

# CLYDE MUSEUM BRIAR HERB FACTORY, CLYDE

Conservation Plan  
August 2018



# Clyde Museum Briar Herb Factory Clyde

## Conservation Plan

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Commissioned by Central Otago District Council

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Prepared by Dr Andrea Farminer MCIFA & Robin  
Miller MNZIBS MRICS

Origin Consultants Ltd

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August 2018



Architecture Heritage Archaeology

## Executive Summary: The Briar Herb Factory Museum

The Briar Herb Factory Museum is centred on a mid-twentieth century former herb processing site situated in the centre of Clyde, a small, historic town founded in the 1860s gold rush era and originally settled as the township of Dunstan. The present site comprises the partly rebuilt, former herb factory buildings, a number of mud brick buildings constructed during the 1980s, a rebuilt historic Dairy building and stone cottage, and the structure of a former c.1907 Clyde Railway goods shed, also relocated c.1982. In 1977 the former Briar Herb Factory business closed and the site was sold to Vincent County Council (now Central Otago District Council) for use as a vehicle museum, operated by the Clyde Historical Museums Inc.

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

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

The Briar Herb Factory Museum is significant as the site and remains of the cottage industry known as the Briar Herbs Limited founded in the 1940s by Louis Burberry and Annie Radcliffe, which utilised locally grown thyme, sage and other herbs collected by the Clyde community to process into commercial culinary herbs. The company was formally established in 1948 after several years operating as the Briar Company and continued to operate very successfully across New Zealand under the management of Fred Brown until its closure in 1977, despite remaining a very small-scale and niche business.

Although not fully substantiated, the Briar Herbs Ltd operation may have been unique not just to the Central Otago region, but to New Zealand as a whole, as its culinary herbs were distributed nationally from the mid-1950s to 1970s thanks to its distributor and a main shareholder, Fletcher Humphreys & Co of Christchurch. As a business, the Briar Herbs Limited was a locally supported one with a number of local shareholders investing in the business in its early-mid years, and the majority of its herb stock supplied by local families who gathered the wild-growing thyme and other herbs on the hills surrounding the township.

The herb factory site expanded rapidly from just two buildings in 1947-8 (a cottage and the original processing building) to a large, adjacent drying shed and racks, and a re-built processing building with an attached ancillary wing by 1955-6. The factory site and buildings were sold by Fred Brown to Vincent County Council in 1977 after the closure of the Clyde Railway link led to increasing transport costs and the eventual demise of the Briar Herbs Ltd operation. The VCC purchase of the site was made specifically on behalf of Clyde Historical Museums with funds provided by them, in order to establish a vehicle museum and preserve the factory complex; in 1982, a further block of land to the north-east was also purchased by VCC for a museum extension. The support of VCC both as a facilitator in the establishment of the Briar Herb Factory Museum and as a key supporter is a significant relationship in the history of the museum.

Within the current museum complex, the collection of assorted buildings can be divided into two phases: firstly, the mid-50s factory building that formed the core of the Briar Herbs Ltd site (Building F and G) and which are considered of significant cultural heritage to Clyde; and secondly, the 1980s buildings that were built by volunteer and PEP labour which are considered to have little cultural heritage value. The former 1950s drying shed building was substantially modified and rebuilt in the

1980s and is considered, along with the Meat Safe, to belong to the second phase. The reconstructions of the Drybread Dairy and Holden Cottage have some cultural heritage significance as they are based on actual historic structures that were formerly located in the Central Otago region and re-use authentic historic fabric from the buildings. The c.1907 Goods Shed was relocated in the 1980s when the extension land was purchased and has some local historic heritage significance due to its age, industrial form and association with the adjacent Clyde Railway Station site.

In terms of the vulnerability of the Briar Herb Factory Museum site and its collection, the buildings are a collection of mid-late 20<sup>th</sup> century and pseudo-historic buildings, which have been amalgamated in a very 'ad hoc' manner. With the exception of the Goods Shed, which was relocated to the site, the buildings are basically amateur-built with little or no construction quality. Research for the conservation plan indicates that Building Permits were not approved and there appears to have been little or no professional supervision for most of the structures. Many of the defects noted during the inspection relate to poor quality construction, such as mud brick walls in contact with the damp ground, water ingress to roofs/gutters and inadequacies in roof framing leading to structural movement. This means that there are inherent defects in the buildings that will continue in the future if the buildings are not re-built to current NZBC requirements or, at least, very substantially repaired and improved. The hap-hazard arrangement of the buildings also means that there are intrinsic problems, such as badly formed internal gutters, that are likely to be an issue in the future and which will be difficult to maintain. Furthermore, the Goods Shed and the Blacksmiths buildings should remain closed on account of the risks they pose in serious weather events such as high winds, heavy rain and substantial snowfalls. These structures are viewed as high risk buildings due to their poor building condition.

In addition to the repairs/rebuilding required, the buildings need to be upgraded in terms of building services, insulation, visitor facilities & comfort, accessibility and fire protection (the latter two 'as near as reasonably practicable'). Overall, future maintenance and running costs for these buildings, as they currently stand, will be high. The buildings were assessed for earthquake proneness in 2013; five of the nine buildings assessed were found to be earthquake prone as defined in the Building Act 2004, with a further three buildings considered at risk.

Through undertaking the conservation plan process, a range of policy recommendations have been proposed to address some of the vulnerability issues raised in the plan, and to enhance the cultural heritage values of the Museum if it is re-opened in the future. These policies address issues such as potential use and focus of the site, conservation/heritage approaches, repair and maintenance needs. In particular, the plan recommends that priority should be given to maintaining the current community museum use of the site in a way that respects and compliments the acknowledged cultural heritage significance of Briar Herbs Limited buildings (Buildings F and G), which provide the more authentic focus of the museum site. The historic reconstructed buildings of the Drybread Dairy (Building H) and the Holden Cottage, along with the Stamper Battery, should also continue to form part of the museum as they contribute historic interest to the museum site with examples of local mining technology and vernacular construction methods and building forms.

It also underlines that the former railway Goods Shed is of local heritage significance but in need of substantial repair and possible isolation from its surrounding buildings that are currently posing a risk to its continued structural integrity; therefore, options for its possible re-use and/or relocation should be considered in order to conserve its historic fabric and railway heritage significance. If the Museum is repaired and re-opened at some future point, the CODC/CHM is recommended to prepare and implement a regular programme of building maintenance including the regular (e.g. annual) inspection of roofs, gutters and other rainwater goods, windows and other potential ingress points (for vermin) for obstructions and defects, in order to better maintain the buildings and protect the museum collections within. Therefore, a decision needs to be reached as quickly as possible to decide the future of the Briar Herb Factory Museum site before the collection deteriorates to a point where it is no longer feasible (or reasonable) to conserve the collection.

Finally, the conditions in the room housing the glass plate photographic negative collection within Factory Building F is deteriorating with Vinegar Syndrome detectable by the odour in the room. Although the significance of the negatives collection has not been firmly ascertained at yet, it is generally considered to be of more than local/regional significance; therefore, action should be

taken in conjunction with the Collections Manager from Otago Museum to prioritise the stabilisation of the collection and determine if it requires relocation to a more stable environment or other active conservation measures to maintain its physical integrity and cultural heritage value.



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# Chapter 1: Introduction

## The Museum Conservation Plan

The Briar Herb Factory Museum is centred on a mid-twentieth century former herb processing site situated in the centre of Clyde, a small, historic town founded in the gold rush era and originally settled as the township of Dunstan. The present site comprises the partly rebuilt, former herb factory buildings, a number of mud brick buildings constructed during the 1980s, a rebuilt historic Dairy building and stone cottage, and the structure of the former c.1907 Clyde Railway goods shed, relocated c.1982. In 1977 the former Briar Herb Factory business closed and the site was sold to Vincent County Council (now Central Otago District Council) for use as a vehicle museum, operated by the Clyde Historical Museums Inc, in addition to their main museum site located in the former Dunstan Courthouse on Blyth Street, and a small secondary museum within the Clyde Railway Station. The Courthouse Museum was relocated to the adjacent VCC chambers in 1992 and became known as the Blyth Street Museum.

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

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

## Conservation plans for places of cultural heritage

Conservation planning are now well established as being critical tools in the beneficial use and guardianship of important historic places, buildings and landscapes<sup>1</sup>. The purpose of a conservation plan is **threefold** and is founded on developing a broad ranging and in-depth understanding of a historic place, its heritage and wider values. The Briar Herb Factory Museum Conservation Plan has adopted this approach and is structured around four primary themes or chapters.

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

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

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

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

The Central Otago District Council (CODC) commissioned this conservation plan, with support from the Central Lakes Trust (CLT) and Vincent Community Board, to understand in greater detail the

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

nature, development and significance of the Briar Herb Factory Museum site. The Conservation Plan will form one of the key documents that informs and guides the future care and development of the museum site once decided and hence forms one of the foundation stones of the project. This greater understanding of the museum's significance – heritage and wider - will assist the CODC and Clyde Historical Museums Inc. in making informed decisions about the future repair, alteration, conservation and presentation of the site.

Accordingly, the **objectives** of this conservation plan for the Briar Herb Factory Museum, Clyde are:

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

### The conservation plan approach

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

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

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

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

It is our view that a conservation plan should never be regarded as a static document or one that is prepared once and then thereafter forgotten. **Cultural values** – the things that, collectively, we think are significant about a place such as the Briar Herb Factory Museum – change with time and as new information comes to light. Accordingly, to be effective as an information and management tool, this plan must be reviewed and updated at regular intervals to ensure that it remains relevant and fit for purpose. This is particularly important in the case of the museum, where the possibility

of future development may result in changes to the building and its fabric that are likely, in turn, to affect its cultural heritage significance.

## Location, Ownership and Planning Status

### Location

The Briar Herb Factory Museum is located at 12 Fraser Street and 20-22 Fache Street, Clyde, Central Otago (Figure 1). Along the northern side lies a narrow recreation reserve that marks the former route of the Otago Central Railway; to the east and south-east side is a car parking area for the Clyde Railway Station and Fraser Street, to the south-west lies Fache Street and along the western boundary are two cottages (no's 18 and 18A Fache Street). The museum is entered from the northern end of Fraser Street, but a second public entrance into the museum garden area and outdoor mining exhibits (a stamper battery and the partly reconstructed Holden Cottage) is provided from Fache Street.

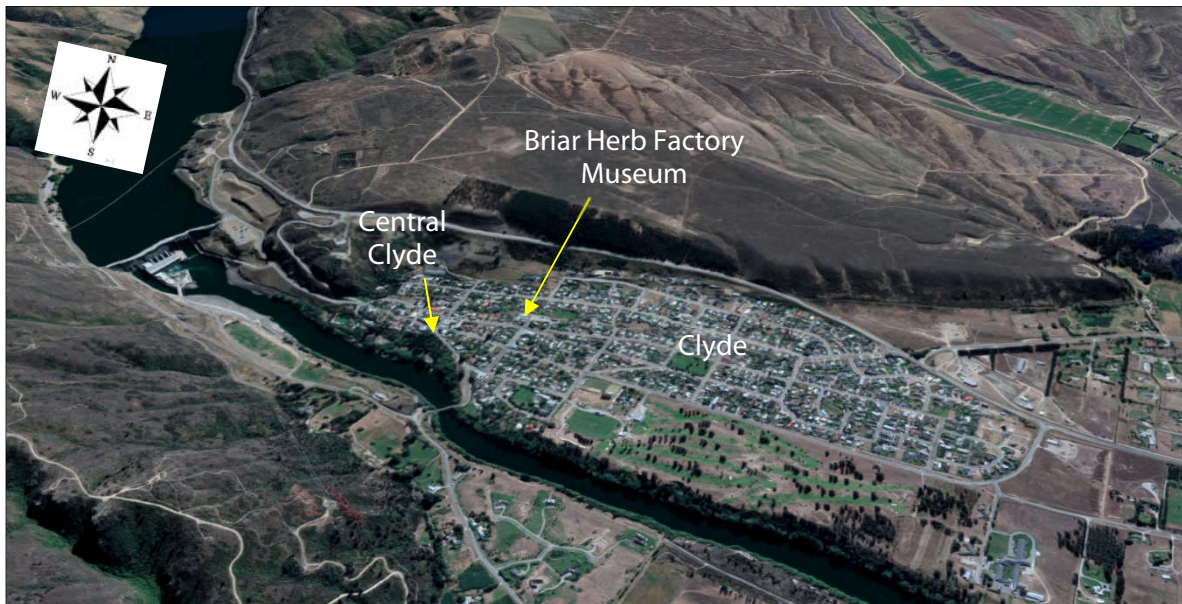


Figure 1. Location of the Briar Herb Factory Museum at 5 Blyth Street, Clyde. Image: Google Maps 2018

The legal descriptions of the museum site are LOT 30 DP 18733 and PT SEC 11 - 14 BLK XII TN OF CLYDE and the museum address is generally referred to as 12 Fraser Street, Clyde. The Central Otago District Council (CODC) GIS map records the museum as Property No. 019732 and No. 018753 to 6, and Valuation no's 2846147530 and 2846100900. The red outline shown on Figure 2 identifies the extent of the museum site as addressed in this conservation plan; where appropriate, the Meat Safe and Holden Cottage have also been referenced.





Figure 2: The Briar Herb Factory Museum site outlined in red. Image: CODC Intramaps 2018

## Ownership, Use and Key Stakeholders

Ownership of the Briar Herb Factory Museum site is held by the Central Otago District Council under Certificate of Title 10B/911 and 10B/888. The Clyde Historical Museums Inc. (CHM) occupies the six main buildings on the site as a tenant but is exempt from paying rent and rates. A seventh building, a privately tenanted cottage often referred to as the Caretaker's Cottage, is owned and let by CODC and the small, reconstructed stone cottage known as the 'Holden Cottage' is managed by the CHM along with the stamper battery display in the garden off Fache Street. The CODC is responsible for the upkeep of the buildings, but day-to-day cleaning and maintenance was undertaken by the CHM caretaker (no longer in residence) and the CHM until the museum was closed due to seismic risk concerns in 2015. The museum is/was used as a public museum facility with public access is via the main front entrance directly off Fraser Street and the railway station car parking area.

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

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

Broader stakeholder interests in the museum are considered to include:

- + Promote Dunstan and other Clyde businesses

- + The wider Central Otago communities

### Planning and Heritage Status

The museum site is included in the Central Otago District Plan, as Heritage building no. 33 on Schedule 19.4: Register of heritage buildings, places, sites & objects and notable trees of the District Plan (Figure 3). The museum site also lies within the Clyde Residential Resource Area (identified 'R' on Figure 3).



Figure 3: Extract from Map 9, Clyde from the Central Otago District Plan identifies the Briar Herb Factory Heritage (no. 33). Image: CODC

The Briar Herb Factory Museum is not entered on the New Zealand Heritage List/Rārangī Korero administered by Heritage New Zealand Pouhere Taonga.

### The Project Brief

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

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

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

## Methodology and limitations affecting this conservation plan

### Previous research on the Briar Herb Factory Museum

No prior published research has been undertaken on the history and development of the Briar Herb Factory museum site. Detailed research through the CODC and Vincent County Council Minute Books has been carried out by John Hanning, the current CHM Curator, in regard to entries concerning the three Clyde Museum sites, and this has been extensively used in the preparation of this plan and is gratefully acknowledged.

### Plan Methodology

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

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

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

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

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



The final stage of the plan is identification and discussion of the 'Conservation and Policies' appropriate to the Museum, and discussion of the various influences/constraints on these. The writing of policies designed to inform, guide and hopefully safeguard the cultural heritage significance of the site identified through this conservation planning process, are the final output of the plan.

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

### Constraints on the Plan Methodology

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

- The museum collections and displays obscuring close inspection of some wall and floor fabrics and features in some areas within the museum buildings;
- The dangerous condition of certain building areas such as the factory building and Goods Shed;
- Resourcing limitations resulted in the omission of a detailed heritage inventory for the museum site; however due to the modern nature and homogeneity of the main building, this is not considered to be a significant omission to the plan, which addresses the key fabrics, spaces and features within its main body of text.

### Acknowledgements

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

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

### The Authors

This conservation plan has been prepared by Dr Andrea Farminer of Origin Consultants Ltd. Robin Miller of Origin Consultants Ltd undertook the condition appraisal, which has been summarised in this report.

Andrea is the company's Principal Archaeologist and heritage consultant, a member of the Chartered Institute for Archaeologists (MCIfA), a member of the New Zealand Archaeological Association and ICOMOS New Zealand. She holds the Royal Institution of Chartered Surveyors postgraduate diploma in Building Conservation, a Masters' Degree in Architectural Materials Conservation, and a PhD in cultural geography (people & place-making). She recently completed the RICS certificate in Construction Project Management and is currently undertaking a Masters' Degree in resource and environmental planning at Massey University. Andrea has extensive

experience both in the UK and New Zealand in conservation planning, heritage assessment and management, and community consultation.

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

## Chapter 2: Understanding

### The Briar Herb Factory Museum: The site and buildings today

As outlined in the Introduction chapter, the Briar Herb Factory Museum is situated at 12 Fraser Street, east of the main commercial and visitor focus at the northern end of Sunderland Street, in the township of Clyde. Clyde itself is located 7km west of Alexandra, 23km east of Cromwell and is located off State Highway 8 at the southern end of the Cromwell Gorge (now Lake Dunstan). It is a small, community-focused town renowned for its heritage aspects including gold mining relics, heritage buildings, restaurant dining and recreational opportunities (CODC 2006).



Figure 4: The Briar Herb Factory Museum site viewed from the south from Fache Street with the main buildings identified.



Figure 5: The buildings of the Briar Herb Factory Museum site.



The Briar Herb Factory Museum comprises the following buildings (refer to Figure 5; note the alphabetical identification used in the CODC brief is also adopted here):

**A – Factory building:** A long shed structure constructed in different phases with a timber post and truss frame, mud brick walls, corrugated galvanised iron roof cladding and a concrete slab floor. The building provides the main entrance to the museum from Fraser Street and is divided into a number of bays containing themed museum displays, free standing machinery and other historic vehicles. A room at the south-east entrance provides an office space with an enclosed ‘theatre’ room adjacent. A door at the south-western end connects into the covered yard area that leads to the adjacent factory building (F). The factory building formed part of the Briar Herb Factory complex.



Figure 6: The museum entrance (left) from Fraser Street and the south-west mud brick elevation (right).

**B – Goods Shed:** A substantial, gabled-roof timber post and truss framed building clad with corrugated galvanised iron and floored with timber planks; relocated to its present site from the north side of the Clyde Railway Station site. The Goods Shed contains large machinery and other industrial equipment displays, two internal ‘room’ display areas and connects the main museum building (A) with the Blacksmith’s display (C) to the north. Full height doors in the eastern end open out onto the car parking area shared by the Clyde Railway Station.



Figure 7: The front, south-east end of the Goods Sheds (left) and a view of the interior, looking west (right).

**C – Black Smiths:** A long and narrow mud brick building with a post and beam, lean-to roof built up against the north side of the Goods Shed. The ‘Smithy’ has two pairs of large barn doors along its northern elevation and contains two schist forges, the south-east one rising to a stone flue above the roofline. The floor is covered with gravel and the roof is clad with corrugated galvanised iron. The interior display is set out as a Blacksmith’s with the forges, other heavy equipment, anvils, benches and numerous iron and steel tools and horseshoes.



Figure 8: The Blacksmiths building exterior (left) and an interior view looking east (right).

**D – Stables:** A two-storey, gabled building constructed with mud bricks and containing an earth floor, large timber posts supporting the timber floor of the loft space and glazing along the north-west elevation. Access is provided by a side door in the south elevation, a pair of barn doors in the north-west elevation and a door to the first-floor loft accessed by an external flight of timber stairs placed along the north-western gable end of the building. The timber roof is clad with corrugated galvanised iron. The form and interior plan of the building is laid out as a traditional stable, with a feed and tack room in the full-height gable bay at the south end, and four horse stalls, further harnesses and three carriages/buggies stored in the northern bay, with a loft above accessed externally and via an internal trap door.



Figure 9: The Stable north-west facing front elevation (left) and interior view of the horse stalls and carriages in store (right).

**E – Public Toilets:** Modern concrete block construction separated into two bays for male/female conveniences, concrete slab floor, and covered with a timber and corrugated galvanised iron and plastic roof.



Figure 10: The concrete block public toilets located to the east of the Goods Shed and Blacksmiths.



**F – Factory building:** A tall, single-storey building constructed in concrete block with a timber and corrugated galvanised iron roof, concrete slab floor, and windows in the gable ends and north elevation. A door in the north elevation leads into the adjoining covered yard area and the main door access leads into a short corridor off which is an enclosed room containing a large collection of glass slides and other photographic material. The factory building formed part of the Briar Herb Factory complex and interconnects with a smaller, mud brick, lean-to structure along its south-western side. It currently contains several pieces of machinery belonging to the former factory and an interpretive display about its history.



*Figure 11: The Briar Herb Factory building (F) east elevation (left) and west elevation (right) with modern propping in place.*



*Figure 12: The interior of the factory building looking west (left) and the glass photographic negatives store in the eastern end of the building (right).*

**G – Factory building:** A single-storey, lean-to building constructed of mud brick on a shuttered concrete foundation, with timber flooring, timber partition walls and a timber and corrugated galvanised iron roof. The small building interconnects with the larger factory building (F) at each end along its northern side and a door leads from the north-west elevation down some external concrete steps to access the Dairy building (H). The small factory building has glazing along the south-west elevation.



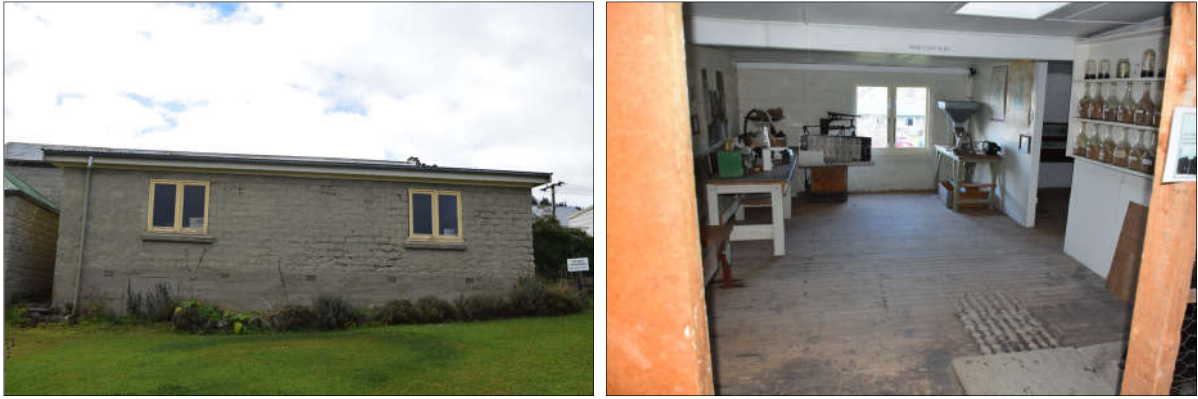


Figure 13: Part of the Briar Herb Factory buildings (G) with the south-west facing exterior (left) and a view into the east end of the interior (right).

**H – Dairy building:** A small, single-storey mud brick structure divided into two internal bays, each accessed via a door in the north-east elevation. The timber roof is clad with corrugated galvanised iron and the interior roof lining is covered with tongue and groove boards. The flooring is stone and two small windows are set into the south-west elevation.



Figure 14: The Dairy building south-west facing exterior (left) and the north-facing exterior (right) with the stamper battery in view in the background.

**I – Holden Cottage:** A small, single-storey schist cottage constructed with a single bay, a timber and corrugated galvanised iron clad roof, and a door and two windows in the south-west elevation.



Figure 15: The Holden Cottage in the garden of the Briar Herb Factory Museum.

An additional small structure known as the **Meat Safe (J)**, is also included within the site. This comprises a square-plan, mud brick structure with covered openings in the north-east and south-west elevations and a door in the north-west wall. The meat safe features a flat roof in timber and corrugated galvanised iron, held down with large stones suspended on wires from the roof timbers.



*Figure 16: The meat safe structure to the south-east of Factory Building A.*

Various items of agricultural and mining machinery are placed around the exterior of the buildings across the museum grounds.

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

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

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

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



explosion rippling out from development in Queenstown and Wanaka. The growth of tourism to Otago and Central Lakes is also reflected in an increased number of visitors passing through the town.

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

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

## Setting & Views

The Briar Herb Factory Museum site is set in a strongly residential area of central Clyde, interspersed with green open walkways and recreation spaces, and neighbouring gardens. Its front entrance opens onto the open car parking area of the Clyde Railway Station reserve and the southern garden area creates a pleasant green space amongst the surrounding, mainly residential dwellings (Figure 17). Fache and Fraser Streets frame the southern and eastern approaches to the museum site, and the whole is set within the landscape of the Clyde basin, enclosed by the partially wooded hill slopes to the north.



*Figure 17: The setting of the Briar Herb Factory Museum site.*

In terms of the key views of the museum and viewsheds from the site, the open corridor created by Fraser Street from the south, provides a significant view of the museum site and buildings (Figure 18). The view into the site from the eastern side of Fache Street is equally significant in providing highly aesthetic views, as is the view along the station car park looking westwards from the station building (Figure 17). The location of the museum site is slightly elevated above the surrounding

land to the south and this provides a slightly broader and very aesthetic view from the top of Fraser Street southwards (Figure 19).



Figure 18: View along Fraser Street at the intersection with Fache Street. Image: Google Maps 2018



Figure 19: Looking from the Briar Herb Museum site southwards along Fraser Street with the Blyth Street Museum visible in the distance. Image: Google Maps 2018

## Blyth Street Museum: Historical Development of the Site

### Pre-European settlement (adapted from Teele, 2017)

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

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

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

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

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

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



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

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

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

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

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



*Figure 20: Dunstan/Clyde township during the mid-late 1860s. Image: Clyde Museums Inc.*

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



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

The CODC Archives<sup>3</sup> record that 'Vincent County Council was inaugurated in 1877 after the Provincial government was abolished in 1876 giving central government responsibility for the country as a whole. The County was named after Vincent Pyke (born Pike, 1827 – 1894) by the House of Representatives whom Pyke was a member elect in 1873'. Vincent Pyke was also the first Chairman of the newly formed County. The first Vincent County Council meeting was held in the Cromwell Court house on January the 4th 1877. This was followed by a meeting in February 1878 at Clyde where a council vote confirmed that the main office for the County would work from Clyde.

### **Briar Herb Factory Museum: Site origins and early development**

Few records survive of the early origins of the site at the corner of Fraser and Fache Streets that developed into the Briar Herb Ltd Factory during the 1940s. The majority of pre-1900 photographs of Clyde do not capture the northern edge of the town where the site is located or record such little detail as to be useful. The earliest identified photograph of the area with some detail was taken around 1870<sup>4</sup> which just catches the future factory site although from some distance (Figure 21). Fache Street is barely formed and the town water race can be seen winding its way to the north of the future factory site.



*Figure 21: The future site of the Briar Herb Factory around 1870; the red oval indicates the very approximate location of the site. Image: Clyde.co.nz Lookout Photographs*

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

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

<sup>4</sup> Source not attributed; retrieved from <http://www.clyde.co.nz/Clyde%20Lookout.html>



Figure 22: An enlarged extract from a photograph of Clyde taken by Muir and Moodie in 1905. Image: The Museum of New Zealand/Te Papa Tongarewa

A 1905 photograph by the photographic studio of Muir and Moody (Figure 22), also just catches the future factory site although from some distance. Fache Street can be seen curving to the left in the middle ground and the site (indicated with an arrow) appears to be wooded. This corresponds with the earliest land title information that is available for the site, which was issued in 1916 (OT180/293). New Zealand Archives refers to an earlier warrant, but this is likely to be part of the Otago Central Railway works established under the Railways Construction Act 1878 (JGA 2011). The line reached Clyde by 1907 when the station was officially opened, with work on its extension to Cromwell commencing by 1911; however, the extension to Cromwell was not completed until 1921 (JGA 2011). The 1916 title was issued to John William Weatherall Smith as a Certificate in Lieu of Grant under Warrant, covering Section 11, Pt 12 and Pt 13 of Block XII. John is described as a 'Commercial Traveller' in Clyde. The edge of the section adjacent to Fraser Street (formerly named Longstone Street) was designated a 'plantation reserve' (part of section 11 had previously been designated as Railway reserve), and this appears to be reflected in the photographs in Figures 21 and 22. A slightly later image from 1912 records the newly-built railway station and the sections to the west of it, which feature trees (probably poplars and macrocarpa/conifers), some small cottages and rough open gardens (Figure 23).



Figure 23: A view of Clyde taken in 1912 during the Dunstan – Manuherikia 50<sup>th</sup> jubilee of the gold rush. The location of the future factory site is marked in red. Image: Hocken Collections, University of Otago

The next secure reference to the site comes with a change in ownership in 1938, when the land title passed from John Weatherall Smith to John Raymond Sinclair of Cromwell. Sinclair only owned the section for a brief six years before selling it on to L.A. Burberry in 1944. No records or photographs relating to these years for the site or John Sinclair have been identified at present, but it would be interesting to ascertain under who's ownership the original cottage, known on the site in the late 1940s, was constructed. Despite extensive search of the Papers Past, the National Library of New Zealand and Archives New Zealand (and CHM archive), no links other than the CoT could be established between Sinclair and the processing of herbs (particularly) Thyme on his section during the 1930s, contrary to the story associated with the Briar Herb factory and its origins in the 1930s.

### **Briar Herb Factory Museum: The Herb Factory years 1944 - 1977**

With the ownership of Louis Alexander Burberry of Clyde, a War Pensioner, in 1944 so the story of the Briar Herb site begins. The changing ownership of the site is reflected to a degree in the sequence of CoTs for sections 11-13 (and eventually 14), as follows:

- Louis Alexander Burberry of Clyde, War Pensioner, 1944.
- Annie Elizabeth Radcliffe, Clyde spinster, 1946; the company was first known as The Briar Company, Clyde<sup>5</sup>.
- Briar Herbs Limited, 1949 (the company name changed in April 1948)
- Then to the Chairmen and Councillors & inhabitants of the County of Vincent in 1977 (VCC). Part of Section 11 was split off in 1985 for housing. A new title was therefore issued for Part sections 11, 12, and 13 (OT10B/888).
- The rest of Section 12 was held as reserve and has a gazette notice 592751. It was brought under a CoT in 1985 (OT10B/911) and is held by CODC.

From the CoT record, it can be seen that Louis Burberry only owned the property for two years, due to his death in September 1946<sup>6</sup>. A death notice in the Dunstan Times in 1946 notes the following (Figure 24).

We regret to have to report the death at Balclutha of Mr L. Burberry, a resident of Clyde for some years. As the result of severe wounds, sustained in the 1914 1918 war, Mr Burberry was a great sufferer, but despite this after engaging as a dietitian at Christchurch, he came to Clyde, where he engaged in the culture of herbs. This venture promised to be a success, but unfortunately he broke down in health and removed to Balclutha about 18 months ago.

*Figure 24: The notice of the death of Louis Burberry in the Dunstan Times, 23 September, 1946, p. 3. Source: Papers Past*

<sup>5</sup> The Dunstan Times, 12<sup>th</sup> April 1948, p. 2 recorded the change of name from The Briar Company to the Briar Herbs Limited.

<sup>6</sup> Dunstan Times, 23 September 1946, p. 3



From other newspapers references mainly in the Dunstan Times, it is known that Louis was married and was active in the Clyde Combined Sports Club, bowls and card playing. He stayed in Christchurch for two months in 1944<sup>7</sup>, returning to Clyde in July, but must have left for Balclutha soon after due to his health, as mentioned in Figure 24. It is possible, therefore, that the original cottage dwelling was constructed in the ownership of John Sinclair, but was perhaps leased to Louis Burberry and his wife during the later 1930s or early 1940s, if built then, with Louis actually purchasing the property in 1944. With his departure in the same year (according to the Dunstan Times), the site appears to have been taken over informally by a Miss Annie Elizabeth Radcliffe. She applied to the NZ Railways Dept. for the lease of a small strip of land along the north side of Louis Burberry's section (Pt Sections 11-13) in August 1945, and in her letter, she explains that 'Our purpose is to spread sheets over the ground near our shed to dry out our herbs, sage, thyme, etc, as our own section will be fully cultivated and no available space there.' (Archives New Zealand, ref DABB D452 19667 Box 300). The references to 'our' suggest she was working with Burberry prior to her application for the lease. It also suggests that the Burberry's and Miss Radcliffe started the Briar Co. business in the early-mid-1940s.

The account of the Briar Herb Factory site as presented by the CHM in the museum, is as follows:

From the 1930s until 1976, the property was used by an English couple, Mr and Mrs Berbery [sic], who dried and packed herbs for culinary use. They also collected wild briar hips which were sent to Dunedin for rose hip syrup. The couple were later joined by another Englishwoman, Miss Annie Radcliffe, who eventually took over and expanded the business. The factory processed about 18,000 kilograms of wild thyme, along with quantities of sage, mint and other herbs, which were sent throughout New Zealand. Its trade mark "Briar" became known throughout the country. During the season, families and local residents would picnic in the hills and cut wild thyme which they sold to the factory. Thyme (*thymus vulgaris*) was introduced by the gold miners and has spread over the hills around the Clutha, Kawarau and Manuherikia Rivers.

Miss Radcliffe was joined by Warren Trainor. The company Briar Herbs Limited was registered in 1948. Fletcher Humphreys of Christchurch was appointed distributor and Fred Brown was Managing Director. Mr Brown assisted Radcliffe for a period and then purchased the business in 1964 after her death.

To provide more detail to this account, Annie Radcliffe leased Railway Land Lot 1, Clyde, from the NZ Railways on 15<sup>th</sup> December 1947 (Railway Lease 27483 between His Majesty the King to the Briar Co.; Figure 25) in conjunction with her new business partner, Warren Trainor. Her leasehold title was confirmed slightly later in May 1948, when Pt Sections 12 and 13, and Section 14 of Block XII were surveyed on SO 9659 (QuickMaps). As already noted, The Briar Co changed its named in April 1948 to The Briar Herbs Limited, but it was not until December 1948 that Radcliffe and Trainor officially registered their partnership and re-named the Briar Co. as The Briar Herbs Limited (NZ Archives, ref. DAAA D2 9055 Box 61).

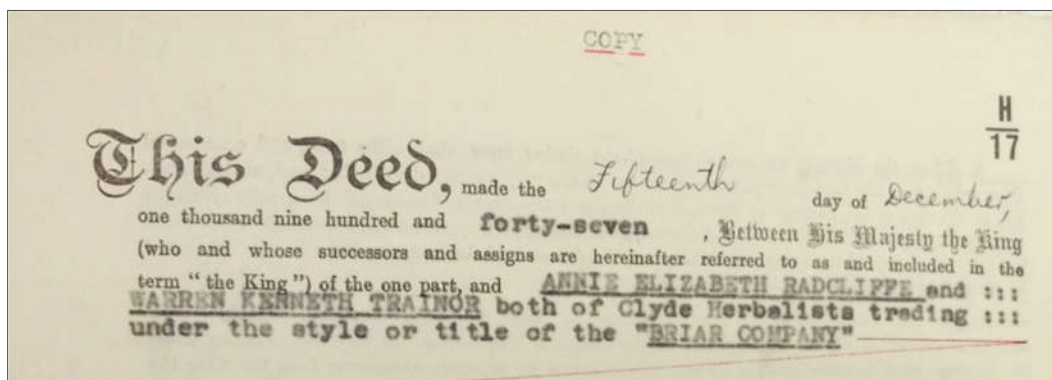


Figure 25: The beginning of the December 1947 leasehold title and agreement between the Briar Company and NZ Railways. Image: Archives New Zealand; ref Railway Lease 27483

<sup>7</sup> Dunstan Times, 12 June, 1944, p. 3

**W A N T E D,**  
To rent House or Flat, in or near Clyde, or accommodation for married couple, with one child. Anyone who could help please write  
W. K. Trainor.  
Box 31, Clyde.

**BUSINESS ANNOUNCEMENT.**

1944  
THE BRIAR CO., now under the ownership of W. K. TRAINOR and A. E. RADCLIFFE, are now purchasers of THYME & SAGE, green, in any quantity. For details write  
Box 31, CLYDE, or  
Call at above Co., near Railway Station

Figure 26: The earliest advertisement in the Dunstan Times, 10 March 1947, p. 2 for the Briar Co. and W.K. Trainor. Image: Papers Past

The earliest photographic record of the site in the 1940s period comes from an aerial photograph taken by V.C. Brown in 1947 (Figure 27), when the site was under the operation of Annie Radcliffe and Warren Trainor. The image records three main buildings: two larger buildings at the top (north) end of the section adjacent to the railway reserve that appear to be a cottage and large shed, and a smaller shed building at the southern end of the section. In between are horticultural beds separated by paths.

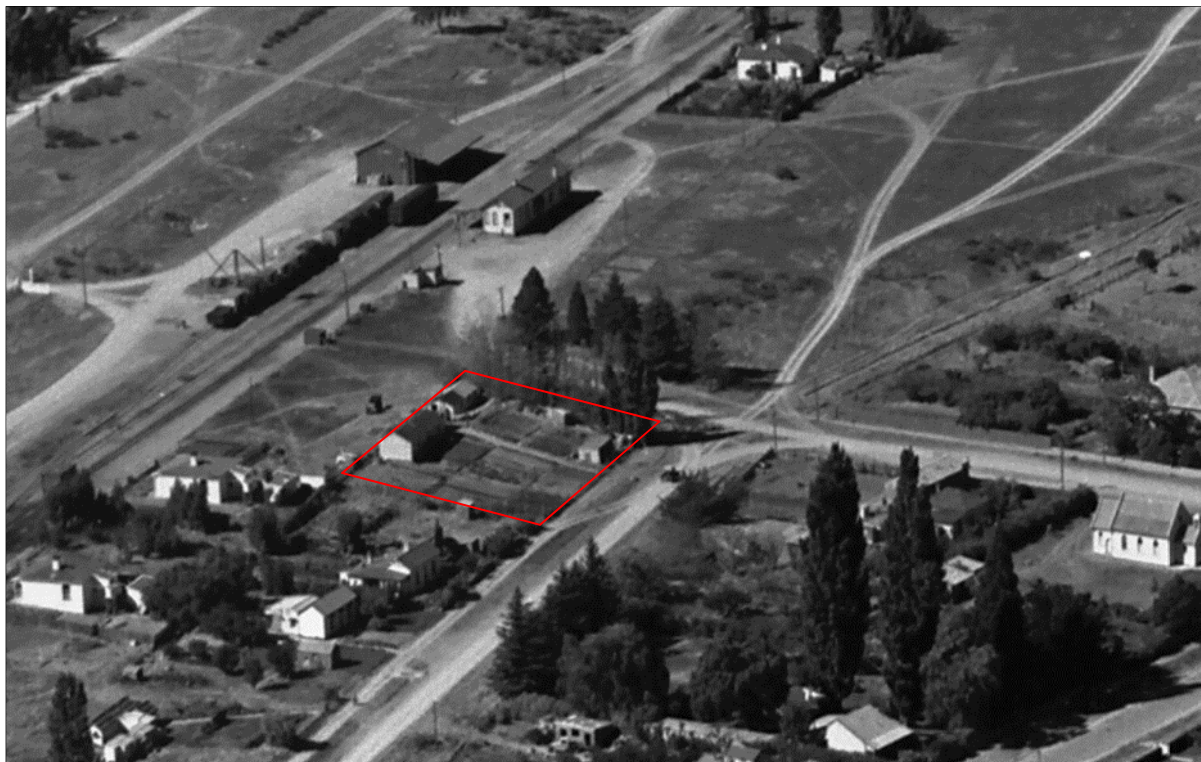


Figure 27: An enlarged extract from an aerial photograph of Clyde taken in 1947 by V. C. Browne and Sons (ref CEO1-38-15). The area of the Briar Co. business, as it was known then, is outlined in red. Image: National Library of New Zealand

By 1951 the Briar Herbs Limited had begun to expand into the small strip of land leased by Miss Radcliffe, with new drying sheds erected for the seasonal crop (Figure 28). A sketch drawing contained in the NZ Railways lease records for the property, dating from 31<sup>st</sup> January 1951, illustrates their intention to construct a drying shed to the north of the existing shed and cottage, made of sundried brick on 6-inch concrete foundations and covered by an aluminium roof. The new drying shed connected at its west end with an existing lean-to and covered area, all set on a concrete floor. A photograph in the CHM collection dated to c.1948 shows Warren Trainor and an unidentified lady (possibly Miss Radcliffe or his wife?) outside of the original 1940s factory building on the site of the present Building F (Figure 28).



*Figure 28: A c.1948 photograph of Warren Trainor standing outside of the north side of the original 1940s Briar & Co. processing building (looking south-west). Image: Clyde Historical Museums Inc.*

Aerial photographs from the 1951 -1960 show the physical development of the Briar Herbs site (Figure 29). The visible sequence records:

- 1951 - the new drying shed and west lean-to located on the north side of the 1940s cottage and work shed/factory building has been constructed;
- 1956 – the same arrangement, but a roof has been built over the eastern end of the drying shed; a small lean-to building is now located against the south side of the (rebuilt) factory building;
- 1959 – the small lean-to on the south side of the factory building can be clearly seen in this west-looking view;
- 1960 – the Briar Herbs Limited site arrangement as it continued until its closure in 1977.

An approved building permit application held in the CODC Archives valuation records for the Briar Herbs factory site, dating to September 1955 recorded the rebuilding of the main work shed/factory building (Building F of the conservation plan). It noted the existence of a smaller lean-to building along its south side, and from this and the photographic evidence (it is not recorded in 1951), this building was erected between 1952 and 1954 and subsequently re-integrated into the rebuilt factory structure in or just after 1955. Likewise, the main drying shed complex along the north side of the factory and cottage date from c.1948-9 to 1956.



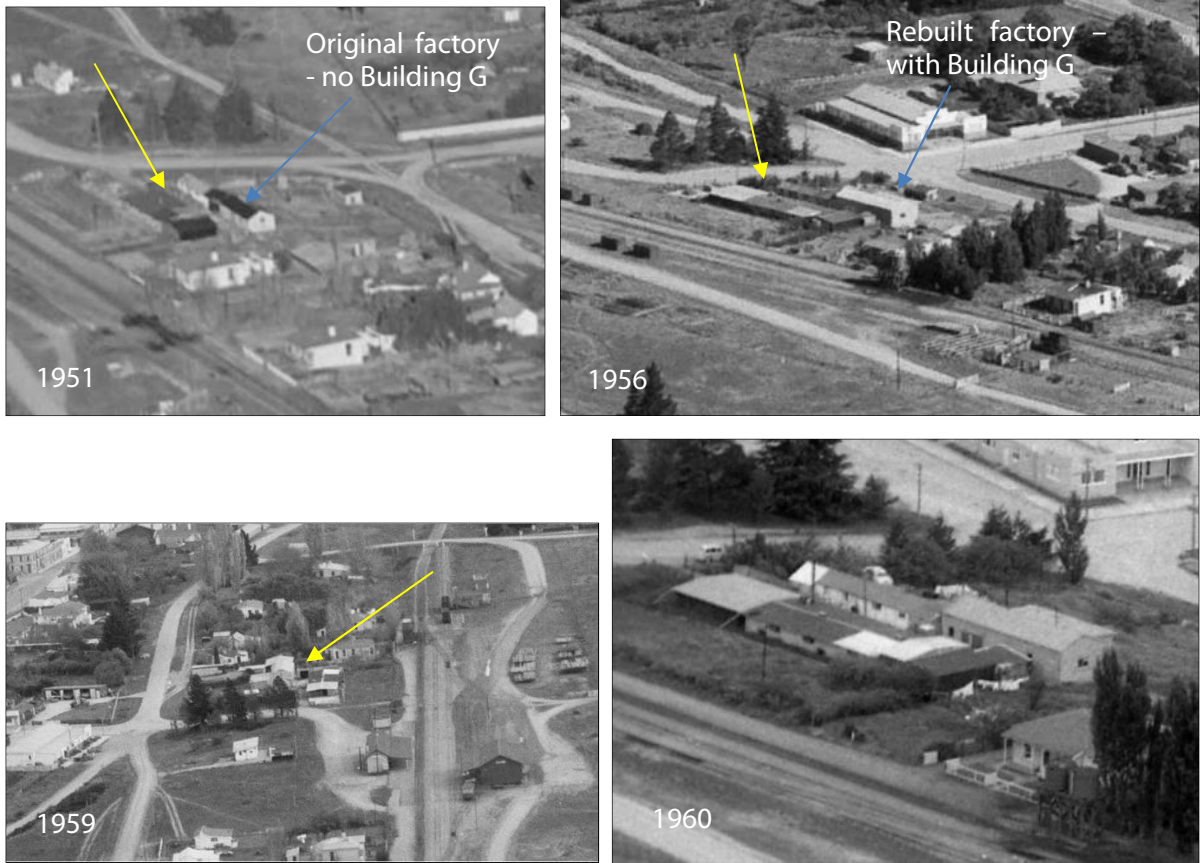


Figure 29: Briar Herbs Limited site aerial views by Whites Aviation Ltd; 1951 (top left), 1956 (top right), 1957 (bottom left) and 1960 (bottom right). Images: National Library of New Zealand

The Archives New Zealand records for the Briar Herbs Limited (ref DAAA D2 9055 Box 61) records that in February 1953 Warren Trainor resigned as a director of Briar Herbs Limited and it is presumed his involvement with the company similarly ended. Two new directors were appointed at the same time: Leslie Denniston and Thomas Sunderland both from Alexandra. By this time, the Briar Herbs Limited had a number of shareholders, including Miss Radcliffe, the two directors and a key investor, Fletcher Humphreys & Co. of Christchurch (Figure 30). Fred Brown, also a shareholder in 1954, took over the running of the company after Warren Trainor left.

LIST OF PERSONS holding Shares in the Briar Herbs Company Limited, on the 23rd day of July 1954 and of Persons who have held Shares therein at any time since the date of the last return, or (in the case of the first Return) of the incorporation of the Company, showing their Names, Addresses, and Descriptions, and an Account of the Shares so held.

N.B.—If the names in this list are not arranged in alphabetical order, an index sufficient to enable the name of any person in the list to be readily found must be annexed to this list.

Folio in Register Ledger, containing Particulars	NAMES, ADDRESSES, AND DESCRIPTIONS			Description	*Number of Shares held by existing Members at date of Return	Particulars of Shares transferred since the Date of the Last Return, or in the Case of the First Return of the Incorporation of the Company, by Persons who are still Members.		Particulars of Shares transferred since the Date of the Last Return, or in the Case of the First Return of the Incorporation of the Company, by Persons who have ceased to be Members.		Remarks
	Surname	Forename	Address			Number†	Date of Registration of Transfer	Number†	Date of Registration of Transfer	
	Brown	Frederick Harold	Christchurch	Coy Manager	100					
	Bodkin	William Alexander	Alexandra	Solicitor	350					
	Oahill	Michael	Alexandra	Printer	200					
	Denniston	Gabrielle H.	Alexandra	Housewife	100					
	Denniston	Leslie Hunter	Alexandra	Auctioneer	350					
	Fletcher Humphreys & Co. Ltd		Christchurch	Merchants	1000					
	McGinnis	John Albert	Christchurch	Retired	200					
	Nightingale	John Albert	Alexandra	Retired	50					
	Paris	Estate C.F.E.	Alexandra	Masseur	100					
	Sunderland	Stanley Gordon	Alexandra	Solicitor	500					
	Wing	Thomas Edwin	Alexandra	Home Duties	200					
	Radcliffe	Elizabeth	Alexandra	Home Duties	200					
		Annie Elizabeth	Clyde	Herbal Manufacturer	350					

Signature: *Fred Brown*  
 (State whether Director or Secretary)

RECEIVED 10 MAR 1955

Figure 30: A page from the Briar Herbs Limited company records held by Archives New Zealand recording the shareholders in the company in July 1954. Image: Archives New Zealand

In October 1958, Fletcher Humphreys & Co Ltd took an additional 500 shares in the Briar Herbs Ltd, becoming the main distributor for the company's culinary herb products. Miss Annie Radcliffe died in 1961<sup>8</sup> and in December 1964, the company manager and a former Fletcher Humphreys employee, Frederick Brown, became a co-director (Thomas Sunderland remained as the other director). The company remained with Fred Brown at the helm until increasing freight costs and competition forced the closure of the Briar Herbs Factory in Clyde in 1977 and the business went into liquidation (Figure 31).



Figure 31: An undated article probably from the 1970s, presumed to be from the Dunstan Times featuring Fred Brown and the Briar Herbs Limited. Image: Clyde Historical Museums Inc.

### The Briar Herb Factory Museum era: 1977 – present (adapted from Hanning, 2018)

In 1964 the Dunstan Centennial Museum Committee, established for the 1962 Clyde centennial celebrations, was offered the use of the old Courthouse for the first permanent museum display in Clyde and they established the Vincent County and Dunstan Goldfields Museum in November 1965 (Hanning, 2018). With the closure of Briar Herbs factory complex in 1977, the company offered to sell the site and lease to the museum committee (in October 1976) for \$15,000. As the committee had no powers to enter into a contract, the VCC purchased the site on their behalf for \$16,000 (Sections 11 and 14, and parts 12 & 13, Block XII) at the end of October 1976. The purchase was partly funded by the museum committee (approximately \$8,000) and partly by a loan from the VCC reserves fund to be repaid by the committee over five years. The purpose of the new museum site was to establish a vehicle museum for Clyde and this was started with the horse-drawn vehicles and carriages collection acquired during the 1962 centenary celebrations.

In 1980 NZ Railways transferred some of its reserve land, including that now leased by the museum committee, to the NZ Housing Corporation (and subsequently the Clyde Recreation Reserve Board), and in 1982, this along with the railway station was offered to the VCC/museum. The old goods

<sup>8</sup> Retrieved from <https://www.bdmhistoricalrecords.dia.govt.nz> (Ref 1961/21735); Annie was recorded as 63 when she died although her birth is recorded as 1895, which would have made her 66 years old.

shed from the 1907 station was also agreed for removal. VCC meeting notes for 1983 noted the intention to prepare a management plan for the reserve area including the Briar Herbs buildings. In 1988 the Vincent County and Dunstan Goldfields Museum committee were the recipients of a \$120,000 grant from the Clyde Dam Amenity fund, which was used for the construction of a new caretaker's cottage on the site of the old 1940s cottage and to repair, alter and complete some of the remaining Briar Herbs buildings and reconstructed buildings for the museum development. The first custodian/caretaker for the Briar Herbs complex was Bob Smithies, appointed in 1989 and the old cottage was demolished in August 1989. In 1990 the Vincent County and Dunstan Goldfields Museum became the Clyde Historical Museums.

During 1990, the CHM invested considerable time and money creating new display areas and renovating the buildings in advance of the museum opening on 21<sup>st</sup> October 1990. Over the next three years a number of new buildings were added to the museum complex and in 1991 the CODC constructed a new concrete block public toilet just outside of the museum frontage on Fraser Street. In 1995 the Department of Conservation agreed for the return of the McNichol stamper battery and dredge tender (boat donated by the Harliwick Family) to the museum (the associated winch and Pelton wheel were lost) from its yard in Alexandra. Also in 1995, the VCC purchased the northern section of land (part Section 12) for a museum extension and the toilet block land for \$22,000 from NZ Housing Corporation. In 1996 the theatre display was constructed, in 1998 the museum was broken into and various items stolen, and in 2001 the shoe shop display was completed. In 2009, the dredge tender was covered by a structure erected and donated by the Otago Goldfields Heritage Trust.

The CODC building valuation file for the Briar Herbs Limited site contains a number of building permits and plans applied for by the museum committee as part of the development of the museum complex from 1977 to 2004 (Figure 32). These include permit applications in:

- **1980** – Former drying shed complex roof raised and re-roofed with timber trusses and posts, aluminium roof lining and corrugated galvanised iron sheeting; the existing mud brick walls remained in situ, but not to be load-bearing; concrete floor; value of work \$2,500.00. For main vehicle display building.
- **1982** – Proposed reconstruction of mud brick Dairy building (relocated from Drybread); proposed construction similar to Smithy/Stables with a central spine of poured concrete connected into a concrete footing; value of work \$2,000.
- **1982** – Proposed Smithy/Stables building to the north-west of the former drying shed; proposed constructed in mud brick with 75mm concrete 'spine' between two leafs of brick connected into a concrete footing with some horizontal reinforcing bars; shown as a one storey lean-to structure on plan and no gable; presumed not built to approved plan; value of work \$7,000, undertaken as part of a Project Employment Programme (PEP). Reference to still being incomplete c.1988 and waiting for completion (Hanning, 2018, notes).
- **1982** – Railway Goods Shed proposed to be relocated and rebuilt on its present position; application notes new concrete foundations with posts bolted to them and a DPC; value of work \$10,000.
- **1983** – Engineering/Foundry display building proposed to be added to the north side of the Goods Shed; new mud brick walls, timber post and truss framing, posts in concrete foundation; value of work \$7,000.
- **1983** - Engineering/Foundry display building – VCC letter re: unauthorised construction of building and not to engineer's design; instructed to stop works and remedy the situation; unlikely this was ever complied with.
- **1983** – Relocation and reconstruction of part of a stone cottage (Holden Cottage) from the Cromwell Gorge to the museum garden area.

In most cases the structures were constructed by museum volunteers, PEP scheme staff and probably gifted trades assistance from local builders. The precise completion dates of these building projects are uncertain to a degree but must appear to have been completed by the opening of the museum in 1990. No references to the construction of the Meat Safe structure (Building J)



were found during the research. Figure 32 summarises the known/estimated construction dates for the Briar Herb Factory Museum site, and Figure 33 provides a recent layout plan of the museum collection within it.



Figure 32: The approximate dating of the Briar Herb Factory Museum buildings

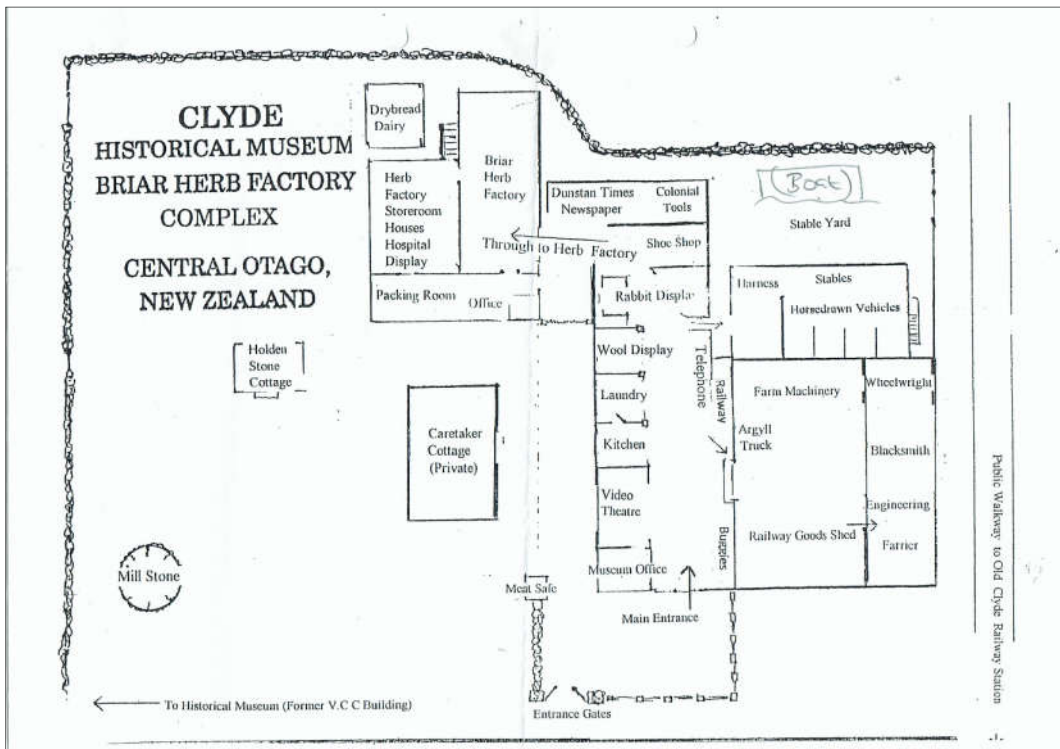


Figure 33: Plan of the Briar Herb Factory Museum. Plan: Clyde Historical Museums Inc.



## Key People & Organisations associated with the Briar Herb Factory Museum Site

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

### The Early Herb Pioneers

The key figures in the establishment and early development of culinary herb gathering and processing in Clyde were Louis Burberry, Annie Radcliffe and Warren Trainor. Few details are known about their lives and other accomplishments, but it would appear that the driving force in the development of a herb processing business and establishment of the Briar Company was Annie Elizabeth Radcliffe. Miss Radcliffe would have been around her late forties when she became involved with the Burberry's in the mid-1940s and, having enlisted the assistance of Warren Trainor, a former Royal Airforce pilot demobbed after the Second World<sup>9</sup>, in 1948 they set about officially establishing the Briar Herbs Limited company. The connection between Miss Radcliffe and Warren Trainor is uncertain (possibly a family one), but unfortunately his involvement only appears to have lasted about five years.

The second phase of development and ownership of Briar Herbs Limited began with the arrival and business investment from Fletcher Humphreys & Co of Christchurch in the mid-1950s, and with that the arrival of Fred Brown (a manager for Fletcher Humphreys) who succeeded Trainor as company manager (and main operative) around 1954 and continued to run the company after Miss Radcliffe's death in 1961, until its eventual closure in 1977. As the article in Figure 31 notes, Fred operated the herb gathering and processing business largely on his own for over twenty years with only two long-term staff (his son Martin, joined him later on) and seasonal assistance. It is Fred's contribution and investment in the Briar Herbs Limited company that kept the business operating and to become the national brand it did, during the 1950s and 60s.

### Vincent County Council (1877 – 1989) & Central Otago District Council (CODC)

The VCC were and, as their successors, CODC continue to be the owners of the Briar Herb Factory Museum site. They were responsible for the purchase of the Briar Herbs Limited factory and sections in 1977 and purchased the additional section to the north and in doing so, created the dedicated museum site within which the buildings are now situated. Therefore, the VCC (and CODC) have been instrumental in supporting the CHM and maintaining a home(s) for the Clyde Museums collection.

### Clyde Historical Museums Inc.

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

**1878 – VCC** Minute Book entry stated that the Clyde Co-operative offered to pay £100 from the Borough funds towards the erection of the south wing of the county offices, conditionally on one room being used as a public museum. As the south wing was constructed, it must be presumed that one of the rooms was used for this purpose, although the official plan provided in Figure 21

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<sup>9</sup> Information from a letter written by Miss Radcliffe to the NZ Railways, 10 March 1947 asking for the continued lease of her land; Archives New Zealand ref DABB D452 19667 Box 300.

only notes the rooms as 'offices'. In January 1878 the VCC minutes noted that 10 pounds was authorised to be spent on a 'specimen cabinet'.

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

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

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

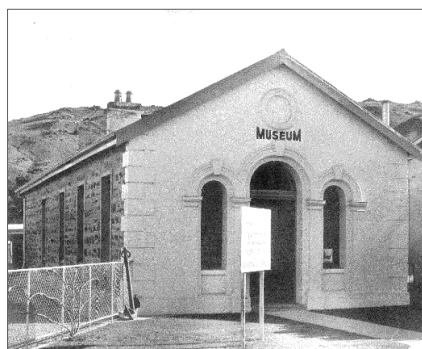
**4/11/1962** – Committee responsible for a temporary Centennial Museum based on a collection of locally loaned and donated items. The temporary museum was housed in the south end of the late Benjamin Naylor's store, once the drapery department, and then owned by the Davidson family from 1925 (the minutes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

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

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

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

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



*Figure 34: The first Clyde museum housed in the old Dunstan Courthouse. Image: HNZPT*

**26/5/1966** – Official opening of the Courthouse Museum site (Figure 34).

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

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

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

**1982** – VCC purchased an additional block of land for the extension of the Briar Herb Factory Museum site.

**1988** – Grant from the Clyde Dam Amenity Fund for \$120,000 for a new caretaker's cottage on the BHM site and completion of repairs and building across the site.

**21/10/1990** – Official opening of the Briar Herb Factory Museum.

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

**7/10/1991** – Courthouse building in disrepair; committee asked if CODC would consider a move into the redundant former VCC offices. CODC agreed transfer of the museum collection from the old Courthouse building to the former VCC offices next.

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

**25/10/1991 –Sept 1992** – Museum collection moved to the former VCC office building – Blyth Street Museum.

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

**Jan 2009** – CHM officially registered with the Charities Commission.

### The Museum Collection

Although not a focus of this conservation plan, the historical collection located within the Briar Herb Factory Museum forms part of its rationale for being a museum and has strongly influenced the post-1977 form and appearance of the museum site. The need for a large building to store agricultural and industrial machinery from around the district resulted in the relocation of the nearby 1907 Goods Shed (Building B) to the site in 1982. The desire of the CHM to display the contents of the Wishart Engineering workshop collection from Cromwell, that had been used to maintain gold dredges on the Clutha/Mata-au, resulted in the construction of the engineering/foundry extension (Building C).

Likewise, the CHM's desire to recreate a traditional stable and smithy led to the construction of these buildings, which started in 1982, along with the need for further museum display areas and spaces to accommodate ad hoc items acquired, such as the rabbitier's stone cottage, the mud brick making machine, and carriage displays. These resulted in substantial alterations to the Briar Herbs drying shed building, undertake in a similarly ad hoc manner. Overall, the need to display the hugely varied range of items in the collection shaped and enlarged the Briar Herbs Limited factory site into the museum complex that is experienced currently.



*Figure 35: The Blacksmith/foundry room (left) and rabbitier's hut within the former Drying Shed building (right).*

### The wider museum context

The Feasibility Study for the Clyde Museum project addresses the wider museum context of both the Briar Herb Factory and Blyth Street Museums in considerable depth. As already noted, the Briar

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

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

## Understanding the Briar Herb Factory Museum: Place Meanings and Place Relationships

Concepts of place can be understood from a multitude of perspectives, including geographical, historical, cultural and political perspectives, and are usually conveyed through human meanings and expressions. Such place meanings are expressed on a range of scales; from the most intimate and personal to national and international, and from 'back in the day' to the immediate present and future. Whilst it is impossible to capture all the meanings of a place, the relationship between people and place-making - a reciprocal mechanism and often take-for-granted - is sometimes overlooked in conservation studies.

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

- The Briar Herbs site is a place of special meaning both for the local Clyde community that supplied it with herbs in the past and also as the site of a very unique business venture that gained national recognition despite its humble start.
- The relationship between the Briar Herbs Limited business has been retained in the Clyde community through community memories and continuing ties with the Brown family.
- The memory of the original 1940s Briar Herbs Limited business has been retained through the development of the museum, which has made a feature of the herb factory and its surviving machinery.
- The CODC (as Vincent County Council) purchased the factory site and a later land parcel on behalf of the CHM to enable them to establish a vehicle museum as part of the Clyde Museum collection, and CODC continue to hold the Certificate of Title for the site; therefore it has a legal and financial relationship with the BHFM site.
- CHM Inc funded the CODC purchase of the Briar Herbs Factory site and has continued to obtain public funding in the form of grants and donations to support the development of the museum; therefore developing an investment relationship with the BHFM.



- The 1980s additions to the original Briar Herbs Factory site were planned and resourced by museum volunteers and their construction undertaken by both the volunteers and members of a government PEP scheme.
- The museum collection was built up by community donations and volunteer work on accessioning, conserving and displaying them within the museum.
- Members of the CHM designed and constructed the museum displays, contributing many hours of volunteer time, energy and resources to complete and maintain them.
- The museum is staffed by volunteer members of the CHM and has been largely resourced from CHM funds.

## Chapter 3: Significance of the Briar Herb Factory Museum

### Statement of Significance

The Briar Herb Factory Museum is significant as the site and remains of the cottage industry known as the Briar Herbs Limited founded in the 1940s by Louis Burberry and Annie Radcliffe, which utilised locally grown thyme, sage and other herbs collected by the Clyde community to process into commercial culinary herbs. The company was formally established in 1948 after several years operating as the Briar Company and continued to operate very successfully across New Zealand under the management of Fred Brown until its closure in 1977, despite remaining a very small-scale and niche business. Although not fully substantiated, the Briar Herbs Ltd operation may have been unique not just to the Central Otago region, but to New Zealand as a whole, as its culinary herbs were distributed nationally from the mid-1950s to 1970s thanks to its distributor and a main shareholder, Fletcher Humphreys & Co of Christchurch. As a business, the Briar Herbs Limited was a locally supported one with a number of local shareholders investing in the business in its early-mid years, and the majority of its herb stock supplied by local families who gathered the wild-growing thyme and other herbs on the hills surrounding the township.

The herb factory site expanded rapidly from just two buildings in 1947-8 (a cottage and the original processing building) to a large, adjacent drying shed and racks, and a re-built processing building with an attached ancillary wing by 1955-6. The factory site and buildings were sold by Fred Brown to Vincent County Council in 1977 after the closure of the Clyde Railway link led to increasing transport costs and the eventual demise of the Briar Herbs Ltd operation. The VCC purchase of the site was made specifically on behalf of Clyde Historical Museums with funds provided by them, in order to establish a vehicle museum and preserve the factory complex; in 1982, a further block of land to the north-east was also purchased by VCC for a museum extension. The support of VCC both as a facilitator in the establishment of the Briar Herb Factory Museum and as a key supporter is a significant relationship in the history of the museum.

Within the current museum complex, the collection of assorted buildings can be divided into two phases: firstly, the mid-50s factory building that formed the core of the Briar Herbs Ltd site (Building F and G) and which are considered of significant cultural heritage to Clyde; and secondly, the 1980s buildings that were built by volunteer and PEP labour which are considered to have little cultural heritage value. The former 1950s drying shed building was substantially modified and rebuilt in the 1980s and is considered, along with the Meat Safe, to belong to the second phase. The reconstructions of the Drybread Dairy and Holden Cottage have some cultural heritage significance as they are based on actual historic structures that were formerly located in the Central Otago region and re-use authentic historic fabric from the buildings. The c.1907 Goods Shed was relocated in the 1980s when the extension land was purchased and has some local historic heritage significance due to its age, industrial form and association with the adjacent Clyde Railway Station site.

### Cultural Heritage Significance Assessment Criteria

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

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

### National Significance

As noted in the Introduction chapter, the Briar Herb Factory Museum site is not included on the New Zealand Heritage List/Rārangī Kōrero.

## Historical Value

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

The Briar Herb Factory Museum site holds considerable historic significance for the following reasons:

It was the site of a specialised and possibly unique cottage industry utilising naturally growing thyme and sage from the surrounding area supplied by local Clyde community between the 1940s and 1970s.

Briar Herbs Limited became a New Zealand household brand in the 1950s and 1960s for their culinary herbs, which were distributed through the Christchurch firm of Fletcher Humphreys & Co.

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

## Architectural Value

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

The Briar Herb Factory Museum has little architectural value. It was constructed on a piecemeal, as-needed basis with local and standard (e.g. concrete block) construction materials. The mud brick and timber construction elements were built for the museum in the 1980s and are not considered to have either heritage or architectural significance as they can be described as 'jerry-built' in character.

## Aesthetic Value

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

As a place, the Briar Herb Factory Museum does have some aesthetic value and it invokes a sense of nostalgia and 'heritage' through the deliberately vernacular choice of mud brick and timber used by the CHM in the 1980s. This, combined with the 1950s Briar Herbs buildings, the old Goods Shed and the reconstructed heritage elements of the Dairy, Meat Safe and Holden Cottage, produce a place with a heritage-focused, 'sense of place' that has been commented on by visitors and local Clyde people alike. Visually, the museum complex appears older and more anchored in time than it actually is and this forms part of its appeal both locally and for visitors.

## Technological/Construction Value

Does the place demonstrate technological innovation and achievement?

The limited construction value of the Briar Herb Factory Museum lies in the deliberate use that has been made of vernacular materials and methods, such as mud brick, timber and the ubiquitous corrugated iron sheet, to provide an appearance of age and rural tradition for the museum complex. Common, modern materials such as the concrete block used in the 1950s factory building sit alongside 1950s and 1980s mud brick and timber, and all of the buildings are constructed (or thought to be constructed) on modern concrete foundations of various forms. Although of cultural heritage and aesthetic interest, the use of mud brick in the museum buildings is not considered to be of particular technological significance in itself.



## Cultural Value

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

The Briar Herb Factory Museum has high cultural values on the following basis:

The museum, in conjunction with the Blyth Street site, holds a locally significant collection of artefacts and records of diverse kinds that represents the history, activities, people and events of Clyde that have, to varying degrees, shaped the community into the present day. The museum site includes the former circa 1907 railway Goods Shed and has been constructed within, and partly re-uses, the site of the mid-nineteenth century Briar Herb Factory, acknowledged as an important part of Clyde's local history and development.

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

The location of the Briar Herb Factory Museum collection within the former factory site represents both civic and community efforts to maintain a local museum for Clyde in partnership with the Blyth Street Museum, and significant, long-term resourcing from both Council and volunteer contributions. In doing so, the Briar Herb Factory Museum represents a considerable and continuing community accomplishment that benefits not just the Clyde and adjoining communities, but also domestic and international visitors.

## Social Value

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

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

The museum's interlinked association with the former Briar Herbs Limited site is also highly valued as forming a widely acknowledged and integral part of Clyde's historic character and its past social connections with the wider Central Otago landscape and communities who supplied wild thyme and other herbs to the factory for almost forty decades.

## Archaeological Value

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

In terms of the Heritage New Zealand Pouhere Taonga Act 2014, the Briar Herb Factory Museum site is considered to have little archaeological value of a pre-1900 nature; however, several phases of twentieth century buildings and garden features across the site may have left below-ground traces of a broader archaeological interest.

## Chapter 4: Vulnerabilities

### Introduction

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

### Condition

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

From the outset, it is important to note that the collection of buildings that comprise the Briar Herb Factory Museum are a mixture of 1950s-1980s structures (excluding the 1907 Good Shed which was relocated in 1982). All exhibit a lower than normal, largely ad hoc build quality in part due to their piecemeal construction spread over a number of years, the assortment of building materials and poor detailing (e.g. weatherproofing) and partly due to the largely unskilled labour used in their planning and construction in the 1980s. This had created a number of very visible defects and inherent issues that the condition appraisal has highlighted.

### Briar Herb Factory Museum Buildings

#### Factory Building A (approx. 270m<sup>2</sup> + veranda 27m<sup>2</sup>)

A long narrow building of piecemeal construction, some of which is built ad hoc. Whilst the main framing is serviceable for its present purpose, much of the rest of the building requires repair and improvement. The piecemeal and irregular nature of the construction means that the building is not considered to provide suitable long-term museum accommodation.

#### Building B: Goods Shed (approx. 185m<sup>2</sup>)

The structural condition of this building is of concern. In addition to inadequacies raised in the seismic assessment, the framing of the building is deformed and there is decay evident in some of the externally exposed framing. Only a limited inspection of the building could be made due to the machinery in it and the two rooms formed in the east end of it. The junction of the Goods Shed with the Stables has been poorly designed creating roof/gutter areas that could not be inspected and which are difficult to maintain. Leaks have occurred in the past between these two buildings and have caused mud brick failure in the Stables. There is the risk of further damage/defects being concealed here; the cause of the slope in the floor adjoining the Stables is unknown and requires further investigation.

#### Building C: Blacksmiths (approx. 128m<sup>2</sup>)

This building has been constructed on an ad hoc basis and is understood not to have been issued with an approved building permit when constructed. Whilst the external mud brick walls are solidly built, the overall structural adequacy of the building is of concern. A particular issue is the lean-to roof/post structure, which appears to be the cause of (or at least contributing to) structural movement in the adjoining Goods Shed. The south wall mud brick cladding is buckling/slumping

and is a further risk. Further/more detailed investigation is likely to reveal more faults and inadequacies. Overall, it is doubted whether the building can be economically and practicably repaired and upgraded for future museum use; planning for demolition and re-construction to meet current NZ building consent requirements is considered more practicable.

Building D: Stables (approx. 116m<sup>2</sup> + roof space)

A substantially-built pseudo-historic building which has been unconventionally-constructed. Damp and decay of the mud bricks, particularly just above ground level and to the east wall are an issue for the building. The mud brick gables are poorly restrained, the design of the roof junction with the Goods Shed/Blacksmith's is poorly considered, and the first-floor external stair is decayed and dangerous.

Factory Building F (approx. 106m<sup>2</sup>)

A building of simple/basic construction that has issues of poorly restrained walls/gables, a spreading roof frame, and water ingress.

Factory Building G (approx. 37m<sup>2</sup>)

This is an extension to Building F. Overall, it appears to be in reasonable condition, but the roof framing and means of support/lintels where it adjoins Building F requires investigation. Some linings to the building may contain asbestos fibres (analysis required).

Building H: Dairy (approx. 27m<sup>2</sup>)

A small two-cell building that has been constructed using mixture of salvaged/traditional materials and new materials. The roof requires recladding (with repair to any decay/borer found in the roof structure) and external redecoration should be undertaken.

Building E: Toilet Block (approx. 26m<sup>2</sup>)

A modern detached toilet block in reasonable condition.

Building J: Meat Safe (approx. 4m<sup>2</sup>)

A very small mud brick building in the garden of the dwelling at the museum site. It is a modern representation of an old building. It is in poor condition and, whilst repair is possible, removal would be more practicable.

Services – cursory inspection only

- Mains electricity
- No heating
- Mains water to Toilet Block
- Staff & visitor Male & female WC accommodation in Toilet Block

General renewal & upgrading of services required throughout (excluding Toilet Block).



### Other comments

Asbestos - possible asbestos containing materials noted to areas such as soffits and internal linings (analysis required)

- Asbestos survey and management plan (if found) should be put in place (if not already done).

### **Summary of the Briar Herb Factory Museum buildings condition appraisal and priority actions**

This is a collection of 20<sup>th</sup> century and pseudo-historic buildings, which have been amalgamated in a rather piecemeal manner. With the exception of the Goods Shed, which had been relocated to the site, the buildings are to a greater or lesser extent of makeshift construction. Research for the conservation plan indicates that Building Permits were not approved and there appears to have been little professional supervision of works at the time (Rex Parkin pers. Comm. August 2018). Many of the defects noted during the inspection relate to poor quality construction, such as mud brick walls in contact with the damp ground, water ingress to roofs/gutters and inadequacies in roof framing leading to structural movement. This means that there are inherent defects in the buildings that will continue in the future if the buildings are not re-built to current NZ building consent requirements or, at least, very substantially repaired and improved. The hap-hazard arrangement of the buildings also means that there are intrinsic, in-built problems, such as badly formed internal gutters, that are likely to be an issue in the future and which will be difficult to maintain.

Whilst the museum buildings have been closed since 2015 for the identified seismic risk that they pose, both the Goods Shed and the Blacksmiths buildings should also be closed on account of the risks they pose in serious weather events such as high winds, heavy rain and substantial snowfalls. These structures are viewed as high risk buildings beyond their identified poor seismic resilience due to their poor building condition.

In addition to the repairs/rebuilding required, the buildings need to be upgraded in terms of building services, insulation, visitor facilities & comfort, accessibility and fire protection (the latter two 'as near as reasonably practicable').

Overall, future maintenance and running costs for these buildings, as they currently stand, will be high.

### **Wider Vulnerabilities**

#### **Loss of historic fabrics through past and future interventions**

The gradual and accumulative loss of historic fabric, usually through unplanned and poorly implemented interventions into historic buildings, can result in a reduction of their historic and fabric integrity and consequently, a gradual loss of authenticity. This can also lead to a corresponding loss of parts of their cultural heritage significance. The Briar Herb Factory Museum is not a complex of historic buildings in the usual sense, as the earliest, in situ building element dates from the early 1950s and the majority of the 'heritage' buildings were constructed 'as new' or relocated in the 1980s. Dating from circa 1907, the relocated railway Goods Shed is the oldest and most 'historic' building element on the museum site. Therefore, alterations and loss of fabric are not such important issues in terms of maintaining the historic built-integrity of the site. However, large-scale alterations to the buildings, such as demolition or rebuilding, would impact on the site's overall place meanings and broader heritage significance as the former Briar Herbs Limited site, and its ability to be interpreted as such. Likewise, such alterations would potentially limit the site's capacity to continue to operate as a museum housing a large quantity of the Clyde Historical Museum's collection in its present form.

### **Services**

The inappropriate installation of services into heritage buildings can have an equally detrimental effect on the heritage values of a place. This frequently occurs through a lack of understanding and

knowledge of the identification and significance of what is heritage fabric and its communication, on the part of architects and design engineers to the tradespeople actually undertaking the service installation. The effect can result in poor conservation and aesthetic outcomes that could have been avoided or minimised through better understanding and communication at all stages of the services design process.

In the case of the Briar Herb Factory Museum, the relative modernity of its construction has resulted in it being reasonably supplied with basic services (water, drainage and power), whose service runs can potentially be re-used, as and when service upgrades may be required. However, the known defects and generally deteriorating condition of the buildings may require more substantial services interventions and consequent alterations in the future to meet current building requirements that may result in larger-scale interventions being required.

## Earthquake proneness

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

- Analyses of the buildings for earthquake effects shows that five of the building elements are earthquake prone as defined in the Building Act 2004 (that is, less than 34% of New Building Standard). A building is defined as earthquake prone if it would collapse in a moderate earthquake, defined as one that produces effects at the site one third those assumed for the design of a new building [= <34%NBS]. A further three buildings were considered a potential earthquake risk.
- The museum buildings were assessed at the following % of New Building Standard (NBS):
  - Building A - 10-20% - Potentially Earthquake Prone
  - Building B - 34-60% - Potentially Earthquake Risk
  - Building C - 10-20% - Potentially Earthquake Prone
  - Building D - 21-33% - Potentially Earthquake Prone
  - Building E - >67% - Outside earthquake risk
  - Building F - 10-20% - Potentially Earthquake Prone
  - Building G - 21-33% - Potentially Earthquake Prone
  - Building H - 34-67%- Potentially Earthquake Risk
  - Building I - 34-67% - Potentially Earthquake Risk
- The IEP report noted that it was based purely on a visual inspection of the buildings and observable defects without more detailed knowledge of their construction and materials history.

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

## Fire risk

Fire is a hazard in any building and with older, publicly accessible buildings such as the Briar Herb Factory Museum, this risk and its potential effects on human life and property increase with age. In addition, the loss of building fabric and structural integrity can be extensive both from the effects of fire and heat-damage, and the use of water to suppress the fire. Likewise, damage to the museum collections from the effects of fire, heat, smoke and suppression systems such as water, can cause

significant and irreversible damage and destruction. The Briar Herb Factory Museum complex is not currently fitted with a fire or smoke detection or suppressant system and has not been subject to a fire risk assessment in recent years (confirmed by CODC, 28 June 2018).

### Future uses and risk of redundancy

In historic heritage buildings, changes in future uses and the risks from redundancy (including demolition) can leave historic places vulnerable to changes that can, if not approached in an informed and sympathetic manner, significantly and detrimentally effect their cultural significance and heritage values. In terms of the Briar Herb Factory Museum, the museum collection that is housed and displayed within the complex of Briar Herb factory and later museum buildings, has been identified as equally, if not more significant for its cultural heritage values than the buildings themselves. However, both the collection and buildings have formed an interdependent relationship since the opening of the museum in 1990 and, as this conservation plan has identified, the building complex does hold some broader, place-based cultural values of its own in relation to its operation as the Briar Herbs Limited Factory in the twentieth century. Therefore, future plans that may consider the alternative re-use or redundancy of the museum buildings, poses a threat to the cultural heritage values of both the collection and buildings, as one currently relies on the other for its continued presence.

### Other Influences and Constraints on the Future and Conservation of the Briar Herb Factory Museum

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

### Potential constraints to repairs and maintenance

**Resourcing and support base:** As with almost every heritage site, generating adequate resources for daily maintenance and management, longer-term necessary repair and occasional development and adaptation, is a continuing challenge. It is one that often requires a pooling of resources – whether financial, human or institutional – and is generally for an unlimited period, making the challenge of conserving cultural heritage places even greater. The Briar Herb Factory Museum site is a significant cultural heritage place and has the demonstrable support of its community through an active volunteer base and support from the CODC, but being a purely volunteer-operated place, it is showing itself increasingly to be a challenging place to maintain and continue into the future without additional resourcing and support. This is especially true in light of its recent closure in 2015 due to both significant structural defects being identified and the failure of at least five of its buildings to meet the requirements of the Building (Earthquake-Prone Buildings) Amendment Act 2016.

**Skill base:** It is usual on historic heritage buildings that conservation or repair work, or any intervention likely to impact on the existing built fabric of the place should be carried out in a sensitive manner by experienced tradesmen with appropriate skills and understanding of the required conservation approach. In terms of the Briar Herb Factory Museum, the 1950s and 1980s construction fabrics of the buildings does not require such a stringent approach, but future repairs and alterations should be undertaken with the broader, mid-century and vernacular character of the buildings in mind and with tradesmen adept and familiar the construction materials and finishes of the museum.



## Influences on repairs and maintenance

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

**Central Otago District Plan (at 10 July 2009):** As already noted, the museum buildings and site are included on Schedule 19.4: Register of heritage buildings, places, sites & objects and notable trees of the District Plan. As such Section 14: Heritage Buildings, Places, Sites, Objects and Trees applies to the museum site from which a number of policies, and discretionary and discretionary (restricted) activity rules apply over the construction of new buildings and demolition of existing buildings and structures, the preservation of heritage buildings and sites of value to Clyde, and the encouragement of the re-use of heritage buildings to preserve their contribution to the social, economic and cultural wellbeing of the Clyde community.

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

**Building (Earthquake-Prone Buildings) Amendment Act 2016:** The new Act defines earthquake-prone as “A building, or part of a building, is earthquake prone if it will have its ultimate capacity exceeded in a moderate earthquake, and if it were to collapse, would do so in a way that is likely to cause injury or death to persons in or near the building or on any other property, or damage to any other property” (MBIE 2018). The new Act has introduced major changes to the way earthquake-prone buildings are identified and managed under the Building Act, using knowledge learned from past earthquakes in New Zealand and overseas. The system is consistent across the country, having replaced local council’s earthquake prone policies, and focuses on the most vulnerable buildings in terms of people’s safety. It categorises New Zealand into three seismic risk areas and sets time frames for identifying and taking action to strengthen or remove earthquake-prone buildings. The Briar Herb Factory Museum was assessed for earthquake-proneness in 2013 and it was found to contain five building that are earthquake prone and a further three buildings that pose a potential earthquake risk out of nine that were assessed.

## Structural Stability

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

## Chapter 5: Heritage Conservation Policies

### Introduction

The previous chapters of this conservation plan have identified and discussed the context, development, significance and the vulnerabilities of the Briar Herb Factory Museum site, to build an in-depth understanding from which an appropriate range of heritage policies can be formulated. The aim of the policies is to provide a policy framework to inform and guide any future repair and development proposals for the site. Unlike most historic heritage properties, the 1950s and 1980s buildings that house the museum collection and Briar Herb limited displays are not necessarily of sufficient historic significance to warrant technical conservation policies to protect and safeguard their fabric. However, as the conservation plan has demonstrated, the buildings have had an important role to play in accommodating the Clyde Historical Museum collection and have some significant, cultural heritage values and place-meanings in their own right. Therefore, it is appropriate that policies are recommended to protect and enhance those values.

A further consideration for the Briar Herb Factory Museum, in light of the findings of the condition appraisal, is that due to the generally poor and inadequate condition of the buildings, it is likely that rebuilding rather than repair will be the most feasible option for their continued future use. However, as this conservation plan has been prepared in advance of the completion of the Feasibility Study report and its final options recommendations, no presumption has been made for this future option and the buildings and policies have been addressed from the position that repair is also an option at this point in time.

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

### General Conservation Policy Framework

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

#### Policy 1: Relationship with Central Otago District Council

The inclusion of the museum site in the Central Otago District Plan as a Heritage Place, requires that it is also subject to the objectives, policies and rules under the Plan that control the alteration, demolition and re-use of heritage buildings, sites, places and objects (Section 14 of the District Plan). The Clyde Historical Museums Inc. has, both in the past and in the present, engaged positively in working with CODC (the site owners) to acquire and manage the Briar Herb Factory Museum site. Continuation of this working relationship is important to maintain in light of the current feasibility study project, and in order to ascertain what consents and consultations may be required under the RMA prior to any planning or building consent applications relating to the museum site in the future.

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

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

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

*Policy 3B:* The second is the *preservation of a place* (clause 18). Intervention should be *minimal* to ensure the long-term survival of its cultural heritage values. Preservation methods should not obscure or remove the patina of age and preservation should be focused towards stabilisation; slowing the processes of decay. Regular maintenance should be carried out according to an appropriate maintenance programme. Repair of a place should use matching or similar materials where appropriate. Where new materials are required, they should be distinguishable from the original fabric by experts and should be well-documented. Traditional methods and materials (where appropriate to the age and nature of the structure) should be given preference in any repair work.

### **Policy 3: Communicating Cultural Heritage Significance & Recording**

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

### **Policy 4: Repair and Construction Skills**

All conservation work to the museum buildings should be carried out by experience tradespeople with an understanding of the types of building construction and materials used in the buildings, particularly in view of the mud brick technique employed in five of the museum buildings and the substantial timber framing of the Goods Shed. The use of modern construction techniques and materials will be more acceptable in the case of the Museum due to its 1950s and 1980s construction dates and materials, and where current building regulation requires it.

### **Policy 5: Continuing Heritage Advice**

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

### **Policy 6: Layers of History**

Layers of history, such as later services, fixtures and fittings and decoration, which are often visible in historic sites are frequently also of value and contribute to the site's development and character, whether positively or sometimes, negatively. An awareness of this incremental value is important along with evidence for other activities such as later additions to sites, which can also add and hold cultural heritage significance in themselves. Therefore, they should be considered as part of the heritage assets of the museum site when considering future site repairs and options.

### **Policy 7: Seismic Strengthening & Fire and Accessibility**

This conservation plan does not directly address matters of seismic strengthening or structural stability as per the project brief. Similarly, this plan does not directly address matters of fire safety or accessibility in relation to the museum site; this is considered beyond the scope of the current

plan, requiring specific expertise in its preparation and is addressed in more detail in the Clyde Museums Feasibility Study report.

## Heritage Conservation Policies Specific to the Briar Herb Museum

**Note:** This section uses a thematic approach to the Briar Herb Factory Museum site's specific heritage policies, based on an approach and format developed by Salmon Reed Architects Ltd (2013). The thematic grouping of specific policies provides a very accessible and transparent method for communicating policies, relevant to their focus of interest and application, and Origin feel this is the most beneficial approach in regard to the Museum. It should be noted that some elements of significance already discussed in this plan, such as historic, technological and social significance, do not have policies directly linked to them. This is based on the premise that the policies proposed for the repair and maintenance of the fabrics, features and integrity of the museum buildings, will result in the simultaneous 'conservation' of these significant embodied cultural heritage attributes.

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

## Policies for Use

**Policy 8:** The current museum use of the Briar Herb Factory Museum site has worked well in practice, reflecting the purpose-built museum nature of much of the site since it was purchased in 1977, and consideration should be given to continuing this site use into the future in some form and extent.

**Policy 9:** The former railway Goods Shed is of local heritage significance but in need of substantial repair and possible isolation from its surrounding buildings that are currently posing a risk to its continued structural integrity; therefore, options for its possible re-use and/or relocation should be considered in order to conserve its historic fabric and railway heritage significance.

**Policy 10:** Priority should be given to maintaining the current community museum use of the site in a way that respects and compliments the acknowledged cultural heritage significance of the Briar Herbs Limited buildings (Buildings F and G), which provide the more authentic focus of the museum site. The historic reconstructed buildings of the Drybread Dairy (Building H) and the Holden Cottage, along with the Stamper Battery, should also continue to form part of the museum as they contribute historic interest to the museum site with examples of local mining technology and vernacular construction methods and building forms.

## Policies for Architectural Significance

**Policy 11:** The museum buildings have been identified as of little or no architectural value; however, the CODC/CHM should take note of the condition appraisal summary contained in this plan (and the detailed report contained in the Feasibility Study) and consider their future repair requirements from a health and safety perspective if the buildings continue in museum (or other) use in the future. The outline requirements for repair and strengthening are considered unlikely to negatively impact upon any architectural values of the buildings.

## Policies for Retaining Visual Amenity

**Policy 12:** If significant alterations, demolitions and/or additions to the museum buildings are proposed in the future, the design, scale and materials of any new work should be complimentary but distinct, to the existing fabrics and built forms of the Briar Herb Factory buildings (Buildings F and G), the Dairy and Holden Cottage; ideally any new building should not dominate or negatively impact the human-scale, varied building heights and forms, and other visual amenity qualities that the museum complex currently provides.



## Policies for Repair & Alteration

**Policy 13:** In consideration of Policies 8 -10, good quality, knowledgeable and experienced professionals and tradespersons should be engaged to undertake any future repairs and alterations of the museum buildings, who have an understanding of older and traditional construction materials and the non-standard construction methods employed in the museum complex.

**Policy 14:** All repair and alterations work should be documented and recorded prior to and after the completion of work (e.g. photographs and notes) to provide a record of the work undertaken, both as part of the museum's continuing development record and also as part of its building repair and maintenance record.

**Policy 15:** Where possible and practicable, existing service runs and previous interventions into the fabric of the museum buildings should be practically re-used to minimise new interventions and potential loss of original features and fabrics. Careful consideration and planning should be given to future service upgrades and modifications, such as lighting and heating to the buildings if they are proposed, to ensure they are compatible with existing building fabrics.

## Policies for Maintenance

**Policy 16:** If the Museum is re-opened at some future point, the CODC/CHM will prepare and implement a regular programme of building maintenance including the regular (e.g. annual) inspection of roofs, gutters and other rainwater goods, windows and other potential ingress points (for vermin) for obstructions and defects, in order to better maintain the buildings and protect the museum collections within. These should be recorded in a maintenance manual/log for reference.

## Policies for the Museum Collection

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

**Policy 17:** The internal conditions and general environmental conditions of the museum complex are in a poor state that is continuing to deteriorate with the continued closure of the museum complex and lack of repairs and maintenance action. Therefore, a decision needs to be reached as quickly as possible to decide the future of the Briar Herb Factory Museum site before the collection deteriorates to a point where it is no longer feasible (or reasonable) to conserve the collection.

**Policy 18:** The conditions in the room housing the glass plate photographic negative collection within Factory Building F is deteriorating with Vinegar Syndrome detectable by the odour in the room. Although the significance of the negatives collection has not been firmly ascertained at yet, it is generally considered to be of more than local/regional significance; therefore, action should be taken in conjunction with the Collections Manager from Otago Museum to prioritise the stabilisation of the collection and determine if it requires relocation to a more stable environment or other active conservation measures to maintain its physical integrity.

**Policy 19:** The remaining objects in the collection should be assessed for their significance and condition, and a list prepared of priority objects that require stabilisation, relocation to a more stable environment or other active conservation measures to maintain their physical integrity.

## Archiving and Reviewing the Conservation Plan

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

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## Sources – Online

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**National Library of New Zealand** – Online at: <http://natlib.govt.nz> (including the Alexander Turnbull Library collection)

**Hocken Collections** – Online at: <http://hockensnapshop.ac.nz/>

**Archway (New Zealand Archives)** – Online at: <http://www.archway.archives.govt.nz/>

**Te Papa Tongarewa** – Online at: <http://collections.tepapa.govt.nz/>

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## Appendix A – Outline Building Condition Appraisal: Briar Herb Factory Museum



# Outline Building Condition Appraisal Briar Herb Factory Museum Clyde, Central Otago

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Commissioned by Central Otago District Council

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Prepared by Robin Miller MRICS MNZIBS

Origin Consultants Ltd

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July 2018

# Outline Building Condition Appraisal of the Briar Herb Factory Museum, Clyde, Central Otago

## Client

Central Otago District Council, 1 Dunorling Street, Alexandra 9340

## Scope

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

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

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

## Dates of inspection

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

## Limitations

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

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

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

- The roof void of the main Blythe Street building – a ‘head & shoulders’ inspection was made from the access hatch, but lack of lighting and crawling boards in the roof void meant that it was not entered. Some parts of the roof space could not be seen and others only at distance.
- The floor void of the main Blythe Street building – inspection was made from outside of the small access hatch at the rear of the building, but the void was not entered. Accordingly, the majority of the floor void could not be seen.
- Collections in the Briar Herb Factory buildings considerably restricted the area that could be inspected, particularly in Factory Building A, the Goods Shed and the Blacksmith’s.
- No inspection was possible in the small gap between the Stables and the Goods Shed/Blacksmith’s at the Briar Herb Factory site and the roof valley/internal gutter between these buildings could not be seen. The floor voids in the Goods Shed and Factory Building G could not be inspected.

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

### The Buildings – a brief background

As discussed in detail in the conservation plan, the Briar Herb Factory Museum is constructed around the 1940s and 1950s buildings (A, F and G) that formed the core of the Briar Herbs factory site. These buildings were constructed in a mixture of concrete block, mud brick and timber, covered mainly with corrugated iron roofing. After the purchase of the factory in 1977, the site lay dormant until the early 1980s when a programme of new construction began that involved the piecemeal erection of the mudbrick and timber Stables (building D), the mudbrick Engineering/Blacksmiths shed (building C), the relocation and rebuilding of the 1907 timber and corrugated iron Goods Shed (building B) and the reconstruction of the mudbrick Drybread Dairy and stone Holden Cottage (buildings H and I). The character of the 1980s buildings reflects their ad hoc<sup>10</sup>, piecemeal and protracted construction that took several years to complete, and the largely unskilled, PEP labour and volunteer input that, although valuable and significant in the museum’s development, also demonstrated a lack of building knowledge, direction and skill which has left a legacy of construction issues that has become significant in the present.

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

In order to understand the 1980s construction period of the Briar Herb Factory buildings, Rex Parkin, former CHM president at the time, was contacted to obtain additional background understanding. From this discussion, a number of points regarding the nature of the construction became clearer:

- A site master plan was developed but building had already begun prior to its preparation;
- Construction of buildings was piecemeal partly due to the use of largely unskilled, PEP labour, ad hoc materials supply and mainly inexperienced project management at the time (CHM volunteers/project leads).
- Some structural engineering expertise was employed (Hay Wallach Associates of Balcutha) to prepare building plans, but these reflect a fairly minimalist approach for the time and may not have been executed as designed.
- Construction was also opportunistic, responding to offers of historic material, such as the rabbit’s hut, the Wishart foundry collection from Cromwell and other items, around which buildings were planned and built for their display.

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<sup>10</sup> Used here as meaning ‘makeshift, rough & ready, cobbled together’ in their construction techniques.



- The Goods Shed was relocated without either the CHM committee or Council consent (or knowledge) by a local contractor, leading the CHM into some considerable debt.

Report date: 09 July 2018

**Robin Miller**

**Director**

*Chartered & Registered Building Surveyor*

*For and on behalf of Origin Consultants Ltd*

**Phone** 03 442 0300 / 021 426 699

**Office** 9 Arrow Lane, Arrowtown

**Post** PO Box 213, Queenstown 9348

**Web** [www.originteam.co.nz](http://www.originteam.co.nz)



## Condition Appraisal Record

Item no.	Building element	Description	Condition
A	Briar Herb Factory Site  For the purposes of this appraisal, the orientation of the buildings is such that Fache Street is to the south and the railway station is to the east. Please refer to the photographic sheets that follow this table for further reference.		
A.1	<u>Building A: Factory</u> (approx. 270m <sup>2</sup> + veranda 27m <sup>2</sup> )  Brief summary: A long narrow building of piecemeal construction, with ad-hoc mudbrick and timber frame elements. Whilst the main framing is serviceable for its present purpose, much of the rest of the building requires repair and improvement. The basic and piecemeal nature of the construction means that the building is not considered to provide suitable long-term museum accommodation.		
A.1.1	Veranda	A shallow pitched timber lean-to roof structure, clad with pre-finished corrugated steel sheets and supported by 4 no. timber posts. Steel quad gutter and plastic downpipe.	<ul style="list-style-type: none"> <li>Reasonable condition generally. Some decay beginning in the feet of the posts.</li> </ul>
A.1.2	Roof frame & cladding	<p>Shallow-pitched, gabled timber roof frame comprising timber portals with a central timber post to each portal supporting the ridge. Timber purlins with foil underlay beneath the corrugated steel roofing cladding and the front section of the roof underlined with ply sheet.</p> <p>At the west end of the building, the construction changes and becomes more ad hoc, including the timber framed lean-to structure and partial parapet. The roof cladding here also changes to be a mix of corrugated steel and fibreglass with, where visible, wire mesh and black building underlay beneath the cladding.</p>	<ul style="list-style-type: none"> <li>The main structure/framing is in good condition where inspection was possible. It appears to have been built on site and may not be of structural engineer design. The main galvanised steel roofing sheets are in good condition. Limited bracing has been provided to the roof and none to the bays between the portal posts.</li> <li>There is a section of lightly framed lean-to roof that covers the area between the main section of roof and the Goods Shed. The timber rafters are skew-nailed to the fascia of the main roof and have been notched to fit around the quad gutter.</li> <li>The framing at the western end is poorer and there are many areas of water staining indicating the cladding leaks. The rafters bow a little to the lean-to where their span is large.</li> </ul>
A.1.3	Rainwater fittings	Galvanised steel quad gutters and steel downpipes.	<ul style="list-style-type: none"> <li>Reasonable condition. The internal gutter between the main building and Goods Shed comprises a section of</li> </ul>

Item no.	Building element	Description	Condition
			<p>quad gutter only and is not a conventionally-formed internal gutter. It leaks at the internal downpipe and there was a large pool of water on the floor below at the time of the inspection. The gutter was being addressed by a plumber during the second site visit.</p> <ul style="list-style-type: none"> <li>Leaking fittings to south elevation.</li> </ul>
A.1.4	Walls/wall claddings	<p>Direct-fixed ply sheet clad timber-framed parapet to the front of the building with horizontal painted timber cladding below.</p> <p>Mud brick walls to the east and south elevations (reducing in thickness to 140mm in places higher up to the east and only c. 200mm in thickness to the south) with timber framed and fibreglass sheet clad upper wall to south. Concrete foundation.</p> <p>Mud brick cladding to part of north wall.</p> <p>Timber-framed and corrugated steel-clad walls to part of the north elevation and the west elevation.</p> <p>Internal claddings are mostly of ply or softboard. One area of possible asbestos-fibre cement sheeting noted (but material not confirmed).</p>	<ul style="list-style-type: none"> <li>Whilst the east face of the front parapet is painted, the rear face is undecorated and water-stained. The sheets front and rear are not properly jointed and there is a risk of decay in the concealed parapet framing.</li> <li>The mud walls are free-standing and not tied to the framing. There are a number of vertical cracks on the south elevation, where there are no expansion/contraction joints. Cracking also to the north elevation. The bricks are decayed where the Goods Shed downpipe leaks at the front of the building.</li> <li>The wall framing to the west end of the building seems to have been poorly built. Internally there are free-standing mud brick linings to some areas.</li> </ul>
A.1.5	Floor	Concrete floor slab	<ul style="list-style-type: none"> <li>Reasonable condition where visible, but uneven and inconsistent. Given the ad hoc nature of the construction of this building, the slabs may not have been built in accordance with good building practices originally.</li> </ul>
A.1.6	Windows & doors	Steel-framed single-glazed windows to the front elevation and timber double doors.	<ul style="list-style-type: none"> <li>Reasonable condition generally.</li> </ul>
A.2	<p>Building B: Goods Shed (approx. 185m<sup>2</sup>)</p> <p>Brief summary:</p>		

Item no.	Building element	Description	Condition
		<p>The structural condition of this building is of concern. In addition to inadequacies raised in the seismic assessment, the framing of the building is deformed and there is decay evident in some of the externally exposed framing. Only a limited inspection of the building could be made due to the machinery in it and the two rooms formed in the east end of it. The junction of the Goods Shed with the Stables has been poorly designed creating roof/gutter areas that could not be inspected and which are difficult to maintain. Leaks have occurred in the past between these two buildings and have caused mud brick failure in the Stables. There is the risk of further damage/defects being concealed here; the cause of the slope in the floor adjoining the Stables is unknown and requires further investigation.</p>	
	Roof frame & cladding	5no. timber trusses strengthened with vertical steel rods with timber purlins and clad with short-run galvanised corrugated iron.	<ul style="list-style-type: none"> <li>• The bottom chords of the trusses sag/deflect at the southern and northern ends.</li> <li>• The north and south eaves of the roof are different; the trusses extend beyond the top plate of the wall framing to the south and the bottom chords are exposed externally. To the north eaves, the bottom chords have been cut off flush with the wall framing. The significance of this is not clear at present and the variation may have occurred when the building was relocated and the Blacksmith's building was abutted up to the north wall. What can be seen however is that the exposed southern ends to most of the trusses are heavily decayed.</li> <li>• Large scale machinery has been attached to the trusses and may be contributing to deflection in the framing of the building.</li> <li>• A joint at the southern end of one of the trusses has loosened and the steel strap around it has slipped. Two of the trusses are missing braces to the wall framing.</li> <li>• To the north slope, the cladding is uneven and has lifting edges and some surface rusting. There are many potential areas for leaks. Towards the west end the sheets have been replaced and are in better condition. The condition of fixings could not be seen at distance.</li> </ul>
	Rainwater fittings	Quad profile steel gutters and round downpipes.	<ul style="list-style-type: none"> <li>• Reasonable condition, but the downpipe to the south slope at the front of the building is causing damp in the base of the wall at its junction with the front of Factory Building A.</li> </ul>



Item no.	Building element	Description	Condition
	Walls/wall claddings	Timber-framed with galvanised corrugated iron claddings to the south and west walls and corrugated steel to the east wall. The cladding to the north wall/internal wall to the Blacksmith's has been removed and partially replaced with a single wythe of mud bricks (see below).	<ul style="list-style-type: none"> <li>• The north and south walls have raked. The greatest deflection is in the middle of the north wall, where there is a former opening and the studs are more than 30mm out of true over the length of a 1.8m level. The head of the studs leans in, the bottom has pushed out, leaving a gap in the flooring. The lean-to roof to the Blacksmith's bears on this wall and appears to be pushing it inward. The south wall is also out of true and does not seem to sit squarely on its foundation.</li> <li>• The west wall was difficult to inspect due to machinery, but the west end of the floor slopes. This wall adjoins the Stables where part of the mud brick wall has failed in recent times due to water ingress (see later) and there is the risk that decay will be found in the floor structure or base of the Goods Shed wall.</li> <li>• The external claddings were found to be in reasonable condition where visible but no access is possible externally to the west gable and its cladding. At distance, the cladding to the upper gable could be seen to be unmaintained due to the lack of access.</li> <li>• The ground level to the east doors has been built up for access and this ground level continues to the Blacksmith's. There is the risk of moisture in the soil causing decay in the embedded framing and fixings. The ground level should be lowered and a proper ramp formed.</li> </ul>
	Floor	Suspended timber clad with timber floorboards (where visible). Where it was possible to lift a loose floorboard at the west end of the building, a bearer was seen to be supported on a concrete pile presumed to date from the buildings' relocation to its present site.	<ul style="list-style-type: none"> <li>• Inspection of the floor was not possible in many places due to the presence of machinery and two rooms created in the east end of the building. However, as noted above, the floor at the west end of the building slopes towards the gable wall, which may indicate decay/borer in the floor framing or failure of the piles here.</li> </ul>

Item no.	Building element	Description	Condition
	Windows & doors	Modern tanalised timber double doors to the east elevation painted externally.	<ul style="list-style-type: none"> <li>• Good condition generally.</li> </ul>
A.3	<p>Building C: Blacksmiths (approx. 128m<sup>2</sup>)</p> <p>Brief summary:                      This building has been constructed on an ad hoc basis and is understood not to have been issued with an approved building permit when completed. Whilst the external mud brick walls are solidly built, the overall structural adequacy of the building is of concern. A particular issue is the lean-to roof/post structure, which appears to be the cause of (or at least contributing to) structural movement in the adjoining Goods Shed. The south wall mud brick cladding is buckling/slumping and is a further risk. Further/more detailed investigation is likely to reveal more faults and inadequacies. Overall, it is doubted whether the building can be economically and practicably repaired and upgraded for future museum use; planning for demolition and re-construction to meet current NZBC requirements is considered more practicable.</p>		
	Roof frame & cladding	<p>The building has a shallow mono-pitched lean-to roof clad with long-run galvanised, corrugated steel. There is timber sarking and a black roofing underlay beneath the steel cladding. Rooflights are provided by opaque fibreglass (or similar) sheets.</p> <p>The roof frame comprises 5no. paired rafters and a single rafter structure, which bear onto timber posts at the lower (north) end of the roof and against the timber-framed wall of the Good Shed and the higher (south) end. The rafters have been salvaged from another building. The rafter ends extend over the mud bricks to north elevation and are exposed externally. The spacing of the rafters is not uniform and there are wider rafter bays where the external doors are located in the north wall.</p>	<ul style="list-style-type: none"> <li>• The roof structure appears to have been built without structural engineering input or building code/permit approval. The connections between the rafters and posts are considered unconventional and unsatisfactory and the head of the roof is imposing a load on the north wall of the Goods Shed, which may be causing the deformation noted in the Good Shed structure (see above). The heads of the rafters bear onto a ribbon board attached to the Good Shed framing, but connections are limited and no work seems to have been done to reinforce or strengthen the Goods Shed. Furthermore, machinery is hung from the roof and will be contributing to the loads imposed on the structure and adjoining Goods Shed.</li> <li>• The purlins are undersized for the roof and are bowing in the wider bays. There is no cross-bracing.</li> <li>• Metal straps connect the base of the posts to concrete foundation pads, but the depth/size of the foundations could not be seen and their adequacy cannot be confirmed. In particular, the post in the northeast corner of the building leans.</li> <li>• Externally, there is unevenness in the plane of the roof. The shallowness of the roof meant the laps and fixings</li> </ul>

Item no.	Building element	Description	Condition
			could not be seen sufficiently, but there are no flashings to the chimney penetration.
	Chimney	There is a free-standing stone chimney in the building which penetrates the northeast corner of the roof.	<ul style="list-style-type: none"> <li>The chimney is not braced and its foundation is unknown. Water can penetrate the opening through the roof and the stonework above roof level leans to the north and is in poor condition.</li> </ul>
	Rainwater fittings	Galvanised steel gutter and downpipes	<ul style="list-style-type: none"> <li>Leaks from the rainwater fittings have damaged the mud brick walls and may be continuing.</li> <li>The rainwater fittings to the Blacksmiths' roof also take the water from the north roof slope of the Goods Shed.</li> </ul>
	Walls/wall claddings	<p>Approx. 450mm thick mud brick external walls (thinner over north doors).</p> <p>A single wythe of mud bricks has been applied to the south internal walls as a cladding.</p>	<ul style="list-style-type: none"> <li>Leaks from the rainwater fittings have caused decay of the bricks on the northeast corner of the building and there is decay more generally to the base of the walls as the mud bricks extend to the ground and have not been constructed on a damp-proofed plinth. No foundations visible, save for the top of a concrete pad to the northwest corner of the building.</li> <li>Leaks to the valley gutter in the northwest corner of the building (at the junction with the Stables) have decayed the mud bricks here and there is damp staining to the west wall internally.</li> <li>External ground levels are similar to the internal floor level and the ground slopes slightly towards the building from the public footpath, which will increase moisture levels in the mud bricks (and hence hasten decay).</li> <li>The head of the north wall leans outward a little; it is possible the roof structure is putting pressure on the head of the wall.</li> <li>The single wythe mud brick cladding to the south wall is inadequately attached to the wall and is buckling and failing.</li> </ul>

Item no.	Building element	Description	Condition
	Floor	Gravel floor	<ul style="list-style-type: none"> <li>• The floor surface is uneven and at best equal to (or lower in places) the external ground level.</li> <li>• There are poorly formed stone steps leading up into the Good Shed and only a very basic timber handrail.</li> </ul>
	Windows & doors	Single timber window in the east wall and two pairs of double doors in the north wall.	<ul style="list-style-type: none"> <li>• Basic/ad hoc construction only. No lintels.</li> <li>• No proper thresholds to doors.</li> <li>• Doors poorly fitting and drafty.</li> </ul>
A.4	<p><u>Building D: Stables</u> (approx. 116m<sup>2</sup> + roof space)</p> <p>Brief summary:                      A substantially-built, pseudo-historic building which has been unconventionally and piecemeal constructed. Damp and decay of the mud bricks, particularly just above ground level and to the east wall are an issue for the building. The mud brick gables are poorly restrained, the design of the roof junction with the Goods Shed/Blacksmith's is poorly considered, and the first floor external stair is decayed and dangerous.</p>		
	Roof frame & cladding	Steeply-pitched timber frame clad with galvanised, corrugated steel long-run sheeting. The north frame comprises paired rafters with slender purlins and timber sarking on top. The south frame comprises traditional-looking exposed trusses (but modern timber with steel nail plate connections) with purlins and sarking on top.	<ul style="list-style-type: none"> <li>• The west roof slope is uneven/bowed towards the north gable. There is also deflection to the south slope close to the west gable. The frame is reasonably substantial but is unconventional, has little bracing and is not tied to the gable wall. The indication is that it was built without professional supervision. The south frame is also substantial but with little bracing and again an apparent lack of professional supervision. This may be causing the distortion in the slopes.</li> <li>• Roof claddings are in reasonable condition, but with some lifting ridging/flashings. The internal gutter between the Stables and Goods Shed/Blacksmith's could not be seen, but there is considerable damp staining to the building below it and part of the mud brick east wall below has collapsed and been rebuilt in recent years. This all indicates the internal gutter is unsuitable for its purpose/defective.</li> </ul>



Item no.	Building element	Description	Condition
	Rainwater fittings	Galvanised steel gutters with steel and plastic downpipes.	<ul style="list-style-type: none"> <li>Reasonable condition, but some water stains and erosion to the mud bricks suggests the gutters leak. See also comments above regarding the internal gutter.</li> </ul>
	Walls/wall claddings	<p>Mud brick up to approx. 600mm thick – construction/bonding not known. Concrete foundation visible to south wall.</p> <p>Generally, the building appears to have been built with different types of mud bricks with some clearly recycled from another building(s).</p>	<ul style="list-style-type: none"> <li>There is considerable decay/weathering and shrinkage cracking in the north gable. There is a bulge to the wall at first floor level, to the northwest corner and to the apex of the gable. There are lots of small gaps in the mud brick and some loose patches. At ground level, there is considerable decay in the first two-course of bricks from water damage (freeze/thaw and/or salt formation).</li> <li>The west gable leans outward a little and there is a vertical crack where the gable meets the south wall. There is further distortion in the single storey part of the west wall and considerable decay of the mud bricks just above ground level. Differential weathering seems to have occurred to different mud brick types.</li> <li>There is significant damp staining to the east wall and the mud bricks here will be prone to further failure if water ingress at the junction of the Stables and Goods Shed/Blacksmith's is not prevented in the future.</li> <li>One part of the eastern wall has been extensively repaired with a cement render over the repair. It is uncertain whether this wall has been rebuilt with mud brick or something else like concrete block.</li> </ul>
	Floor	Compacted/stabilised earth ground floor and substantial tree trunk post and halved-trunk beam first floor finished with timber boards.	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> <li>The external ground level is high in relation to internal ground floor levels; the height has been increased by eroding mud bricks depositing soil at the base of the walls.</li> </ul>
	Windows & doors	Timber single-glazed windows and timber doors.	<ul style="list-style-type: none"> <li>Basic units, but with no significant defects apparent. No projecting sills, etc, to drip water away from the mud brick below.</li> </ul>

Item no.	Building element	Description	Condition
	External stairs to first floor	Timber	<ul style="list-style-type: none"> <li>Poorly designed including handrail, decayed and unsafe – must not be used.</li> </ul>
A.5	Building F: Factory (approx. 106m <sup>2</sup> )  Brief summary: A building of simple/basic construction that has issues of poorly restrained walls/gables, a spreading roof frame, and water ingress.		
	Roof frame & cladding	Lightweight pitched and gabled roof frame clad with galvanised corrugated iron lined underneath with hardboard.	<ul style="list-style-type: none"> <li>The roof frame has only a few high collars and no ceiling joists to tie-in the feet of the rafters. As a result, the rafter feet have spread outward pushing the fascia board beyond the face of the external wall. A single steel tie rod ties the frame adjacent to the west gable, but this is insufficient to arrest movement.</li> <li>There is surface rusting to the corrugate iron roof cladding and flashings to the gables only partially cap the gable masonry.</li> <li>The hardboard is bowed and stained in places where water leaks occur through the cladding or plastic roof light.</li> </ul>
	Rainwater fittings	Galvanised steel gutters and downpipes	<ul style="list-style-type: none"> <li>Reasonable condition, but water ingress/staining internally indicates they leak.</li> </ul>
	Walls/wall claddings	100mm thick concrete block external walls – reinforcing, if any, unknown.  Timber-framed internal walls clad with hardboard or brick.	<ul style="list-style-type: none"> <li>The west gable is shored up externally to prevent it falling outward, but this has not been done to the east gable, which adjoins the garden of the dwelling next door. This gable would seem similarly at risk of falling outward.</li> <li>The inside face of the blocks is damp/salts-stained indicating that the blocks are prone to moisture ingress and/or condensation.</li> </ul>
	Floor	Concrete slab	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> </ul>
	Windows & doors	Timber vertical board, ledged & braced doors and steel framed single-glazed windows.	<ul style="list-style-type: none"> <li>Basic units, but with no significant defects apparent.</li> </ul>
A.6	Building G: Factory (approx. 37m <sup>2</sup> )		

Item no.	Building element	Description	Condition
	<p><b>Brief summary:</b> This is an earlier extension to Building F. Overall, it appears to be in reasonable condition, but the roof framing and means of support/lintels where it adjoins Building F requires investigation. Some linings to the building may contain asbestos fibres (analysis required).</p>		
	Roof frame & cladding	Concealed lean-to roof frame assumed to be of timber clad with galvanised corrugated iron/steel with overhanging eaves. Painted hardboard skillion ceiling linings.	<ul style="list-style-type: none"> <li>• Cladding not clearly visible from ground level and no inspection was possible of the framing.</li> <li>• The head of the roof is supported on a concealed beam or ribbon board, where there are also openings in the south wall of Building B. The condition and adequacy of the construction could not be seen and should be investigated. The lintel to the larger opening seems to deflect.</li> </ul>
	Rainwater fittings	Galvanised steel with plastic downpipes.	<ul style="list-style-type: none"> <li>• No significant defects apparent.</li> </ul>
	Walls/wall claddings	<p>Painted mud brick above a concrete perimeter foundation with subfloor air vents. There also appears to be a concrete ring beam to the head of the external walls.</p> <p>Timber-framed internal walls.</p>	<ul style="list-style-type: none"> <li>• Mud brick requires some repointing and the modern paint finish is likely to be detrimental to its condition in the long-run.</li> <li>• Cracking is evident at the junction with Building B, but this appears long-standing. However, the connection between the two buildings may be poor.</li> <li>• Some of the internal linings are of painted fibre-cement and, given the age of the building, may contained asbestos fibres (analysis required). Soffit linings to the building may also contain asbestos fibres (analysis required).</li> </ul>
	Floor	Suspended timber finished with floorboards.	<ul style="list-style-type: none"> <li>• No significant defects apparent.</li> </ul>
	Windows & doors	Single-glazed timber windows with concrete sills and timber doors.	<ul style="list-style-type: none"> <li>• Paintwork failing and gaps around frames.</li> </ul>
A.7	<p><b>Building H: Dairy (approx. 27m<sup>2</sup>)</b></p> <p><b>Brief summary:</b> A small two-cell building that has been constructed using mixture of salvaged/traditional materials and new materials. The roof requires recladding (with repair to any decay/borer found in the roof structure) and external redecoration should be undertaken.</p>		

Item no.	Building element	Description	Condition
	Roof frame & cladding	Pitched and hipped timber roof frame lined internally with painted timber t&g boards and clad externally with painted galvanised iron corrugated sheets and ridge and hip cappings. Lead-head nail fixings. An under-cloak of sheeting has been added at the eaves to extend the roofing sheets to the gutters.	<ul style="list-style-type: none"> <li>The roof frame is fully concealed by external and internal linings. It's condition and age could not be seen.</li> <li>Some sheets are lifting and bent with some defective fixings. The paint finish has failed. The roof requires repair and recladding.</li> </ul>
	Rainwater fittings	Modern galvanised steel ogee-pattern gutters and round downpipes.	<ul style="list-style-type: none"> <li>Reasonable condition generally.</li> </ul>
	Walls/wall claddings	<p>Mud brick external walls with cementitious mortar on an exposed concrete foundation/slab. Painted timber t&amp;g linings to the head of the walls internally.</p> <p>Similar mud brick and timber t&amp;g internal wall.</p>	<ul style="list-style-type: none"> <li>Reasonable condition with some deterioration of the face of the mud brick to the west elevation.</li> <li>Whilst the pointing mortar is generally in good condition, it is hard and likely to incompatible with the mud bricks in the long-term.</li> <li>Vegetation growing around the base of the building should be removed. High ground levels to the northern part of the building have the potential to create moisture problems in the building.</li> </ul>
	Floor	Concrete floor finished with schist flag stones.	<ul style="list-style-type: none"> <li>Good condition generally.</li> </ul>
	Windows & doors	Two timber vents with insect mesh and two ledged & braced vertical t&g doors – all with paint finish.	<ul style="list-style-type: none"> <li>Good condition generally, but windows require redecoration.</li> </ul>
A.8	<p>Building E: Toilet Block (approx. 26m<sup>2</sup>)</p> <p>Brief summary: A modern detached toilet block in reasonable condition.</p>		
	Roof frame & cladding	Pitched and gabled timber roof frame with corrugated pre-finished steel and fibreglass cladding.	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> </ul>
	Rainwater fittings	Painted galvanised steel gutters and downpipes.	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> </ul>
	Walls/wall claddings	Concrete block (assumed to be reinforced) with timber cladding to upper gables.	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> </ul>



Item no.	Building element	Description	Condition
	Floor	Concrete slab	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> </ul>
	Windows & doors	No windows. Steel framed and mesh doors.	<ul style="list-style-type: none"> <li>No significant defects apparent.</li> </ul>
A.10	<p><b>Building J: Meat Safe (approx. 4m<sup>2</sup>)</b></p> <p>Brief summary: A very small mud brick building in the garden of the dwelling at the museum site. It is a modern representation of an old building. It is in poor condition and, whilst repair is possible, removal would be more practicable.</p>		
	Construction	Timber roof with virtually flat corrugated iron cladding without flashings above mud brick walls.	<ul style="list-style-type: none"> <li>Poorly built and in poor condition including cracking/decay in the mud brick and timber decay.</li> </ul>
A.11	Services – cursory inspection only	Mains electricity No heating Mains water to Toilet Block Staff & visitor Male & female WC accommodation in Toilet Block	<ul style="list-style-type: none"> <li>Renewal &amp; upgrading required (excluding Toilet Block)</li> </ul>
A.12	Other comments	Asbestos - possible asbestos containing materials noted to areas such as soffits and internal linings (analysis required)	<ul style="list-style-type: none"> <li>Asbestos survey and management plan (if found) should be put in place (if not already done).</li> </ul>

C	Summary
C.1	<p><b>Briar Herb Factory buildings</b></p> <p>This is a collection of 20<sup>th</sup> century and pseudo-historic buildings, which have been amalgamated in a rather ad hoc manner. With the exception of the Goods Shed, which had been relocated to the site, the buildings are to a greater or lesser extent piecemeal and of ad hoc construction. Research for the conservation plan indicates that Building Permits were not obtained and there appears to have been no professional supervision. Many of the defects noted during the inspection relate to poor quality construction, such as mud brick walls in contact with the damp ground, water ingress to roofs/gutters and inadequacies in roof framing leading to structural movement. This means that there are inherent defects in the buildings that</p>

will continue in the future if the buildings are not re-built to current NZBC requirements or, at least, very substantially repaired and improved. The hap-hazard arrangement of the buildings also means that there are intrinsic problems, such as badly formed internal gutters, that are likely to be an issue in the future and which will be difficult to maintain.

Whilst the museum buildings have been closed since 2015 for the identified seismic risk that they pose, both the Goods Shed and the Blacksmiths buildings should also be closed on account of the risks they pose in serious weather events such as high winds, heavy rain and substantial snowfalls. These structures are viewed as high risk buildings beyond their identified poor seismic resilience due to their poor building condition.

In addition to the repairs/rebuilding required, the buildings need to be upgraded in terms of building services, insulation, visitor facilities & comfort, accessibility and fire protection (the latter two 'as near as reasonably practicable').

Overall, future maintenance and running costs for these buildings, as they currently stand, will be high.

Photographic Sheets follow.

The Briar Herb Factory Museum Buildings: Factory Building A



The front section of the building looking East



Looking East within the rear part of the building



The rear face of the front parapet and adjacent roof



Part of the mud brick south wall with timber and fiberglass upper wall.



Goods Shed



The trussed roof frame of the Shed – the bottom chords appear to deflect

Missing strut and slack steel tie to the bottom chord in the foreground



Lifting of roofing sheets to the north slope

Decay in exposed truss chords to the south slope



Blacksmiths



Outward deflection at base of wall

Unrestrained schist chimney stack



Cracking and loss of mortar in mud brick wall



Poor repointing and mud brick decay near foundation



Stables



Defective mud bricks and stairs to the north elevation

An example of mud brick decay at ground level



The north roof frame and inner face of the north gable

Water ingress in the northeast corner of the Stables below the internal gutter

Factory Buildings F & G



Building F - roof

Building F – damp ingress/condensation and spread to roof frame





Building G – Painted mud brick south wall  
Dairy, Toilet Block, Meat Safe



Building G – some internal linings may contain asbestos fibres



Building H: Dairy roof



Dairy interior





Building J: Meat safe



Building E: Modern Toilet block

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

## Preamble

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

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

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

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

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

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

## Purpose of conservation

### 1. The purpose of conservation

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

In general, such places:

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

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

## Conservation principles

### 2. Understanding cultural heritage value

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

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

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

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

### 3. Indigenous cultural heritage

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

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

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

### 4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

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

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

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

### 5. Respect for surviving evidence and knowledge

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

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

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

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

### 6. Minimum intervention

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

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

#### 7. Physical investigation

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

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

#### 8. Use

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

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

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

#### 9. Setting

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

#### 10. Relocation

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

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

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

#### 11. Documentation and archiving

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

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

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

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



## 12. Recording

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

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

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

## 13. Fixtures, fittings, and contents

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

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

Conservation processes and practice

## 14. Conservation plans

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

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

## 15. Conservation projects

Conservation projects should include the following:

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

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

## 16. Professional, trade, and craft skills

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

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

#### 17. Degrees of intervention for conservation purposes

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

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

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

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

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

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

#### 18. Preservation

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

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

##### i. Stabilisation

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

##### ii. Maintenance

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

##### iii. Repair

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

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

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

#### 19. Restoration

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

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

Restoration does not involve conjecture.

i. Reassembly and reinstatement

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

ii. Removal

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

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

20. Reconstruction

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

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

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

21. Adaptation

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

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

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

22. Non-intervention

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

23. Interpretation

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

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

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

#### 24. Risk mitigation

Places of cultural heritage value may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, 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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This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

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ICOMOS NZ (Inc.)  
P O Box 90 851  
Victoria Street West,  
Auckland 1142, New Zealand.