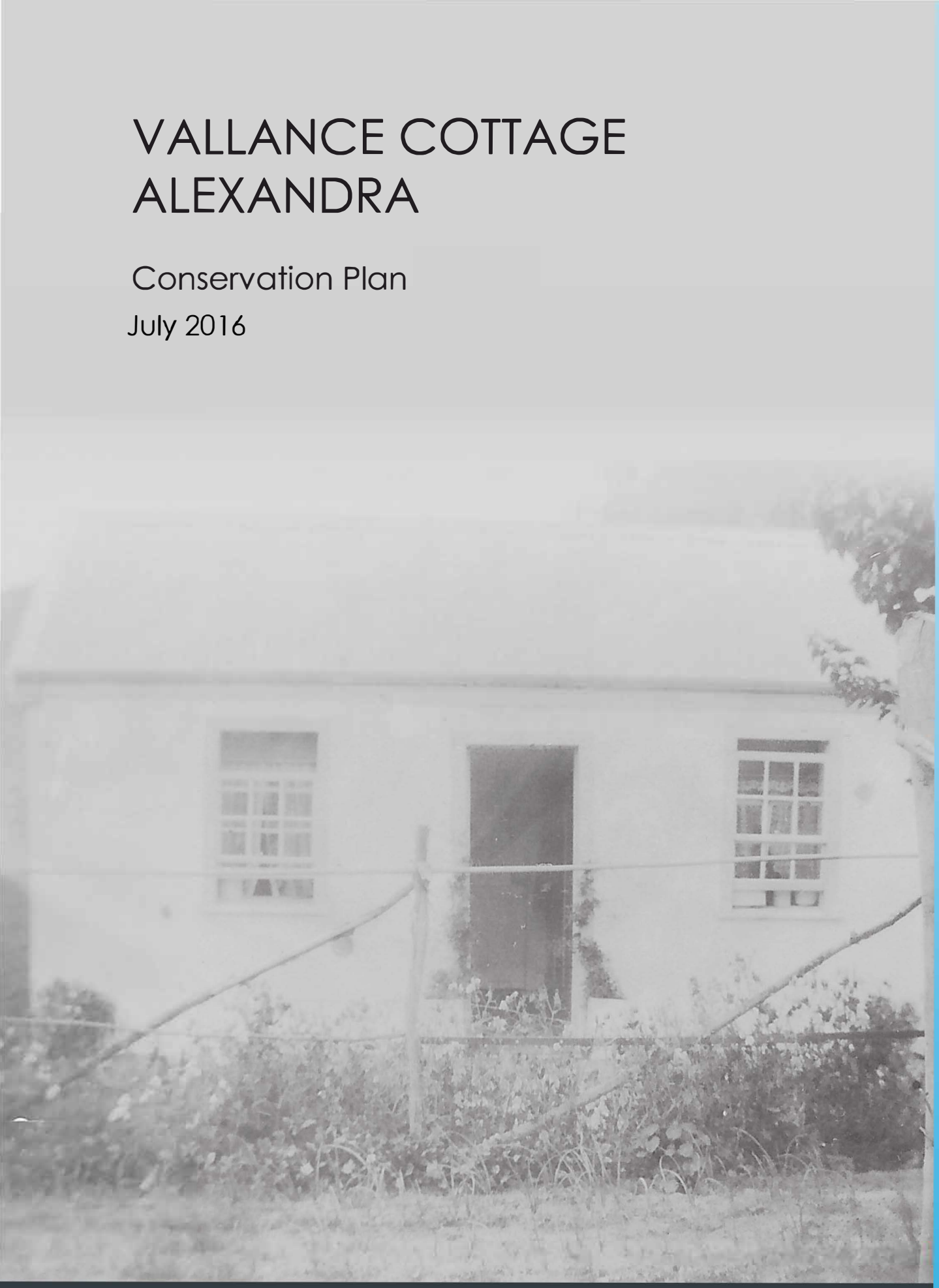
VALLANCE COTTAGE ALEXANDRA

Conservation Plan

July 2016



Origin CONSULTANTS

Executive summary and statement of significance for Vallance Cottage

Once a common feature of the Central Otago landscape, earth buildings (mud brick, rammed earth or cob) are becoming a rarity amongst the surviving, historic vernacular buildings of this distinctive and heritage-rich region. Vallance Cottage, Alexandra is one such example that has managed to survive into the present, against many odds, to provide the area with an authentic and historically significant site that encapsulates the early pioneering days of Central Otago and stands to tell the story of an equally pioneering family.

Vallance Cottage, situated at the end of Samson Street on the Alexandra town belt above the Manuherikia River valley, was hand-built by a Scottish goldminer, William Vallance in 1896-97 as the beginning of a family home for his wife Jean and their eight children; their first, William, was born in 1899. The cottage is constructed of earth and was initially just two rooms divided by a passage, with a corrugated iron roof and a small garden. Around 1909 William extended the cottage with a further three rooms, creating a kitchen, scullery and additional bedroom and a mud brick wash house to the rear. Piped water remained only to the wash house however and a traditional food safe was used to cool and preserve food. The last of William and Jean's children, Ernest, was born in 1916 when his eldest sibling, William, was seventeen. The family maintained a modest, but busy life; the basic lifestyle in the small cottage meant that there were daily chores to be undertaken by everyone, and some of hard graft for both Jean and William. However, there was still time for playing along the river and exploring the nearby gold workings, some of which William Snr still worked from time-to-time. Many colourful and vivid memories have been collected by Vallance family members over the years, creating a family archive of stories and photographs that are integral to the cottage's history and interest.

Through the conservation plan prepared for the cottage, it has been clearly identified that Vallance Cottage is a site of high heritage significance due to a number of important factors and values. These include:

Historic - The historic significance of Vallance Cottage lies in the fact that it provides a largely original and therefore valuable example of a late nineteenth century, vernacular domestic home. The materials, plan form and natural site development all combine to provide authentic and historic insights into the construction and everyday living experiences for first and second generation pioneer families in the post-gold rush era of Central Otago. Another facet of the cottage's historic significance is the in-depth and highly personal family history that is intertwined with the cottage building, its development and use over the 20th century.

Archaeological - Vallance Cottage as a standing structure is an archaeological site; the core of the building being built before 1900 (the threshold criteria under the HNZPT Act 2014). Of more significance is the archaeological information contained within its structure that provides valuable evidence of the construction methods and materials used, its initial form in the 1890s, and then the expansion of the building in the early 1900s.

Construction/fabric - Vallance Cottage displays a high degree of historic authenticity in its construction materials and form. As a rare survivor of an intact late nineteenth century, and later, mud brick structure, it is highly valuable for the example it contributes to both understanding the use and production of mud brick as a building material, and the construction methods used to build with it. The documented record of William Vallance building his own cottage over time and the assistance given by his children, is a rare survival amongst the many undocumented vernacular cottages that were constructed by miners and others during the later nineteenth and early twentieth centuries in Otago. Furthermore, the 1990s restoration team for the cottage also recycled existing bricks, and made their own mud bricks in the repair of the internal walls of the cottage, which demonstrates a continuity of construction method and material not always found in other restoration projects.

Aesthetic - Vallance Cottage holds a strongly picturesque quality situated well back from the main Highway 85 and set in front of a rocky backdrop formed by the ridge of Tucker Hill. The cottage site is very much part of the Alexandra townscape, in spite of being located at the northern extreme of the town on the town belt. In a way, this emphasises the cottage's isolation and privacy although even when it was built, there were neighbouring houses to the south and north. In the present, the cottage is a landscape 'marker', signifying the transition from Alexandra township to the Galloway area further north.

Cultural and Social - The most significant value that Vallance Cottage holds is the information and understanding it provides about how some families' lives were lived in rural areas of Otago in the early twentieth century. The ability of the cottage, through its history, constructed form and Vallance family memories that have been recorded, to offer a glimpse of a past way of life is both special and important for our broader understanding of the lives of both later colonial settlers and first generation New Zealanders. This in turn is significant for both present and future generations to learn about the challenges their ancestors' faced in settling in a new country and society, and in understanding the role such experiences had in forming the identity of New Zealand in the twentieth century. At a local scale, the Vallance family were an integral part of the Alexandra community from the 1890s onwards and today, the cottage is part of the cultural heritage fabric of Alexandra both as a physical reminder of its gold mining and colonial past, and as a historic place recognised by the Central Otago District Council (CODC). Its cultural heritage significance has also been recognised through the efforts of the 1994 restoration committee, which garnered considerable local and wider support for its restoration aims and which has spent much effort in maintaining that interest into the present.

In order to safeguard these heritage values, this conservation plan has recommended a series of conservation policies that include a range of necessary repairs to the cottage to ensure the survival of its historic fabric, appropriate and sensitive conservation approaches for the maintenance and re-use of the site, and broader policies to guide its management, maintenance and long-term future use(s). Through the adoption of these conservation policies, an opportunity will be created to conserve a rare and valuable heritage site that 'belongs' not just to CODC and the Vallance family, but also to the Alexandra community as a whole; one that has the potential to provide a range of educational, cultural and tourism benefits for the long-term.

Vallance Cottage provides a very poignant and accessible example of the values of "place" in a community by invoking a strong sense of place and a myriad of place meanings not just for the Vallance family, but all those people who have been involved in the various restoration projects, fundraising events, and regular cottage maintenance duties. Vallance Cottage exemplifies the rich and highly complex relationships between place, place meanings and people and how these do not always end with the change in generations, but can deepen, solidify and extend. Through adopting this conservation plan and encouraging the sense of guardianship for the cottage already engaged with, these special place meanings and heritage values will continue to have a home for the future.

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Section A – Introduction

A.1 Introduction and background to the Vallance Cottage Conservation Plan

Central Otago District Council (CODC) has commissioned Origin Consultants (formerly Jackie Gillies + Associates) to prepare a conservation plan for the cottage known as Vallance Cottage located in Samson Street, Alexandra in Central Otago. The cottage, a vernacular earth-built dwelling, was constructed by Scottish goldminer, William Vallance, in 1896-97 and his family and descendants lived in the cottage until the 1970s. After this, it became a holiday home for family members, but being on reserve land the cottage was only held on a leasehold basis and the short-term security of tenure meant that the family had to consider the best options for the future survival of the building.

In 1983, the Vallance family decided to gift the cottage to CODC as an example of an early settler's home in the town. Vacancy meant that the cottage became rundown and vandalism became an issue. There were doubts about the future of the cottage and, by 1994, some had suggested it should be demolished. However, the building was held in high esteem by many in the town, as well as the family, and a cottage restoration committee was formed. Between 1994 and 1996, the cottage was substantially repaired including the rebuilding of a few sections of internal walls with recycled mud bricks and the crafting of new joinery. Major roof repairs were undertaken alongside the insertion of steel components and the replacement of some timber floors with concrete. The cottage was then opened for visitors and school visits as a local education asset and was managed under the supervision of the local museum, Central Stories. All historic buildings need a use that provides financial income and community appreciation. The cottage has suffered, as have many similar heritage buildings, from financial insecurity and a clear direction for its future; it is now open for only occasional visits and, crucially, its earth walls are deteriorating rapidly, principally at ground level.

This conservation plan has been undertaken to identify the significant cultural heritage values and fabric elements of Vallance Cottage. It also assesses their current condition and vulnerabilities, and proposes a conservation philosophy that will inform and guide its future use and associated repair works - for the long-term management and guardianship of the building. There is no doubt that as Alexandra grows and develops in the 21st century, Vallance Cottage will become an increasingly rare, and valuable, example of the town's origins.

Figure 1: Vallance Cottage in February 2016. *Photo: Origin Consultants*

An over-riding issue currently faced by CODC and a driving force behind the conservation plan is the need for a suitable future use for the cottage in order to provide some form of support for its maintenance and upkeep.

The CODC/Vincent Community Board is the principal stakeholder, as the cottage occupies reserve land owned by the Council, but it also has a significant level of importance to the Vallance family, members of the local Alexandra community, heritage organisations, and visitors alike.

A.2 Conservation plans for places of cultural heritage

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

Firstly, the plan should describe a place and define its significance. Secondly, out of this, the plan should assess the vulnerability of the place and its significance to neglect or damaging actions. Lastly, it should propose conservation policies to ensure the long term protection of the place and the retention (or possibly enhancement) of its significance and wider social value. In some cases, a conservation plan will be the starting point for the establishment of a management plan to develop and activate those conservation policies.

The CODC has commissioned this conservation plan as part of its proposals to safeguard the future of Vallance Cottage and to find an appropriate use or uses, which will help ensure its long-term survival. Accordingly, the objectives of this conservation plan are to: -

- Understand the site of Vallance Cottage by drawing together information, both documentary and physical, in order to present an overall description of the development of the site through time to the present day;
- Assess the significance of the cottage and its features in terms of its historic, archaeological, construction, cultural and social significance, amongst others;
- Define the issues affecting the significance of the site and how they may impact it, positively or negatively; and
- Propose conservation policies to ensure that the significance of the cottage is conserved and made accessible in an appropriate way or ways.

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

The ICOMOS New Zealand Charter (2010) advises that a conservation plan, based on the principles of the 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.

The New Zealand Heritage List/Rārangi Kōrero ('the List') identifies New Zealand's significant and valued historical and cultural heritage places. The List is the same as the Register established under Section 22 of the *Historic Places Act* 1993 and effectively continues the Register, other than in name, under the *Heritage New Zealand Pouhere Taonga Act* 2014. All entries on the Register immediately prior to the commencement of the *Heritage New Zealand Pouhere Taonga Act* 2014 were deemed to be entries on the List.

The current HNZPT cultural heritage assessment criteria are presented in its Registration Proposal form and these criteria are adopted for the purposes of this conservation plan as follows:

Aesthetic Value

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

Archaeological Value

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

Architectural Value

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

Cultural Value

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

Historical Value

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

Scientific Value

Is the place closely associated with scientific innovation and achievement?

Social Value

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

Spiritual Value

Does the place have enduring and intrinsic spiritual value? Does it strongly reflect the religious, mystical, or divine beliefs and attitudes of a community?

Technological Value

Does the place demonstrate technological innovation and achievement?

Traditional Value

Does the place have significance for Tāngata Whenua?

A conservation plan should never be regarded as a static document or one that is prepared once and then thereafter forgotten. Cultural values – the things that, collectively, we think are significant about places – change with time as new information comes to light and new people value them or not. Accordingly, to be effective as a management tool, this plan must be reviewed and updated at regular intervals to ensure that it remains relevant and valid.

A.3 Nomenclature and orientation

As far as it has been possible to establish, the cottage has not historically been known under any other names, save for Vallance Cottage.

The front elevation of the cottage facing Tarbert Street has a north-westerly orientation. For ease of reference in this report, it is described as the north elevation and, hence, the rear elevation facing the river is the south elevation.

A.4 Location and ownership

Vallance Cottage is located at 1 Samson Street at the north-eastern end of the Alexandra township, adjacent to the west bank of the Manuherikia River and north of the Little Valley Road bridge (Figure 2). The cottage sits like an island on a reserve between the domestic dwellings of Samson Street and the Alexandra Holiday camp. On the reserve, to the north and east, there are fruit trees.

The legal title of the cottage is Lot 6 Alexandra Town Belt Domain and, as mentioned, it occupies Crown Reserve land.

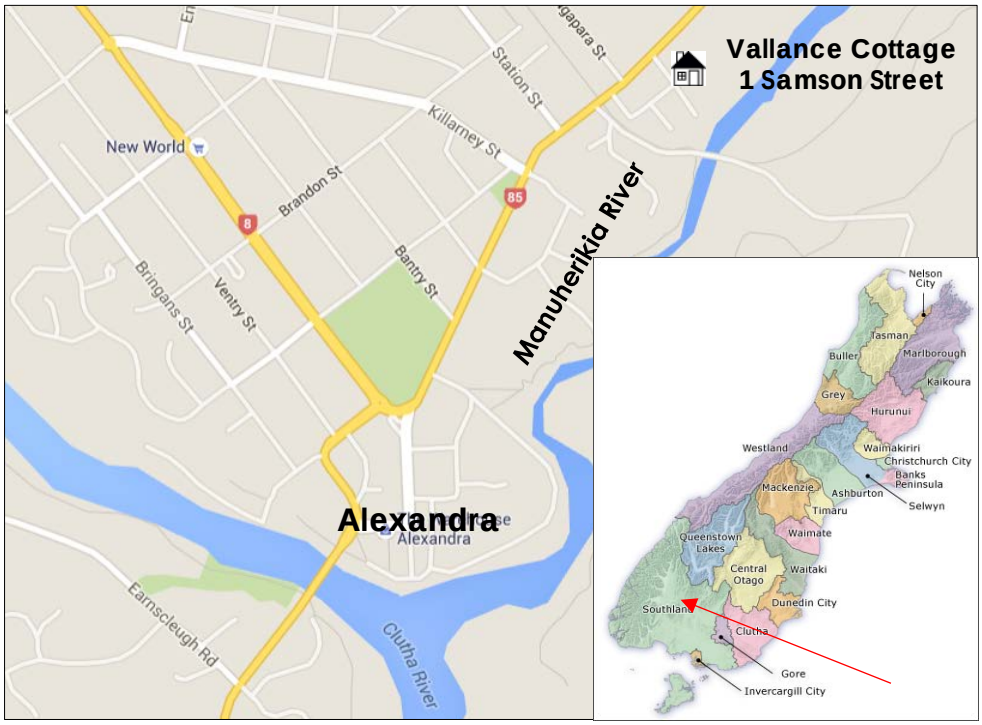

Figure 2: Location of Alexandra and Vallance Cottage, Samson Street. *Maps: Google Maps 2016; Te Ara The Encyclopedia of New Zealand*

A.5 Methodology and limitations affecting this conservation plan

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

Understanding

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

- The Hocken Library, Dunedin;
- Archives New Zealand;
- Papers Past;
- The National Library of New Zealand;
- Heritage New Zealand Pouhere Taonga;
- Central Stories, Alexandra;
- Vallance family archives; local newspaper archives and online searches.

Understanding covers the history of the site, historical photographs and a description of the buildings, structures and landscape features.

Significance

The second stage is the assessment of significance and appraises the site, its structures and landscape in terms of significant fabric, spaces and elements. It also considers the historical, cultural and other associations of the cottage in terms of their cultural heritage values as outlined previously.

Conservation Policy

The final stage is the preparation of Conservation Policies that address both the broader conservation philosophies relevant to the cottage site and more specific and detailed policies to guide the repair and management of Vallance Cottage.

The Appendix includes an inventory and condition assessment of the cottage. The aim of the condition assessment is to provide advice upon:

- the general condition of the principal historic structure and fabric of the building;
- repairs to be included in a maintenance plan for the buildings over the next 5 years;
- areas/parts where further investigation would be prudent.

The condition assessment deals only with the historic building fabric and excludes items such as furniture and services.

A.6 Acknowledgements

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

- Clair Higginson and Christina Martin of CODC

- Members of the Vallance Family
- The staff of Central Stories, Alexandra

A.7 Authors

This conservation plan has been prepared by Robin Miller, Andrea Farminer, Benjamin Teele, and Jessie Sutherland of Origin Consultants.

Robin is the Director of Origin Consultants and is a Chartered Building Surveyor (RICS). He holds RICS Accreditation in Building Conservation and is a member of ICOMOS New Zealand and The Institute of Historic Building Conservation.

Andrea is the company's Principal Archaeologist and is a member of the Chartered Institute for Archaeologists (MCIfA), the New Zealand Archaeological Association and ICOMOS New Zealand. She holds the RICS postgraduate diploma in Building Conservation, a Masters' Degree in Architectural Materials Conservation, and a PhD in cultural geography/heritage tourism.

Benjamin is Senior Archaeologist with a Masters' degree in Anthropology (Archaeology) and is a member of the New Zealand Archaeological Association.

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Section B – Understanding

B.1 Pre-European settlement and Māori relationships with the Clutha River/Mata-au Valley

The Clutha River/Mata-au was an important route for early Polynesian settlers into Central Otago who utilised it both for its freshwater resources and as a means of transport and communication between the east and west coastal areas of the South Island from the 12th century onwards (Hamel 2001). Evidence for this early period of settlement includes sites such as the moa-hunting sites at Millers Flat and Coal Creek (east of Lake Roxburgh village), the moa hunter's camp up in the Hawks Burn, and the moa bone remains found in the Earnscleugh Cave in the 1870s (McCraw 2007; SPAR 2010). The closet recorded Māori/Moa site to Alexandra was found approximately midway between Alexandra and Clyde, between the Clutha/Mata-au and State Highway 8, and comprised 'fairly extensive middens containing ashes, flints and bones (Gilkinson 1958: p.4; NZAA Site Recording Scheme no G42/221).

With the virtual extinction of moa species by the 16th century, much of the cultural record for Māori presence in the Central Otago and Alexandra region also disappeared suggesting that it was 'more or less abandoned until shortly before European contact' (SPAR 2010: p.5). Indeed sites from this pre-European period have been notoriously difficult to securely identify in Central Otago and elsewhere, relying on a combination of mainly historical rather than archaeological sources of Māori activities in the area (Hamel 2001).

No classic or 'protohistoric' Māori sites have been found to date in the vicinity of the Clutha River/Mata-au at Alexandra (DOC 2005). McCraw (2007: p. 11) notes that the Māori name 'Manuherikia' that was later adopted for the river leading into the Clutha/Mata-au at Alexandra, meant (according to the writer Herris Beattie) 'tied bird'; this was possibly a reference to a bush marker indicating a good crossing point. The river name was first recorded on Walter Mantell's sketch map of the South Island in1848.

B.2 The early Europeans - Sheep and gold, the wealth behind Central Otago

With the arrival of the earliest European settlers in the early 1850s into Central Otago, both the physical and social landscapes were about to undergo a change not experienced since the arrival of the early Polynesians. The first settlers were sheep farmers, establishing sheep runs along the mountains ranges on either side of the Clutha River/Mata-au valley (initially christened the *Molyneux* by the earliest surveyors) and then developing extensive sheep stations as the price of wool increased during the 1860s and 70s (McKinnon 2012). One of the earliest sheep runs was Run 221, centred on Moutere Station, 25km north-east of Alexandra, which was taken up in 1857 by Scotsman, Watson Shennan and developed the first of Otago's merino sheep flocks (Figure 3). It was considered one of the 'big five' stations along with Earnscleugh, Morven Hills, Kawarau, and Galloway stations (HNZPT 2010).

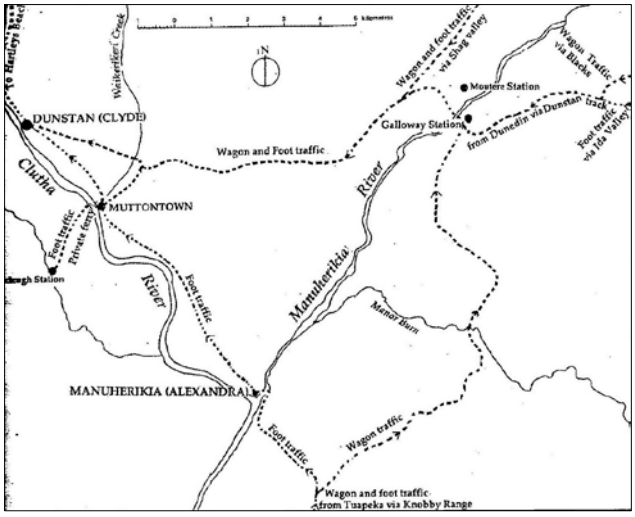

Figure 3: A map of the Alexandra (Manuherikia) area in the 1850s and early 1860s. *Map: McCraw 2007; p.15, Figure 2.2*

With the discovery of the first payable gold deposits near Lawrence in May 1861 by Gabriel Read, miners and people keen to make a living from the gold prospects began to arrive in increasing numbers into Central Otago via Dunedin. With further gold deposits found in the Clutha River/Mata-au in the Cromwell Gorge by Hartley and Reilly in 1862, the flood of people, equipment and the services needed to supply them increased dramatically, creating the gold rush that became known as the 'Dunstan rush' (SPAR 2010).

All along the river valley, small communities of miners and services established themselves; early settlements such as Cromwell, Clyde, Alexandra and Roxburgh survived to become towns and service centres into the present, but other, more ephemeral communities have only survived in local stories and place names. A miner's life could be harsh and sometimes brief; the volatility of the cold Central Otago winters and the dramatic flooding of the Clutha River/Mata-au and its tributaries such as the Manuherikia at Alexandra, tested many a person and death could be as likely an outcome as finding payable gold and wealth. The Manuherikia River rises between the St Bathans and Hawkdun ranges, joining the Clutha more than 60 km south at Alexandra and by the end of 1862, it was also being prospected and worked for alluvial gold. By 1864 a number of substantial claims were being worked along and in the river down to its junction with the Clutha/Mata-au (Figure 4). These included the Butlers Point diggings, Tucker Hill diggings, Manuherikia Ground Sluicing Co claim, Manuherikia Mining Co claim, and the Manorburn diggings (McCraw 2007).

Figure 4: A view of the Manuherikia Flat looking southwest towards Alexandra in the 1860s. *Photograph: Hocken Collections, University of Otago*

One of the key issues for mining along the river, ironically, was a lack of water to work the claims further up the flood plain and terraces. A number of challenging water supply schemes were developed between 1863 and the early 1870s, with the construction of water races, flumes and even a viaduct to take water (mainly from Chatto Creek) to the various Alexandra diggings. As traditional methods of alluvial mining waned along with the miners, these were replaced during the 1890s and early 1900s by the gold dredging boom on the Clutha/Mata-au, Kawarau and Manuherikia rivers. For example, in 1896 there were 35 gold dredging companies listed in New Zealand but by 1899, 171 dredging companies were registered in Otago. Of these,

14 companies gained licences to dredge the Manuherikia River between the present-day Otago Rail Trail bridges at Alexandra and Chatto Creek (OGFT 2016; Figure 5).

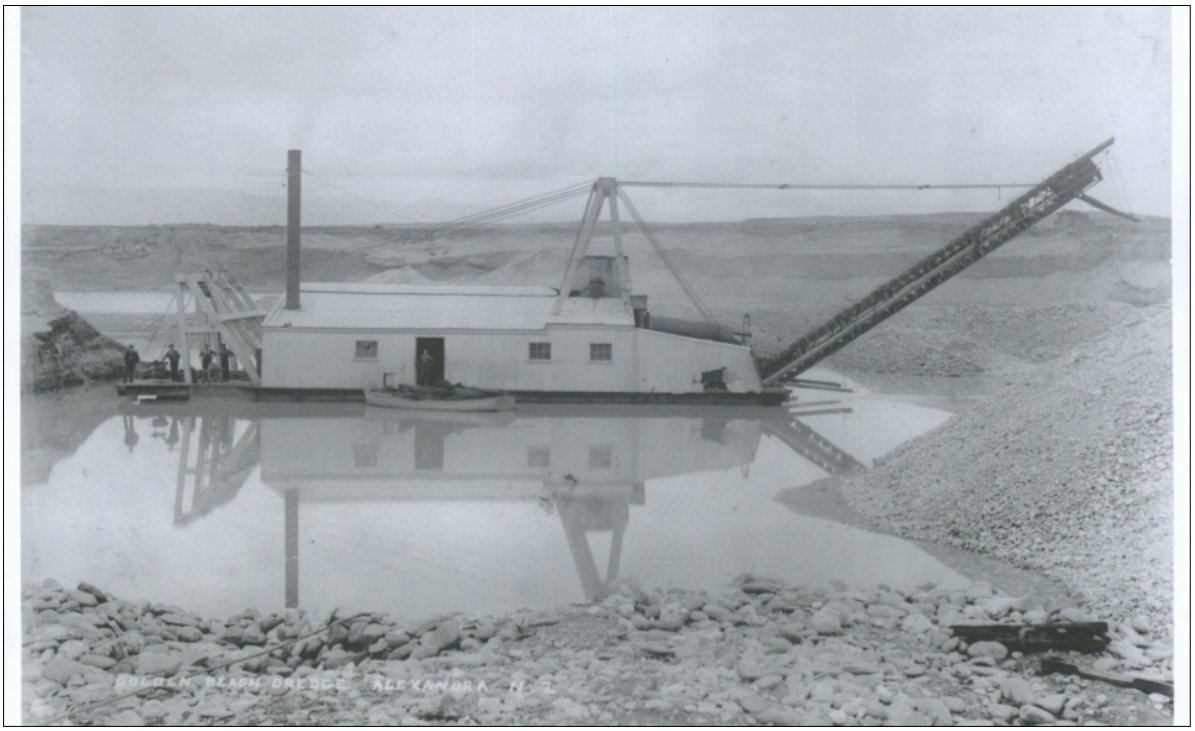

Figure 5: The Golden Beach dredge at Alexandra c.1900. *Photograph: Hocken Collections, University of Otago*

B.3 19th and 20th century Alexandra – from gold tents to a flourishing town

Alongside Roxburgh, Clyde and Cromwell, Alexandra emerged in the early 1860s as a miner's settlement, comprised of tents and shacks arranged on a terrace above the confluence of the Clutha/Mata-au and Manuherikia rivers. Equally, it gradually established itself as a permanent small town that was surveyed in 1863 by John Connell. In its early days, the town had a number of names including Lower Dunstan (as opposed to Upper Dunstan which became Clyde township) and Manuherikia, but it was renamed Alexandra South in 1863 in honour of the marriage of Queen Victoria's son, Albert, to Princess Alexandra of Denmark. The 'South' was dropped in 1914 when its counterpart Alexandra in the North Island reverted back to its Māori name of Pirongia (NZ History 2016); Alexandra was originally part of Vincent County.

As the miner's tents became replaced with more permanent buildings, and the supplies brought from Dunedin and the eastern coast expanded, Alexandra took on an air of permanency, becoming a borough in 1867. It was well placed to serve both the transient and more settled mining communities of the Dunstan, such as those in Conroys, Chapmans and Butchers Gully and the claims up the Manuherikia, as well as those people settling in the township itself or nearby on smallholdings. Key features of township such as a school (1864), a post office (1875) and courthouse (1879) were gradually constructed along with shops and homes, focused initially around the south end of Tarbert Street at the junction of the two rivers (Figure 6). The town plan was laid out on a grid basis common to many other early mining-related settlements, with street names gradually named after the various mayors. Of relevance, Samson Street, the location of Vallance Cottage, was presumably named after James Samson, mayor between 1873–1877 (McCraw 2002).

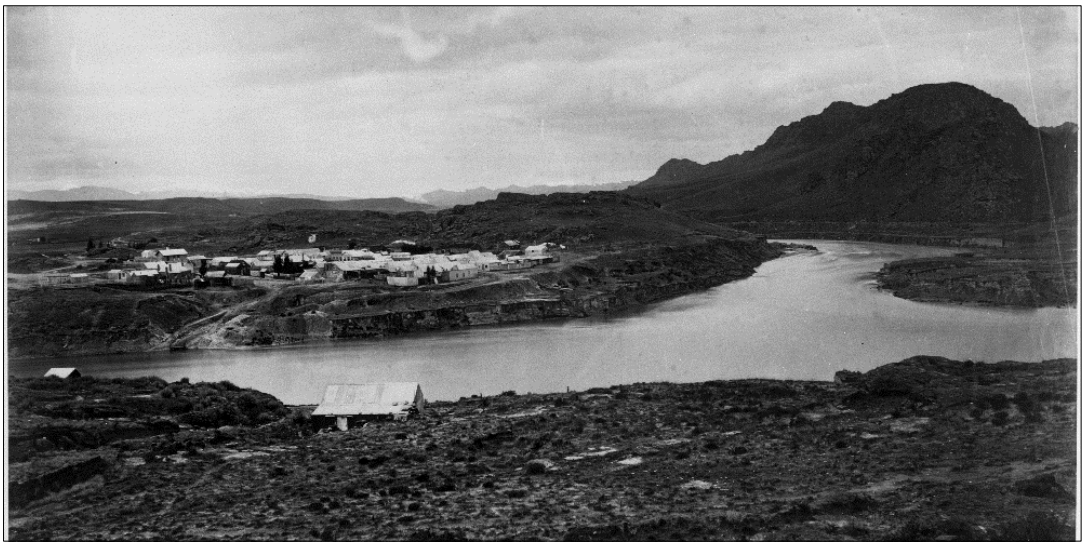

Figure 6: A view of Alexandra taken between 1872-1883 by Herbert Deveril (looking north). The Clutha River is in the foreground and the Manuherikia River is to the right. *Photograph: National Library of New Zealand*

Sheep farming continued to have a significance influence on the affluence of Alexandra, but by the early twentieth century, orcharding was steadily gaining in importance in the town's economy, which has continued to the present day. With the decline in gold mining in the Manuherikia and Clutha/Mata-au rivers after the dredging boom of the 1890s and early 1900s, Alexandra settled into a fairly quiet rural life, and its development took a slow but steady pace. The Central Otago Railway reached Alexandra in 1906 and soon after it was connected with Clyde in 1907. The mid and later twentieth century saw the gradual expansion of Alexandra for both housing and businesses, focused on sheep farming, orcharding, agricultural and, latterly, viticulture and gold mining cultural tourism. The Otago Central Rail Trail has been a significant element in the growth of visitors to Alexandra and the former railway line crosses the Manuherikia at the Little Valley Road bridge (1906), south of the eastern end of Samson Street and Vallance Cottage.

B.4 Vallance Cottage

B4.1 Introduction

Vallance cottage is located on the original Alexandra town belt. As a consequence the cottage has always been on Crown land (now managed by CODC) and was leased by the Vallance family until it was gifted to CODC in the 1980s; therefore no Certificate of Title has ever been issued for the site (Figure 7).

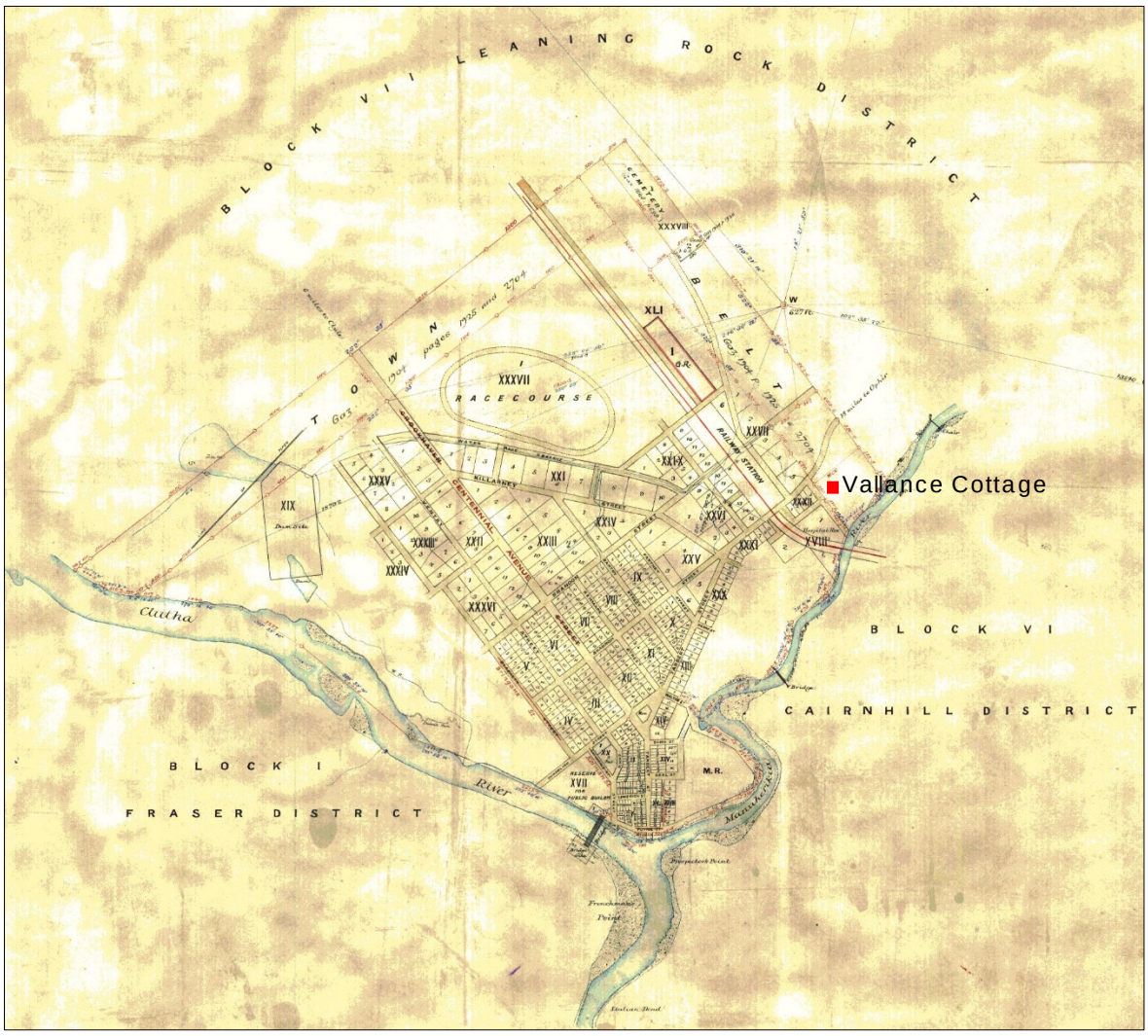

Figure 7: An extra from SO14032 General Plan of the Town of Alexandra 1899. *Map: LINZ*

As can be seen in Figure 8, the cottage is situated on a high, level terrace above the Manuherikia River valley, which slopes away from the rear (south) of the cottage. Historically, the cottage site had a close relationship with the nearby gold diggings of Tucker Hill that lay immediately southwards, on the far side of the river. Both sides of the river valley at this point were mining reserve land in the 1860s and 1870s as shown on the 1863 town survey by Connell (Figure 7). The reserve land was partly intersected later on by the Otago Central Railway that ran over a bridge just to the south of Samson Street (1906). A chair crossing over the river was also located further upstream from the cottage site, so that by the early 1900s, the Vallance family at the cottage had access to the south side of the Manuherikia gold workings. The 1863 town survey and an 1899 town plan of Alexandra by AH Sanders (SO14032) records that the block immediately south-west of Samson Street was designated as a 'hospital reserve' on the plan; however, this never eventuated, with Alexandra sharing the Dunstan Hospital in Clyde built originally in 1863 and then rebuilt in 1900 (Cyclopedia of New Zealand: Otago Province, 1905).

Figure 8: Taken from a southern spur of the Tucker Hills, this photograph shows the Town Belt and Vallance Cottage (mostly concealed by trees) in a small group of buildings in the centre. The presence of the Manuherikia Rail/Road bridge (bottom-right) indicates that this picture was taken after 1906, when the bridge was constructed. *Photograph: Hocken Collections, University of Otago*

Figure 9: Vallance Cottage, looking east with the ridge and Manuherikia River valley behind; taken c.1996. *Photograph: Courtesy of the Vallance Family Records*

B4.2 Cottage construction and expansion c.1896/7 – 1945 – a growing family home

This next section has been synthesised largely from the Vallance family records and online newspaper references; the paucity of formal documentation reflecting the nature of such modest, early 20th century sites that are seldom the subject of archival record.

Construction of the cottage is considered to have begun sometime around 1896/97 from family accounts. William and Jean (nee Jane Hyland) Vallance were married on 5th May 1897 at Bald Hill Flat (now Fruitlands) and it is thought that William had already started on the cottage's construction prior to this date (Figure 9 and 10). However, an entry in the Dunstan Times for 25th May 1900 (Issue 1970, page 5), mentions the meeting of the Alexandra Borough Council (the predecessor of CODC) at which the following application was made in writing:

From Mr William Vallance, asking permission to build on the town belt opposite Mr R. Finlay's residence – Permission granted during the pleasure of the Council.

Mr R Finlay was presumably Robert Finlay, the first mayor of Alexandra (1867-70) and an esteemed member of the community. The reference to the town belt suggests this is the location of the present cottage on Samson Street (William is not known to have owned any other properties), which raises the question of whether William Vallance was asking for retrospective permission to build (i.e. his cottage was already erected) or the traditional date given for the cottage is slightly earlier than the actual date. An alternative explanation may also be that this referred to the later extension to the cottage, although that would appear to be slightly too early according to family records (discussed further below).

Figure 10: Jean and William Vallance in their later years. *Photograph: Courtesy of the Vallance Family Records*

The cottage was hand-built by William from sun-dried mud brick whilst he was working, probably for the borough council as a 'dayman' (time-based labourer) at that point, just prior to his marriage. The small building would have had, typically, corrugated iron roofing and timber joinery. Its original plan was a two-roomed cottage with a central front (north) entrance doorway and passage, and would have been of modest design at this stage. This type of two-roomed arrangement is a development of a very traditional form Scottish domestic architecture referred to in Scottish vernacular as a 'But an Ben'. In its earliest form the external door led directly into the kitchen and living area (the' but') and then leading off the 'but' was the 'ben' or bedroom. As cottages with a centrally-placed external door between the two rooms became more common, the terms 'but' and 'ben' became confused, but the principal of the two distinct spaces remained the same [Pride 1996].

It is probable that the east room (or Room 1 on the drawings with this conservation plan) was the bedroom and the west room (or Room 2) was the kitchen and living area. There would have been a 'long-drop' or similar WC out the back. The original part of the cottage has no chimney these days, although there is a mantle piece against the west gable. It is almost certain that this is the location of the original chimney and fireplace, but perhaps a fire or structural movement led to its loss sometime in the first half of the 20th century; unfortunately a close-up of the cottage is not known to feature in any early photographs of the town or the Manuherikia River (refer to Figure 8 for the earliest known view). William and Jean's first four children (William Jnr (born 1899), May (1901), Jessie (1904) and Douglas (1905)) would likely have shared these two rooms with their parents until William extended the cottage. The family history records that, with the birth of Irene in 1908, it appears that the family had finally outgrown their original home.

Family accounts suggest that the next three rooms to the south were added on by William sometime around 1909 (a 1955 extract refers to two of his children, Jessie and Douglas, helping to puddle clay and straw with their bare feet ready for William to make the bricks; Douglas is quoted as being four years old and was born in 1905). These rooms were a kitchen/parlour, a pantry/scullery and a second bedroom; all contained under a lean-to roof and similarly constructed of mud brick (Figure 11). The kitchen contained a Shacklock coal range with an integral boiler on the side. Hot and cold water was carried into the house from the cold pipe and copper in the wash house. William is said to have built a timber dresser for the parlour and his daughter, Hazel Vallance, recalls the cottage as being painted white (or whitewashed) in her childhood.

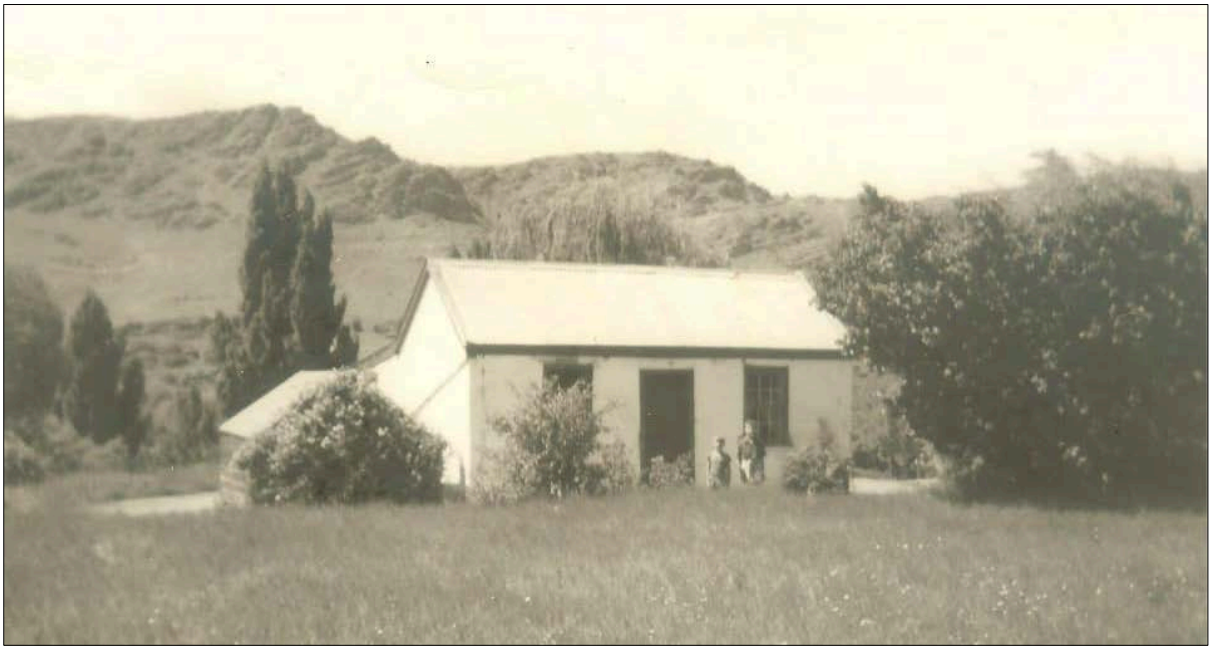

Figure 11: A view of Vallance Cottage taken sometime in the mid-20th century. *Photograph: Courtesy of the Vallance Family Records*

A wash house was also built either prior to the two-room extension or presumably soon after on the south side of the cottage. The wash house contained a traditional copper for heating water (for washing and bathing) and had a bath and basin; it had the only (cold) water supply to the house site. It was also used for storing coal. Hazel Wesley could remember her mother doing the clothes' washing outside under a tree before the wash house was built. A separate, unpainted small WC shed was also constructed; this was presumably a long drop as the only water supply on the site was to the wash house. The WC is said to have nearly been destroyed in a storm during the 1950s.

A wooden food safe with mesh sides was hung from a tree at the back of the house to keep food and milk cool as the cottage did not have an electric (or gas) supply. The use of a food safe continued into the 1960s

in Hazel Wesley's recollections and such as safe can be seen outside of the scullery in some of the old family photographs (Figure 12).

Figure 12: A later food safe located on the external wall outside of the cottage scullery; Hazel Wesley is on the right with Anne and Maree (married to Paddy Maskill). Family members in front from left to right are Tony and Debbie with baby Michael Maskill. *Photograph: Courtesy of the Vallance Family Records*

At an unknown date, a timber shed sleep-out was constructed by William on the east side of the cottage to provide more sleeping space for the children. This was still present in family holiday photos taken in the 1970s/1980s (Figure 13). Anne Lee notes that the wooden sleep-out that was later 'lent' to a film crew but was never returned. It was considered a classic feature of the cottage and could be replicated with input from people like her father, Paddy, as to what was originally in it and how it was used. Anne also recalls there was a flushing toilet put into the wash house much later on.

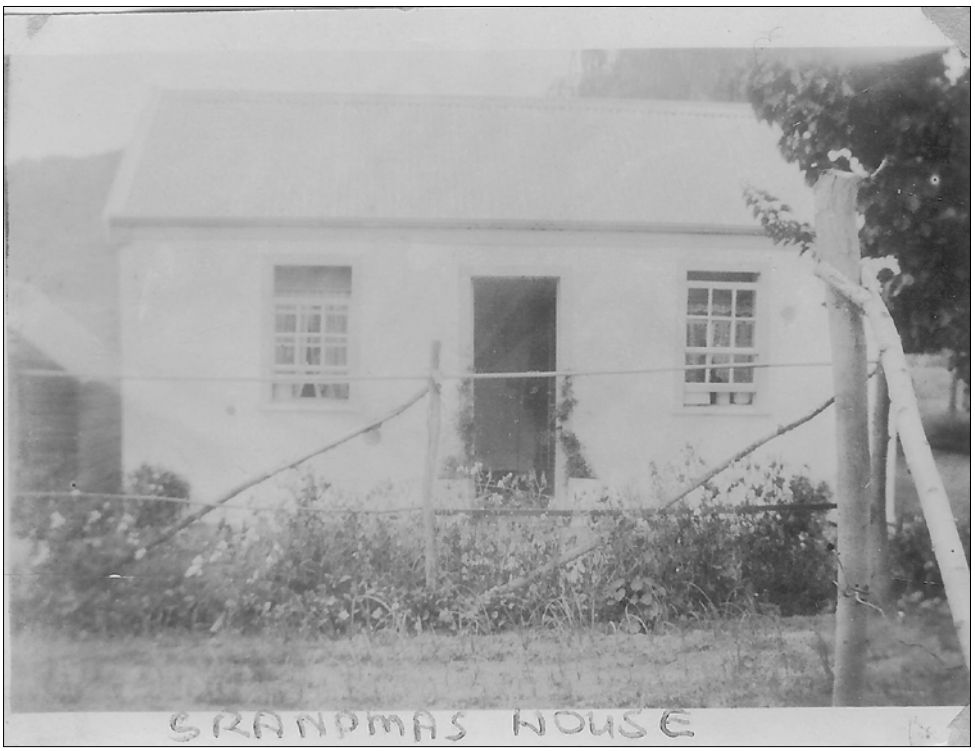

Figure 13: A view of the cottage and front garden taken sometime in the mid-20th century; the timber sleep-out is just visible on the left. *Photograph: Courtesy of the Vallance Family Records*

Family recollections note that the garden area had a large apricot tree outside the front (north) door and large plum, apricot and nectarine trees in the orchard east of the cottage. Early photographs of the cottage show it with a series of small beds along the front with a large hedge along the southern boundary and bushes and trees scattered along the eastern side, which opened out onto a paddock with trees and possibly other fruit trees. The cottage also had a very open, timber scantling fence to the front (as seen in one early image; Figure 13).

Although not part of the cottage site directly, the family also played in a nearby swimming hole in the Manuherikia River that runs to the south.

B4.3 Changes in the cottage post-1945 (WWII) – 1980s: Hazel Wesley (nee Vallance) and her parents

Hazel Wesley was the youngest daughter of William and Jean Vallance, and returned to her family home around 1940 with her infant son, Teone, after the death of her husband Thomas Wesley. She looked after her aging parents (Jean would have been about 64 and William 76) until her mother's death in 1954/5 and William's in 1963 (although he spent several years in a retirement home in Dunedin prior to this). Hazel remained in the cottage until the early-mid 1970s after which time it was used only as a family crib/holiday home. The 1980s saw its gradual decline and increasing structural issues which included the bowing out of the original west wall, water ingress through the leaking iron roof and general decay of the earth walls and overall interior condition.

Hazel recalled that during the late 1940s or early 50s, a burst tap during winter caused part of the wash house walls to collapse, suggesting that like the cottage the wash house walls were built of mud bricks. Mr Mussan, a neighbour and builder, repaired the wall. Also during another 1950s winter, a further wall to the wash house collapsed "inside" and was rebuilt by a bricklayer. About three years later, another wall was close to collapse so the wall (and possibly the whole wash house) was replaced in brick masonry.

With the death of both her parents by 1964, Hazel lived alone in the cottage until sometime in the early-mid 1970s, at which point she moved into a pensioner's cottage in Alexandra. The cottage and its garden were used as a family holiday location, but by the 1980s, the cottage was in danger of collapse (Figure 14). This is largely attributed to the change to short-term 12 monthly leases that the family (through grandson Dick Maskill) were granted by the former Alexandra Borough Council. This created uncertainty about its future and most likely an unwillingness to repair the cottage and spend too much money on it.

Figure 14: Holidaying at the cottage in the 1970s; the timber sleep-out is on the left of the cottage. Note the cottage frontage now has awnings over the windows and entrance door. *Photograph: Courtesy of the Vallance Family Records*

B4.4 1994 - A change of ownership: the Vallance Cottage Restoration Project and today

In the early 1980s, the Vallance family gifted the lease of the cottage to CODC with the intention that the Council would preserve the building and garden. This would provide a rare surviving example of an early settler's home demonstrating the pared-down way of life for many Alexandra mining families at the turn of the 20th century. However, the cottage fell into further decline and by 1993-4 was under a demolition order by CODC, having been subject to bouts of vandalism which had damaged the interior fabric of the building. Jill Grant[1] recalls how just before Easter 1994 she had a call from the Community Board chair to say that they were about to demolish the cottage as it had been vandalised, and wrecked. She went over to the cottage wondering whether there was something the Museum could resurrect, but the interior walls had been demolished, the floors were rotten and had collapsed, the roof leaked and the contents of the cottage had been stolen.

The Vallance family and local supporters of the cottage started a campaign to save the building, which succeeded and in April 1994 the Vallance Cottage Restoration Committee under the chairmanship of John Kelly, was established to raise funds and supporters for its repair.

The restoration project commenced in November 1994 and used volunteers to strip out the damaged and decayed building fabric. This primarily involved:

- Repair and/or replacement of the corrugated iron roof, fascia and flashing;
- The replacement of the three timber floors with poured concrete (the two front rooms and back bedroom; the kitchen was proposed but not undertaken);
- Rebuilding two of the internal mud brick walls using recycled mud bricks from nearby buildings;
- The installation of steel supports; it is not clear what these are, but they may be the steel tie rods that run through the cottage between the east and west gables;
- Repairs to window frames and glazing (but it is noted that an article in January 1995 refers to the replacement of the windows and doors);
- Replacement of the front door;
- Redecoration of the interior and exterior walls;
- Erection of a white picket fence with gate around the cottage.

There had been a mud brick wash house at the rear of the cottage, but this no longer existed. With the remaining funds from the restoration, the Committee hired two retired carpenters to undertake do a rebuild of it there was a growing numbers of visitors and school groups and the site needed a toilet and washing facility. The builders did a great job of creating an authentic appearance of the former wash house, but the project ran out of money and, accordingly, plumbing and drainage was never installed.[2]

The repairs were completed in 1996 and Vallance cottage opened to weekend visitors and school groups by appointment on 6th October 1996. The opening day was marked by a gathering of the Vallance family including two of William and Jean's children, Florence (Floss) and Hazel. The cottage site was initially managed by the Alexandra Historical Society followed by the Central Stories Museum and Art Gallery, but due to issues with the condition of the kitchen floor and, once again, decaying timberwork on the exterior and parts of the interior, the cottage was closed to visitors in 2009. An open-day was held on 18th January 2015 to highlight the need for a new group of guardians to maintain and care for the cottage. In 2014-15 funds were raised to undertake the repairs and these were completed in June 2015.

[1] Personal communication from Jill Grant – email 18th June 2016

[2] Personal communication from Jill Grant – email 18th June 2016

B.5 The Vallance family

B.5.1 Introduction

Unlike many surviving cottage sites in Central Otago, there is a considerable quantity of family records relating to the Vallance family, which provide a significant insight into their way of life at the end of the nineteenth and early twentieth century. Much of this comes from newspaper interviews with William Vallance, recorded recollections by family members including Hazel Wesley, and the family tree researched by Dick Maskill, William's grandson from his daughter Jessie. Rather than recount every recorded detail of the family's memories, the most salient points that shed light on the early days of William and Jean's life at the cottage are outlined here.

B.5.2 William & Jean Vallance

William Vallance was born in New Cumnock, Ayshire, Scotland in 1864; one of twelve children, his father Hugh was a shepherd and his mother was Sarah Douglas, a dairy maid. Prior to sailing to New Zealand in 1888 at the age of 24, William had worked as a shepherd like his father and also spent some time in his youth in the Scottish coal mines. He sailed on the ship Tainui, arriving in Dunedin in 1888 and soon made the journey into Central Otago. For the next ten or so years, William moved around the Alexandra area, working in farming at Bald Hill Flat (Fruitlands), goldmining in the Ida Valley, rabbiting at the Ida Valley Station and then returning to Bald Hill Flat to work a sluicing claim for a number of years. By 1896-7 he had settled in Alexandra and was probably working as a dayman for the borough council. On 5th May 1897 he married Jane Hyland at the Falconers Hotel in Bald Hill Flat.

Jane Hyland, who was known as Jean for most of her life, was born in Dunedin in 1876 to Maurice and Elizabeth Hyland (Figure 14). Maurice came from Ireland and arrived with his wife Elizabeth (nee Courtney and possibly of Scottish descent) at Port Chalmers in 1875. Maurice died in Timaru in 1920 aged 87. Jane worked as a domestic for her uncle and aunt (Mr James and Catherine (nee Courtney) Falconer) at the Speargrass Hotel at Bald Hill Flat where she likely met and then married William Vallance. The Falconers took possession of the hotel lease in 1895, but only retained it until 1901. The marriage celebrations were held in the local schoolhouse and, from the Otago Witness report of 13th May 1897 (Issue 2254, p.27), the young couple (William was 33 and Jean was 21) were already popular in the area.

Figure 15: Jean Vallance (nee Hyland) in her later years, probably with one of her grandchildren. *Photograph: Courtesy of the Vallance Family Records*

William and Jean moved into their two-roomed cottage in Samson Street, Alexandra after their marriage in 1897 and two years later in 1899, William (Jnr), the first of their eight children was born. Large families were still very normal in the late Victorian period although perhaps Jean's Roman Catholic background was also an influence. It's recorded that her sister, a Mrs Mooney who lived in Cromwell, similarly raised ten children.

The early family life of William and Jean and their youngest children would have been very basic with no services such as gas or piped water to the cottage (they presumably fetched water from the river, although it is also possible they had a well near the cottage). Jean was remembered as doing her washing under a tree with water boiled in a copper outside the house prior to the construction of the wash house sometime before 1909. With its construction, a piped water supply was added and the copper moved inside; a bath and basin were built in and the whole doubled as the coal store as well. Fresh food such as milk and meat were kept in a food safe hung up in a nearby tree to keep cool and away from raiders. Although there is no record of how Jean cooked in the early cottage arrangement, she presumably had a small range or wood burning stove in the western room to cook on and which would have provided heating for the cottage and family. With the birth of their slightly later children (there was a three year gap after Douglas was born in 1905), William extended the cottage with three further rooms and probably the wash house sometime around or by 1909.

After they settled and began to raise their family in Alexandra, William Snr found work excavating the railway cuttings for the new Otago Central Railway line from Ranfurly, and later worked on the Chatto Creek section to Alexandra that was completed in 1906. A curious incident with unfortunately little detail was recorded in the Alexandra Herald and Central Otago Gazette, 15th November 1905 (Issue 496, p.5); William appears to have been subject to a successful civil claim by James Nieper (the local butcher and councillor). William was ordered to pay 4 shillings per week in recompense or if he defaulted, seven days in Clyde gaol. What the offence was, or which punishment was chosen by William, is currently unknown.

William also continued his mining interests by working on some of the gold dredges in the river and on the gold diggings opposite the cottage at the Tucker Hill claim on the south bank of the Manuherikia River (Figure 15). One of his children, Ernest (born 1916), recalled driving a horse-drawn sledge loaded with wash (gravel) down to the river for processing. This would place William's Tucker Hill mining activities sometime in the late 1920s or 1930s when he was in his sixties. He was also employed to sink boreholes for the Clyde Company's claim on the beaches of an un-named river in 1902 (Dunstan Times, Issue 2116, 4th February 1902).

Figure 16: William Vallance (right) and an unknown gentleman inspecting William's gold pan; date unknown.
Photograph: Courtesy of the Vallance Family Records

B.5.3 The Vallance children

William and Jean's eight children were born between 1899 and 1916; these were William, (Rosina) May, Jessie, Douglas, Irene, Florence (Floss), Hazel and Ernest. Irene, Ernest and Douglas died before reaching fifty; William was seventy-five when he passed away, and Hazel, May, Jessie and Floss all reached well into their eighties and nineties (Figure 16). As already discussed, Hazel was widowed at just twenty-eight and returned to live with, and take care of her ageing parents whilst raising her only son, Teone. After leaving the family cottage, the Vallance children moved to many different parts of the South Island and further afield, with Hazel remaining in Alexandra and Irene and Floss moving to Wellington. Many of William and Jean's twenty-four grandchildren spent time holidaying at the cottage (Teone being the only grandchild to actually live there) and recall its basic but homely character. Family photographs from the 1970s and 80s show family members camping around the cottage, which for many was known simply as 'Aunty Hazel's'.

Figure 17: William and Jean with their children Ernest, Hazel and Florence (Floss); taken sometime during the late 1930s or early 1940s. *Photograph: Courtesy of the Vallance Family Records*

From the family recollections and records, life at Vallance cottage, as it became known, was basic in the early 20th century rural district of Alexandra, with the everyday amenities such as power and piped water absent

from the cottage. Being situated at the very edge of the town on reserve land may also have affected the limited availability of these services as well. At its largest, before the elder children started to leave home, the family consisted of ten who would have lived in rather cramped conditions when all together. Indeed William Snr was known for his love of being outdoors in his younger days, and the stories of playing and working outside of the cottage probably reflected these sentiments also. With gold diggings to explore, swimming holes close-by in the river and the town of Alexandra down the road, the children of Vallance cottage had plenty to occupy them alongside the daily chores of carrying water, fetching coal and looking after each other and their parents.

B.6 Detailed description of the cottage

The historical setting and garden areas have already been described above.

The cottage, as extended, comprises a small, single-storey building comprising six rooms as follows (refer also to drg no. A_11):

Central hall (room 5) with front door;
Bedroom (room 1);
Living room (room 2);
Bedroom (room 3);
Kitchen/diner (room 4); and
Scullery (room 6)

The earth walls to the cottage measure between 215mm and 230mm in thickness, excluding the external cement rough-cast plaster/render. It is not known when the rough-cast was applied to the walls; the photograph in Figure 12 shows a similar looking render on the rear of the cottage in the early 1970s and photographs of the 1994-96 renovations do not show substantial works being done to the render then. The render has been finished with modern, white masonry paint.

Where the base of the earth walls can be seen internally, there are no signs of the walls having a stone or concrete plinth suggesting that the earth bears directly onto the ground.

The mud bricks used in the 1994-96 repairs for replacing the section of the wall between the kitchen/rear bedroom and scullery are quite easily distinguished from the earlier cottage walls by being much thicker and by their shape being much more pronounced.

The original earth walls are finished internally with a 2-5mm earth plaster skim. This helps to provide a uniform surface and to conceal the joints in the walls. All the historical research indicates that the cottage is built of individual mud bricks, but it is also not uncommon to find other earth construction techniques in the district, such as walls built of rammed earth.

Figure 18: A detached section of painted, earth plaster skim to one of the internal walls. *Photograph: Origin Consultants*

The roof slopes are clad with recycled corrugated iron and long-run galvanised corrugated steel sheets; those to the front roof slope and rear scullery have lead-head nails, whilst other areas have modern steel roofing screws.

The roof frames cannot be seen, but the presence of old/original tongue and groove ceiling linings internally suggests that a good deal of the original timber roof/ceiling framing survives.

The front elevation has an attractive ogee-pattern historic gutter and round downpipe. Rainwater fittings elsewhere are modern 'quad' replacements.

Windows and doors are either original to the cottage or are 'in-keeping' replacements. Roof level joinery was replaced in the 1994-96 repairs; to the front wall it can be seen that there remains an earlier fascia board behind. Window sills have been lined (probably as part of the 1994-96 repairs) to help them shed water and earlier timber sills may remain below.

The original timber floors have been replaced with concrete slabs, which appear to have been poured within each room. The exception is a repaired timber floor in the kitchen with ventilation grilles around the perimeter as the cottage does not appear to have had external subfloor vents.

B.7 Earth construction techniques in Central Otago

Buildings of earth construction have a long tradition in the district as earth is a very practical building material where the climate is generally dry and timber is relatively scarce. The benefits of earth walls were well-appreciated by 19th century settlers in Central Otago and were the subject of a number of newspaper reports, including the Otago Witness in June 1905 which noted:

"In the Roxburgh, Alexandra, and Cromwell districts there may also be seen houses made from sundried bricks, and very solid, handsome and substantial houses they are. The advantages possessed by such as residence as Mr Elder's and by these sundried brick houses are many; they are cheap of construction, look well, stand well, and are warm in winter and cool in summer. In a country where timber and kiln-dried bricks require to be carted many long, weary miles at great cost, the resourcefulness of the colonist has come to his aid, and he has utilised the

material so abundantly provided ready to his hand; and, I confess, I like those houses better by far than wooden ones."

A useful guide to the historical use of earth in the construction of these buildings was given in an article entitled "Cob or Earth Building" in the Alexandra Herald and Central Otago Gazette on 22nd June 1921. The article by J. R. Marks of the Public Works Department in Alexandra reads as follows:

"The following article written by the local District Engineer, appeared in a recent issue of the Journal of Agriculture:-

In Central Otago, where the average annual rainfall is only between 12 in and 18 in but with extremes of heat and cold, and where building and other materials are scarce and expensive, cob or earth has been used for buildings of all descriptions since the start of the settlement, while some people are still using it for residence, solely on account of its low heat-conducting qualities. This system of building is inclined to be revived at present, owing to the high cost and difficulty of obtaining timber, and there is considerable demand from various directions for information on the subject.

TYPES OF COB BUILDING

There are three distinct types, which may be briefly described as follows:-

Dry cob: Choose a light subsoil, free from much gravel or sand, but yet not clay. Discard the surface humus, and dig out the subsoil as required for the walls. Turn dry soil on a mixing-board, sprinkling with water in a similar manner to concrete, and when slightly damped throughout, place between wall-moulds in 2 in or 3 in layers and ram well. Two boards bolted together form moulds for walls and are removed as soon as filled. Holes left in the walls by the bolts are filled with mud. No straw is used in this work, and almost any soil appears to suit.

Wet cob: Choose material in the same way as for dry cob. Dig up a circular strip 2 ft or 3 ft wide and about 20 ft in radius. Puddle the dug material by applying water and driving a horse around in it. When partly paddled, add about 2 per cent of straw or tussock and trample this in with the horse. When the material is about the consistency of workable putty dig it out and place it in walls of the same manner as for dry cob, and ram similarly. Wet cob is inclined to develop cracks in drying out, but these, when once filled with mud mortar, give no more trouble.

Sun-dried brick: prepare puddle exactly as for wet cob, but instead of building in mass mould the material into bricks 15 in by 7⅜ in by 6 in alongside of puddling-ground. The mould can be removed from the bricks an hour after making, and the bricks can be used in a week's time, being built to any recognised bond and jointed with mud mortar, the latter preferably to be slightly more sandy than material used for bricks.

General - In all cases foundations should be made of stone in mud or cement mortar, or of concrete brought 9 in above ground-level, and, after being topped with a damp-course ready to start building walls. The cheapest damp-course and one quite efficient can be made with a ¼ in layer of tar and sand. Walls are usually built 15 in thick and solid. Window and door frames are built into the walls as the work proceeds. A good overhang should be given to eaves all round to keep weather off walls as much as possible.

It is more usual to leave walls without any outside dressing in any of the three classes described, but they can be given a better appearance and will probably last longer by applying one coat of whitewash, consisting one part cement to three parts of lime, mixed with water, or two coats of raw linseed-oil, coloured, if desired. Plaster on the outside is inclined to lift with frost. The inside can be left undressed or finished the same as the outside, or it will take cement plaster the same as burnt brick.

OTHER PARTICULARS

Lasting qualities: Undressed wet and dry-cob walls in Central Otago, over thirty years old, appear the same as new where care has been taken not to allow spouting to get out of order. Sun-dried brick is of more recent construction, shows no appreciable deterioration after twenty years. There does not appear to be much difference in the lasting qualities of the three methods.

Comparative costs: Dry cob is said to be only about two-thirds of the cost of wet cob or sun-dried brick, while the two latter are almost equal in cost. A wet cob or sun-dried brick building would probably cost about two-thirds of the cost of a similar building in timber, because the floors and roofs and fittings are the same in any case.

Preference: Experienced builders favour sun-dried bricks as being the quickest to erect (after the bricks are made), better in appearance, and stronger on account of non-liability to crack if properly bonded. At times when damp air and frosts will cause moisture to sweat through a stone wall, so that it can be wiped off inside with the hand, sun-dried brick walls are found to be quite dry."

A nearby example of another earth-built cottage is the one at Peyton's Patch, which was located on the northern side of Tarbert Street/Manuherikia Road about 300m away from Vallance Cottage. It fell into disrepair and was, unfortunately, demolished in 2012. Like Vallance Cottage, it was a turn of the 20th century dwelling of typical Central Otago materials, in this case cob, mud-brick, timber and corrugated iron/steel.

Again, like Vallance Cottage, it was designed in a common, traditional style and layout for the district with living room and a bedroom at the front and a kitchen and another bedroom at the rear. The kitchen had a range and chimney against the rear wall for cooking and heat and there was a second fireplace in the living room. The toilet was in a separate outbuilding close to the rear. The front elevation of the cottage faced the road and had a simple symmetry of a single window either side of the centrally-placed entrance door.

Figure 19: The earth cottage at Peyton's Patch, close to Vallance Cottage, which was demolished in 2012. *Photograph: Origin Consultants*

Figure 20: Like Vallance Cottage, the front wall of Peyton's Patch was finished with painted, rough-cast cement render. The side walls however retained their older, smooth render with lime-wash evident beneath the latter paint finish. The photograph shows a section of one side wall where the cracked smooth render had fallen away revealing cob or rammed earth as the principal wall material. *Photograph: Origin Consultants*

Figure 21: One of the six over six sliding sash windows at Peyton's Patch; it is almost identical to those at Vallance Cottage. *Photograph: Origin Consultants*

Peyton's Patch was built around 1910. The site and the cottage were largely associated with fruit growing and market gardening. It was first owned by Thomas Grant who, like William Vallance, also appears to have been involved in the rabbit cannery located a few hundred yards away on the main road. That cannery building is also built of earth.

What is important today about cottages like Vallance Cottage is that, whilst once a common feature of Alexandra's landscape, they are now becoming rare. Those that still survive should be preserved and retained before being lost to the district completely.

B.8 Archaeology

Vallance Cottage is not included on the New Zealand Archaeological Association's Site Recording Scheme database of archaeological sites. Nor it is included on HNZPT's list of Historic Places. However, having been constructed (in part) prior to 1900 and capable of being investigated archaeologically, it is considered an archaeological site under the Heritage New Zealand Pouhere Taonga Act 2014, administered by the HNZPT. Both the structure and its curtilage (grounds) have the potential to provide archaeological information on both the construction of the cottage and its functional use by the Vallance family in the late nineteenth and early twentieth centuries. There is a potential for evidence of the original wash house and WC to survive below the ground around the cottage, which could provide archaeological evidence if investigated.

As a consequence, if the cottage is ever proposed for complete demolition at a future date, an Archaeological Authority from HNZPT will be necessary prior to its demolition and is likely to require extensive recording and archaeological investigation as a result. Likewise, if any groundworks are considered in relation to future repair or alteration of the cottage site that have the potential to disturb any known or likely archaeological deposits relating to the cottage site, these will also require an Archaeological Authority.

Section C – Significance

C.1 Introduction

Vallance Cottage is a special and significant historic site. This statement is based upon the following assessment of significance that outlines and considers the range of criteria and values discussed in Section A of this conservation plan. From this process, it summarises the most important elements of the cottage – both physical and less tangible – that are significant in themselves and also for the future conservation and management of the cottage site.

The following chapter addresses the different kinds of significance identified for the cottage site in two ways: firstly through a broad assessment of the overall significance of the site, and secondly through a detailed examination of the fabric of the cottage that identifies and assesses the significance of the individual elements of the site within its specific context. This is supported by a detailed heritage inventory of the site contained in Appendix A.

C.2 Site Significance

Section B brought together the history and development of the cottage site and the Vallance family to provide an understanding of the people, events and historical context of the site which created the cottage on the site today. From this understanding, only some of the significance criteria outlined in Section A are proposed as relevant; these criteria are aesthetic, archaeological, architectural, cultural, historical, social, and technological values. It is considered that scientific, spiritual and traditional (Tāngata Whenua) values are not sufficiently represented in the site to justify inclusion in the assessment (and scientific values overlaps archaeological significance). Conversely, architectural and technological values are considered to overlap in terms of the site's fabric values and are considered under the term construction/fabric significance. Therefore, this section assesses Vallance Cottage in terms of its:

- Historic significance
- Archaeological significance
- Construction/fabric significance
- Aesthetic significance
- Cultural and Social significance (past and present)

Qualifying the degree or level of significance of a criteria has always been challenging (Kerr, 2013), but this section employs the following, widely-used levels, to identify their assessed significance.

A Exceptional significance
B Considerable significance
C Some significance
D Little significance
N Negative (i.e. actively detracts from the heritage significance)

Each of the significance criteria is now considered in turn; a summary statement of significance is provided at the end of this chapter. Following this assessment, the threats, issues and constraints affecting the heritage significance of the site are identified and discussed.

C.2.1 Historic Significance

The historic significance of Vallance Cottage lies not so much in its antiquity or scarcity of type, but from the fact that it provides a largely original and therefore valuable example of a late nineteenth century, vernacular domestic home. The materials, plan form and natural site development all combine to provide

authentic and historic insights into the construction and everyday living experiences for first and second generation pioneer families in the post-gold rush era of Central Otago. There are surviving examples of varying quality of gold-rush and later cottages across Otago, but either little is known of their histories and occupants, or they have been left to decay or have been substantially altered, limiting their interpretation and understanding.

Vallance Cottage, in spite of substantial repairs and restoration in the 1990s, which on other sites has often diminished the historic authenticity of the building, still allows such interpretation and historic knowledge to be garnered. Conversely, a considerable amount of historic knowledge has been gained from the attention paid to understanding and recording more substantial and 'grander' houses, such as timber villas and masonry buildings. However, the more modest, home-built, and as a consequence, often more vulnerable domestic dwellings such as the cottage have received less attention and record.

Although Vallance Cottage dates from the end of the late 19th century and considerably after the peak of the gold mining activity in Otago, it represents a form of two-room miner's cottage that was probably fairly common in the 1860-80s period, and which expanded in response William Vallance's family needs. His continued involvement with gold mining and dredging long after the early rushes were over, and one that received perhaps modest returns, through the cottage has provided a rare glimpse of a gold miner's family residence that survives into the present.

Another facet of the cottage's historic significance is the in-depth and highly personal family history that is intertwined with the cottage building, its development and use over the 20th century. Through knowing the construction history of the cottage and how it was lived in by William and Jean Vallance's family, from the late 1890s through to the 1990s, the building and its family record contribute significantly to our understanding of life during that timeframe in Alexandra.

Finally, the cottage is included on the CODC District Plan register of heritage buildings, places, sites & objects and notable trees (no. 3) in recognition of its historic and archaeological significance to the district.

Historic significance: Exceptional significance at a local/regional level

C.2.2 Archaeological significance

Vallance Cottage as a standing structure is an archaeological site, the core of the building being built before 1900 (the threshold criteria under the HNZPT Act 2014). Of more significance is the archaeological information contained within its structure that provides valuable evidence of the construction methods and materials used, its initial form in the 1890s, and then the gradual expansion of the building in the early 1900s.

In the wider context of the cottage site, the surrounding gardens and structures, some still present such as the wash house and some no longer standing, for example the original WC and timber sleep-out, provide or have the potential to provide understanding of the functional relationships between them and the family. There is also potential for archaeological deposits such as refuse pits and latrine pits to be present outside of the cottage, which may offer insight into the earliest usage of the cottage by Jean and William.

Archaeological significance: Some significance

C.2.3 Construction/fabric significance

As a rare survivor of an intact late nineteenth century and later mud brick structure, Vallance Cottage is highly valuable for the example it contributes to both understanding the use and production of mud brick as a building material, and the construction methods used to build with it. Furthermore, the 1990s restoration team for the cottage also recycled existing bricks, and made their own mud bricks in the repair of the internal walls of the cottage, which demonstrates a continuity of construction method and material not

always found in other restoration projects. As such, Vallance Cottage displays a high degree of historic authenticity in its construction materials and form.

The use of mud brick in the construction of the cottage is a significant example of the employment of vernacular (i.e. local) materials to hand, and William Vallance is likely to have sourced these from either the cottage site itself or close by. This functional relationship between the building and its immediate surroundings through the sourcing of local construction materials represents a tradition started during the gold rush period and which continued in Central Otago until the early twentieth century. At this point, imported materials such as timber became much more widely available and affordable and few vernacular type buildings such as the cottage continued to be constructed. As a result, Vallance Cottage may be one of the few later dwellings to be constructed in this way.

Finally, the documented record of William Vallance building his own cottage over time, and the assistance given by his children, is a rare survival amongst the many undocumented vernacular cottages that were constructed by miners and others during the later nineteenth and early twentieth centuries in Otago. To know who and how a person actually built their home, and to be able to investigate and interpret its surviving structure, is a rare event in both the archaeological and historic construction contexts.

Construction/fabric significance: Considerable significance

C.2.4 Aesthetic significance

Vallance Cottage holds a strongly picturesque quality situated well back from the main Highway 85 and set in front of a rocky backdrop formed by the ridge of Tucker Hill. East, below the cottage and the ridge, the Manuherikia River valley creates a wooded setting for the small, white cottage. From the family recollections, it was painted (or whitewashed) white from its earliest days so has retained this authenticity.

The cottage site is very much part of the Alexandra townscape, in spite of being located at the northern extreme of the town on the town belt. In a way, this emphasises the cottage's isolation and privacy although even when it was built, there were neighbouring houses to the south and north. In the present, the cottage is a landscape 'marker', signifying the transition from Alexandra township to the Galloway area further north.

Visually, the cottage site has been somewhat altered from its earlier appearance mainly by the addition of a white picket fence around the building and small garden area during the 1990s restoration. Early photographs either do not show a fence or just a very lightweight one constructed of timber scantlings. The addition of the modern fence has, perhaps deliberately, added to the sense of the picturesque for the cottage and certainly does not detract from its setting today.

In its wider context of Alexandra and other early mining townships such as Clyde, Bannockburn and Cromwell, the cottage is one of many historic-period cottages that are well-displayed either for private or commercial use. However, Vallance Cottage is probably one of the few such buildings that can claim a high degree of authenticity of its appearance and setting which has changed very little over its 120 year lifespan.

Aesthetic significance: Considerable significance

C.2.5 Cultural and Social significance (past and present)

The most significant value that Vallance Cottage holds is the information and understanding it provides about how some families' lives were lived in rural areas of Otago in the early twentieth century. The ability of the cottage, through its history, constructed form and family memories that have been recorded, to offer a glimpse of a past way of life is both special and important for our broader understanding of the lives of both later colonial settlers and first generation New Zealanders. This in turn is significant for both present and future generations to learn about the challenges their ancestors' faced in settling in a new country and society, and in understanding the role such experiences had in forming the identity of New Zealand in the twentieth century.

The Vallance family's way of life in the early twentieth century, as demonstrated through the cottage, illustrates some of the hardships and Spartan conditions that they faced that clearly went on to form lasting and often fond memories of their early lives and those of their parents, William and Jean.

Wider cultural links of the cottage are contained in the original, two-roomed, 'But an Ben' form of the dwelling which harks back to the simple rural Scottish building traditions of the nineteenth century and much earlier. William Vallance emigrated from Ayrshire in Scotland in 1888, bringing with him his family shepherding background that clearly influenced his choice of dwelling form when he decided to settle down in Alexandra with his young wife Jean. This in combination with William's nine years on the Bald Hill flat gold fields and wider area, would have provided him with sufficient knowledge to take advantage of the local materials in the construction of his cottage in 1896-7.

William and Jean were a couple of modest means and Vallance Cottage and its family record illustrates what this meant for domestic and family life for some families in a gold mining and rural township such as Alexandra. The stories of daily chores such as fetching water and sleeping many to a room, combined with the memories of birthday parties, events at the cottage and music, combine to provide a rich and colourful cultural understanding of their lives. At a broader scale, the Vallance family were an integral part of the Alexandra community from the 1890s onwards and this is highlighted significantly through the interest shown in William Vallance as he grew older and his birthday celebrations became an event of note in Alexandra (as demonstrated in the various newspaper articles recording his ninety-first and ninety-eight birthday in 1955 and 1964).

Today, the cottage is part of the cultural heritage fabric of Alexandra both as a physical reminder of its gold mining and colonial past, and as a historic place recognised by the CODC. Its cultural heritage significance has also been recognised through the efforts of the 1994 restoration committee, which garnered considerable local and wider support for its restoration aims and has spent much effort on maintaining that interest into the present. The cottage is also significant for the learning experience opportunities is has, and continues to provide to local schools and visitors about a now-vanished way of life in their locality. These cultural heritage values continue to be recognised by the ongoing efforts of the local community through the various fundraising and awareness events they have engaged with in recent years to keep the cottage open for visitors and schools and to conserve the fabric of the cottage.

Finally, as a historic site, Vallance Cottage provides a very poignant and accessible example of the values of place itself in the community, by invoking a strong sense of place and myriad place meanings not just for the Vallance family, but all those involved in the various restoration projects, fundraising events, and regular cottage maintenance duties. Vallance Cottage exemplifies the rich and highly complex relationships between place, place meanings and people and how these do not end with the change in generations, but deepen and solidify. Through conserving the fabric of the cottage, these place meanings will continue to have an anchor for these valuable meanings.

Cultural and Social Significance: Exceptional significance

C.3 Significant spaces/elements and fabric of the cottage

C.3.1 Introduction

This section gives a summary of the significant elements and fabric of structures on the site. It is intended as a design and discussion aid and is not exhaustive. It should be read in conjunction with the Inventory.

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

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

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

Elements and fabric rated '**Medium**' are defined as:

- Those that have been altered or modified but still retain considerable heritage value.
- These items should be retained and repaired where feasible but may be modified with conditions. Again, the type of modification should be decided upon in conjunction with a qualified heritage professional.

Elements and fabric rated '**Low**' are defined as:

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

These items can be altered or removed if required, however this does not extend to associated, adjacent or adjoining fabric or elements, which may have intrinsic heritage value.

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

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

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

C3.2 Setting

The setting of the cottage on the reserve and close to the river with its fruit trees nearby is an important aspect of its high architectural and aesthetic significance. It has however lost its connection to its surroundings a little by the white picket fence erected closely around it leaving it slightly remote and island-like in the reserve.

C3.3 Plan form

The plan form and interior spaces of the cottage are of high significance as it remains largely unaltered from its late 19th century and early 20th century development. It represents a traditional Scottish and Central Otago layout of vernacular domestic accommodation.

C3.4 External features and elements

Although the cottage has lost its early chimney and some of the external building fabric has been renewed/replaced, its external form including the gabled front section of roof, lean-to rear section of roof and door and window positions are of high significance.

The concrete path and picket fence around the cottage date from the mid-1990s and have no heritage significance. They are considered to have negative value.

C3.4 Exterior/interior fabric and fittings

The following are considered to have high authenticity and, hence, high significance:

- Original and early 20th century earth external walls;
- Original and early 20th century timber and earth internal walls;
- Original and early 20th century timber roof frames (the roof frames are concealed from view but it is thought likely that a large proportion of historic fabric remains);
- Tongue & groove timber ceiling linings;
- Timber windows and their associated fittings;
- The ogee-pattern front gutter;

- The kitchen range.

The following are considered to have medium significance:

- Corrugated iron roofing claddings;
- Doors.

The following are considered to have low significance:

- The rough-cast external render;
- Modern external joinery to fascia and bargeboards;
- Linings to window sills;
- Modern rainwater fittings;
- The brick chimney.

The following are considered to have negative values:

- External masonry paints;
- Concrete paths;
- Picket fencing.

C.4 Threats and vulnerabilities: Cultural Heritage

Small domestic historic sites, such as Vallance Cottage, are always at risk from a range of threats due to the vulnerable nature of their historic fabric and features, and to the effects of the elements and later interventions over time which may not always be compatible. Some of these effects have naturally accumulated over time, whilst others are in the present and ongoing. Other general issues, such as inadequate site maintenance, fabric repairs, control of human (and animal) impacts such as vandalism, and site interpretation are also frequently encountered on historic sites. Before addressing the conservation policies that will help conserve the cultural heritage significance of the cottage, it is vital to identify and understand the threats and vulnerabilities that it currently faces.

In the case of Valance Cottage a number of site specific threats and vulnerabilities are evident, which are outlined below.

Physical elements:

- The cottage's earliest mud brick fabric is now 120 years old and its vulnerability to the effects of ageing and decay increases incrementally as time moves on.
- Mud brick is a durable building material in the Central Otago climate when it has only low moisture content. It is very vulnerable to water ingress of any kind. The evidence of past and recent water damage (e.g. taps bursting and replaced internal walls) bears witness to this vulnerability.
- The external cement rough cast render, any cementitious internal plasters, the concrete floors and concrete external paths are all a threat to the well-being of the earth walls. Cement rough cast can also be a threat due to the damage it does to earth walls when it is removed; it tends to pull off the face of the wall it is attached to.
- The corrugated iron sheet roof covering has been repaired previously and seems to be generally in good condition. The front gutter is however leaking water into the head of the front wall, placing it at risk of fairly rapid deterioration if not corrected.
- The rear gutter is another part of the building that is vulnerable to blockages and over-flowing with dire consequences for the mud brick walls below.
- Being of earth construction, the cottage is vulnerable to natural events, particularly earthquakes.

Cultural and social elements:

- Any loss of all or part of the cottage building would be highly detrimental to the significant cultural and social meanings associated with the Vallance family history and old way of life that the cottage provides evidence for.
- Any loss or damage to the family historical records would impact detrimentally on understanding the cottage and its values, in future generations. The cottage building and its historic record are integral to each other and to the understandings and knowledge they create about life in the late nineteenth and early twentieth centuries in Alexandra and Otago.

C.5 Influences and constraints on conservation

Vallance Cottage is subject to a number of influences and constraints on the conservation of its historic fabric, each of which will have a different and possibly conflicting effect upon its future. These are discussed as follows.

C.5.1 Heritage New Zealand Pouhere Taonga Act 2014

Vallance Cottage is not included on the Heritage New Zealand Heritage Pouhere Taonga List of historic places, nor is it recorded on the NZAA Site Recording Scheme as an archaeological site. It is currently only protected by its default position of being a site identified as pre-1900 and having the potential to provide information through archaeological investigation. Therefore, the site has only the lowest level of statutory protection under the HNZPT Act 2014 contrary to its identified high levels of heritage significance.

C.5.2 The Building Act

Work which can be described as repair and maintenance is not subject to the Building Act. The Ministry of Business, Innovation & Employment publication "Building work that does not require a building consent - Building Act 2004 (Third Edition 2014)" states that general repair, maintenance and replacement is exempt on the following bases:

1. The repair and maintenance of any component or assembly incorporated in or associated with a building, provided that comparable materials are used.

2. Replacement of any component or assembly incorporated in or associated

with a building, provided that:

(a) a comparable component or assembly is used; and

(b) the replacement is in the same position.

However, it is worth noting that any work considered outside the scope of repair and maintenance, any proposed additions to the existing buildings, and any change of use of a building, including subdivision even when there is no actual change of use, requires compliance with the provisions of the Act.

C.5.3 Central Otago District Council

The cottage is included as No. 3 on the CODC Central Otago District Plan Schedule 19.4: Register of heritage buildings, places, sites & objects and notable trees (2009) and as a consequence has some protection under the Resource Management Act 1991.

C.5.4 Skill base

Any conservation or repair work, or any intervention likely to impact on the existing building fabric of the cottage should be carried out in a sensitive manner by experienced tradesmen with appropriate skills and understanding of the required conservation approach. This will generally require a proven track record in

the conservation of cultural heritage buildings and structures as opposed to experience of new-build work. In particular to Vallance Cottage, identifying tradesmen (and/or volunteers) with strong experience and knowledge of making and building with mud brick will be essential to any future repair and conservation work.

C.5.5 Condition

This plan does not deal in any detail with matters of seismic resilience (or earthquake proneness).

The condition of the cottage is referred to in more detail in Appendix A of this report.

The principal concern over the condition of the cottage is the base of the earth walls, which are decaying extensively (see drawings in Appendix B). The cause is thought to be related to the original method of construction of the cottage, but is considered to have been accentuated by works done in the mid-1990s:

- Firstly, the earth walls of the cottage seem to have been built directly onto the ground. This is not uncommon due to the relatively dry environmental conditions of Central Otago, but more generally earth construction is at its most durable when it is built on a raised plinth of stone or concrete to keep the base of the walls above ground level and dry.
- The walls being built directly on the ground is likely to have mattered less when the cottage had surrounding gardens up to the external walls, a more traditional form of external render and timber internal floors. At that time, it was also occupied with the fire going in winter and doors and windows open in the summer. All these factors would have provided heating and ventilation and would have helped moisture in the earth walls to evaporate.
- In the latter half of the 20th century, the external walls were re-rendered with a cement rough-cast render designed to keep the rain out, but this also reduced the vapour-permeability and evaporation qualities of the walls.
- The mid-1990s works saved the cottage, without a doubt, and improved surface water drainage, but also introduced some modern construction techniques that have further diminished the natural drying capabilities of the cottage. The replacement of the timber floors with concrete slabs in most rooms has meant that moisture can no longer easily evaporate from the ground beneath the cottage and the concrete path placed around the external walls stops moisture from escaping from the soil around the building. Instead, the earth walls are likely to be acting as a wick between the internal and external concrete drawing moisture up from the ground (see Figure 22). This moisture contains natural salts which are deposited on the face of the earth walls and which crystalise in the earth causing it to become soft and friable. A potential area of concealed earth decay is behind the external cement rough cast render. Non-breathable internal and external paints have also been used.
- The internal floor levels and external concrete path levels are similar and in the rear bedroom (room 3), there are signs of water damage to the walls and to a piece of furniture suggesting that water comes in here during heavy rain.

Water ingress is also affecting the head of the front wall to the cottage, particularly in the living room (room 2). The cause is the front gutter/spouting. The gutter itself is in reasonable condition, but its aligned is poor and it has distorted. During heavy rain it appears water overflows the back of the gutter and soaks back into the cottage (see Figure 23). There is staining on the inside of the west gable as well suggesting driven rain enters the roof above.

Old photographs of the cottage seem to show that the west gable (room 2) has had an outward lean for a long time. This may be associated with the loss of the chimney which was once here and the presence of large trees on this side of the cottage. Steel tie bars with X-plates have been inserted and span between the east and west gables as a means of restraint. Photographs of the 1994-96 repairs show cracking in the internal (southwest) corner of room 2 being repaired, but this cracking has reappeared and is quite visible in the wall today (see Figure 24). Decay in the base of the earth wall to the gable will continue to weaken the

wall over a period of time. It is recommended that this cracking be monitored regularly for any signs of significant further movement requiring further support of the wall and repair/strengthening.

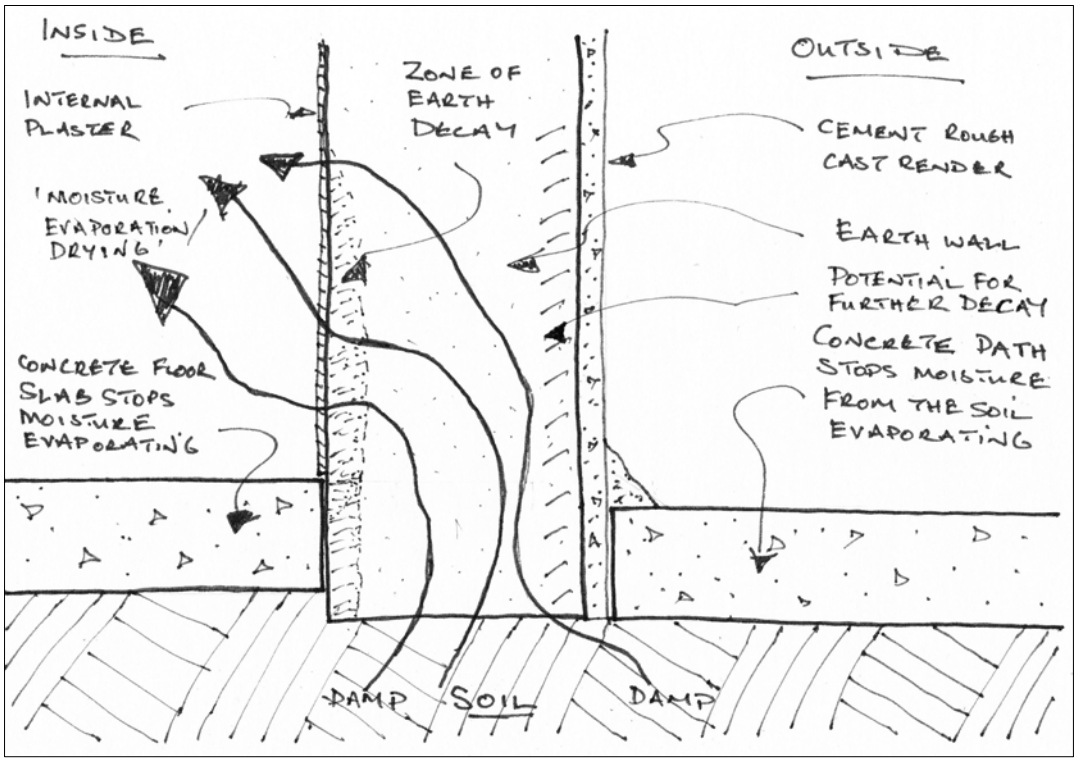

Figure 22: Sketch showing how earth walls can act as a wick for ground moisture trapped by concrete paths and slabs. Moisture is drawn to the inside of the earth wall where it evaporates depositing natural salts, which then crystallise. A further zone of potential earth decay is behind the external cement rough cast render. This is hidden from view, but again causes the earth to deteriorate and the render to become hollow and off-key.

Figure 23: The head of the front wall with cracking and signs of water ingress. *Photograph: Origin Consultants*

Figure 24: Cracking in the southwest corner of room 2. *Photograph: Origin Consultants*

Section D – Conservation approach and philosophy

D.1 Introduction - General conservation policies

There are many charters and agreements that provide guidance on the conservation of built structures, but the most relevant to the cottage is the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010*.

A full copy of the Charter is included in Appendix C of this conservation plan, but below is a summary of some of the most salient extracts from the Charter when viewed in the context of the cottage.

Clause 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.'

The cottage has high cultural heritage values that accord with all the numbered points above, and as a very fundamental principal, its conservation should be a key objective of its owners and all those who have a stake in its care and management, both now and in the future.

Clause 4 – Planning for conservation

'…*The conservation plan should give the highest priority to the authenticity and integrity of the place*…'

The Charter defines authenticity as "*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.*"

When applied to the cottage, the essential elements of its authenticity are considered to be surviving evidence and knowledge relating to its:

- Form and design;
- Substance and fabric;
- Technology;
- Context and setting;
- Use and function; and
- Sense of place.

Vallance Cottage is imbued with a strong sense of place largely due to its simplicity and its remaining identity as a home. It engenders strong feelings of pioneering spirit, endeavour despite all the discomforts of winter-living, which most of us would not tolerate these days. It has been a family anchor (through

gatherings, reunions, holidays, and now occasional open day events) and a store of family memories – the cottage's Facebook page is a modern expression of this.

Clause 5 - Respect for surviving evidence and knowledge

'…*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...'

Clause 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.'

Clause 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.'

The cottage has, these days, lost its primary useful purpose. The key to its continued well-being in the future will be its adaptive reuse.

Clause 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.*'

Clause 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*…'

As mentioned earlier, one of the exceptional things about the cottage which makes it so special is the family archive. It is essential that this archive is maintained in the future along with the cottage itself.

Clause 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.'

This clause sets out the degrees of intervention that may be considered appropriate for the future of the cottage. 'Preservation' is essential and 'adaptation', on a small scale only, is likely to be necessary in order to secure its long-term future.

Clause 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.'

Preservation should be the primary aim of future actions relating to the dam structure.

Clause 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.'

Clause 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.'

Clause 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.'

Clause 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.'

Clause 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.'

D.2 Specific conservation policies

D2.1 Policy: Future repair of the cottage should include alterations and works aimed at improving evaporation of moisture from the ground, walls and floors.

Works should include (in approximate order of priority):

- Repair/re-alignment of the front gutter/spouting and investigation of water ingress to the west gable at roof level. It should also be checked that the underground drainage/soak pits are working effectively;
- Careful scraping back of the decayed base to the earth walls to identify the worst affected areas by depth and length of decay, together with all the modern paint and any plaster that is retaining moisture in the walls. Following this a programme of earth/mud brick replacement or consolidation can be drawn up with a specialist, earth-building, builder. Where the depth of decay is found not to be too deep it may be possible to repair the walls with hydraulic lime mortar and earth or small pieces of stone or clay tile. The walls should then be finished with limewash;
- Removal or cutting back of the external concrete paths and the creation of a land drain ('French drain') around the perimeter of the cottage. This will require careful investigation and planning to ensure that the walls of the cottage are not undermined or compromised in any way. The purpose of the drain is to help the soil around the cottage gently dry out so reducing the pressure on the earth walls to perform this function;
- Removal of concrete internal floor slabs and reinstatement of timber floors (to include effective ventilation of the under floor voids), which will help the ground beneath the cottage 'breathe';
- Depending upon what is found when the decayed base of the earth walls is scraped back and the earth renewed, the external cement rough cast render and internal plaster should be replaced with a lime-based render and earth or earth/lime plaster – it may be possible to just replace the render/plaster to the base of the walls to start with as where the cement rough cast is in good condition it may be more damaging to the earth walls to try and remove it all;
- Modern paints should not be applied to the external cottage walls, but instead traditional limewash should be used, as this is a breathable material.

D2.2 Policy: Regular future maintenance is considered essential for the well-being of the cottage. A maintenance plan should be drawn up and put into effect. This should include 6 monthly inspections of roofs, rainwater fittings, walls, windows and doors to ensure weather-tightness and inspection after any storms or other serious natural events.

D2.3 Policy: The family/cottage archive is of high significance and should be maintained in the future. It should be regularly updated as new information comes to light and as repair and maintenance is carried out. Records should be kept of not only what work is done to the cottage, but also the materials and render/plaster, etc, mixes used so that successful work can be repeated in the future.

D2.4 Policy: The cottage needs to have a use that will provide it with an income to support its future maintenance and care. Regrettably, its present use as a museum and occasional place of events is unlikely to be sustainable even if there is a drive to open it more often and encourage more visitors. Some form of commercial use will almost certainly be necessary. The table below discusses some potential uses and their pros and cons, but unfortunately there is no simple answer.

For any of these uses the same basic maintenance requirements (buildings and grounds) will be needed for the upkeep of the cottage and its contents. These are, and will continue to be, heavily dependent on volunteers in the community helping out on a regular or ad-hoc basis based on the low/no levels of funding available from CODC.

Proposed use	Pros	Cons	Assessment
A: Educational and visitor experience destination	• Compatible heritage use. • Existing function. • Gives public access to knowledge. • Conserves the authenticity of the site. • Use for educational purposes for schools always positive. • Potential to make a minor charge to visit to help the upkeep of the cottage.	• No direct income. • Reliant on sufficient volunteer staffing and site management to keep it open. • Some wear and tear on the built fabric from visitors. • Requires on-site monitor to ensure site is not impacted inappropriately. • Does require some marketing.	- Unsustainable without external (CODC or other) funding stream to support the maintenance of the cottage (proven by previous experience).
B: Heritage holiday let with no mod cons experience. **Alternatively, one day role-play heritage experience.**	• Similar to a camping experience but in a historic cottage. • Opportunity to experience living conditions in a turn-of-the-century miner's family cottage. • Maintains some public access although more limited in numbers. • Direct income used to maintain the cottage structure and site with potential to employ a part-time manager to service the cottage • Summer seasonal use to allow other uses or closed maintenance period in winter season.	• Some modifications will be required (not modernization) to facilitate visitors to comply with current H&S needs (e.g. power to provide lighting and heating). • Requires new WC and shower/bathroom outbuilding to be constructed. • May involve slightly higher wear and tear. • Potential for higher fire risk • Depending on extent of use, investigations will be necessary with CODC Building Inspector to ensure compliance with any necessary seismic strengthening, fire protection and disabilities access. • Will require site management/servicing during letting season. • Will require advertising to attract lets.	If successful, will be self-sustaining but may impact overly on the historic integrity of the site and considerably reduces the level of public access to the cottage. May also require a much higher level of management to undertake which will affect the overall cost benefits. Costs of upgrading and building code compliance may be substantial.
C: Small retail/visitor info/coffee outlet with combined	• Multiple use to attract cross-section of visitors (e.g. retail, heritage & coffee).	• Regular monitoring of interior for wear and tear; • Increased fire risks?	Generally an interesting idea and plenty of precedent for this

visitor access	• Income derived from rent(s) to maintain cottage and grounds. • Potential for year-round opening. • Tourist/public information service role. • Maintains general visitor/schools access to cottage and allows possible monitoring by retail tenant. • Examples elsewhere of successful small-scale heritage/retail/coffee uses. • Potential for tenant to take on custodial role as well	• Some minor modifications may be required to facilitate visitors to comply with current H&S needs (e.g. power to provide lighting and heating). • Introduction of modern uses may impact upon the historic integrity of the site and any 'authentic' heritage experience.	approach in Central Otago. Some impacts to the built fabric from upgrading the power but could be offset by careful conservation approach. Questionable impact on the historic integrity of the cottage but if done in a suitably small-scale manner such impacts could be reduced. Maintaining public access is a key benefit of this option.
D: Wedding/marriage celebration venue	• Historic and highly aesthetic marriage venue. • Cottage/garden used as a backdrop so interior not subject to impacts. • Grounds (CODC) have potential for marquees to accommodate guests. • Occasional use but potential for recovering sizeable income for cottage maintenance. • Ad hoc use would allow general visitor/schools access to continue.	• Would require on-site presence during weddings to monitor the historic fabric. • Clean-up after events will need personnel. • Will require management and advertising to attract bookings. • Will be considerable competition from other existing weddings venues.	Generally an interesting prospect but events probably only several a year and may not be sufficient income to maintain the cottage. Could work in combination with A or B options with planning.

D2.5 Policy: Future use of the cottage may require development of the site. If this is the case, development should take the form of small additional buildings which recreate, or represent, some of the former buildings on the site. For example, a building of similar style and proportions to the former timber sleep-out could be built on the east side of the cottage or the (modern) outbuilding at the rear could be rebuilt to house new accommodation. These former buildings can be seen in the photographs provided by Dick Maskill and others in D2.7 below. Any new buildings should be low-key and subservient to the main cottage.

D2.6 Policy: The cottage requires wider appreciation by the community and visitors alike. There are many ways in which wider appreciation can be achieved including:

- The heritage status of the cottage would be enhanced by its inclusion on the List of Heritage New Zealand Pouhere Taonga (see below);
- On site interpretation is non-existent and should be provided by way of an information panel(s);
- The potential for linking the cottage with the nearby cycle trail and river walk should be explored. A scheme should be drawn up and effected that advertises the cottage to cyclists and walkers and leads them to the cottage with a circular route to/from the trail and river walk.
- The advertising and information panel(s) to include references to William Vallance's gold mine workings nearby, the garden and orchard surrounding the cottage and the family's swimming

pools in the river to present an overall picture of life in the cottage and the activities that sustained the family. The trial and river walk could lead people to the mine workings if permission from the landowner can be gained and if they are safe for public access.

- Parts of this conservation plan could be developed into a story for the cottage which is published and distributed to local businesses, the museum, I-site and visitor accommodation serving the Rail Trail.

D2.7 Policy: A proposal should be made to Heritage New Zealand Pouhere Taonga for inclusion of the cottage on its List. An initial discussion with the HNZPT local office has indicated that it will be received with interest. The HNZPT website (http://www.heritage.org.nz/the-list/nominate-a-historic-place) sets out the procedure for nominating an 'historic places' for inclusion on the List. A copy of this conservation plan can be submitted as supporting evidence for the proposal.

D2.8 Policy: The cottage should be reintegrated into its surroundings.

The current picket fence creates a small enclosure making the cottage an island on the reserve. Historic photographs show how it previously encompassed a wider setting including gardens and the orchard.

Figure 25 The rear of the cottage with the timber sleep-out (right) and wash house and corrugate clad WC (left). *Photograph: Courtesy of the Vallance Family Records*

Figure 26 The west side of the cottage with the wash house in the background and a large willow on the right. *Photograph: Courtesy of the Vallance Family Records*

Figure 27 The front of the cottage with tall hedge in front and long grass to the orchard. Lighter patches of cut grass can be seen either side of the cottage and timber sleep-out (on the east side). *Photograph: Courtesy of the Vallance Family Records*

Figure 28 The front of the cottage with grassed garden and flower beds and the timber sleep-out on the left. *Photograph: Courtesy of the Vallance Family Records*

The first 3 photographs have been provided by Dick Maskill and other family members show how the former garden area around the cottage was previously larger and the layout of other buildings.

Improving the setting and surroundings of the cottage will help in attracting more visitors and interest from potential business uses. The emphasis should be on making the cottage and its garden and orchard welcoming so that visitors feel they should be there and lead them on to finding out more about the cottage, the family and the connected places (goldmine workings and swimming pools). In this way, the site will become a visitor 'experience' and that fact alone may be sufficient to generate business interests that raise money for the long-term maintenance of the site.

The re-integration of the cottage with the wider site may provide greater opportunities for adative reuse of the cottage. For example, it could become the setting for a nursery centred around local fruit varieties and herbs.

D2.9 Policy: Any installation of new services requires very careful planning and execution.

The introduction of new services into historic buildings can be immensely damaging. Pipe and cable-runs are often installed without any consideration of where they go in terms of visual appearance and their effect on historic building fabric. Once walls or timber ceilings have been chased out or drilled for services, they may have been damaged irrevocably.

Only careful planning and sensitive installation can help lessen the damage, so time for this and appropriate specialist advice from a heritage consultant is crucial well before any work is carried out.

D.3 Summary

Across the rich and deeply cultural range of place-meanings and heritage values of Vallance Cottage, its future conservation and continued use are considered paramount to maintaining the cottage as a place of high heritage significance to the local Alexandra community, the CODC and the Vallance family. The conservation policies proposed above have been formulated with a sound understanding of the current condition of the cottage and with a view to the present challenges in terms of its maintenance and resourcing. The mud-brick character of the cottage is a vital part of its historic significance and at the same time, is contributing to one of the key vulnerabilities the cottage is currently facing in terms of its stability and future use. The ongoing water ingress into the fabric of the building through the front wall and around the modern concrete floors, must be arrested if the cottage is to remain in a stable and useable condition. Historic building conservation philosophy and repair understanding has moved on considerably from the 1990s when Vallance Cottage was last (and fortunately) restored, 'breathability' becoming a key element in allowing natural construction fabrics to fair better and remain in sound condition. The proposed conservation policies for the cottage will help to address these issues and place the site in a stronger and more visible position for consideration as an important heritage asset for CODC, the Alexandra community and beyond.

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List of Appendices

Appendix 1 – Inventory and condition assessment

Appendix 2 - Drawings

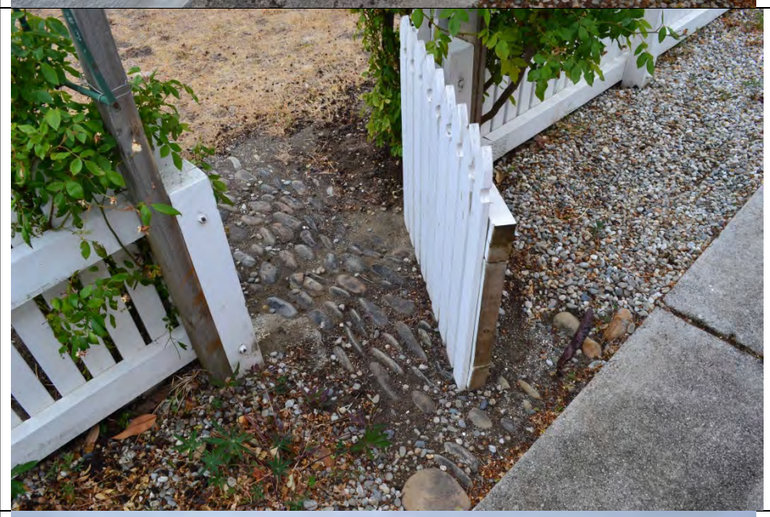
Appendix 3 – The ICOMOS New Zealand Charter 2010

Appendix 1

Ref	Element, description & significance	Condition	Photograph	Repair priority
The front elevation of the cottage faces roughly north-west. For the purposes of this assessment and, for ease of reference, the front elevation is described as facing north. Accordingly, the two gable ends of the cottage are, respectively, the east and west elevations. At the time of the inspection, the weather was dry and sunny with little or no rainfall in the preceding few days. The cottage was vacant, but was furnished and had some floor coverings in place. As a consequence, some surfaces and elements of the cottage could not be seen or examined. The roof frames could not be seen as they are fully enclosed by internal and external linings. See also Section A.5 of the conservation plan for restrictions and limitations on inspection and the terms & conditions. For a summary of the condition of the cottage please see Section C6.5 of the Conservation Plan				
1.0	Exterior			
1.1	Roof The roof slopes are clad with corrugated galvanised iron and steel sheeting. The corrugated iron has holes indicating it has been recycled from another building. A common brand mark for the iron of 'Trade Mark Redcliffe' was seen indicating the iron was made in Bristol, England. The front roof slope and scullery roof slopes have lead-head nail fixings; other areas have modern steel roofing screws. <u>Heritage significance</u>: Galvanised steel – low Galvanised iron – medium (recycled) Lead-head nails – medium (recycled)	On the whole the corrugated roof coverings are in good condition. The following were noted: • Gutter straps to the front gutter are pulling a number of the lead-head nails out of the sheeting. These urgent require re-affixing when the gutter is realigned (see 1.2 below). • The roofing sheets at the front (north) eaves have very little overlap into the gutter. This exposes a gap between the back of the gutter and the edge of the roofing sheets to the weather and is likely to be a cause of water ingress to the head of the front wall (earth construction). A flashing should be installed the full length of the eaves as an urgent repair to prevent further water ingress and failure of the earth wall. • The main ridge capping has started to lift in a couple of places. This is probably due to expansion and contraction, but there is the potential for further uplift in strong winds. Some additional fixings are required. • There is no change of pitch flashing to the rear roof slope; although no sign of water ingress was evident internally as a result. • Staining on the inside face of the west gable indicates water is getting in here, possibly through the verge/barge flashing. This needs to be further investigated and repaired. • The scullery roof sheets are showing some signs of age, there are holes where previous fixings have been positioned and a few of the lead-head nails are lifting, together with a lap in the ridge capping. Maintenance is required. • The condition of the roof frames and any building paper beneath of roofing sheets could not be seen. Where water is getting, particularly to the front eaves, there is the risk that the wall plate and roof framing has been damaged by decay and borer. • Given the age of the building it is very likely that concealed roof timbers have been affected by borer. When any roof repairs are undertaken the opportunity should be taken to treat adjacent roof timbers with preservative. • The need for renewal of the roofing cladding to the scullery should be expected in the next 5-10 years.	 	Urgent repair required to front eaves/gutter, including the addition of a flashing beneath the roofing sheets to cover the gap to the back of the gutter, to replace lifting nails and re-secure ridge cappings.

1.2	Rainwater fittings The front eaves of the cottage have an attractive historic ogee-pattern galvanised iron gutter with a round galvanised steel downpipe on the northeast corner of the cottage. The gutter seems to have been present when photographs of the cottage were taken in the mid-20th century and is therefore assumed to be original. Other gutters are modern steel 'quad' profile fittings with round steel downpipes. At the abutment of the rear lean-to roof and scullery there is a valley gutter lined with galvanised steel. Downpipes discharge to underground pipes assumed to be connected to a soak pit(s) installed in the mid-1990s. <u>Heritage significance</u>: Ogee gutter – high Other rainwater fittings – low	• The photograph opposite shows the western end of the front gutter, which slopes down westwards rather than towards the downpipe at the eastern end of the front wall. Leaves and other debris indicate that water ponds at this end. The alignment of the gutter is therefore poor and it is also distorted along its length where the straps have pulled out (see 1.1 above). In conjunction with the gap between the back of the gutter and the edge of the roofing sheets, the poor alignment of the gutter is allowing water to soak into the head of the front wall as described above. • The valley gutter at the abutment of the rear roof slope and scullery roof also requires clearing of debris.		Urgent – realign the front gutter and re-affix gutter straps. Remove debris from the gutter and valley gutter. Rod downpipes and gullies and check the underground pipework is free of blockages.
1.3	Walls The principal external walls of the cottage are constructed of earth, understood to be in the form of mud bricks rather than rammed earth or cob. They are finished externally with a cement rough cast render and modern, white masonry paint. Internally the walls have a mud or mud/cement plaster skim finished with a modern paint. <u>Heritage significance</u>: Earth walls (original cottage and extension) – high Earth wall repairs 1994-96 – low Cement rough cast render – low/negative Modern paint finishes – low/negative	• Throughout the cottage, the base of the earth walls is decaying with the surface of the earth loose and friable. A drawing provided in Appendix B shows the worst areas of decay. • There are thought to be a number of causes for the decay. Firstly, when originally built the earth walls seem to have been constructed directly on the ground rather than on a masonry plinth to keep them clear of the wet ground. Secondly, the walls have been re-rendered probably in the mid-20th century with a thick cement rough cast, which will have helped keep water out, but which has also have trapped moisture in the walls. Thirdly, during the mid-1990s repairs, most of the timber floors were replaced with concrete slabs and a concrete path was laid around the perimeter of the cottage. These have prevented moisture evaporating from the ground below the cottage and around it and the earth walls have become a 'wick' for this trapped moisture. Finally the internal and external wall surfaces have been painted with modern paints, which act as a barrier to moisture, again trapping it within the walls. In many places the internal paint and plaster finishes have become, cracked, bubbled and drummy where moisture and natural salts have been unable to get out. Decay has even begun in the base of the internal mud brick walls dating from the mid-1990s repairs. • There are also a number of places, principally the north wall head/eaves and west gable were there are signs of water ingress at high level from the roof/rainwater fittings. • There is an outward lean in the west gable; this appears to have been present for a long time and may be associated with the loss of the chimney here and the presence of large trees on this side of the building. Cracking has reopened since		Further investigate and commence repair trials to the base of the earth wall in the next 1 – 2 years. Monitor cracking to the gables, particularly the west gable.

		repair in the mid-1990s and should be monitored for ongoing movement requiring further support/strengthening. Steel tie rods and X-plates have been installed in the past as a means of restraint.		
1.4	Windows, doors and joiney The cottage is fitted with 6 over 6 timber sliding sash windows, save for a single light timber window in the scullery. The main windows have painted linings to the sills for weather protection. The front door is of traditional timber, 4-panel type and there is a braced and ledged timber plank door to the rear (scullery). <u>Heritage significance</u>: Sliding sash windows - high Scullery window - medium Front & rear doors – medium (may not be original, but are in-keeping, high if original) Sill linings – low Fascia, barge and cover boards – low (older fittings with medium/high value may remain behind)	• Windows and doors are generally in good condition with only minor defects, such as one or two cracked panes, missing window locks and wide gaps around the doors. • Fascia, barge and cover boards are all in good condition. Decay where present is minor only. • External paintwork is generally in good condition.		Maintenance and painting only required on a 5 yearly basis
1.5	Chimney At the rear of the cottage is a modern red brick chimney breast and flue with a steel flue terminal. <u>Heritage significance</u>: Chimney - low	• The chimney is in reasonable condition and has a steel flashing at its junction with the rear roof slope. General maintenance is required to repoint where the flashing is let in to the brickwork and cracking in the flaunching. • Rust to the flue of the Shacklock range in the chimney indicates water runs down the flue in heavy rain.		Resolve water ingress to the flue and general maintenance to the chimney in 1-2 yrs.

1.6	Paths A concrete path was poured around the perimeter of the cottage in the mi-1990s. Previously the garden/grass seems to have run right up to the cottage. At the front gate there are the remains of a small stone cobble path (see photograph below). <u>Heritage significance</u>: Path – low Cobbles - high	• The path is in good condition, but its effect on the earth walls has been described above. • The path generally falls away from the cottage, but its height is very similar to internal floor levels and it is possible that in room 3 water runs in and pools on the floor in the northeast corner of the room; the wall and furniture are heavily water damaged here. • Cutting back the path and forming a drainage channel/land drain or removing the concrete and replacing it with stepping stones and a land drain will help the base of the earth walls dry out and moisture to evaporate. • Cobbles are worn but in reasonable condition.		Path alterations to be done in conjunction with wall repairs
1.7	Fences The cottage is enclosed by a white picket fence. <u>Heritage significance</u>: Fence - low	• Generally in good condition		Maintenance and painting only required on a 5 yearly basis
1.8	Outbuildings There is a plastered and painted outbuilding at the rear of the cottage outside of the picket fence enclosure. It dates from the 1990s. A photograph taken by Dick Maskill in the family album shows the previous outbuildings behind the cottage, which were a mud brick wash house and a corrugate clad WC. These buildings were situated further away from the cottage, but within the post and wire garden fence. The present outbuilding has a very low-pitched corrugated steel clad roof, a large sash window, a smaller single light window and two timber doors. <u>Heritage significance</u>: Outbuilding - negative	• The outbuilding is not thought to have any heritage significance and is outside the scope of this condition assessment.		

2.0	Interior			
2.1	Ceilings Ceilings in the main rooms are clad with painted tongue and groove timber boards. There are some remaining sections of scotia mouldings to the perimeter of ceilings. The boards in room 3 are stained. The scullery has a painted board and batten skillion ceiling. <u>Heritage significance</u>: T&G ceilings – high Board & batten ceiling - low	• The main t&g ceilings are in good condition for their age. They are affected by some borer attack and there are localised areas where the boards are sagging or have bulges or open joints, but these do not appear to be a serious issue. Decorations are fair. • The board and batten ceiling in the scullery is stained beneath the roof valley gutter indicating the gutter overflows or leaks. The stained area was however dry at the time of inspection.		General maintenance required on a 5 yearly basis.
2.2	Internal partition walls There are three internal partition walls as follows: • A timber walls dividing the hall (room 5) from the front bedroom (room 1). This is lined on the east side with painted ply and boarded joints and painted, horizontal t&g timber boards on the west face; • A timber wall between the hall (room 5) and living room (room 2) lined both sides with ply and boarded joints; and • A timber wall between the bedroom (room 3) and kitchen (room 4) lined on the east side with painted ply and on the west with painted, horizontal t&g timber boards. <u>Heritage significance</u>: Framing – unknown but assumed medium/high Timber t&g boards - high Ply sheet and battens - low	• As with the ceilings the partition linings are in good condition for their age. • 1994-96 photographs indicate that the concrete floors have been laid in individual rooms with the partitions in place. This raises the possibility that unless the bottoms of the partitions were lined with a damp-proof membrane, they will be acting as a wick for any moisture in the ground beneath the cottage in a similar manner to the earth walls. If so, they will be at risk of decay and borer infestation.		General maintenance required on a 5 yearly basis.

2.3	Floors The floors in the cottage are all believed to date from the mid-1990s repairs when the decayed timber floors were taken up and new concrete floors finished with masonry paint were laid in 5 of the rooms. The floor in the kitchen was replaced with sanded and varnished t&g timber flooring. <u>Heritage significance</u>: Floors – low	• The floors themselves are in good condition, where visible. Reference has been made above to the effect of the concrete floors on the earth and timber walls. • Ventilation grilles have been provided to the timber floor. The condition of subfloor timbers could not be seen. 		General maintenance required on a 5 yearly basis.
2.4	Internal joinery Internal joinery is limited to: • a braced and ledged painted timber plank door between the hall and living room; • Skirtings to internal partitions; • The mantle pieces; • Shelving in the scullery.	• Generally good condition		Maintenance and painting only required on a 5 yearly basis

2.5	Internal fixtures and fittings (excluding furniture) The cottage has a variety of fixtures and fittings. These are: • The Shacklock Orion range is believed to be an original fitting to the extended cottage – high significance; • The electrical fuse board; • Electrical conduits and fittings.	• The range is understood to have been restored in the mid-1990s, but now needs some de-rusting; • All electrical fittings are understood to have been disconnected and are no longer operable. They are generally in keeping with the cottage and in reasonable order.		Resolve leak to chimney flue and treat rust to range; Maintenance and painting required on a 5 yearly basis

Appendix 2

THE NORTH ELEVATION OF THE COTTAGE

Vallance Cottage Alexandra

Drawing Index	
Number	Name
A_00	Cover
A_10	Location Plan
A_11	Existing Ground Plan
A_12	Existing Ground Plan - Condition
A_20	Existing Elevations North & East
A_21	Existing Elevations South & West
A_22	Existing Sections
A_30	Existing Photos 1
A_31	Existing Photos 2
A_32	Existing Photos 3
A_33	Existing Photos 4
A_34	Existing Photos 5

NOTES:

REV:	ISSUE:	DATE:
C	Issued	14.07.16
B	Draft	30.05.16
A	Draft	03.03.16

Origin CONSULTANTS
Architecture • Conservation • Archaeology
Arrowtown 03 442 0300 + Dunedin 021 429 277

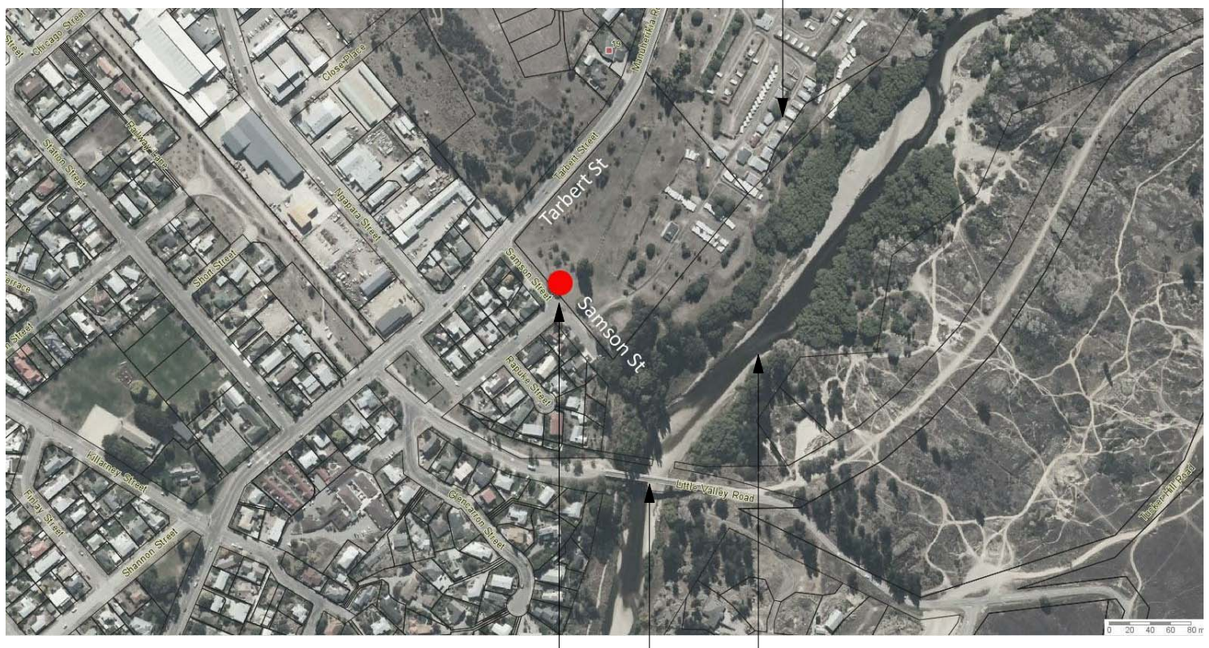
PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Cover	NTS
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_00	C

NOTES:

Alexandra Holiday Park



Vallance Cottage on reserve land

Manuherikia River

Vallance Cottage

Little Valley Road Bridge & Central Otago Rail Trail Route

N

1 Location Plan

REV:	ISSUE:	DATE:
C	Issued	14.07.16
B	Draft	30.05.16
A	Draft	03.03.16

Origin CONSULTANTS
Architecture + Conservation + Archaeology
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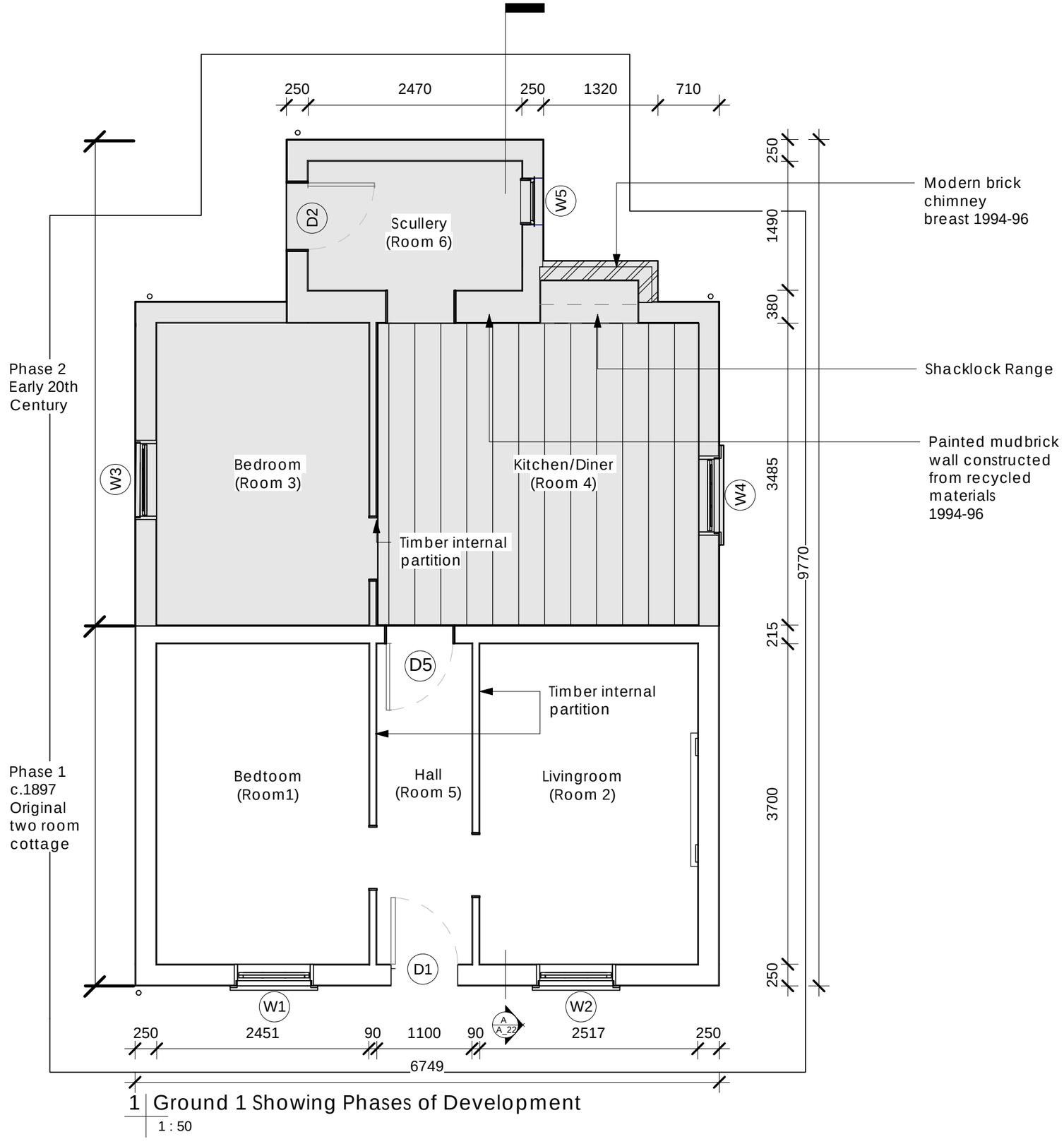
PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING: Location Plan
SCALE: NTS
CLIENT:
DRAWN: JS
FILE: 374
SHEET: A_10
REV: C



1 | Ground 1 Showing Phases of Development

1 : 50

All dimensions to be verified on site before making any shop drawings or commencing any work.
The copyright of this drawing remains with Origin Consultants.

NOTES:

REV:	ISSUE:	DATE:
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A	Draft	23.02.16

Origin CONSULTANTS
Architecture + Conservation + Archaeology
Arrowtown 03 442 0300 + Dunedin 021 429 277

PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Ground Plan	1 : 50
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_11	C

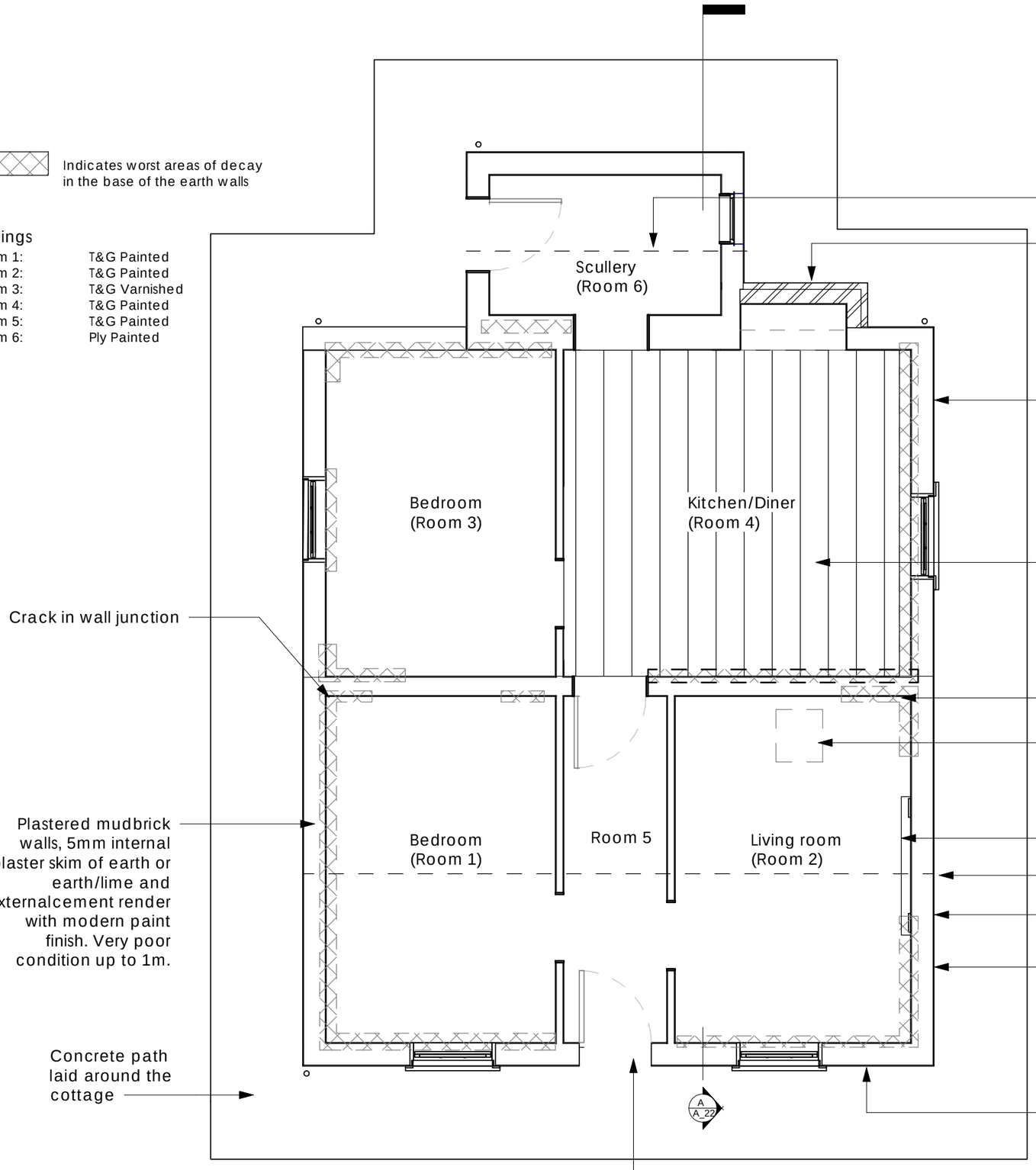
NOTES:

Key

Indicates worst areas of decay in the base of the earth walls

Ceilings

Room 1:	T&G Painted
Room 2:	T&G Painted
Room 3:	T&G Varnished
Room 4:	T&G Painted
Room 5:	T&G Painted
Room 6:	Ply Painted



Ridge line above

20th Century external brick chimney, cast on a concrete slab.

Plastered mudbrick walls, 5mm internal plaster skim of earth or earth/lime and externalcement render with modern paint finish.

New timber floor

Crack in wall junction

Vertical Crack

Access panel in ceiling

Timber mantel with no fireplace.

Plastered mudbrick walls, 5mm internal plaster skim of earth or earth/lime and externalcement render with modern paint finish. Very poor condition up to 1m.

Ridge line above

Gable wall leaning outwards at the top.

Plastered mudbrick walls, 5mm internal plaster skim of earth or earth/lime and externalcement render with modern paint finish. Very poor condition up to 1m.

Concrete path laid around the cottage

Head of wall leaning outwards in the eaves and water damage from overflowing front gutter.

No threshold/bar under door

1 Ground Floor Plan with condition assessment notes.
1 : 50

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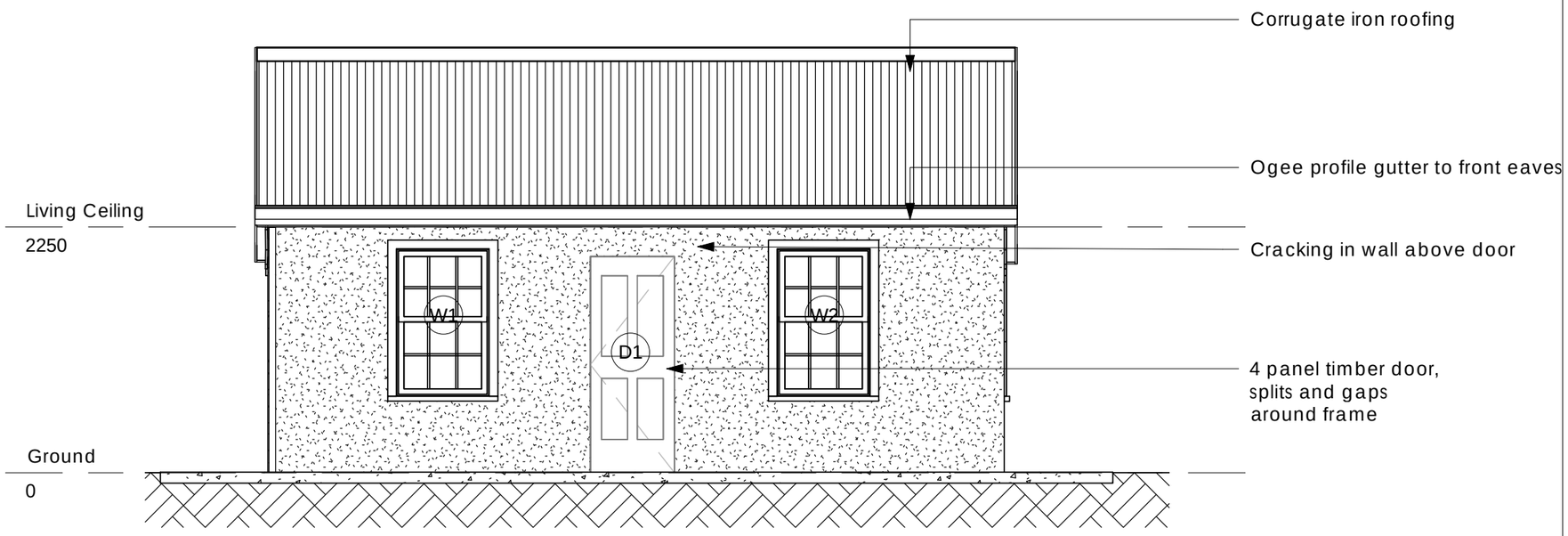
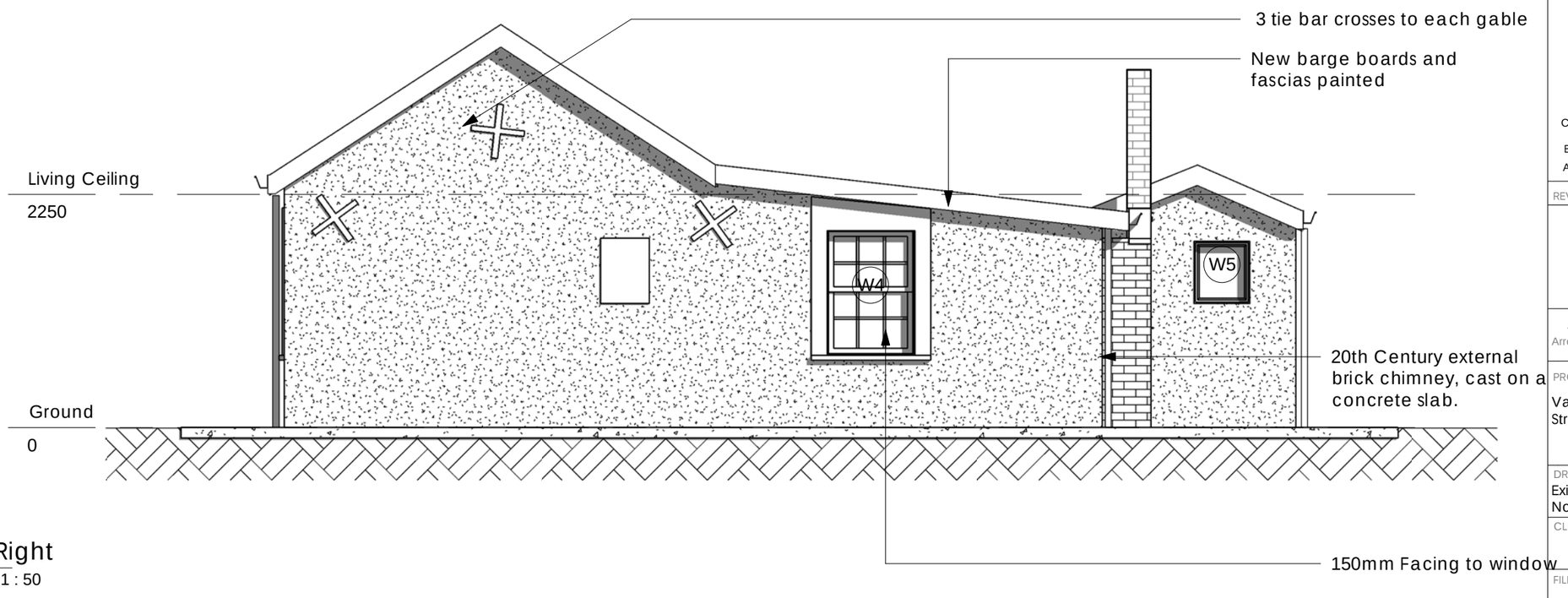
PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Ground Plan - Condition	1 : 50
CLIENT:	DRAWN:

FILE:	SHEET:	REV:
374	A_12	C



1 | Front
1 : 50



2 | Right
1 : 50

NOTES:

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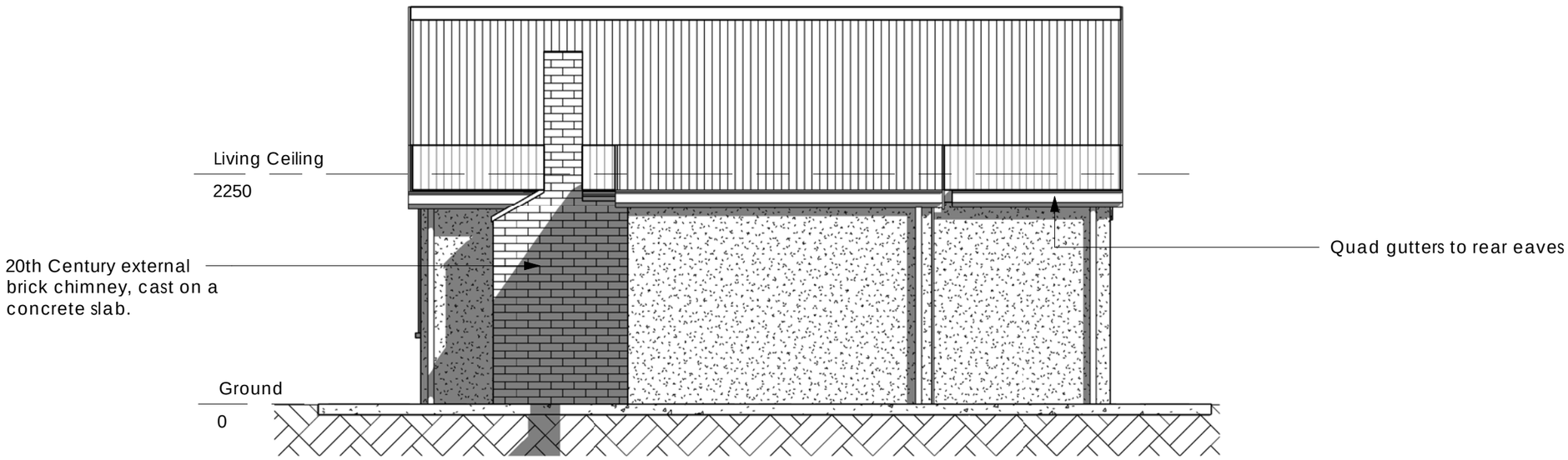
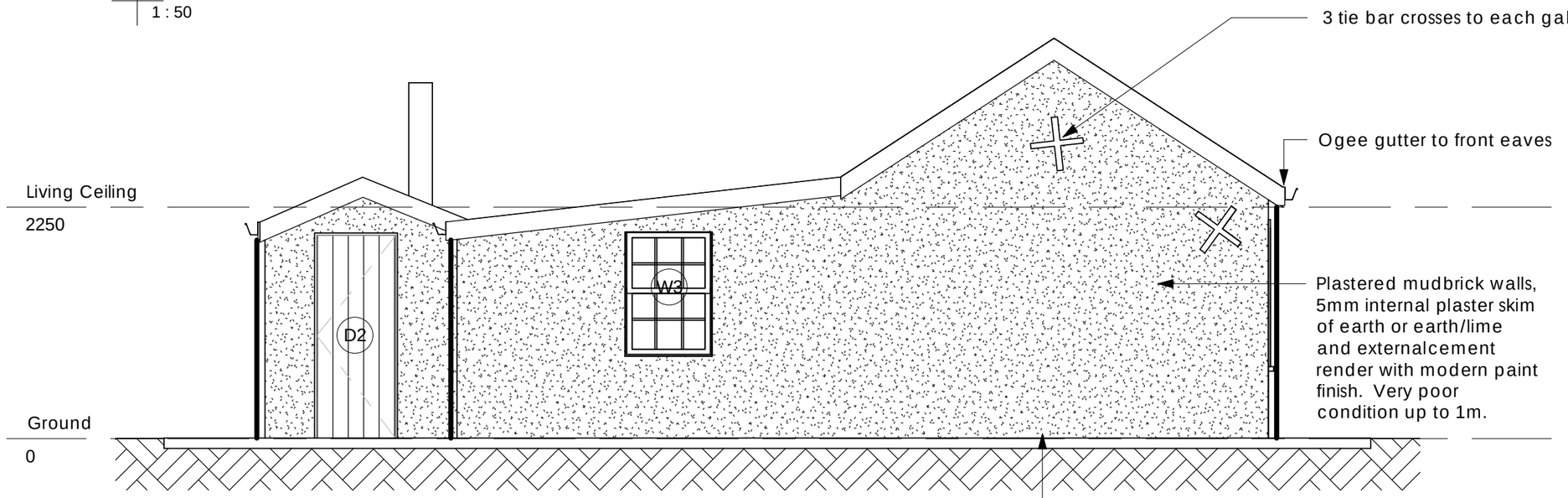
PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING: Existing Elevations North & East
SCALE: 1 : 50
CLIENT:
DRAWN: JS
FILE: 374
SHEET: A_20
REV: C

NOTES:



1 | Rear
1 : 50



2 | Left
1 : 50

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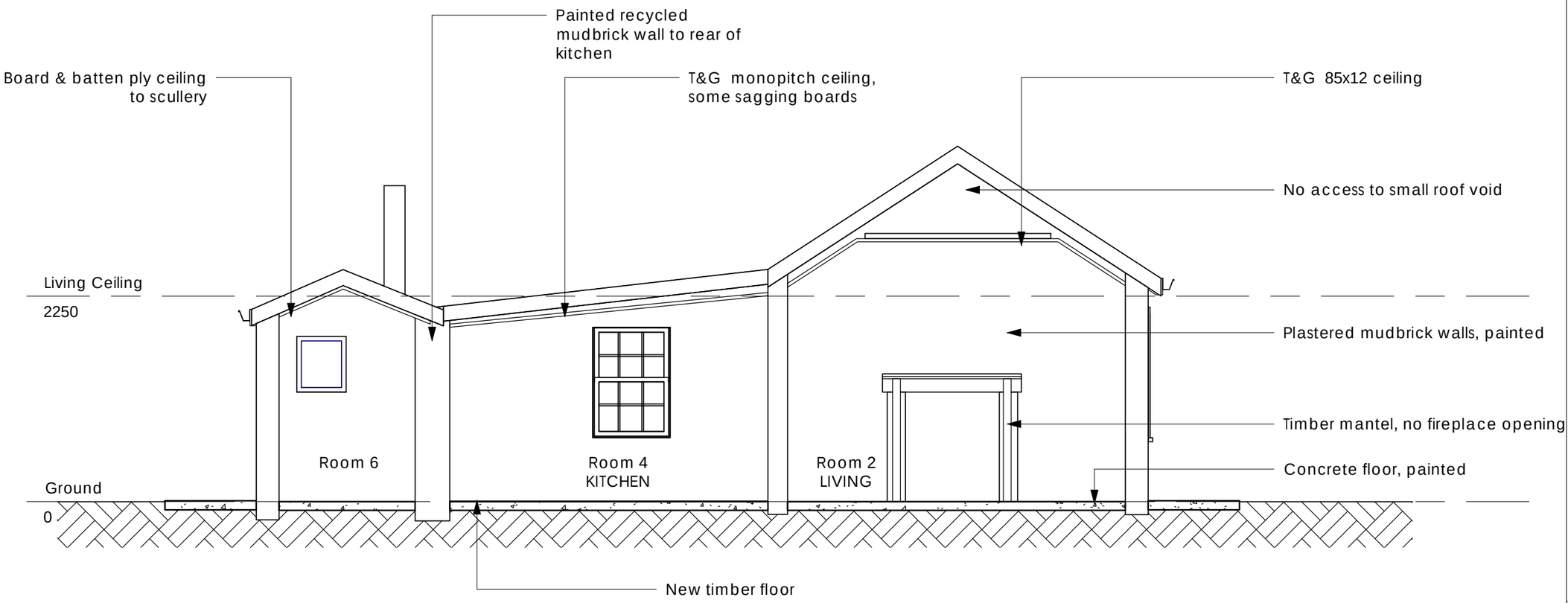
PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Elevations South & West	1 : 50
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_21	C

NOTES:



1 | A
1 : 50

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PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Sections	1 : 50
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_22	C

1.
Front - North elevation

2.
East elevation

3.
West elevation

4.
South - East elevation

5.
Window W1 (left of the front door) - 6 over 6 sliding sash

6.
Late 20th Century brick chimney at rear of building cast on a concrete pad with the scullery to the right.

NOTES:

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PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING: Existing Photos 1
SCALE: NTS
CLIENT:
DRAWN: JS
FILE: 374
SHEET: A_30
REV: C

1.
Room 1 looking towards the front wall.

2.
Room 1 showing cracking to the wall juncton.

3.
Room 1 showing the T&G ceiling and rods at high level. There is cracking in the walls at both corner junctions.

4.
Room 2 east wall has a timber mantel and no firplace.

5.
Room 2 timber framed internal wall with lining and panelling. Tie rods at high level.

6.
Room 2 - view of the rear (south) wall.

NOTES:

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PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Photos 2	NTS
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_31	C

1.
Room 3 showing the paint finished plastered mudbrick walls.

2.
Room 3 with unplastered painted mudbrick wall at the rear of the room, there is significant decay at the base of the wall.

3.
Room 3 showing the junction between the painted mudbrick wall and the timber framed lined and paneled internal wall adjoining the kitchen.

4.
Room 4 showing thepaint finished plastered mudbrick walls and window on the east wall.

5.
Room 4 showing the mono-pitch t&G ceiling and shacklock range with timber mantel. Note the different wall types on either side of the range. Unplastered painted mudbrick to the left and paint and plastered mudbrick on the right.

6.
Room 4 looking towards the hallway and room 3. Horizontal boarding lines the internal wall adjoining room 3.

NOTES:

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PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Photos 3	NTS
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_32	C

1.
Room 5 front door with no threshold and cracks above the door.

2.
Room 5 looking towards the kitchen door.

3.
Room 5 showing steel tie at high level.

4.
Room 6 looking towards the window on the west wall, showing plastered mudbrick wall.

5.
Room 6 with cross braced panel door.
Note the different wall to the right of the photo.

6.
Room 6 showing the concrete floor and gaps under at the exterior door.

NOTES:

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PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Photos 4	NTS
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_33	C

1.
Room 1 water damage and movement in the wall head at eave level.

2.
Room 1 Water damage and movement of wall at eave level and sagging to some T&G ceiling boards.

3.
Room 3 Cracking to walls around window, missing architrave.

4.
Room 3 decay in the base of the earth wall with plaster broken off and wall disintegrating.

5.
Roofing over Room 6 with raised nail heads.

6.
Plaster taken right down to ground/path level.

NOTES:

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PROJECT:
Vallance Cottage, 1 Samson Street, Alexandra

DRAWING:	SCALE:
Existing Photos 5	NTS
CLIENT:	DRAWN: JS

FILE:	SHEET:	REV:
374	A_34	C

Appendix 3

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

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

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

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

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

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

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

Purpose of conservation

1. The purpose of conservation

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

In general, such **places**:

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

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

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and cultural **heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

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

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

3. Indigenous cultural heritage

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

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

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

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

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

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

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

5. Respect for surviving evidence and knowledge

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

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

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

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

6. Minimum intervention

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

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

7. Physical investigation

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

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

8. Use

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

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

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

9. Setting

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

10. Relocation

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

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

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

11. Documentation and archiving

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

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

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

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

12. Recording

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

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

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

13. Fixtures, fittings, and contents

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

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

Conservation processes and practice

14. Conservation plans

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

(i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;

(ii) include an assessment of the **fabric** of the **place**, and its condition;

(iii) give the highest priority to the **authenticity** and **integrity** of the **place**;

(iv) include the entirety of the **place**, including the **setting**;

(v) be prepared by objective professionals in appropriate disciplines;

(vi) consider the needs, abilities, and resources of **connected people**;

(vii) not be influenced by prior expectations of change or development;

(viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;

(ix) make recommendations for the **conservation** of the **place;** and

(x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

(i) consultation with interested parties and **connected people**, continuing throughout the project;

(ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;

(iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;

(iv) physical investigation of the **place** as appropriate;

(v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;

(vi) the preparation of a **conservation plan** which meets the principles of this charter;

(vii) guidance on appropriate **use** of the **place**;

(viii) the implementation of any planned **conservation** work;

(ix) the **documentation** of the **conservation** work as it proceeds; and

(x) where appropriate, the deposit of all records in an archival repository.

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

16. Professional, trade, and craft skills

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

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

17. Degrees of intervention for conservation purposes

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

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

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

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

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

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

18. Preservation

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

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

i. Stabilisation

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

ii. Maintenance

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

iii. Repair

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

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

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

19. Restoration

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

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

Restoration does not involve conjecture.

i. Reassembly and reinstatement

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

ii. Removal

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

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

20. Reconstruction

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

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

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

21. Adaptation

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

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

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

22. Non-intervention

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

23. Interpretation

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

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

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

24. Risk mitigation

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

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

Definitions

For the purposes of this charter:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Iwi means a tribe of the **tangata whenua**.

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

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

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

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

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

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

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

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

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

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

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

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

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

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

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

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

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

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

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

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

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

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