch has not dated them. Based on drawing convention where existing walls are shown without shading, and new walls are shown shaded, it appears that the stage area was rebuilt and extended towards the rear and the existing steps repositioned. A new fly gallery was planned and the circle and first floor foyer were renewed or replanned.

Comparing the opening photographs with the 1913 photograph, there appears to be little difference. However, what exists today of the original building is similar to the Natusch drawings, so it is assumed that the modifications designed by Natusch were carried out sometime after 1913. A full description of the plans and elevations is



⁴ <http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&cl=search&d=BOPT19100316.2.23&srpos=3&e=-----10--1-----0waipawa+mayor-->

⁵ <http://www.waipawa.com/waipawa-municipal-theatre-and-maampd-mainmenu-99>



included below.

Drawing number 8 in the series prepared by Natusch show the original stage and an addition on the north side of the Town Hall. The rear of the addition is labelled as “old end wall” and the street wall, labelled as “new wall”. The section appears to be similar to what exists on the north of the Town Hall but in the Natusch drawing it is shown as single storey and with a central tripartite window without entry from the exterior.

Later modifications to the building



Kenilworth Street with Municipal Theatre and Borough Council Chambers, 1913, Sir George Grey Special collections, Auckland City Libraries, 35-R1520

There is no record if any damage was caused to the Theatre and Town Hall from the 1931 earthquake.

An extension was erected above the stage, which was subsequently lowered in the 1940's because in strong winds it creaked and swayed. The fly tower was ultimately removed completely.

Drawings of renovations to the building were prepared 1955. The roof of the hall and theatre were renewed with new spouting and gutters; the balcony at the front was removed and a new window fitted; the cloak rooms at the back of the building were altered; a small verandah was put on the front; the front door of the library was moved further to the east to allow access into a lobby leading to the library and council offices.

1961 plans for alterations to the building were prepared by Wellington architects Porter and Martin. The plans show the strong room, council chamber and small room at the back being retained while the entry was reinstated and the old library door to

be re-used. A new small public space was created which led to both the Mayor and Town Clerk's offices. A showcase was located just behind the window at the front of the building and four new windows were installed along the, up till the windowless, eastside of the building. The town hall was re-placed at the same time.

Drawings of 1970 show further alterations to the exterior of the building and the ceiling of the theatre. Other modifications include:

- Pinex softboard was added to the ceiling of the theatre
- A new fire escape was provided from the gallery of the theatre to an exterior wooden stair on the west side of the building.
- The window heads and existing column facings and window heads were removed from the front facade.
- Flashings installed under weatherboards and over fibrolite on the theatre side and fibrolite highline on external corners.
- All sides of the building were repainted apart from the front facade.
- There were public men's toilets and toilets accessible from the offices added at the eastside of the building. The drawings were completed by Powell, Fenwick & Johnson engineers from Napier and built from concrete block

The drawings of 1983 show A.R. Rowe as the Council District Engineer who designed a new truss system to allow for the removal of the corridor walls.

In 1984 the interior was upgraded with the intention of bringing the Town Hall back to its former condition. The cost of this refurbishment to the Town Hall and District Council offices was \$626,000.00. It included:

- Structural repairs
- Application of a textured coating to walls and ceilings
- The original entranceway was boarded up and a new entranceway and foyer designed
- Exterior cladding was applied to parts of the exterior
- Toilets, bar facilities, concertina doors, carpets and curtains were added

Between 1995 and 1996 further repairs included carpentry work, drainage, electrical work, a partial re-roof, the installation of a fire alarm and an exterior repairs.

A Code Compliance certificate of May 2001 shows several small alterations and electrical and drainage repairs made to the building with the estimated value of \$1,550. Amongst the alterations was to install 20 new piles beneath the theatre stage and to the stage front. Part of this stage was to design, obtain approvals, supply and install a type 4 fire alarm system throughout the building.

A proposal for modifications to the building has recently been prepared by Shand Shelton.

In the past two years the council has raised \$2.1m for a \$2.9m upgrade of the Waipawa Town Hall. The renovation starts next month and should result in more functions,



*concerts and weddings at the hall.*⁶

The library

By 1883, the Oddfellow Hall was being used as the local library and was rent-free. The library was run by volunteers and in 1883, 250 books were purchased and the number of books read by subscribers was 23,999. Residents were keen to find a permanent building and a building fund was established. A grant from the government and donation of the Council bought a section on Kenilworth Street and a building was erected. Besides a library, there was also a reading room, meeting room and a conversation room. A permanent librarian was appointed.

When the Town Hall opened, a library and reading room was included in the design and the original library became a residential home. This first library building was demolished in 1968 to make way for the addition of an accommodation wing to the Commercial Hotel.

In 1945 the library was connected to the Country Library Service and responsibility was returned to the Borough Council. The same year it was removed to the larger reading room and then in 1956 to the meeting rooms. In 1978 the former borough offices were altered to become the adult's library and the new children's library was established in the former meeting room. In 1998 the library was moved to its present location.

Outline chronology of events associated with the site

1876	Railway line reaches Waipawa
1883	Waipawa citizen's library established
1884	Waipawa Town Board had its first meeting and first clubrooms Manchester Unity Oddfellows opened
1889	Waipawa dramatic club established
1892	A section was bought in Ruataniwha Street for offices of the Waipawa Town Board
1895	Town Board decided to construct the Town Hall
1908	The first Waipawa Borough Council sworn in
1910	Opening of the Municipal Theatre and Town Hall in March Opening of the gasworks on October 27
19?	Modifications designed by C. Tilleard Natusch and Sons. Unknown scope and completion date
1928	Old Oddfellows hall at the rear of the Theatre purchased and brought forward on the site
1931	Napier earthquake, extensive damage in both Town and County districts but no record of damage to the Town Hall

⁶ <http://www.stuff.co.nz/dominion-post/politics/local-body-elections/4073397/A-region-thats-proud-to-stick-to-basics>

1956	Repiling and interior alterations carried out
1984	Opening of the restored Town Hall, Council Chambers and offices
1998	The new library opened
2001	Some repair work and alterations undertaken

People and organizations associated with the building

Chambers, William Ashton (1865-?7)

Mr. WILLIAM ASHTON CHAMBERS, Chairman of the Waipukurau Town Board, was born in Cheshire, England, on the 22nd of June, 1865, was educated at the Manchester Grammar School, and was subsequently brought up as a carpenter. He came to New Zealand in the year 1884, and soon afterwards settled at Waipukurau, where he carries on a large business as a builder, timber merchant, architect, and ironmonger, and gives constant employment to twelve men. He also carries on farming in conjunction with his business. Mr. Chambers is a member of the Waipawa County Council, the Waipawa Hospital Board, a steward of the Waipukurau Jockey Club, and a member of the Waipukurau football and cricket clubs. In connection with cricket he was one of the winners of the Hunter Shield. As an Oddfellow he is a Past Provincial Grand Master, and is First Principal of the Royal Arch Chapter of Freemasons.

Limbrick, William Isaac (1869-1940)

William Limbrick was the first Mayor of Waipawa. He was born in England 1869 and came to New Zealand 1874 aged 5 years.⁸ He was a founding pioneer, businessman and five times the Mayor of Waipawa and died in 1940. He lived at Mount View Homestead on his 800-acre farm on Windsor Hill.

Natusch, Charles Tilliard (1859-1951)⁹

Lewis Tilleard Natusch (always known as Charles) was born on 4 October 1859 at London, England, the son of Emma Sarah Dixon and her husband, Charles Francis Natusch, a mercantile clerk. Social contact with people of other countries played a part in shaping his character. The family had connections with overseas interests through an insurance broking business founded by his grandfather, René Frederic Natusch, centred at Bishopsgate Street and at Lloyd's, London, with agencies at Trieste, Venice, Paris and Havana. Young Charles was educated at Bancroft's School, London, and studied architecture under I. Barlow Badcock at Staple Inn, Holborn, London, and W. Phelps at High Wycombe. From 1882 to 1883 he travelled to the United States and Canada; this broadened his approach to design. On 14 March 1883 at the parish church of Kelvedon, Essex, he married Ada Spencer. They were to have 10 children.

The liberal political views of Natusch coincided with those of the philanthropist Lady Angela Burdett-Coutts. She was influential in having him commissioned for town planning at Westcliffe, Southend-on-Sea, Essex, where he designed a five-storeyed hotel called Westward Ho (1883--84). This was his last major work before departing for New Zealand. With his wife and two young sons he sailed from England on 31

⁷ <http://www.nzetc.org/tm/scholarly/tei-Cyc06Cycl-t1-body1-d2-d27-d46.html>

⁸ <http://freepages.genealogy.rootsweb.ancestry.com/~babz/nz/abbotswaipawa.html>

⁹ Natusch, Guy K. 'Natusch, Charles Tilleard 1859 - 1951'. *Dictionary of New Zealand Biography*, updated 22 June 2007 URL: <http://www.dnzb.govt.nz/>



May 1886 on the clipper *Canterbury*, arriving in Wellington on 13 September. There, on behalf of the architectural firm of Atkins and Clere, he prepared a schedule of quantities to establish the losses arising from a fire that had swept down Lambton Quay. This helped establish CT (as he became known) not only as an architect but also as an expert quantity surveyor. In 1887 he set up his own office and in 1890 received approval for a horse-drawn tramway from Wellington to Island Bay, although this was not built. His clients soon included wealthy landowning families such as the Pharazyns, Riddifords, and Williamses. Many other prominent people later appeared on his client lists in Rangitikei, Hawke's Bay and Gisborne.



Charles Natusch: PAColl-7720, Alexander Turnbull Library, Guy Natusch Collection

The 1880s depression prompted Natusch to move with his family to Masterton, the centre of a growing community. Their first residence burnt down on 24 November 1892 and their 22-month-old daughter, who was overlooked in the confusion, died in the fire. Another infant daughter died three months later. After building a second residence around 1893 Natusch moved to Pahiatua, where there was commercial work designing shops, then on to Napier in 1895, where he purchased the practice of the recently deceased architect Robert Lamb. Many fine houses were built in the ensuing period of prosperity. Natusch opened offices at Gisborne in 1900 and at Palmerston North in 1908. Meanwhile, commercial work had increased in Wellington and he moved the family back there in 1906. He designed several houses at Belmont, and by the time he semi-retired in 1926 the firm of C. Tilleard Natusch and Sons had become a major practice based in both Wellington and Napier.

Natusch is now best remembered for his legacy of fine houses. In some of his work, such as *Bushy Park, Kai Iwi* (1905), there is a classical Florentine-style treatment, while a less formal approach evident in other houses such as *Maungaraupi, Marton* (1906), recalls the English Tudor and related American styles. He was a versatile architect who followed his own convictions in the use of appropriate materials. His approach to design resulted in his best works being imbued with a distinctive character, refinement and integrity, seldom equalled by other designers of large houses in the period from 1890 to 1910. Among the best examples of the 25 or more built were *Gwavas* (1890) and *Matapiro* (1907) in Hawke's Bay, *Erewhon* in Taihape (1898), *Westella* in Feilding (1901), *Silverford* in Napier (1903), and *Shalimar* (1906) and *Atawhai* (1908) in Palmerston North. *Matapiro*, like many other homesteads, became the centre of a community with separate schoolroom, outbuildings and woolshed. *Erewhon*, high up on the Napier--Taihape Road, is a house of great charm and architectural integrity. Bricks

were made in a kiln on the site and timber milled there and seasoned for 12 months before building commenced. The half-timber frame and brick-panel construction provided good insulation as well as giving a unique exterior expression to this high-country homestead.

Natusch was also innovative in his designs for commercial, industrial and ecclesiastical buildings. In the Wellington Stock Exchange (1906) he used reinforced concrete for its superior resistance to earthquakes. He improved lighting in woolstores by introducing sawtooth roof structures from 1895. He designed a number of churches and chapels, notably Te Aute College Chapel (1900), a chapel at St John's Cathedral, Napier (1904), and St Andrew's Presbyterian Church, Hastings (1906).

Charles Tilleard Natusch was a member and fellow of the New Zealand Institute of Architects. He was closely associated with the Anglican church as a synodsmen and lay reader and held a commission in the Ranfurly Rifle Volunteers. He was an expert horseman and swordsman. Remembered as a somewhat restless and outspoken character who did not suffer fools gladly, he never accepted poor workmanship. Nevertheless, he was a kindly family man who was loyally supported by his wife, Ada, a warm-hearted woman who ensured that the family homes in Napier and Belmont lived up to their name of Whare Puare (the house with an open door). He died in his 92nd year, on 16 July 1951, at Paraparaumu, survived by Ada and eight children.

The firm founded by C. T. Natusch continues to this day as Judd Dougan Team Architecture in Napier.

Porter and Martin

Lewis Martin and George Porter founded their architectural and planning office in Wellington in 1954. They were responsible for the plans for alterations to the Borough Council offices in 1961.

Manchester Unity Oddfellows

The Oddfellows have operated a Lodge in Waipawa since 1873. On January 1884 they opened their first clubrooms in the vicinity of the Town Hall. Their first hall was sold to the Borough Council who incorporated it into the Town Hall. Later they built another hall, which to this day is still used by the Waipawa Musical and Dramatic Club. It is located on the east side of the Theatre and Town Hall.

The Public Trust Office¹⁰

In the early years of settlement in New Zealand, colonists who desired to make provision for their children, or to settle property by will or in any other way, often experienced difficulty in finding friends or relatives willing and qualified to undertake the duties of trustee. As most settlers had left in England the relatives they would normally have selected for trustees, they were thus forced to depend upon persons upon whom they had no special claim. Under prevailing conditions it often happened that a trustee had become insolvent, or had left the colony or moved to another district before his appointment became effective. To overcome these difficulties and to provide a trustee who would be permanent, solvent, and qualified to act, the Hon. E. C. J. Stevens induced Vogel in 1870 to introduce a Bill to provide for a Public Trust Office. The novel proposal for a public official to act as a trustee was approved by the House of

¹⁰ <http://www.teara.govt.nz/1966/P/PublicTrustOffice/PublicTrustOffice/en>



Representatives, but rejected by the Legislative Council because some members felt that the Government should not undertake trustee work, that there would be legal problems associated with the work of a trustee who was a Crown employee, and that private trustees would transfer their responsibilities to the Public Trust Office. Two years later, however, Vogel introduced a redrafted Bill which became law on 25 October 1872.

Jonas Woodward was appointed Public Trustee. By 1880 his staff consisted of a chief clerk and a cadet; today (31 March 1965), the Public Trustee employs 830 officers, and controls 51 branch offices and 64 part-time offices and agencies.

The first Public Trustee's main task was to administer the estates of deceased persons who had

named him as executor of their wills. Under an amending Act of 1873 he was given power to administer the estates of persons who died intestate, to act as trustee of settlements, and also to undertake the management of properties on behalf of living persons. In addition, the Court was empowered to appoint the Public Trustee committee of the estates of mental patients. The Office now has important duties, in certain circumstances, in respect of the estates of, or moneys due, to minors, and the aged and infirm. It administers unclaimed and enemy property, and discharges mortgages when the mortgagee is dead, overseas, or cannot be found.

The Public Trust Office holds almost 200,000 wills for living testators who have appointed the Public Trustee their executor, prepares more than 10,000 wills annually, and redrafts more than 7,000 wills a year for existing clients. It administers 19,000 estates and funds amounting to more than £80,000,000, with an annual intake of assets in excess of £15,000,000, representing more than 4,500 new estates and funds yearly.

The 39 Departments in existence at 31 March 1964 were: Agriculture, Audit (Office), Civil Aviation, Crown Law (Office), Customs, Defence, Education, Electricity, External Affairs, Forest (Service), Government Life Insurance (Office), Health, Industries and Commerce, Inland Revenue, Internal Affairs, Island Territories, Justice, Labour, Lands and Survey, Law Drafting Office, Legislative, Maori Affairs, Marine, Mines, Police, Post Office, Prime Minister's, Government Printing Office, State Advances Corporation, State Services Commission, Public Trust (Office), Railways, Scientific and Industrial Research, Social Security, State Fire Insurance



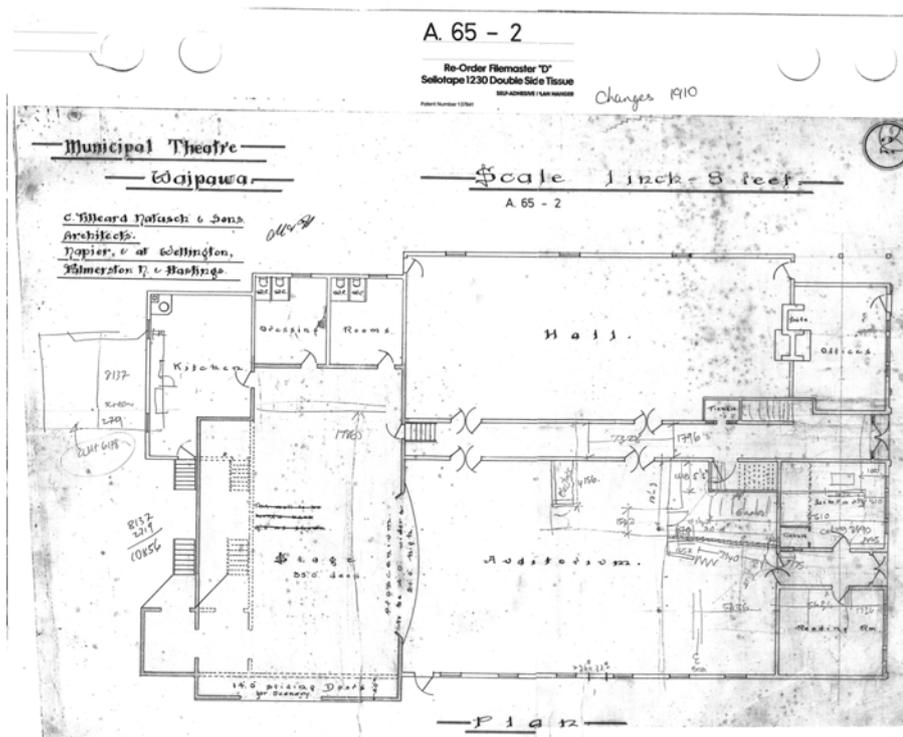
Members of the legal branch of the Public Trust, Wellington, October 1913, photographer Stanley Polkinghorne Andrew ATL, G- 14618 – 1/1

(Office), Statistics, Tourist and Publicity, Transport, Treasury, Valuation, and (Ministry of) Works.

What is not stated in this description is that the Public Trust, as an institution, was the first of its type in the world and became a prototype for similar institutions in countries such as England, Canada and Australia.

Waipawa Musical and Dramatic Society

The society originated in 1889 and originally performed in the Oddfellows Hall . From the opening of the Theatre in 1910 this became their home. At present they use the old council offices next to the town hall and the old Oddfellows hall built on the east side of the Town hall.



Architectural design

Floor plan

The earliest available plans for the building are those prepared by C Tilleard Natusch and Sons whose plans noted as being “changes 1910”. They show the building with a roughly rectangular plan with a central, recessed front entrance leading to a corridor extending from the front to the stage area at the rear. As shown in the plan above, to the north of the corridor was an office facing the street and the hall immediately behind. The offices are shown with a back-to-back fireplace and attached safe. A covered access to the hall from the street is shown with posts supporting a roof. Steps are shown off the corridor with the ticket office underneath them. It is not known where these steps lead. To the south of the corridor is the auditorium with steps to the first floor. The auditorium had its own recessed, central entrance and corridor with ticket office to the north and a reading room to the south. To the rear of the



auditorium is the stage with scenery door to the south and an external entry and steps. To the north of the stage area and connected to the hall are shown dressing rooms and a kitchen on the north-west corner.

The first floor 'circle' is accessed from steps, which rise to towards the street and turn south in a dog-leg. These lead to a truncated triangular space with the nose of the triangle leading to an external balcony over the entry and cloak rooms either side. The 'circle' to the auditorium is shown as reaching almost to the proscenium arch is a horse shoe shape with steeply raked tiers seating. The circle remains much the same today.

There are notes on the drawings, which confirm that the auditorium was existing, almost certainly designed by Chambers, and was modified by the Natusch plans at some date after 1913. These notes include:

Balustrading to be dropped 2 inches in height

New rake of seats

Old rake of seats

Roof raised 4 feet

Balustrading round circle to be put 2 inches lower

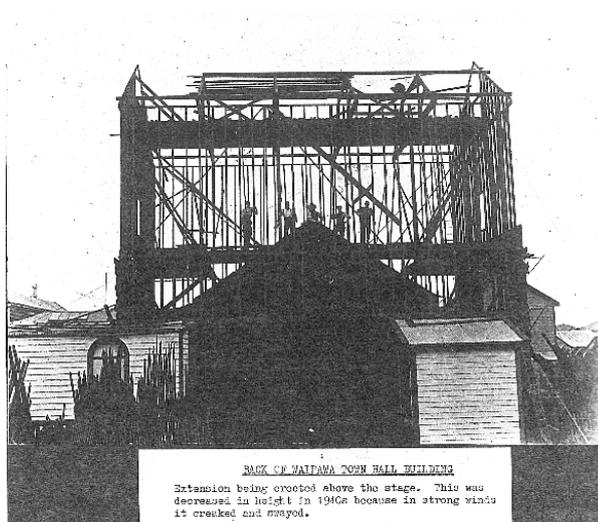
Proscenium 4.0 wider than present width & 20.0 high

Extra steps to escape on account of raising rake of circle floor

A further Natusch drawing of the Theatre noted as "changes 1910" shows a different north-east plan than that of the main drawings. An extension to the offices in front of the hall is shown with the covered walkway to the hall removed and the office north wall is continuous with the hall wall.

The extension is labelled "Existing stage removed and refixed" and folding doors are shown dividing the hall. The rear wall is described as "old end wall" and the street wall is described as "new wall". An elevation shows the parapet, cornice and pilasters of the building continued on the extension with a central shallow arched tripartite window.

The 1913 Auckland City Libraries photo shows that part of the Borough Council Chambers building was used for the Public Trust office as there is a timber sign attached to the corner of the building.



Building the new fly tower, CHB Settler's Museum, unknown date

A 1957 drawing shows the floor plan of the building much the same as the Natusch plans but with the library occupying the ticket office and reading room of the auditorium entry. The offices to the hall were converted to a committee room and are shown as “new library”. A stage is shown immediately to the rear of the committee room and the extension planned in the Natusch drawing has appeared and the rooms, from the street to the rear are labelled as “showroom”, Public Office” and “offices”. This is clearly the Public Trust office.

A drawing with a hand written date of 1955 shows further modifications to the building. It appears, however, that they are after the 1957 plans as they modify elements shown in the 1957 plans. These include removal of the external balcony above the entrance to the auditorium, a verandah over the entry, the blocking up of a door into the committee room and some internal alterations to the ticket office. Cupboards are shown in the space formerly occupied by the chimney and safe in the committee room.

Elevations

The Natusch drawings show only the side and rear elevations, presumably as the street elevation was not altered. Based on the 1913 photograph, the street elevation is divided between the two storeyed Theatre and the single storey Council Chambers. On the first floor, the Theatre has a horizontal parapet the full width of the building with bracketed cornice, and single double hung sash windows either side of the recessed entry to the projecting balcony. The door and windows have flat pediments over them. An extremely tall flagpole is shown with metal brackets in the centre of the parapet and with a rope attached to the north side of the door opening. A metal shaded light is attached to the front panel of the balcony floor, with its conduit curved towards the ground.



The ground floor elevation has tripartite, arch headed windows either side of the recessed doorway. Between the first and ground floor is a substantial cornice with brackets matching the first floor. The balcony over the entry door is supported on large curved Classical styled brackets, which extend beyond the lower cornice. The doors are double triple panelled and the letters “PIT....” are visible.

There are fluted pilasters, which extend from the ground to the upper cornice and continue as piers to the parapet. Between the first floor windows and the cornice are the letters “MUNICIPAL THEATRE” and below the balcony is “1910’. The east lower sash of the central window on the ground floor has “READING ROOM” and the opposite lower sash has “PUBLIC LIBRARY”.

The Council Chambers section of the building is single storey but its parapet extends half the height of the next-door first floor while the lower cornice of the Theatre extends along the entire frontage of the Council building. The doors to the central

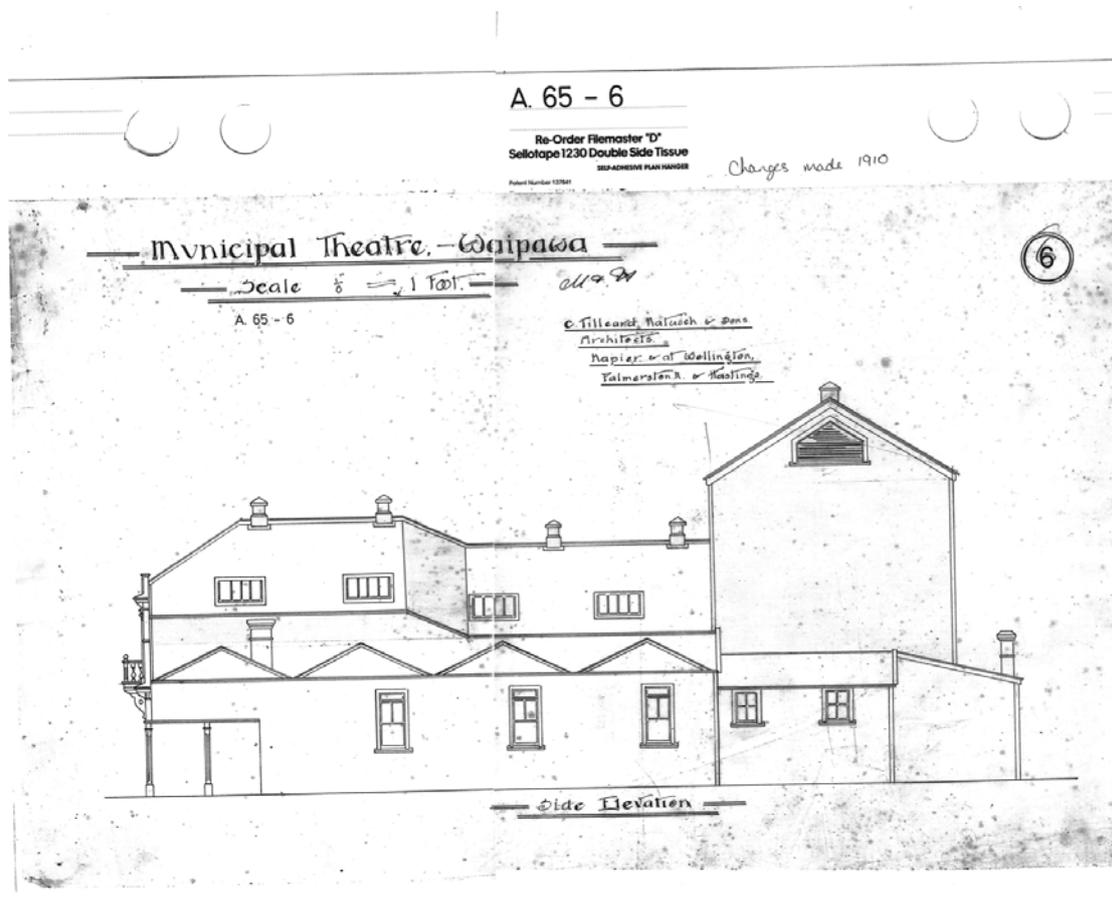


corridor between the two buildings have two paned sidelights with panelled timber underneath and a two paned toplight. The double doors match the design of the Theatre doors and over the toplight are the words “DRESS CIRCLE &...”

The window to the Council building matches those of the Theatre building and has the words “OFFICE” on the lower central sash. A door from the street leads to the Public Trust office (as evidenced by the notice above the door) but, surprisingly, no window to it. The 1957 plan shows a window on the street front and windows along the side elevation.

The Natusch south (side) elevations shows a two height wall to the auditorium and circle with the much higher gabled roof to the fly tower and stage. The elevation shows a hipped roof above the circle higher than the street façade and reducing in height over the centre of the auditorium. Six windows and a door near the stage are shown in the elevation but there are, instead three equally spaces doors along the façade at ground level. These do not now exist. The circle escape stairs are not shown on the Natusch drawings but clearly they existed at that time as they are shown in the first floor plan and exist today.

The current auditorium roof-line is similar to the Natusch drawings, except that, rather than a hipped roof where the two roofs join, they are gabled and abut each other. It is uncertain whether the roof is raised as per the Natusch drawings, as the opening photograph shows the roof closest to the street façade a similar height to what exists today and unbroken.



The 1910 opening photograph shows the rear of the building, where the stage is located. At this point, the building has a lower gabled roof at right angles to the main auditorium roof-line. Today the stage roof is a skillion roof rather than gabled and it appears to be lower than the drawings. The large panelled sliding doors to the stage have been replaced with a roller shutter. The vents shown along the ridge-line have been retained today.

The north elevation is similar to the south-side elevation but with the single storeyed Council Chambers in front of the auditorium. This section has a series of four hipped roofs with three windows under the westernmost hips and the open access to the hall supported on two posts. Whether this corner design was ever built is not known as today part of the former Oddfellows Hall occupies this corner which partially obscures the original serried hipped roofs. Today, too is the concrete toilet block and fibre cement sheet clad kitchen.

Any drawing of the rear elevation by Natusch has not survived or is not available. It comprises the rear of the fly tower, the lower skillion roofed changing rooms and the rear of the partial former Oddfellows Hall.

Style of the building

The street elevation is designed in a version of the Italianate style, which can be seen in the characteristic symmetry of Theatre, the arch headed windows, the square headed windows with pediment, the pilasters, the main pediments and cornices.

Italianate was a style, which was influenced by the picturesque movement and was popular from the early 1850's in New Zealand. The Italianate style was first made popular particularly for large English residential buildings from the early 1800's with Cronhill, the first building in the style, designed by architect, John Nash. Sir Charles Barry was another significant architect who championed the style. Pattern books were influential in the spread of the style with Englishman Charles Parker's *Villa Rustica*, style books by Andrew Jackson Downing, and American Calvert Vaux's *Villas and Cottages*. Prince Albert also encouraged the style when he assisted in Thomas Cubitt's design for his house on the Isle of Wight, Osborne. Many of the larger houses in the style were designed with arcaded porticos which was quickly adapted into the ubiquitous verandah in Australasia. The development of the bay villa style in New Zealand was largely a modest interpretation by speculative builders of the Italianate style but which combined the Queen Anne flying gable bays. Typical Italianate style buildings used classical details such as modillions under eaves, pilasters, low pitched roofs, and asymmetry of building forms. The non-residential forms of Italianate were commonly symmetrical, as can be seen in the Theatre in Waipawa.

The evolution of timber residential styles in the States included the Eastlake style which was based on an exuberant use of jig-saw and turned patterned timber decoration on Queen Anne, Italianate, Stick, and other late nineteenth century 'eclectic' styles. Various timber companies in New Zealand published catalogues showing a wide range of these highly decorative timber elements which could decorate windows, verandahs, gables and roofs.



Other Town Halls

In the alter 19th or early 20th centuries, Auckland, Wellington and Dunedin City Councils set about building Town Halls, as did their counterparts in Australia. These town halls usually housed the functions of the City Council including the Mayoral Chambers, Council Chamber, city offices as well as at least one auditorium.

Wellington's Town Hall was designed by Joshua Charlesworth and was opened in 1904. It replaced one built in 1878. Charlesworth's design included a large auditorium on the ground floor with a concert chamber on the first floor. The council chamber and Mayoral chambers were also on the first floor. It was constructed of brick with a cement render finish and Melbourne basalt.

The Auckland Town Hall was designed by Melbourne Architects J J and E J Clarke and was opened in 1911. It was designed in the Italian Renaissance style and has a wedge shaped plan because its location on the acute angled corner of Queen and Grey Streets. Its exterior is mostly Oamaru limestone with Melbourne basalt base. The Town Hall houses the office of the Mayor and council chamber and has a large and small auditorium and supper room¹¹.

The Dunedin Town Hall was built in two stages between 1880 and 1930. The first stage was designed by R A Lawson in the Second Empire style, with the Council Chamber, offices and tower. The main floor was above ground level and this was accessed from a bifurcated stair. The 1930 addition housed a larger and smaller auditoria. The building is constructed with Oamaru limestone and Port Chalmers Breccia¹².

Smaller local authorities also constructed Town Halls, municipal theatres and council office buildings in the latter part of the 19th century up to the mid 1930s. These include:

Borough Council Chambers, Napier, NZHPT registered category II, 1884, Napier CC

Council Chambers and Town Hall, Dannevirke, NZHPT registered category II, 1934, Tararua District Council

Eltham Town Hall, NZHPT registered category II, 1910, South Taranaki District Council

Hastings Municipal Buildings, NZHPT registered category I, 1916, HDC. The theatre was also attached to this building, NZHPT registered category I, 1915, HDC

Hawkes Bay County Council offices, NZHPT registered category II, 1918, Napier CC

Municipal theatre, NZHPT registered category I, 1938, Napier CC

Town Hall Ongaonga, NZHPT registered category II, no date CHBDC

Town Hall, Kihikihi, NZHPT registered category II, 1904, Waipa District Council

¹¹ Bowman, I., *Auckland Town Hall Conservation Plan*, 1990.

¹² http://en.wikipedia.org/wiki/Dunedin_Town_Hall

Town Hall, Cambridge, NZHPT registered category II, 1909, Waipa District Council

Town Hall, Inglewood, NZHPT registered category II, 1913, New Plymouth District Council

Town Hall, Kohukohu, NZHPT registered category II, no date, Waipa District Council

Town Hall, Otorohonga, NZHPT registered category II, 1914, Far North District Council

Town Hall, Rangiora, NZHPT registered category II, 1929, Waimakariri District Council

Town Hall, Waverley, NZHPT registered category II, 1908, South Taranaki District Council



Waverley Town Hall. Photographed by Alison Dangerfield 1/01/2007

Town Hall and Civic Theatre, Invercargill, NZHPT registered category I, 1906, Invercargill City Council

Town Hall, Warkworth, NZHPT registered category I, 1911, Rodney District Council

The 1950s saw a number schemes promoted by the medium sized city and borough councils for Town Halls and Municipal office buildings. Of these only Lower Hutt completed the full scheme which included a memorial library, little theatre, and Plunket rooms in one building with the municipal office buildings connected to the Town Hall and the Horticultural hall, all completed in the mid to late 1950s. Wellington's Municipal Office Building was completed in the mid 1950s and was added to the Town Hall.

The setting

The building currently has extensive parking area right around it, while other buildings on the same side of Kenilworth Street are residential to the north and single or two storeyed to the south. St Peters further to the north of the Theatre is registered with the NZHPT as is the "Lounge" building on the corner with Ruataniwha Street. Buildings opposite are single or two storeyed commercial buildings. As with many small rural towns, the buildings off the main road, tend to be separate structures rather than attached buildings. Many of the buildings in Waipawa have significant space around them.



Construction and materials used in the building

The main construction materials used were timber for the framing, wall cladding and joinery. The roofing was corrugated iron while balustrading was cast iron. All the timber used was milled at Carson's Mill in the Wakararas and included 1000 super feet of heart Matai tongue and groove flooring. A newspaper article of the time recalls Topsy, a horse, who after the assembling of the rafters on the ground, helped to hoist the rafters into position.

The following is an outline history of these main materials used in the building.

Galvanised corrugated iron

The strengthening effect of crimping or corrugating flat sheets had been known for centuries, but a commercial technique was not successful until the early 1840s. Henry Robinson Palmer (1795–1844), the founder of the English Institute of Civil Engineers, is credited with inventing corrugated iron in London in 1828.¹³ Uniformity

in the product was not developed until the 1860s. Iron and steel, whilst strong materials, were subject to corrosion and their use as a durable building material became possible with the development of the galvanising process to coat sheet steel. The process coated thin layers of zinc by hot-dipping, which was perfected in 1837. At first hand-dipping and then electro-plating developed, which meant larger sheet sizes could be galvanised. Initially corrugated iron was made from wrought iron, but by the 1850s galvanised corrugated iron sheets were available. Wrought iron was gradually replaced by mild steel from the 1890s.

From 1839 galvanised roofing was used in the United States and later in Australia and India. Since the late 1850s corrugated iron has been widely used in New Zealand for roof and wall cladding, and has become part of this country's vernacular. Corrugated iron was produced in Australia from the 1860s and in 1921 the English firm, John Lysaght, set up a large-scale corrugating and galvanising plant in Newcastle.¹⁴ R and T Haworth, the first manufacturer in New Zealand, started producing galvanised iron in Dunedin in 1864 from imported steel plate.¹⁵ Production was based on a single sheet system, but in 1961 continuous sheet rolling and galvanising plants were established, with the product coming to be known as 'long run'.

Early catalogues for corrugated iron showed several profiles were made. These varied in both the depth of the corrugations and the pitch or spacing of the corrugations.



Wares made by the Southern Cross Galvanized Iron Manufacturing Company Limited, Auckland. 1906.
Reference number: PA1-o-371-38

¹³ www.corrugated-iron-club.info/iron1.html

¹⁴ www.heritage.vic.gov.au/pages/pdfs/Roofing.pdf

¹⁵ 'Corrugated Iron', *Te Ara: The Encyclopedia of New Zealand*, www.teara.govt.nz/EarthSeaAndSky/MineralResources/IronAndSteel/5/en

The greater the depth of corrugation, the wider the span between roof supports.

Cast Iron

Iron was one of the first metals to be used by man probably because of its abundance and is known to have been used at least 4000 years ago. It has been used for buildings in commonly in forms of, cast iron, carbon steel, wrought iron and mild steel. Each of these metals has unique properties useful for different parts of buildings.

Cast Iron has a high level of carbon and is, as its name suggests, cast into the shapes needed. Cast iron has a high carbon content, up to 5% and is not able to be worked like wrought iron, as it is brittle. Cast iron is very good in compression and is very resistant to rusting. Cast iron is joined by bolts, rivets or screws, and is difficult to weld because of its brittleness..

Cast iron was an early metal used mainly for decorative elements in buildings. These include brackets joining verandah posts and beams, verandah posts and balustrading, fences and gates and cresting on roofs. Cast iron was also used for down pipes, gutters, sewer and vent pipes and other forms of plumbing and drainage. Cast iron could also be used for hinges, and door hardware and furniture.

Cast iron was used columns, beams and girders bolted together, although this is rare in houses. With the awareness of earthquakes in New Zealand builders used cast iron to strengthen larger masonry houses against earthquakes in the form of straps laid in courses of brick or stone. These were called hoop irons and helped to hold the house together. Iron rods could be added to masonry walls after they were built and cast iron spreader plates were used to spread the load. These plates could be round or in the shape of an 'S'.¹⁶

Timber

The earliest recorded European use of timber in New Zealand was in Captain Cook's journal of 9 October 1769.

"After landing as above mentioned we had not gone a hundred yards into the woods before we found a tree that girted 19 feet eight inches, six feet above the ground, and having a quadrant with me, I found its length from the root to the first branch to be 89 feet; it was as straight as an arrow and tapered very little in proportion to its length, so that I judged that there was 356 solid feet of timber in this tree, clear of the branches ... Here are forests of vast extent full of the straightest and cleanest trees we have ever seen".

The timber was pit sawn, a method of cutting timber which was common until the 1860s. There was an extensive timber trade following Cook's observations, as England needed a dependable supply of timber after American Independence in 1776 because the United States had supplied much of England's timber requirements. There was a need especially for masts and other ship timbers for the English navy in India.

Sealing and whaling industries required timber for boats and housing, store houses, oil casks and making wharves. Missionaries became involved in the timber industry, felling and selling timber to pay for their missions as well as constructing boats for

¹⁶ Bowman, I and Arden, S., The New Zealand Period House: A Conservation Guide, Random House, 2004



travelling around the coasts. The first was built for the Reverend Samuel Marsden, which was a 20-ton flat-bottomed boat.

The first circular saws were in action in Mercury Bay in 1837 and this form of sawing timber superseded pit sawing by the 1860s. The Nelson Examiner of 15 February 1845 reports on a circular saw two feet in diameter cutting 100 feet per hour in a mill in Waimea South. The first circular saws were water-powered, then steam, and finally electric, with the first electric-powered machine used in 1906.

Kauri was used for masts, spars, ships, wharves, bridges, sleepers, tramways, struts for underground mines, general building construction, and weatherboards, and was split for shingles. Rimu was used for house construction, weatherboards and framing and is now used for furniture and veneers. Matai was used for piles, bridges, wharves, sleepers, bed-plates for machinery, flooring and weatherboards. Totara was used for piles, railway sleepers, tramways, house timbers, bridges, shingles, window joinery and exterior verandah flooring.

Building significance assessment

General assessment of significance

Based on the Kerr model, an understanding of significance is required to make informed decisions on the conservation of built heritage. A general assessment of significance, based on the NZHPT guide as explained in the appendix 1, is followed by a more detailed assessment of significance of spaces and elements set out in the schedule in appendix 2.

Physical

- Archaeological information
The site was in use by 1883. Therefore it is likely to be considered as an archaeological site under the HPA.
- Architecture
The building is significant as one of a number of small rural Town Halls constructed in the late 19th to early 20th centuries, which housed the Council Chambers, offices and a theatre. The building is a representative example of the Italianate style applied to a combined two and single storeyed building with typical characteristics of the commercial version of the style. The two building uses and heights have been successfully combined into a single façade with continuous cornice at first floor level and a tall parapet to the Council Chambers, hiding the lower roofs. Yet both buildings retain their own identity

The planning of the building is simple and straightforward with separate entrances to both halls from the street and a central entry also giving access to both halls, the circle and stage area. The stage of the Theatre is of substantial size with fly tower and good proscenium arch.
- Technology and engineering
The form of construction and technology of the building were common at the time of construction and remain in a fair condition. Elements such as the cast iron balustrading are significant, although not rare.
- Scientific
-
- Rarity
The building function is moderately rare as it is one of 10 Town Halls built at the turn of the century with most combining council civic functions with a separate auditorium. The style of the building is typical of the period, as is the building technology and use of materials.
- Representativeness
The Town Hall is representative of the smaller rural town civic building design of the period in New Zealand in terms of style, form, general scale and function. The form of construction, construction materials, and structural



systems are representative of the period.

- Integrity

See authenticity below.

- Vulnerability

The building is constructed of timber and is therefore very vulnerable to fire. It is not permanently occupied and may also be vulnerable to vandalism.

- Context or group

The Town Hall and theatre is one of 13 heritage buildings registered by the NZHPT in Waipawa and one of four in Kenilworth Street. The Central Hawkes Bay District Council lists 13 buildings in Waipawa and four in Kenilworth Street. There are 19 NZHPT registered Town Halls, 16 of which are from smaller rural towns, most of which have theatres or auditoria associated with them.

Historic values

- People

The building is associated with the administration of the Waipawa Borough Council since at least 1910 including the Mayors and staff of the Council until the new building was built in 1959. It is particularly associated with the first Borough Mayor, W I Limbrick who is recorded as having commissioned the design of the building from Waipukurau architect, W A Chambers, with whom it is also associated. The modifications to the Town Hall and Theatre were prepared by C Tilleard Natusch and Sons, a significant architectural firm established in the latter part of the nineteenth century and which continues to this day as Judd Dougan Team Architecture. Other associations include the Public Trust office, which operated from the building, the Manchester Unity Oddfellows, part of whose building is attached to the Council building and the Waipawa Musical and Dramatic Society, which has used the Theatre since 1910.

- Events

The building is associated with Council meetings and local dramatic and musical events. The opening night performance was 'Betsy'.

- Patterns

The building reflects the early growth and development of Waipawa, with another large project, the gasworks, completed at the same time. The building housed local government for 50 years and it housed the library, an important local institution. The use of the building for the Public Trust Office is indicative of the ubiquity of the organization and its significance to the development of small and large communities.

Cultural values

- Identity

The building has been and continues to be a centre of cultural life in Waipawa. The building was the symbolic and physical centre of local political life as the Council Chambers, while the Theatre has been the main location for dramatic and musical productions.

- Public esteem

There is huge public esteem for the Town Hall which is shown in the funds raised to date for the refurbishment of the building.

- Commemorative

The building has some commemorative value as the centre of local government where Mayors, Councillors and officers of the Council have worked to enhance the town and surrounding area.

- Education

The Town Hall can provide education in the history of Central Hawkes Bay architecture and the design of Town Halls and Theatres of small rural towns in the early 20th century.

- Tangata whenua

-

- Statutory recognition

The building is listed on the Central Hawkes Bay District Council District Plan.

Authenticity

- Form and design

There have been a number of changes to the planning and external form of the building over the years. The major alterations have been:

Natusch plans of new fly tower, remodelling of the auditorium roof, remodelling of the first floor foyer, cloak rooms and tiered seating, remodelling of the proscenium arch

Relocation of part of the Oddfellows Hall to the north side of the theatre, possibly according to Natusch plans but in 1928

Removal of the external balcony after 1955

Remodelling of the Council offices in 1961

Remodelling of the exterior façade in 1970 and new toilets

Removal of the central corridor in 1983

New main entry, new external cladding, new toilets and bar facilities, textured coatings to interior walls, and concertina doors added in 1984



- **Materials and substance**
Although there have been major changes to the interior of the building and some modifications to the exterior, much of the structure, some external linings and much interior linings have been retained.
- **Use and functions**
The building retains one of its principal original functions as a theatre, while the remainder of the building is used for other public gatherings.
- **Tradition, techniques and workmanship**
The construction methods, technology and workmanship have been retained in the auditorium space but with less on the exterior.
- **Location and setting**
The location and setting have not changed significantly in the last 50 years. Neighbouring buildings along Kenilworth Street are generally older than 1960s although several buildings have been demolished so that there is a large open space right around the theatre.
- **Spirit and feeling**
The essence of the building as an Italianate styled early 20th century theatre and town hall have been retained, its authenticity and dignity have been somewhat compromised by the largely unsympathetic modifications to the building in the 1950s to the 1980s. The heart of the building is the main auditorium and, with restoration or reconstruction it is possible to regain something of its former stateliness, celebrating its past history of events, concerts and occasions.

Summary schedule of significance of spaces and elements

A detailed assessment of the significance of spaces and elements in the Town Hall and Theatre is contained in appendix 2. The following is a list of the main significant spaces, which have exceptional or high levels of physical, historic or cultural heritage values and high levels of authenticity.

- Roof
- East elevation
- South elevation
- West elevation
- Setting

Ground floor

- Entry
- Theatre auditorium
- Theatre stage
- Hall

First floor

- Circle

Summary statement of heritage significance

The Town Hall has regional significance in its ability to demonstrate architectural heritage values in its not untypical early 20th century design of a combined council chambers and theatre, which is now comparatively rare. Its original design in the Italianate style, was that of a local builder architect and the earliest modifications were completed by a nationally significant architectural practice, C Tilleard Natusch and Sons.

The building also demonstrates a relatively common historical theme of the time of quite substantial public infrastructure development of small rural towns, in order to provide the venue for local cultural and political events and personalities.



Framework for conservation

Aims of the owner

This Conservation Plan has been commissioned to identify appropriate means of conserving the building for the indefinite future and revealing, where appropriate, its significance.

Regulatory and non-regulatory framework

The NZHPT and the Historic Places Act 1993

The Trust's powers under the Resource Management Act (RMA) 1991 (see below) in relation to historic sites and areas reside in the status given to the Trust under the Act. Under the HPA 1993, structures that were associated with human activity occurring before 1900 come within the definition of “archaeological site” in the Act. The site was reclaimed in 1890 and is unlikely to be considered as an archaeological site under the HPA 1993.

The building is not currently registered with the NZHPT and therefore powers of the NZHPT under the RMA do not apply.

Resource Management Resource Management Act 1991 (RMA)

The RMA is concerned with built heritage and its care. It requires that councils have an overarching philosophy and practice for management of built heritage, particularly through District Plans. Section 6 of the Act states that heritage is a matter of national importance and the Act requires local authorities to have District Plans that define heritage, identify heritage places and resources for management, and assess heritage values, archaeological and historic sites, incentives, regulatory controls and mapping.

Part ii, Purpose & Principles of the Act, section 5 – Purpose states: “*the purpose of this act is to promote the sustainable management of natural and physical resources*”.

In this Act “sustainable management” means managing the use, development and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic and cultural well-being and for their health and safety. The 2003 Resource Management Act amendments elevated historic heritage a matter of national importance:

Section 6 states: “... *Shall recognise and provide for the following matters of national importance*” and “(f) *the protection of historic heritage from inappropriate subdivision, use and development*”.

The RMA 2003 amendments also introduced a definition of historic heritage under the Act, being:

“... those natural and physical resources that contribute to an understanding and appreciation of New Zealand’s history and cultures, deriving from any of the following qualities:

Archaeological, architectural, cultural, historic, scientific, technological; and includes historic sites, structures, places and areas; and archaeological sites; and sites of significance to Maori, including wahi tapu and surroundings associated with the natural

and physical resources”.

The main means of carrying out these responsibilities is through District Plan provisions and, where appropriate, requiring resource consents for work that may adversely affect built heritage.

Under the RMA, a Heritage Protection Authority (HPA) can be established which can issue protection notices. All Councils are HPA's as is the NZHPT.

Central Hawkes Bay District Council District Plan

Under the RMA, the Hawkes Bay District Council is required to recognise and protect the heritage value of sites, buildings, places or areas. The Council has prepared a list of heritage items and trees under Appendix B of the District Plan. Despite the RMA requirements, surprisingly, there appear to be largely no controls to protect built heritage.

Under Section 3.7 entitled “Heritage rules” the Council requires all building owners of properties listed in Appendix B who are proposing alterations to notify the NZHPT, except where the work is minor. It is not explained what are the consequences if the NZHPT disapprove of the works. Where demolition, removal or destruction are proposed, two months before the commencement of the work, the building owner is required to notify the Council of the proposal who, in turn, will notify any relevant local or central government agency. The District Plan requires that these agencies rather than the Council are responsible to try and change the proposal, although they will have no ability to prevent the demolition, removal or destruction.

Building Act 2004

The Building Act 2004 regulates all building work in New Zealand and:

- Sets performance standards , including the New Zealand Building Code (NZBC)
- Establishes a licensing regime for building practitioners, and
- Requires local authorities (and private organisations) to become registered and accredited building consent authorities to carry out building control functions.

The functions of territorial authorities as building consent authorities are outlined in the Building Act 2004. These functions include:

- Issuing building consents
- Issuing project information memorandum
- Issuing notices to fix (section 124)
- Keeping building consent information and the provision of public access to building information
- Carrying out building work (section 220), and
- Inspections and enforcement.

Under the Building Act 2004 (amendments March 2005), it is the owner's responsibility to:



- Apply for a building consent for any proposed building work
- Provide the necessary information with the building consent application to confirm compliance with the NZBC
- Notify the Council when a change of use is proposed
- Apply for a code compliance certificate on completion of building work
- Ensure that inspection, maintenance and reporting procedures are carried out where required by any compliance schedule
- Maintain the building in a safe and sanitary condition at all times.

In exercising functions under the Building Act 2004, building consent authorities need to ensure that buildings are safe, promote physical independence and wellbeing, have adequate fire escape provisions and are designed, constructed and able to be used in ways that promote sustainable development. Also building consent authorities are required to take into account the principles of section 4(2)(f) of the Building Act 2004, which include the need to facilitate the preservation of buildings of significant cultural, historical or heritage value.

With respect to heritage buildings, in applying the purpose of the Building Act 2004 a number of principles are outlined in section 4 which include the importance of recognising any special traditional and cultural aspects of the intended use of a building and *“the need to facilitate the preservation of buildings of significant cultural, historical, or heritage value”*.

The Minister of Building and Construction, the Chief Executive of the Department of Building and Construction, and local authorities are required to “take into account” these principles to the extent they are performing functions or duties, or exercising powers in relation to the grant of waivers or modifications of the NZBC and the adoption or review of policies on dangerous, earthquake-prone and insanitary buildings.

There can be tensions between the requirements of the Building Act 2004 and the purpose and principles of the HPA 1993 and RMA 1991. The tension stems from the focus of ensuring building safety, amenity and access under the Building Act 2004, and the protection of historic heritage as a matter of national importance under the RMA 1991 and the purpose of the HPA 1993 to promote minimum change of heritage buildings in order to conserve and preserve historical and cultural heritage values.

Conservation standards

ICOMOS

The International Council on Monuments and Sites (ICOMOS) is a non-governmental body organised through UNESCO, which promotes the practice and standards of conservation through its international and national committees. Each committee is required to determine standards for conservation in the member country. The New Zealand National Committee of ICOMOS has been recognised by the NZHPT, the Department of Conservation and many local authorities as the body, which sets conservation standards and ethics for conservation in New Zealand.

The New Zealand National Committee has published the ICOMOS New Zealand Charter as the guiding standard for conservation and this is included in the appendices to this plan.

This Conservation Plan has been prepared to comply with the principles outlined in the ICOMOS New Zealand Charter. All decisions relating to the conservation of the Town Hall should be made according to the principles in the Charter and all interventions should be consistent with accepted international conservation practice as expressed in the Charter. The key principles can be summarised as:

- all work is to be thoroughly documented
- any intervention should be to the minimum necessary and reversible where possible
- any changes should retain significance
- any change should be based on evidence, not on conjecture
- intervention may be desirable to prevent further deterioration
- intervention may be desirable to allow renewal of a significant use
- intervention may be desirable to improve interpretation by reconstruction
- intervention may be desirable to minimise risks
- intervention may be inappropriate where the existing state of the place is evidence of particular cultural significance.

Other ICOMOS Charters and recommendations which are relevant to conserving the Town Hall include the Riga Charter on Authenticity and Historical Reconstruction in Relation to Cultural Heritage (2000), the Nara Document (1994) and the World Management Guidelines for World Cultural Heritage Sites (ICCROM, UNESCO, ICOMOS) of 1993 by Sir Bernard Feilden and Jukka Jokilehto .

Use

The Theatre continues to be used for its original function and it is recommended that this use be retained. Similarly it is recommended that the more recent use of the Hall as a venue for public functions is continued. This recommendation is consistent with local and international charters. These include the ICOMOS New Zealand Charter and the Burra Charter. These charters recommend that original uses should be retained, especially where the use is integral with the heritage values of the place.

The ICOMOS New Zealand Charter recommends:

“... the conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any additions and alterations should be compatible with original fabric but should be sufficiently distinct that they can be read as new work”.

The latest version of the Burra Charter was formulated in 1999 and recommends the



following.¹⁷

“Article 3 cautious approach

3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible. The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

Article 7 use

7.1 Where the use of a place is of cultural significance it should be retained.

Authenticity

Herb Stovel paraphrases Jukka Jokilehto’s chapter on ‘Treatments and Authenticity’ in the World Heritage Operational Guidelines in explaining the relationship between authenticity and intervention strategies. These strategies:

*“... must maintain authenticity by maximizing retention of historical material, by ensuring harmony with original design and workmanship, by not allowing new additions to dominate over the original fabric but respecting the archaeological potential meeting the test of authenticity in design, material, workmanship or setting. ... Jokilehto introduces a process for defining appropriate treatments whose first priority is to establish, safeguard and maintain the cultural resource values... and which seeks to ensure that all conservation treatments (e.g. protection, consolidation or restoration) guarantee the protection of the authenticity of the heritage site, prolonging the duration of the authenticity of its integrity and preparing it for interpretation”.*¹⁸

The options for the different levels of intervention are discussed under Policy 5 ‘Respect for existing evidence’.

Condition

A detailed condition survey was prepared by Alpha Building Consultants in 2007 for the Council. The general findings are as follows:

Exterior

- there is damaged and exposed asbestos sheet in the projection room
- the exterior is clad with asbestos sheet cladding
- there is some rot to weatherboards, but generally they are in good condition
- there are broken glass in windows and putty cracking
- paintwork on timber doors is poor
- the roller shutter door flashing is loose
- spouting is rusting and/or is detached
- stormwater channel in the south wall has vegetation growth

¹⁷ See ICOMOS (1999).

¹⁸ See Stovel (2008), p 13.

- apron flashings to roofs are at the end of their life
- paint is peeling from the kitchen roofing and the flat tray roofing over the toilets is in poor condition
- external awnings are in poor condition

Interior

- there is damp and potentially unsanitary conditions in the sub floor causing rot to the sub floor framing
- stage sub floor structure has borer and is structurally unsound
- piles under the kitchen floor are subsiding
- there is building debris and birds nests in roof cavity spaces
- the stage is in poor condition
- the structural integrity of the fly tower is uncertain

General

- it is not known if the building is earthquake prone
- it is not known if the electrical system is adequate
- it is not known if the building complies with fire code provisions or means of escape from fire



Conservation policies

General policies

Following on from the assessment of significance, and taking into account statutory requirements and the aims of the building owner, a series of conservation policies can be formulated to guide any proposed work on the building.

The purpose of the conservation policies set out in this section is to provide a guide to the development and care of the building in a way that retains the significance of the place. Such policies are framed to:

- retain, conserve and, where appropriate, enhance heritage values
- retain and, where appropriate, enhance the character and quality of the building and its elements including the immediate setting
- ensure that conservation interventions conform to nationally and internationally recognised standards of conservation practice
- ensure the use of conservation techniques which involve the least degree of intervention, loss of significant fabric and respect of patina
- permit new works which are discreet and compatible with the above and which will make the place more effective in its use
- identify elements which adversely affect the place and which are in need of modification or removal
- provide an approach to the replacement of deteriorated fabric that respects the patina of age of retained significant fabric
- draw attention to the need for coordination and continuity of conservation decisions.

The conservation policies are based on the principles and processes described in the ICOMOS New Zealand Charter and each are discussed in turn as they are relevant to the Town Hall and Theatre.

The recommended policies are set out in italics. They are followed by the information upon which the recommended policies are based. General Policies concerned with general principles of conservation are stated first, while the more specific policies on appropriate conservation processes follow and are described as Intervention Policies.

Adoption of policies

General policy (i)

That the policies identified in this plan be adopted by those responsible for the Town Hall and Theatre as the guide for future work on it

The conservation policies are designed to guide the owner and users of the Town Hall and Theatre, while taking into account practical requirements for use while retaining essential heritage values. Adoption of the policies makes a clear statement of intent by the owners to users, regulatory bodies and others with an interest in the building of a commitment to their long-term conservation using appropriate conservation

methods.

Conservation standards

General policy (ii)

That the conservation of the Town Hall and Theatre shall be carried out in accordance the ICOMOS New Zealand Charter

The Charter discusses general principles before identifying conservation processes. The principles and practices (definitions are included in the Charter in Appendix 1) are discussed under the following topics:

3	Conservation practice	13	Conservation processes, degrees of intervention:
4	Conservation method		
5	Respect for existing evidence	14	Non-intervention
6	Setting	15	Maintenance
7	Risk mitigation	16	Stabilisation
8	Relocation	17	Repair
9	Invasive investigation	18	Restoration
10	Contents	19	Reconstruction
11	Works of art and special fabric	20	Adaptation
12	Records	21	Interpretation

Typically one or a combination of these processes is appropriate to effect the optimum level of conservation. Each of these processes is discussed in turn.

Regulatory environment

General policy (iii)

That appropriate consents should be applied for, but with reference to conservation principles

Relevant legislation includes the RMA 1991, HPA 1993 and the Building Act 2004.

Under the Building Act 2004, alterations to existing buildings or changes of use will require compliance with the NZBC “as nearly as is reasonably practicable”. These provisions apply to a building’s standard of comfort, health and safety, means of escape from fire, and its access for use by people with disabilities. The NZBC, through the Building Act 2004, therefore has the potential to reduce heritage values by requiring compliance where significant spaces or fabric may be removed or altered. Building Inspectors are required to interpret the NZBC. However, where agreement with a Building Inspector cannot be gained over the retention of significant spaces or fabric affected by Building Act 2004 requirements, dispensation applications (through the Department of Building and Housing) or alternatives should be considered.

The most common issues concern access for people with disabilities. The building complies with these requirements following the refurbishment work in 1991-92.

Resource consents will be required for activities that are discretionary. It is not



anticipated that there will be an application for a non-complying activity. Many local authorities use Conservation Plans and compliance with policies in the plans as a basis for considering applications for consents. If a consent is considered in the future, stating compliance with the relevant conservation policy could be useful.

General policy (iv)

That a Heritage Order be placed on the building

Currently the District Plan offers no protection at all to built heritage included on the heritage buildings list. A plan change is recommended so that the District Plan is aligned with other local authorities to protect built heritage appropriately and so that it complies with its responsibilities under the RMA. In the mean time a Heritage Order is recommended to be placed on the building by the Council until such time as the District Plan is changed.

General policy (v)

That the external form and façade of the Town Hall and Theatre shall be proposed for registration by the NZHPT

The heritage values of the building are similar to those Town Halls listed above that are registered by the NZHPT. Consequently it is recommended that the Council propose the building for registration.

Use

General policy (vi)

That the current use for the Town Hall and Theatre shall be continued indefinitely

The key principles in the Charters discussed above are the retention of cultural heritage values and the minimum change to significant fabric, with changes being reversible where possible. The cultural heritage values have been defined above in the assessment of these values and significant fabric has been defined in the inventory. Therefore there should be no or minimal change to the values and significant fabric listed.

The Town Hall and Theatre largely continues to be used for the purposes for which it was designed and intended. These uses are essential elements of its heritage values. Therefore continuing its current uses will maintain heritage values and these uses should be continued indefinitely.

Review and interpretation of the Conservation Plan

General policy (vii)

That this plan be periodically reviewed at appropriate intervals.

As more information comes to light, especially from any further research or during conservation work, it is recommended that this plan be reviewed and, where necessary, revised at intervals. As international bodies periodically update conservation principles and new materials and practices come into use, the recommendations made in this plan may require modification in the future.

New information may also be discovered which may have a bearing on the conservation of the structure. In these cases, it would be appropriate to modify the plan to take account of these new developments and it is recommended that the plan be reviewed at 5-10 yearly intervals. The author should carry out the review.



Intervention policies

Introduction

As discussed above, intervention policies follow the ICOMOS New Zealand Charter and the numbering of the headings is based on the Charter clause number.

3 Conservation practice

Intervention policy (i)

Where conservation work is to be undertaken, this shall be designed, documented, and supervised by an appropriately qualified and experienced person in the conservation of built heritage. Tradesmen and conservators skilled in the relevant tasks should carry out the work itself

The Town Hall and Theatre has regional significance, and as such work on the building warrants a high level of conservation. According to the ICOMOS New Zealand Charter, this means the employment of those experts in the conservation of the fabric of the building. The New Zealand Conservators of Cultural Materials (NZCCM) organisation is the only professional body for registration of heritage building conservators whose training and experience are required to design, document and observe any conservation works. An architectural conservator member of the NZCCM should either directly design, document and observe any contracts covering the conservation of heritage fabric or be intimately involved with the process as a specialist independent consultant advising the owner.

A similar level of knowledge, skills and experience is required by those trades' people who carry out the conservation work, particularly in the areas of joinery and timber repair.

4 Conservation method

Intervention policy (ii)

Conservation of the Town Hall and Theatre shall not diminish heritage significance

Conservation processes should take account of the heritage values of the Town Hall and Theatre as identified in the spaces and fabric significance assessment. The heritage values of the building as a whole and each of its spaces and fabric define the selection of the appropriate conservation treatment. The aims of the conservation method can be summarised as:

- 1 All work is to be thoroughly documented
- 2 Historic evidence should not be removed, destroyed or falsified
- 3 Any intervention is to the minimum and reversible where possible
- 4 The aesthetic, historical and physical integrity of the cultural property must be respected
- 5 Works should be undertaken by professionals experienced in working with heritage buildings of this type

5 Respect for existing evidence

Intervention policy (iii)

That conservation of spaces and fabric shall be determined by the spaces and fabric significance assessment

Conservation policies will be based on the levels of significance of the spaces and elements and their level of authenticity. The conservation of the space or element will generally be determined by the highest level of significance. However where a space or element with a high level of significance but low level of authenticity exists, the range of interventions is very much wider.

Work on the Town Hall and Theatre should be undertaken with due regard to the significance of the spaces and elements as identified in the heritage assessment of the exterior and interior spaces. Recommended levels of intervention (using the definitions in the ICOMOS New Zealand Charter) are as follows:

- for spaces rated E, interventions should be restricted to preservation (including maintenance and repair), stabilisation and restoration. Adaptation may be allowed only where it is essential for public safety or dispensation from regulatory requirements is not possible, and where no other reasonable option is available. Adaptation must be the minimum possible. The original space should not be altered and elements or fabric in these spaces, which are historic (hf), or old (of), should not be removed or altered;
- for spaces rated H, interventions should be restricted to preservation (including maintenance and repair), restoration and adaptation. Adaptation is allowable where the use is compatible and ensures the long-term future of the building and where there is no feasible alternative. With any works taking place, the original fabric, character and quality of the spaces shall be retained. Historic fabric (hf) and old fabric (of) should be retained in its present form in the space;
- for spaces rated S, interventions should be aimed at recovering the significance of the spaces. Interventions should be restricted to preservation (including maintenance and repair), restoration and adaptation. The original outline of the spaces should be maintained, while further subdivision is allowable where this is reversible. Original walls to spaces rated S or lower can have openings cut into them while retaining the character of the space. Existing elements should be reused in the same space in as close as possible location to the original, where it is necessary to disturb them. Historic fabric (hf) should be retained in its present form wherever possible and practical;
- for spaces rated L, interventions should be aimed at recovering the significance of the spaces for an essential compatible use or to achieve a higher standard of quality and design. Interventions should be restricted to those as for E, H and S;
- for spaces rated I, interventions should remove intrusive elements or spaces to recover the significance of the place;
- that any intervention should involve the least possible loss of heritage values and significant fabric and values should be enhanced where possible;
- that any adaptation should use the highest possible standards of design and



materials.

The levels of authenticity of design, materials, craftsmanship and setting largely have significance in deciding appropriate conservation interventions. Where there are high levels of authenticity in design, the aim of the treatment is to respect the design and the historic structure. Conservation processes include maintenance and repair, stabilisation and restoration.

Where there are high levels of authenticity in materials, respect for the original materials should be given and new material should be in keeping but distinguished from the original. This is generally achieved with date stamping of new material. Treatments include maintenance, stabilisation of materials related to the periods of construction, and restorations with appropriate new material where necessary.

High levels of authenticity in workmanship require respect for evidence of workmanship and structural systems. Appropriate treatments include maintenance and repair of original materials and structures, and stabilisation. Restorations requiring new elements should use traditional skills and methods or new techniques where traditional techniques are inadequate.

Where there are high levels of authenticity in the setting, the primary objective is to maintain the relationship of the site with its surroundings.

Recommendations for conservation of the exterior and spaces are included in the implementation section.

6 Setting

Intervention policy (iv)

That the existing setting of the Town Hall and Theatre is maintained or enhanced

The Town Hall and Theatre has extensive open areas around it, which are a little unsightly. Landscaping around the building to improve its setting is recommended. Removal of the tree in front of the building is also recommended to allow greater visibility of the building and to reinstate the original street setting.

7 Risk mitigation

Intervention policy (v)

That any man-made or natural risk should be minimised

The building has a number of risks associated with it including vandalism, fire, potential risk from earthquakes and other natural disasters.

The building is constructed and lined with timber and is therefore a considerable fire risk. The building condition report identified electrical systems as potentially needing upgrading and this situation may increase the fire risk. It is not permanently occupied and vandalism may be a risk.

A sprinkler and intruder alarm system is considered as imperative to reduce these risk from fire and vandalism.



While New Zealand is not a signatory to the Hague Convention which identifies and protects buildings from unnecessary demolition following a major natural event such as an earthquake or tsunami, it is recommended that the Hague symbol is displayed on the exterior of the building to identify it to the relevant authorities so that they are aware of the heritage significance of the building. Civil Defence should be notified of the significance of the building and advised that it will display the Hague symbol.

The demolition of heritage buildings in Christchurch following the 7.1 magnitude earthquake has reinforced the need for Civil Defence to be aware of built heritage and for owners of heritage buildings to have emergency equipment to protect damaged buildings from the elements until they can be repaired. Repair times can be many months or even years.

8 Relocation

It is not intended that the building be relocated and this clause of the ICOMOS New Zealand Charter is not relevant.

9 Invasive investigations

Intervention policy (vi)

That non-destructive investigative techniques be favoured over destructive. Where destructive techniques are required, these are located in areas not highly visible

It is recommended that any such investigations necessary for conservation be carried out as far as possible using non-destructive investigative techniques. Where there is a critical need for destructive investigations, such as for earthquake design investigations, these should be located in areas of least heritage value. Any permanent damage should be avoided.

Intervention policy (vii)

That investigation or modification of known or suspected archaeological features will be undertaken in accordance with the requirements of section 1 of the HPA 1993

Discussions with the NZHPT are recommended prior to any excavation on the site to determine whether an authority will be needed and, if so, what likely conditions and costs there might be. They may also be able to recommend an archaeologist to assist in an excavation. Where an authority is required, its conditions should be complied with fully. The NZHPT Sustainable Management of Historic Heritage Guidance Series – Discussion Information Sheets 9, 10 and 19 outline the issues and processes to be followed when a building project involves an archaeological site.

10 Contents

Intervention policy (viii)

That all original and authentic material should be conserved in situ

Original or significant fabric generally noted in the heritage assessment of the exterior and interior spaces as historic fabric (hf) or old fabric (of) should not be moved. The only exception is where there is no practical alternative to removing or altering significant fabric in spaces, and where this is absolutely necessary for the ongoing



survival of the building. While it is not anticipated that this should be necessary, if it was to happen the fabric should be recorded, catalogued and securely stored until such time that reinstatement or reuse is possible in its original or an appropriate alternative location within the building or site.

Replacement of original fabric should only be considered where the original fabric has deteriorated such that it no longer performs its intended function or it is a hazard to the users of the building. Generally worn and old fabric has value in its own right, contributing the patina of age to the structure.

11 Works of art and special fabric

Intervention policy (ix)

That artefacts associated with the building are conserved with it

The cast iron balustrading is of significant heritage value and should be retained and fully protected before and during any large-scale conservation activities.

12 Records

Intervention policy (x)

That a professional photographic record of the Town Hall and Theatre is prepared

Recording to a high standard is recommended for archival, research and insurance purposes. Such records can be used for research as well as reconstruction should damage occur and must include photography prepared and stored to an archival standard.

13 Conservation processes, degrees of intervention

14 Non-intervention

Intervention policy (xi)

That intervention, where necessary, is appropriate

As the structure is of significant heritage value interventions are appropriate.

15 Maintenance

Intervention policy (xii)

That maintenance is essential to the future survival of the Town Hall and Theatre and that a plan be prepared, implemented and reviewed yearly according to accepted standard references

Regular maintenance is the most cost-effective method of conserving heritage buildings. This avoids urgent remedial repairs, which can be costly. As New Zealand is in a high earthquake zone, maintenance is probably the most effective action that can be taken to limit the damage in an earthquake. Poorly maintained buildings are most at risk and at least 50% of damage to heritage buildings in earthquakes is attributable to improper maintenance.

It is recommended that a detailed preventative cyclical maintenance plan be

commissioned which should be written according to the US National Park Service Cyclical Maintenance for Historic Buildings.¹⁹ The standard for movable cultural property is the National Trust Manual of Housekeeping by Hermione Sandwith and Sheila Stainton. Where these publications have been upgraded or superseded, the newer publications should be followed.

Prior to the writing of a detailed plan, the following are standard regular building maintenance actions that should be carried out:

Cleaning gutters	three monthly
Cleaning downpipes, drainage	yearly
Inspecting building	yearly
Rodding through all drainage	yearly
Checking all services	yearly
External washing and painting touch-up	two yearly
Checking and oiling door and window hardware and furniture	five yearly
Checking toilets and wash hand basin fittings	five yearly
Painting whole of building	8-10 yearly
Borer treatment to timberwork	10 yearly
Inspecting building	following storm/earthquake otherwise yearly

Specific service oriented maintenance such as for boilers and sprinkler systems should be carried out by those who are appropriately qualified and experienced. Maintenance should be regularly reviewed at least at yearly intervals. A budget should be provided, if one has not already been established, to cover the costs of maintenance including predictable repairs and the replacement of worn non-heritage fabric.

16 Stabilisation

Intervention policy (xiii)

Where stabilisation is required, this should be based on the ICOMOS New Zealand Charter

The process of stabilisation can involve the application of chemical consolidants to maintain the existing form, material and condition of an object through to strengthening against earthquakes. It is appropriate to chemically consolidate fabric, which has high artistic values and is rare, whereas less significant fabric can be repaired according to Intervention policy (xiv). It is not anticipated that significant fabric identified in the inventory has art value sufficient to warrant chemical consolidation.

As the building is constructed of timber and the original chimney has been removed, it is unlikely to be considered earthquake prone. However, as recommended in the condition report, an engineer should be commissioned to assess whether it is earthquake prone and, if so, to recommend appropriate strengthening.

¹⁹ See Chambers (1976).



The conservation of historic buildings in seismic zones presents a dilemma. In order to protect the building against earthquakes by strengthening, heritage structure and fabric may be lost. The extent of strengthening and the approach selected will determine the success of the strengthening in conservation terms. The most important consideration is the principle of minimum intervention. Where intervention is required, generally strengthening elements, such as steel or concrete framing or shear walls should be located in areas of low heritage value and discreetly located within those spaces.

International bodies have recommended a gradual approach to strengthening, rather than a once-and-for-all solution. Strengthening can also be phased in as funds become available. Generally, the same international bodies recommend an earthquake of a return period of 100 years is an appropriate level to strengthen buildings. The New Zealand Historic Places Trust has published guidelines on conservation in seismic areas, written by Lou Robinson and the author, which recommends a return period of 150 years. This guideline should be followed.

17 Repair

Intervention policy (xiv)

That repairs and maintenance are carried out as soon as practicable

Any repair work should first identify the cause of defects and the aim of the repair is to eliminate or reduce the damage where elimination is not possible. Repair should be preferred to replacement and reuse of similar aged matching materials should also be considered before replacement. Repair and replacement of material should be the minimum necessary.

Retention and repair of original structure, cladding and linings is imperative as are elements such as original roof ventilators, handrails, skirtings, architraves, and light fittings.

As stated above, repairs should match the original in form, quality, profile, dimension, material, colour, texture and strength but be identifiable on close inspection. Date stamping new material or large areas of repair is recommended.

The standard of workmanship in the original fabric should be matched. A technically higher standard of repair may be justified where the life expectancy of the material is increased, the new material is compatible with the old, and the cultural heritage value is not diminished. Generally worn and old but functioning fabric has value in its own right, and contributes the patina of age to the structure.

It is recommended that repairs identified in the condition report should be carried out within the noted timeframes.

18 Restoration

Intervention policy (xv)

That restoration of significant non-original spaces or hidden or unattached significant original fabric is recommended where such fabric is identified

Restoration means either the reinstatement of original elements and spaces that exist but are no longer with the heritage object, or elements that have been added and can be removed. It is unlikely any of the many missing or demolished items from the building have been retained so that restoration of built fabric is unlikely.

Restoration also means the removal of elements obscuring heritage values. In this respect, the removal of the entry canopy, the canvas trompe l'oeil, the painted sign and non-original cladding is recommended. In addition, the removal of concertina doors between original spaces to enable the restoration of original volumes and spaces is recommended where possible.

The restoration of the north elevation is proposed in the Shand Shelton design by the removal of the addition of the relocated part building. As requested by the Council, there has been no assessment or inspection of this building.

19 Reconstruction

Intervention policy (xvi)

That reconstruction of missing elements and spaces is recommended to enhance heritage values

Reconstruction means to build again any elements missing from the building in the original form using old or new material.

As discussed above, the building has seen major changes, which have resulted in a diminution of heritage values. Both exterior and interior elements have been removed or replaced with unsympathetic material or changes. The key physical heritage values of the building are its architectural style and form. Therefore to enhance these values reconstruction of missing significant external elements is recommended as a priority. In particular the reconstruction of the street façade, where the Italianate stylistic features are most evident should be reconstructed. In addition, any portico or verandah to the front elevation, such as exists today should be avoided to enable the original façade design to be revealed and reconstructed.

The following elements are recommended for reconstruction:

- the flag pole to the street façade
- all original lettering to the building including 'MUNICIPAL THEATRE', '1910', 'BOROUGH COUNCIL CHAMBERS' and additional lettering above doors and on windows
- the pediments above the first floor windows
- the exit door and balcony with brackets on the first floor
- the original light fitting
- the recessed entries, toplights and sidelights



- the door into the former Public Trust office
- timber pilasters
- original weatherboarding to the whole building
- the Natusch fly tower
- external windows to the north and south elevation where possible and practical
- skylights to the roof where possible and practical

The interior design of the building has been obscured or lost through alterations. Reconstruction of the major planning elements shown in the Natusch plan are recommended if and when possible. These would include the Theatre entry, the central corridor, the original Theatre and hall spaces, and the first floor stairs, foyer and cloak rooms.

The existing numerous openings, panelled doors, flush hollow core doors, textured coatings, concertina doors, laminate panelling, wallpaper, 1950s skirtings and architraves, ply panelling and light fittings are not original and detract from the heritage values of the building. Investigations into the original fittings, doors, colour schemes and linings is recommended and, where possible, their reconstruction. There is evidence of wallpaper in original central corridor space and its replication and installation is recommended where possible.

20 Adaptation

Intervention policy (xv)

That adaptation is acceptable only where this is carried out according to the principles of the ICOMOS New Zealand Charter

Adaptation is defined by this Charter as modifying a place to suit it to a compatible use involving the least possible loss of cultural heritage value. It is recommended above that the original, which is the current use, be continued indefinitely. In this case adaptation of spaces and fabric of low heritage value is recommended and in a manner that does not detract from the cultural heritage value of the place. Identified heritage fabric should be retained and conserved.

Where adaptation requires alterations, Intervention Policy (iii) will guide the extent and location of any modification. A general guide as to appropriate additions to heritage buildings is contained in the NZHPT Sustainable Management of Historic Heritage Guidance, Information Sheet 12. Generally additions should:

- be at the rear or on a non-significant elevation
- be avoided on the street or main elevation and roof
- be compatible in scale, size, form and proportion
- be compatible in terms of planning, material, colour, and detailing
- designed to be sympathetic but distinguishable as new
- maintain the orientation of the building
- use existing openings

- preserve existing views

21 Interpretation

Intervention policy (xvi)

That interpretive material on the history and significance of the Town Hall and Theatre is displayed publicly.

As the building is of significant heritage value, its history should be interpreted. Interpretive material on the building and its heritage values allows an understanding and appreciation of its values. Information contained in this Conservation Plan and further research could be used to develop suitable interpretation material. The information could also be used for promotion of the building on the Council's website and in other media.



Implementation of policies

Following the general and intervention policies, these recommended actions are given on how the policies might be implemented to ensure heritage values are retained or enhanced.

Interventions

The following is a summary of recommended interventions.

Setting

Sympathetically landscape the site of the Town Hall and Theatre

Roof

Reconstruct the fly tower

Retain and repair ventilators

Reconstruct skylights (if practical)

Repainting to original colours

East elevation

Demolish the existing canopy and reconstruct the street façade as per 1913 photograph in all respects

Avoid construction of any canopy or verandah to the street façade

Remove existing canopies and trees in front of the building

Repairs as recommended in the condition report

Repainting to original colours

South elevation

Reconstruct windows (if practical)

Repairs as recommended in the condition report

Reinstate original weatherboarding

Repainting to original colours

West elevation

Repairs as recommended in the condition report

Reinstate original weatherboarding

Repainting to original colours

North elevation

Reconstruct windows (if practical)

Repairs as recommended in the condition report

Reinstate original weatherboarding

Repainting to original colours

Interior

Restore or reconstruct original interior planning, design, linings, finishes and fittings to significant original spaces

Install sprinkler and alarm systems

Repairs as recommended in the condition report



Timeframes

It is recommended that the general and intervention policies be implemented as soon as possible. The following are some suggested timeframes for implementation.

Adoption of the plan	immediate or as soon as possible
Raise necessary funds for each intervention	immediate and ongoing
Appoint NZCCM buildings conservator/architect	when conservation interventions confirmed
Commission engineers to investigate earthquake, fire and electrical risks	as soon as possible
Install intruder alarm and sprinkler system	as soon as possible
Recommend registration of the building to the NZHPT	as soon as possible
Place a Heritage Order on the building	as soon as possible
Investigate original colour schemes	prior to repainting
Carry out repairs, maintenance, restoration, reconstruction	according to recommended timeframes
Write a full maintenance plan	as soon as finances permit and in conjunction with repair timeframes
Recording of the building following completion of repairs and maintenance	within five years
Review of Conservation Plan	5-10 yearly
Establishing an emergency equipment store	as soon as possible
Writing interpretive material on the building	when finances permit

Funding

Ongoing funding for restoration, reconstruction, repairs and maintenance is available through the New Zealand Lottery Grants Board. This plan can be used to justify applications for specific stabilisation, repair, maintenance, restoration or reconstruction works.

Monitoring conservation

When the repair work recommended is undertaken, the progress and outcomes should be recorded with any ongoing structural monitoring, such as crack monitors. New information about the building may become known then and this, too, should be recorded. As is recommended for repairs and maintenance, a yearly inspection should be undertaken by a person experienced and qualified in conservation of built heritage. At the time of the inspection, a meeting with the Council officer responsible for the building and any other stakeholders could be called to discuss progress and issues. This will also inform the 5 to 10 yearly review of the conservation plan. A register of contractors who have worked successfully on the building should be maintained so that

they can be called upon when required.

Management and decision-making

The building is owned by the Council and is cared for by in-house property managers. It is recommended that the yearly reports by the built heritage conservator should be commissioned and acted upon, with appropriate funding for the work.



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Unpublished Material

All supplied by the Central Hawkes Bay District Council;

- Plans of the Theatre and Town Hall
- A Building Permit of 1956 which included plans by Porter and Martin of 1961.
- Code of Compliance Certificate of 2001

Personal Communications

Jenny Sears, Community Property Manager, Central Hawkes's Bay District Council

Fraser Knight, Manchester Unity member since 1940's, Waipawa

Rosheen Parker, Manager of CHB Settlers Museum, Waipawa

Appendix 1

Basis of assessment of heritage values

New Zealand Historic Places Trust assessment criteria

The assessment of significance of the Town Hall and Theatre is based on HPA 1993 assessment criteria. Under section 23(1) of the Act the Trust may enter any historic place or historic area in the Register if the place possesses aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological, or traditional significance or value.

Under section 23(2) of the Act the Trust may assign Category I or Category II status to any historic place, having regard to a number of criteria. The NZHPT²⁰ have published a guide for assessment of heritage value and groups the various criteria as follows:

Physical values

- Archaeological information
The potential for information about human history through archaeology
- Architecture
Architectural significance through design and use of materials or craftsmanship
- Technology and engineering
Significant innovation or invention in the use of construction, technology or materials
- Scientific
The potential for scientific information on the region
- Rarity
- Representativeness
- Integrity
- Vulnerability
- Context or group

Historic values

- People
- Patterns
- Events

Cultural values

- Identity
- Public esteem
- Commemorative



- Education
- Tangata whenua
- Statutory recognition

These criteria are used in this Conservation Plan.

Measure of value

The HPA 1993 appears to equate significance and value. Kerr defines significance as the “*ability to demonstrate*” particular values. The “ability” is modified according to relative rarity and level of authenticity or integrity, as suggested in the NZHPT guide. While this guide discusses the issue of integrity, a fuller explanation and definition is warranted.

The definition of heritage values of buildings and landscapes has been considered by a number of groups and international bodies, particularly over the last 20 years. The Management Guidelines for World Cultural Heritage Sites (ICCRUM, UNESCO, ICOMOS) written by Bernard Feilden and Jukka Jokilehto in 1993 outlined the criteria for consideration of World Heritage listing. The concept of authenticity was considered as being crucial to the assessment (although a clear definition was not provided) in order to consider appropriate treatment strategies. The areas of authenticity in the Guidelines comprised design, material, craftsmanship and setting. It was considered that these areas of authenticity did not allow for cultural differences, which led to the 1994 ICOMOS Nara Document on Authenticity. In this document relative values were described with respect to: “*form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling*”.²¹

Again a specific definition of authenticity was not provided. This was left until 2000 when the ICOMOS Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage, confirmed in Riga, Latvia defined authenticity as:

“The measure of the degree to which the attributes of cultural heritage [including form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling] credibly and accurately bear witness to their significance”.

This concept of authenticity is used to assess heritage values in this plan.

²¹ See ICOMOS (1994).

Appendix 2

Detailed schedule of significance of spaces and elements

Explanation

The following is a detailed assessment of the significance of spaces and elements in the Town Hall and Theatre. The assessment is divided into the NZHPT guide criteria of physical, historic and cultural significance which are assessed according to the following levels of significance:

- Exceptional significance (E) indicates that the space or element has a primary role in understanding the heritage significance of the place
- High significance (H) indicates that the space or element has a secondary role
- Some significance (S) indicates a minor role in understanding the heritage significance of the place
- Little significance (L) indicates that there is little or no contribution in understanding the heritage significance of the place.

Physical significance may also be assessed as intrusive:

- Intrusive (I) indicates that the heritage significance is adversely affected by the inclusion of the space or element.

The spaces are also assessed according to the relative levels of authenticity as Exceptional (E), High (H), Some (S) or Little or none (L) where appropriate.

Fabric used to construct and line the building is listed with each space and are defined as:

- Original or early historic fabric (hf)
- Reproduction or renewed fabric (rf)
- Old but not original fabric (of), and
- Non-historic fabric (nhf).

Note that furniture and other items against walls and on floors were not moved for the inspection of areas viewed.

Abbreviations which may be used include 'ss' for stainless steel, 'whb' for wash hand basin, 'wc' for toilet, 'mdf' for medium density fibre board, 'cgi' for galvanised corrugated iron or steel, 'tg&v' for tongue and groove, 'v' jointed timber.

The assessments are made on the basis of the information available when writing this plan, and where additional information becomes available, the assessment of spaces and fabric may have to be revised.



Space

physical historic cultural authenticity

Fabric

Exterior

Roof

Painted corrugated galvanised steel (hf?)

Painted metal guttering and plastic downpipes (nhf)

Painted metal vents (hf)

H E E H



East elevation

Painted timber vertical weatherboards (nhf)

Painted asbestos cladding (nhf)

Painted timber cornice and parapet (hf)

Painted timber windows (hf)

Painted timber panelled doors (hf?)

Painted timber pole entry canopy (nhf)

Painted pilasters (of?)

E E E S



South elevation

Painted shiplap weatherboards (hf?)

Painted asbestos sheet (nhf)

Painted timber doors (of?)

Painted roller shutter door (nhf)

Painted timber steps (nhf?)

S E S S



Space

physical historic cultural authenticity

Fabric

West elevation

S S S L

- Painted shiplap weatherboards (hf?)
- Painted asbestos sheet (nhf)
- Painted timber doors (of?)
- Painted timber ramp (nhf)
- Aluminium windows (nhf)



North elevation

S S S L

- Painted shiplap weatherboards (hf?)
- Painted asbestos sheet (nhf)
- Painted timber doors (of?)
- Painted timber ramp (nhf)
- Aluminium windows (nhf)
- Canvas canopy (nhf)



Setting

H H S H

- Views to and from building
- Scale
- Association with other heritage buildings in the street



Space

physical historic cultural authenticity

Fabric

Interior

Note: space names have been taken from the plan in the corridor or nameplates on the door to the space.

Foyer and meeting room

neg neg neg -

Ceiling

Texture coating (nhf)

Walls

Wallpaper (nhf)

Stained ply dado (nhf)

Stained timber architraves (nhf)

Stained timber skirtings (nhf)

Painted plaster pilasters (rf)

Floor

Carpet nhf)

Windows

Clear, obscured and colours glass double hung sash triple (hf)

Doors

Flush hollow core double, glazed and solid (nhf)

Hardware (nhf, hf)

Clear coated timber concertina (nhf)

Fixtures and fittings

Stained timber ticket office (nhf)



Men's women's wc

neg neg neg -

Ceiling

Painted plaster board (nhf)

Walls

Wallpaper on plasterboard (nhf)

Painted timber architraves (nhf)

Painted timber skirting (nhf)

Floor

Lino (nhf)



Space

physical historic cultural authenticity

Fabric

Windows

Clear, obscured and colours glass double hung sash triple (hf)

Doors

Painted flush hollow core (nhf)

Hardware (nhf)

Fixtures and fittings

WC fittings and partitions (nhf)

Auditorium

E E E H

Ceiling

Painted sheet ? (nhf?)

Painted steel trusses (hf)

Walls

Painted textured plaster (nhf)

Stained ply dado (nhf)

Stained timber architraves (nhf)

Painted timber skirtings (nhf)

Cast iron gallery balustrading (hf)

Wallpaper and trellis proscenium arch (nhf)

Floor

Clear coated timber (hf)

Windows

-

Doors

Stained timber flush hollow core double (nhf)

Painted panelled timber exit (hf?)

Clear coated timber concertina (nhf)

hardware (rf, hf)

Fixtures and fittings

Tiered gallery seating (hf)

Stage (hf)



Space

physical historic cultural authenticity

Fabric

Stage

S H L S

Ceiling

Exposed timber framing with wrought iron tie rods(of?)

Softboard (nhf)

Walls

Softboard (nhf)

Uncoated timber architraves (nhf)

Floor

Clear coated timber strip (rf?)

Windows

-

Doors

Painted timber panelled single and double (rf?)

hardware (nhf)

Fixtures and fittings

-



Kitchen

neg neg neg L

Ceiling

Painted plaster board (nhf)

Walls

Laminate panelling (nhf)

Painted timber architraves (nhf)

Painted timber skirting above coved lino (nhf)

Floor

Lino (nhf)

Windows

Aluminium casement and fixed (nhf)

Doors

Painted flush hollow core single and double (nhf)

Painted timber panelled 1 ½ door (nhf)

Hardware (nhf)

Fixtures and fittings



Space

physical historic cultural authenticity

Fabric

Kitchen fittings and partitions (nhf)

Hall

H E E L

Ceiling

Clear coated timber panelled and battened (hf)

Clear coated timber match lined skylights (hf)

Clear coated timber cornice (hf)



Walls

Textured plasterboard (nhf)

Textured wallpaper on plasterboard? (nhf?)

Clear coated timber architraves (nhf)

Clear coated timber skirting above carpet and lino (nhf)

Floor

Lino (nhf)

Carpet (nhf)

Windows

-

Doors

Painted flush hollow core single and double (nhf)

Clear coated timber concertina (nhf)

Hardware (nhf)

Fixtures and fittings

Stage (part of original hall) (nhf)

Men's, women's wc

neg neg neg -

Ceiling

Painted plaster board (nhf)

Walls

Wallpaper on plasterboard (nhf)

Clear coated timber architraves (nhf)

Clear coated timber skirting above coved lino (nhf)

Painted concrete to men's (nhf)



Floor

Lino (nhf)



Space

physical historic cultural authenticity

Fabric

Windows

Clear, obscured aluminium fixed and casement (nhf)

Doors

Clear coated flush hollow core (nhf)

Hardware (nhf)

Fixtures and fittings

WC fittings and partitions (nhf)

Ladder store (former central corridor) H E E L

Ceiling

Exposed timber framing with particle board flooring (nhf)

Walls

Exposed timber sarking (hf)

Exposed timber framing (hf, nhf)

Clear coated play timber panelling (rf?)

Floor

Clear coated timber strip (nhf)

Windows

-

Doors

Clear coated flush hollow core single (nhf)

Clear coated timber sidelight and door frame (hf)

Clear coated timber panelled to stage (of?)

Hardware (nhf)

Fixtures and fittings

Kitchen fittings and partitions (nhf)

Clear coated timber ticket opening (hf)



Space

physical historic cultural authenticity

Fabric

First floor

Landing (former central corridor)

H

E

E

L

Ceiling

Clear coated timber panelled and battened (hf)

Clear coated timber cornice (hf)

Walls

Painted softboard (nhf)

Clear coated plywood? (nhf?)

Floor

Carpet (nhf)

Windows

-

Doors

Painted flush hollow core single (nhf)

Hardware (nhf)

Fixtures and fittings

-



Foyer

S

E

S

L

Ceiling

Texture coating (nhf)

Walls

Wallpaper (nhf)

Stained ply dado (nhf)

Stained timber architraves (nhf)

Painted timber skirtings (nhf)

Painted plaster pilasters (rf)

Floor

Carpet nhf)

Windows

Clear double hung sash (hf)

Doors

Flush hollow core single and double (nhf)

Hardware (nhf, hf)



Space

physical historic cultural authenticity

Fabric

Fixtures and fittings

-

Men's, women's wc

neg

neg

neg

-

Ceiling

Painted plaster board (nhf)

Walls

Wallpaper on plasterboard (nhf)

Painted timber architraves (nhf)

Painted timber skirting above coved lino (nhf)

Floor

Lino (nhf)

Windows

Painted timber double hung sash (hf)

Doors

Painted coated flush hollow core (nhf)

Hardware (nhf)

Fixtures and fittings

WC fittings and partitions (nhf)



Circle

E

E

E

H

Ceiling

Painted sheet ? (nhf?)

Painted steel trusses (hf)

Walls

Painted textured plaster (nhf)

Painted plaster board (nhf)

Stained ply dado (nhf)

Stained timber architraves (nhf)

Stained timber skirtings (nhf)

Cast iron gallery balustrading (hf)

Floor

carpet (nhf)



Space

physical historic cultural authenticity

Fabric

Windows

-

Doors

Stained timber flush hollow core double (nhf)

Clear coated timber panelled (hf)

Hardware (rf, hf)

Fixtures and fittings

Tiered gallery seating (nhf)



Appendix 3

ICOMOS New Zealand Charter for the conservation of places of cultural heritage value

Preamble

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

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter 1966), this Charter sets our principles to guide the conservation of places of cultural heritage value in New Zealand. It is intended as a frame of reference for all those who, as owners, territorial authorities, trades persons or professionals, are involved in the different aspects of such work. It aims to provide guidelines for community leaders, organisations and individuals concerned with conservation issues. It is a statement of professional practice for members of ICOMOS New Zealand.

Each section of the Charter should be read in the light of all the others. Definitions of terms used are provided in section 22.

Accordingly this Charter has been adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its Annual General Meeting on 4 October 1992.

1. The purpose of conservation

The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general, such places:

- (i). have lasting values and can be appreciated in their own right;
- (ii). teach us about the past and the culture of those who came before us;
- (iii). provide the context for community identity whereby people relate to the land and to those who have gone before;
- (iv). provide variety and contrast in the modern world and a measure against which we can compare the achievements of today; and
- (v). provide visible evidence of the continuity between past, present and future.

2. Indigenous cultural heritage

The indigenous heritage of Maori and Moriori relates to family, local and tribal groups and associations. It is inseparable from identity and well-being and has particular cultural meanings.

The Treaty of Waitangi is the historical basis for indigenous guardianship. It recognises

the indigenous people as exercising responsibility for their treasures, monuments and sacred places. This interest extends beyond current legal ownership wherever such heritage exists. Particular knowledge of heritage values is entrusted to chosen guardians. The conservation of places of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous community and should proceed only in this context. Indigenous conservation precepts are fluid and take account of the continuity of life and the needs of the present as well as the responsibilities of guardianship and association with those who have gone before. In particular, protocols of access, authority and ritual are handled at a local level. General principles of ethics and social respect affirm that such protocols should be observed.

3. Conservation practice

Appropriate conservation professionals should be involved in all aspects of conservation work. Indigenous methodologies should be applied as appropriate and may vary from place to place. Conservation results should be in keeping with their cultural content. All necessary consents and permits should be obtained.

Conservation projects should include the following:

- (i) definition of the cultural heritage value of the place, which requires prior researching of any documentary and oral history, a detailed examination of the place and the recording of its physical condition;
- (ii) community consultation, continuing throughout a project as appropriate;
- (iii) preparation of a plan, which meets the conservation principles of this Charter;
- (iv) the implementation of any planned work; and
- (v) the documentation of any research, recording and conservation work, as it proceeds.

General principles

4. Conservation method

Conservation should:

- (i) make use of all relevant conservation values, knowledge, disciplines, arts and crafts;
- (ii) show the greatest respect for and involve the least possible loss of, material of cultural heritage value;
- (iii) involve the least degree of intervention consistent with long term care and the principles of this Charter;
- (iv) take into account the needs, abilities and resources of the particular communities; and
- (v) be fully documented and recorded.

5. Respect for existing evidence

The evidence of time and the contributions of all periods should be respected in conservation. The material of a particular period may be obscured or removed if



assessment shows that this would not diminish the cultural heritage value of the place. In these circumstances such material should be documented before it is obscured or removed.

6. Setting

The historical setting of a place should be conserved with the place itself. If the historical setting no longer exists, construction of a setting based on physical and documentary evidence should be the aim. The extent of the appropriate setting may be affected by constraints other than heritage value.

7. Risk mitigation

All places of cultural heritage value should be assessed as to their potential risk from any natural process or event. Where a significant risk is determined, appropriate action to minimise the risk should be undertaken. Where appropriate, a risk mitigation plan should be prepared.

8. Relocation

The site of an historic structure is usually an integral part of its cultural heritage value. Relocation, however, can be a legitimate part of the conservation process where assessment shows that:

- (i) the site is not of associated value (an exceptional circumstance); or
- (ii) relocation is the only means of saving the structure; or
- (iii) relocation provides continuity of cultural heritage value.

A new site should provide a setting compatible with cultural heritage value.

9. Invasive investigation

Invasive investigation of a place can provide knowledge that is not likely to be gained from any other source. Archaeological or structural investigation can be justified where such evidence is about to be lost, or where knowledge may be significantly extended, or where it is necessary to establish the existence of material of cultural heritage value, or where it is necessary for conservation work. The examination should be carried out according to accepted scientific standards. Such investigation should leave the maximum amount of material undisturbed for study by future generations.

10. Contents

Where the contents of a place contribute to its cultural heritage value, they should be regarded as an integral part of the place and be conserved with it.

11. Works of art and special fabric

Carving, painting, weaving, stained glass and other arts associated with a place should be considered integral with a place. Where it is necessary to carry out maintenance and repair of any such material, specialist conservation advice appropriate to the material should be sought.

12. Records

Records of the research and conservation of places of cultural heritage value should be placed in an appropriate archive. Some knowledge of place of indigenous heritage value is not a matter of public record, but is entrusted to guardians within the indigenous community.

Conservation processes

13. Degrees of intervention

Conservation may involve, in increasing extent of intervention: non-intervention, maintenance, stabilisation, repair, restoration, reconstruction or adaptation. Where appropriate, conservation processes may be applied to parts or components of a structure or site. Recreation, meaning the conjectural reconstruction of a place, and replication, meaning to make a copy of an existing place, are outside the scope of this Charter.

14. Non-intervention

In some circumstances, assessment may show that any intervention is undesirable. In particular, undisturbed constancy of spiritual association may be more important than the physical aspects of some places of indigenous heritage value.

15. Maintenance

A place of cultural heritage value should be maintained regularly and according to a plan, except in circumstances where it may be appropriate for places to remain without intervention.

16. Stabilisation

Places of cultural heritage value should be protected from processes of decay, except where decay is appropriate to their value. Although deterioration cannot be totally prevented, it should be slowed by providing stabilisation or support.

17. Repair

Repair of material or of a site should be with original or similar materials. Repair of a technically higher standard than the original workmanship or materials may be justified where the life expectancy of the site or material is increased, the new material is compatible with the old and the cultural heritage value is not diminished. New material should be identifiable.

18. Restoration

Restoration should be based on respect for existing material and on the logical interpretation of all available evidence, so that the place is consistent with its earlier form and meaning. It should only be carried out if the cultural heritage value of the place is recovered or revealed by the process.

The restoration process typically involves reassembly and reinstatement and may involve the removal of accretions.

19. Reconstruction



Reconstruction is distinguished from restoration by the introduction of additional materials where loss has occurred. Reconstruction may be appropriate if it is essential to the function or understanding of a place, if sufficient physical and documentary evidence exists to minimise conjecture and if surviving heritage valued are preserved. Reconstruction should not normally constitute the majority of a place. Generalised representations of typical features or structures should be avoided.

20. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any conditions and alterations should be compatible with original fabric but should be sufficiently distinct that they can be read as new work.

21. Interpretation

Interpretation of a place may be appropriate if enhancement of public understanding is required. Relevant protocol should be complied with. Any interpretation should not compromise the values, appearance, structure or materials of a place, or intrude upon the experience of the place.

22. Definitions

For the purposes of this Charter:

adaptation means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value

conservation means the processes of caring for a place so as to safeguard its cultural heritage value

cultural heritage value means possessing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity

maintenance means the protective care of a place

material means physical matter which is the product of human activity or has been modified by human activity

place means any land, including land covered by water and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place and anything fixed to the land including any archaeological site, garden, building or structure and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand

preservation means maintaining a place with as little change as possible

reassembly (anastylosis) means putting existing but dismembered parts back together

reconstruction means to build again in the original form using old or new material

Space

physical historic cultural authenticity

Fabric

reinstatement means putting components of earlier material back in position

repair means making good decayed or damaged material

restoration means returning a place as nearly as possible to a known earlier state by reassembly, reinstatement and/or the removal of extraneous additions

stabilisation means the arrest of the processes of decay

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

13 January 1996

