

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

Clyde Railway Station,

Recreation Reserve, Clyde.

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Commissioned by Central Otago District Council

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Architecture Heritage Archaeology

Review of existing conservation plans for Clyde Museums Project

Building: Clyde Railway Station

Date of conservation plan: December 2011

Brief history:

- Opened on 2nd April 1907 as a Troup Type B station.
- Construction of the railway began on 7th June 1878 with an estimated construction duration of 6 years to reach Wanaka – the line actually reached Cromwell in 1921 where it stopped.
- The station serviced the fruit industry and the demand for excursion trains, but suffered from competition from road transport, particularly from 1960 onwards. The 1980 station on the outskirts of the town was built to serve the construction of the Clyde dam; the engineering works to which closed the line to Cromwell and the 1907 station. After that, the line between Middlemarch to Clyde was abandoned completely in 1990.
- Apart from the station and a short section of line, a few former railway houses remain nearby, together with the goods shed that was relocated to the adjacent Briar Herb Factory Museum site.
- In 1997, the station was registered as a Category II Historic Place (Heritage New Zealand Pouhere Taonga) and it is also a protected building in the CODC District Plan.

Summary of findings:

- The station building has high heritage significance on both a local & regional basis.
- Of importance is its authenticity; it remains on its original site, has few modifications and retains much of its original building fabric.
- It is also a key element of the remaining historic town and its distinctive character.
- It is an important part of the Central Otago Rail Trail.
- It has high historical and social significance as the railhead of the Otago Central Line between 1907 and 1921. It was crucial in opening-up Central Otago for, initially, land sales and then later for fruit-growing. It contributed substantially to the growth and prosperity of farming in the area and was a major carrier of livestock, fertiliser, wool, petrol and consumer goods between Dunedin and Central Otago.
- The station is a good example of a plain, functional Troup B station and is representative of many such stations that were built across the country in the early 20th century; many of which have now been lost. Hence, it has scarcity value which increases the need to protect and retain its authenticity.

Recommendations (if any):

- To be the start/finish of the Central Otago Rail Trail rather than this being at the site of the modern station on the outskirts of the town.
- Repair and restoration work to be undertaken.

Changes since the conservation plan:

- A \$90,000 repair and external redecoration project have been undertaken and was funded by Promote Dunstan, the Central Lakes Trust, the Lotteries Commission and a public appeal spearheaded by the "Save our Station" committee. The station was reopened in October 2015 when this was completed.
- Wire-mesh fencing and the machinery display on the platform have been removed.
- Adaptive reuse has been found as premises for 'Shebikeshebikes', a bike/e-bike hire, luggage transport and passenger transport company serving the Otago Rail Trail, Roxburgh Gorge and Clutha Gold Trail. Part of the building also displays railway memorabilia from the Clyde Historical Museum.
- The building was the winner of the Rail Heritage Trust of New Zealand's 2017 Restoration Award.

Potential future considerations:

- Earthquake-strengthening of the two brick chimneys.



CONSERVATION PLAN
FOR
CLYDE RAILWAY
STATION,
CLYDE, CENTRAL OTAGO



PREPARED FOR CENTRAL OTAGO DISTRICT COUNCIL

DECEMBER 2011

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Section A – Introduction

A.1 Executive summary and statement of significance

The Troup Type B railway station at Clyde was opened on 2nd April 1907 in the presence of the Right Honorable William Hall-Jones, who was the Minister of Public Works and the acting Premier of New Zealand in the interim period between the death of Richard Seddon and the return of Joseph Ward from overseas. His attendance at the ceremony gives an indication of the importance attributed to the Otago Central Railway and the enormous feat of engineering that it had become. Construction of the line was commenced on 7th June 1878, when Vincent Pyke, Chairman of the Vincent County Council, dug the first sod and it was estimated that it would take about 6 years for the railway to reach Lake Wanaka – in fact, by 1884, only the first 12.5 km of the line had been built.

It was, in fact, very many years later that the line reached Cromwell and the station was eventually opened there in 1921. Moreover, the line stopped there and never proceeded any further towards Wanaka. Despite the popularity of excursion trains and the use of the Otago Central line for transportation of fruit, the line suffered substantially from competition by road transportation. Its use gradually declined throughout the later 20th century (particularly from 1960 onwards), although a new station was built on the outskirts of Clyde in 1980, principally to serve the construction of the Clyde dam. As part of those engineering works, the line to Cromwell and the old station at Clyde were closed and, once the dam was complete, the line was little used and was abandoned entirely from Middlemarch to Clyde in 1990.

Nowadays, the 1907 station at Clyde is isolated in a small reserve within the town and is largely surrounded by relatively modern residential buildings. A few former railway houses remain close by, together with the goods shed, which has been relocated to the museum and herb factory site. Otherwise, with the taking up of the railway tracks and the development of the former station yard, its connections with the remainder of the former Otago Central Railway have been severed.

Fortunately, the building is recognised as being precious to the town and its value is appreciated by many. It has been supported and looked after by local heritage enthusiasts who understand its significance to both the town and New Zealand's rail heritage. In 1997, it was successfully registered as a Category II historic place by the New Zealand Historic Places Trust (ref: 7391) and it has also been listed as a heritage building on the Central Otago District Council District Plan.

Nowadays, the building continues to be occupied by the Station Museum Group and contains a heritage collection of stationary engines, electro technology and railway equipment used in the development of Central Otago in the last century.

This conservation plan has been prepared in anticipation of repairs being carried out to the building and consideration being given to its long-term future and possible adaptive reuse. The building is considered to have **high significance on a local and regional basis** and, importantly, provided that the building is cared for and retains its authenticity, this level of significance may increase in the future as other examples of early 20th century stations and railway buildings across the country are lost or substantially altered. Accordingly, there is *potential* for the building to have high significance on a national level in the future.

The outcome of Jackie Gillies + Associates' assessment of heritage significance can be summarised as follows: -

- The building has high significance for its authenticity. It remains on its original site and has few modifications. Accordingly, it is largely intact in terms of its layout/function and building fabric. Furthermore, it has moderate archaeological and technical significance for what it can tell us, and future generations, about early 20th century station construction and operations.
- Clyde is well-known as a town that is rich in historic buildings and this is a principal reason why it attracts visitors to the area. The station has high local significance as one of those important historic buildings that contribute to this richness and give distinctiveness to the urban scene.
- In a wider context, the station remains grouped together with other surviving former railway buildings, including railway houses and a goods shed (although the latter has been relocated from its original position on the site).
- The building has high historical and social significance as the railhead of the Otago Central line between February 1907 and June 1921 and is a reminder of the line that once ran through the Cromwell Gorge. The Otago Central Railway was crucial to the opening-up of Central Otago for, initially, land sales and then later the growth of the local fruit industry. Clyde station was built during a period of rapid growth in the acreage of orchards in the Alexandra/Clyde district and therefore contributed substantially to the prosperity of farming in the area. It was also a major carrier of livestock, fertiliser, wool, petrol and consumer goods between Dunedin and Central Otago.

Dangerfield/Emerson¹ state "It is clear that the Otago Central Railway was built to promote the development of Dunedin's hinterland – the 'garden' of Otago. The chosen route was that which joined the main line closest to the city and which opened up the greatest area of Crown lands for settlement..... Many years later we can look back and declare confidently that.....the Otago Central Railway has been of considerable value to the nation."

- Whilst Paul Mahoney, manager of Historic Heritage at The Department of Conservation and co-ordinator of a project between 1983 and 1989 to identify the most significant surviving station buildings in New Zealand, considers that Clyde station building is not exceptional in terms of surviving stations nationally, it has high regional significance as a lasting element of the Central Otago Railway. It is an example of a plain, functional Troup Type B station and is representative of many such stations that were built in New Zealand in the early 20th century; a large number of which have now been lost.

Paul Mahoney notes in 'New Zealand Railway Station Buildings: A heritage in timber and tin'² "Railways were a technological ingredient essential to the establishment of a strong New Zealand economy based on primary production. They provided cheap, reliable transport linking farms, forests, and mines, with processing plants and ports. The wealth of the gold rushes had proved illusory and short term. Refrigeration and railways together provided New Zealand with a chance for sustainable prosperity. Once established, railways dominated land transport of passengers and freight until the 1960s. This is the significance of railways in New Zealand's history."

- Euan McQueen, Executive Chairman of the Rail Heritage Trust of New Zealand, also confirms that there are now very few Class B stations left³. In the author's view, this raises the scarcity value of the station building at Clyde and emphasises the need to protect and retain the authenticity of the building.

¹ J. A. Dangerfield & G. W. Emerson, *Over the garden wall – story of the Otago Central Railway* (1995) page 71

² Proceedings of the first ICOMOS New Zealand conference on the conservation of vernacular structures 1-4 June 1990

³ Personal communication 22nd December 2011

A.2 Conservation plans for places of cultural heritage

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

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

Central Otago District Council has commissioned this conservation plan as the first step in the current proposals to repair the building and consider options for its long-term future. The Council is the principal stakeholder, but naturally the building also has considerable importance to the local community, the NZ Historic Places Trust, special interest groups and visitors alike; the successful conservation of the station, and its well-being in the foreseeable future, will reflect widely upon many of those who live in and visit Clyde.

Accordingly, the objectives of this conservation plan are: -

- + Understand the station by drawing together information, both documentary and physical, in order to present an overall description of the site through time;
- + Assess the significance of the station, both generally and for its principal parts;
- + Define the issues affecting the significance of the building and its component parts and how these are vulnerable to damage; and
- + Propose conservation policies to ensure that the significance of Clyde Railway Station is retained in any future development, repair and management of the site.

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

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

Historical and Social significance

Values associated with a particular person, group, event, phase or activity. These may be, for instance, social, historical, economic or political.

Cultural and Spiritual significance

Values associated with a distinctive way of life, philosophy, tradition, religion or belief.

Architectural and Aesthetic significance

Values associated with a particular style, design, period, form, scale or colour.

Technological or Traditional Craftsmanship significance

Values associated with materials, traditional/innovative/unusual building techniques and construction methods or those that are particularly notable for their time or quality.

Archaeological significance

Values associated with our understanding of past events, activities, people or patterns by the appreciation of archaeological information that can be gained from a building or site.

Contextual significance

Values associated with the setting of a building or site in terms of landscape or townscape and its relation to the environment. These values may include those relating to the grouping of buildings together in a particular place or environment.

A conservation plan should never be regarded as a static document or one that is prepared once and then thereafter forgotten. Cultural values – the things that, collectively, we think are significant about place – change with time and as new information comes to light. Accordingly, to be effective as a management tool, this plan must be reviewed and updated at regular intervals to ensure that it remains relevant and valid.

A.3 Location and ownership

Reference to the NZHPT Register gives the legal description as being Lot 31 DP 19044 (CT 455851), Otago Land District.

The station building is located a short walk from the centre of the town and is set within a small reserve with access from Fraser/Fache Street. Save for the Briar Herb Factory museum, the majority of the surrounding buildings are residential in nature. To the north of the site is Hazlett Street and, beyond that, State Highway 8, which provides a bypass for traffic between Alexandra and Cromwell. The Highway severs the 1980s new railway terminal from the old station and the town.

For the purposes of this conservation plan, the elevation of the station building facing the platform is described as the north elevation.

The railway station and surrounding site are understood to be in the ownership of Central Otago District Council. The station is currently occupied by the Station Museum Group.

A.4 Methodology and limitations affecting this conservation plan

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

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

- The Central Otago District Council District Plan and 'List of heritage items';
- Documents held on file at NZHPT offices in Dunedin;
- Examination of information and photographs in the Clyde and Central Stories Museums;
- Enquiries at the Hocken Library and Alexander Turnbull Library;
- Examination of newspaper articles and cuttings found at www.paperspast.natlib.govt.nz ;
- Various books, including 'Over the garden wall – story of the Otago Central Railway' (1995) by J.A. Dangerfield & G.W. Emerson and 'Down at the Station' (1987) by J. D. Mahoney.
- Rapid visual assessment of the railway station and its immediate environs was undertaken by Robin Miller and Andrew Winter of Jackie Gillies + Associates in the Winter/Summer of 2011.
- Personal communications with Paul Mahoney and Euan McQueen.

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

The second stage is the assessment of 'Significance' and appraises the remaining structure in terms of significant fabric, details and elements.

The final stage is the assessment of "Influences on Conservation and Policies" and the writing of policies designed to safeguard the cultural significance of the site.

A.5 Consultation

A period of consultation on the draft conservation plan was held during November 2011, which culminated in a consultation meeting at the CODC offices in Alexandra on 9th December 2011. The parties to the consultation included Central Otago District Council, The Department of Conservation, The New Zealand Historic Places Trust, The Otago Central Rail Trail Trust, The Station Museum Group, Promote Dunstan and Clyde Historical Museums. Following this meeting comments were also sought from The Rail Heritage Trust of New Zealand.

Comments and views from the consultation process have been incorporated in this version of the conservation plan.

A.6 Acknowledgements

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

Euan McQueen of The Rail Heritage Trust of New Zealand
 Norma Richardson and John Hanning of Clyde Museum;
 Shani Redmile of Central Stories Museum, Alexandra;
 Paul Mahoney of The Department of Conservation in Wellington;
 Alan Blee and Evan Blanche of the Station Museum Group;
 Carol McGarry of Central Otago District Council.

A.7 Authors

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

Section B – Understanding

B.1 Clyde – the beginnings of the town

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.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".⁵ However, apart from the movements of run holders and their stocks, very few European settlers ventured into Central Otago and the lakes beyond until the discovery of gold. Such discovery was made in May 1861 by Gabriel Read⁶ and this precipitated the first of the gold rushes which was to propel a large mass of eager miners from all over the world up the Clutha and into the lands beyond.

This rush for gold reached the area of the Clutha valley, now known as Clyde, after the discovery of gold further up the Dunstan Gorge by Horatio Hartley and Christopher Reilly, an American and an Irishman, in the winter of 1862.⁷ Their fabulous gold strike started the Dunstan Gold Rush and, within a year, up to 40,000 miners were digging along the banks of the Clutha River, then known as the Molyneux. By the end of the first year, the field had yielded close to 2,000 kilograms (70,000 ounces) of the ore.⁸

A settlement at The Dunstan was originally sited a few kilometres downstream of the present town at a place called "Mutton Town" (known thus as it was the place where William Fraser, the local run holder, slaughtered sheep for the hungry miners.⁹). Mutton Town was soon abandoned in favour of the site at Clyde.

Clyde began as a town of calico and tin buildings, but the prosperity from mining soon meant that much more substantial buildings in stone were being constructed. Initially, the town established itself as a staging post and supply centre for the miners, but at the same time it attracted fruit-growers who began to plant orchards in the District. The fruit industry eventually became a replacement revenue source as gold-mining diminished, with the greatest period of expansion being in the period 1890 to 1910¹⁰. Naturally, the construction of a railway that would transport the growers' product and open up new markets was of great interest to the District.

B.2 Context and timeline – the Otago Central line

The following timeline has been largely sourced from 'Over the garden wall – the story of the Otago Central Railway' by J. A. Dangerfield and G. W. Emerson. It is perhaps also worth noting that the Otago Central Railway was built by the Public Works Department, rather than New Zealand Railways.

1864 The Provincial Council first accepted the need for three railway lines to be built to develop the province: Port Chalmers to Dunedin, Sawyers Bay to Waikouaiti and Dunedin to Clutha.

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

⁵ Sole, Matthew (2010) Archaeological assessment on section for construction of new vehicle shed for D& M Wither 15 -17 Sunderland Street Clyde, unpublished Copy held by NZHPT

⁶ Cunningham, Gerald (2005) Illustrated History of Central Otago and the Queenstown Lakes District, Auckland, Reed, page 43

⁷ Ibid.

⁸ Sole (2010)

⁹ Hall-Jones, John (2005) Goldfields of Otago, Craig Printing Co. Ltd., page 68

¹⁰ McCraw John, A Fruitful Land – the story of fruitgrowing and irrigation in the Alexandra-Clyde District, Square One Press (2005)

- 1870 The Railways Act gave responsibility for building the railways to Central Government.
- 1871 The construction of a railway line to serve Otago Central was proposed.
- 1872 The Otago Provincial Government appointed one man, John Millar FSA, to survey the lands for a railway planned to extend into the central districts of the province.
- 1873 A committee was set up to consider the feasibility of extending a railway from Tuapeka or Tapanui to Roxburgh, Alexandra, Clyde and Cromwell. In the same year, the Provincial Council passed a resolution approving such a line.
- 1877 Seven potential routes for the line were chosen and a battle began as to which would be built. The eventual winner was the route from North Taieri to Cromwell via Strath Taieri and a Railway Bill was introduced into the House of Representatives and passed in October of that year. It was however opposed in the Legislative Council and discharged in December 1877.
- 1878 The Railways Construction Act provided for the construction of a number of lines, including one between Dunedin and Albert Town (Lake Wanaka) via Strath Taieri, and became the legislative power behind the building of the Otago Central Railway. The survey of the land for the railway through to Clyde was completed in this year and it was proposed that the line to Lake Wanaka would be finished by 1884.
- 1879 Building of the railway commenced on 7th June 1879 at Wingatui by the digging of the first sod by Vincent Pyke.
- 1884 The first 12.5 km of railway, comprising the Wingatui and Mullocky sections, were completed, but work was slow with many engineering challenges to be overcome, including the Wingatui Viaduct and 16 other bridges between Parera and Sutton.
- 1889 The line was officially opened as far as Hindon on 24th October 1889 and regular services ran twice weekly from Dunedin.
- 1891 The line to Middlemarch operated from 9th May, but was not officially opened until the Minister for Public Works, the Hon. R. J. Seddon, visited Middlemarch on 27th May. This meant that after 12 years of construction only 64 km of track was in use.
- 1894 The next section of the line (26 km) to Hyde was opened on 24th May. Even then, it was still not possible to travel between Dunstan and Dunedin in one day; an overnight stop had to be made at St. Bathans from where a coach departed at 3 am.
- 1898 The line was opened to Ranfurly on 1st December and became the catalyst for the rapid growth of the town.
- 1900 The line to Wedderburn was opened on 1st June.
- 1901 The line to Ida Valley was opened on 2nd December. For the first time a daily mail service was possible between Alexandra and Dunedin with a coach leaving Alexandra at 4 am to meet the 11 am train departure from Ida Valley.
- 1903 At a meeting of fruit-growers in Earnsclough on 7th May a deputation was organised to wait on Sir Joseph Ward during his visit to Ophir and impress upon him the need for the line to be extended as soon as possible to the Molyneux Valley.
- 1904 The line to Omakau was opened on 1st September.

- 1906 The line to Chatto Creek was opened on 30th July, followed by Alexandra on 18th December. Originally, it had been intended to open the Chatto Creek to Clyde section in one go, but this was changed when the Public Works Minister promised Alexandra shopkeepers that they would have a train service for the 1906 Christmas holiday period (the station and goods shed were however still incomplete).
- 1907 The line to Clyde was opened on 2nd April in a public ceremony attended by a large crowd, including over 600 people from the Cromwell and Hawea districts. Dangerfield and Emerson tell how "*The Right Hon. W. Hall-Jones, Minister of Public Works and acting Premier, arrived during the afternoon by a special train which left Dunedin at 7.30 am. After many speeches, the line and station were duly declared open and Mr. Hall-Jones unlocked the station door with a gold key. Tributes were again paid to Vincent Pyke when a portrait of him was unveiled in the station.*" The opening of the station led to some train crews being moved to Clyde to live.
- The first members of staff at the station were John Johnson (Acting Guard), Martin Maloney (Porter) and Roland N. Davis. The first Station Master was appointed on 19th April 1907 and was G. P. Favis.
- 1908 Pressure to extend the railway to Cromwell and beyond to Hawea continued, but the Government was not convinced of the economic benefits. Sir Joseph Ward stated that he considered the district would be best served by a light railway between Clyde and Queenstown.
- 1911 A change of Government and a review of how a standard gauge track could be laid through the gorge to Cromwell improved the prospects for the railway extension and, by 1914, the route had been determined as far as Halfway House with the first 4 miles of track laid. The now famous engine, Josephine, worked the line beyond Clyde.
- 1915 The lines reached Leaning Rock Creek, but a short while later, in January 1916, severe weather caused substantial flood damage to the section between Clyde and Doigs.
- 1917 The laying of tracks reached Cromwell and work began on the station and engine sheds there located on the far side of the river. At first passengers were carried to and from Cromwell in a box wagon fitted with planks for seats, but in 1918 the first passenger car was put into service.
- 1921 There is no record of an official ceremony, but on 11th July the Railways department took over the running of the last section of the line between Clyde and Cromwell.
- 1935 An upsurge in passengers led to a review of services and to a new daily train service between Dunedin and Cromwell.
- 1958 The Cromwell to Alexandra section of the line was closed to passengers on 11th May 1958 and the Alexandra to Dunedin section on 25th April 1976. Only railcars ran (rather than passenger trains) between 1958 and 1976.
- 1968 The last regular steam hauled train left from Cromwell on 23rd February.
- 1968 According to NZ Railways records the Clyde station building was partially damaged by fire on 28th August.
- 1976 The NZR ceased running excursion trains on the line. There are few records of the excursion trains of the 1920s and 1930s, but they were very popular particularly after the World War II and into the 1970s. Excursions included trips to the Blossom Festival in Alexandra and those run by the Otago Branch of the NZ Railway and Locomotive

Society and the Railway Enthusiasts Society. After 1976, there was an agreement whereby NZR allowed privately owned carriages to be run on the line provided that they conformed to certain standards and were pulled by NZR locomotives with NZR staff. To encourage community support the Branch formed the Otago Excursion Train Trust to take over the rebuilding of excursion carriages and to administer the services.

- 1976 A new loading shed for fruit was built at Alexandra, which meant that all the fruit from the stations in the district was brought there by road. Following the closure of Cromwell station in 1980, Alexandra became the sole fruit loading point.
- 1977 Following proposals to dam the river at Clyde to form a hydro-electric power dam, the Minister of Works announced that a new terminal would be built at Clyde. There had been some support for it to be constructed at Alexandra, but no agreement could be reached over where it would be sited.
- 1980 The new station was built at Clyde on the edge of the town and included a goods shed, office block, locomotive shed and turntable. From 1984 onwards, Clyde was reduced to handling goods in wagon loads only with smaller loads going to Alexandra. The Clyde station master, one of the two guards and a locomotive man were all transferred elsewhere. This left two traffic and three locomotive staff at Clyde. The section of line between Clyde and Cromwell was closed on 4th April. Following transfer of rail operations to the new railhead, the buildings and land at the old station were managed by the Ministry of Works and Development.
- 1980s Thousands of passengers travelled on excursion trains and were introduced to the spectacular landscape of Central Otago. 'Cruise ship trains', which linked to ships visiting Port Chalmers, became a regular part of the summer programme and the Otago Excursion Train Trust recognised the considerable tourism potential for the Taieri Gorge. These years were the most popular in the history of excursion trains, but mainly the demand was for trips only as far as Pukerangi and Middlemarch; there was relatively little or no demand for destinations more distant.

During the construction of the dam in the 1980s, Clyde became the distribution point for steel and cement, but as the dam nearer completion, this traffic dwindled and railway staff numbers were cut to match traffic levels.

- 1982 The ownership of the station building was transferred to The Housing Corporation NZ and then to Vincent County Council. Sometime after 1982 external repairs were carried out to the station building and it was redecorated.
- 1986 Following the transfer to VCC, the New Zealand Railways Department donated various articles from the station to the County Council. A copy of the list of items is held in Clyde Museum and has been reproduced in Appendix 5. The items were then catalogued at the Clyde Museum Extension and a copy of this is also included in the Appendix.
- 1986 By agreement with the County Clerk of the Vincent County Council, the Stationary Engine Group took occupancy of the building. At the time there was no use for the station building and it was earmarked for demolition.
- 1987 The NZR announced the closure of the Otago Central Railway in December. By that time, the Taieri Gorge Limited service had become sufficiently established as one of Dunedin's major tourist attractions. A tourist service continues to run on the line to Middlemarch as a joint venture between Dunedin City Council and the Otago Excursion Train Trust.

- 1990 The section of line between Middlemarch and Clyde railhead was formally closed on 4th April.
- 1993 In July an application was lodged with New Zealand Historic Places Trust to have the Clyde Railway Station building listed. Notice of acceptance was received in April 1997.
- 1993 A submission was also made for the Clyde Railway station building to be registered in the Central Otago District Council District Plan as a heritage item.

B.3 Railway station design in New Zealand

The first railway stations in New Zealand were opened in 1863 and, between then and 1945, some 1,400 station locations were established across the country¹¹. Paul Mahoney estimates that, taking into account the replacement of some old stations with new ones as part of infrastructure improvements, the total number of stations built between these years was considerably more than this figure. The number declined substantially as the railways lost out heavily to road transport in the latter part of the 20th century to the extent that, in 1990, NZR based their entire network on just 80 stations.

Paul Mahoney considers that the great historical significance of railway stations has not been fully understood. He argues that "Because they are simple buildings of timber and tin their limited architectural merit has not helped gain them recognition. Furthermore, most individual stations have no great 'conventional' historic significance. They have not been associated with great events or famous people. The result is that only the architectural merit of a few uncommonly ornate stations is recognised. If only these few are conserved they will represent a biased view of railway station heritage."

This statement is very true of the station at Clyde. It is a relatively simple building, arguably of limited architectural merit, and its history is one of quiet and constant endeavour rather than important people and events. The rate of decline in the number of railway stations does however mean that, as time goes by, Clyde station it is likely to have increasing scarcity value and its lack of alteration means that it has high value in terms of authenticity. Clyde railway station is fortunate that enough people have cared for it to have it listed with NZHPT and on the District Plan. Furthermore, its authenticity has been preserved in so far as its present occupier, the station museum, has made few demands upon it in terms of adaptation.

Paul Mahoney considers that station building in New Zealand can be split into three periods:

Pre-Vogel period 1863 – 1871 (no stations from this time survive)

Vogel period 1872 – 1903

Troup period 1904 – 1945

The Vogel period is named after Julius Vogel, Colonial Treasurer and the 8th Premier of New Zealand, who was responsible for a great public works programme in the country involving roads, railways and other communications. George Alexander Troup started his architectural career as a draughtsman with the Dunedin district engineer's office of the New Zealand Railways. He progressed through the company and was promoted to officer in charge of the architectural division in 1919. He was involved in many major railway projects, planned new stations at Oamaru and Wanganui and designed Dunedin Railway Station.

Stations were constructed according to a series of standard designs within the Vogel and Troup periods. In 1904, NZR published the first edition of the 'NZR Engineering Notes', which

¹¹ Paul Mahoney "New Zealand Railway Station Buildings: A heritage in timber and tin", Proceedings of the first ICOMOS New Zealand conference on the conservation of vernacular structures 1-4 June 1990

provided revisions to the standard designs for station buildings for use during upgrading and replacement works¹². A copy of one of the variations (no. 6) for the standard design of a Troup B station is provided, courtesy of Paul Mahoney, in Appendix 3. Mr Mahoney is however keen to point out that even within these variations, there was further variation! In the case of Clyde station, the building is very similar to variation no. 6 if the lamp store and Porters' office at the left-hand end of the station are omitted.

B.4 The importance of the railway and station to Clyde and the surrounding districts

Initially, the construction of the Otago Central Railway was seen as a means of opening up the interior of the region and developing land sales. It would also be an essential means of getting goods and supplies into the region, which otherwise had to be brought in by bullock or horse-drawn wagon. Not only was transport by this method slow, but the bad condition of the wagon trails meant that the journeys were arduous and dangerous. Clyde Museum holds a number of photographs of these covered wagons and the difficulties they endured, including congested, narrow roads and axle-deep mud.

McCraw¹³ gives an example of how hard it was to transport fruit from Central Otago before the advent of the railway "A.H. Tamblin of Coal Creek near Roxburgh was the first to try the Dunedin market. In 1875 he drove a spring cart with 15 cases of fruit to Dunedin and disposed of them to Dunning Bros, fruiterers of Princes Street. Feraud of Clyde also took a wagon load of fruit to Dunedin at about the same time. The long round trip, which took nearly a fortnight, was hard enough on the driver and horse, but was particularly damaging to the fruit, so the prices realised were discouraging and there is no record of his repeating the journey."

Later in the chapter, McCraw sums up the difficulties for early fruitgrowers "The time involved in these journeys, to say nothing of the substantial cost involved in maintaining at least a four-horse team to cart fruit to a distant railhead, was a deterrent to anyone thinking of entering the fruitgrowing business. There is no doubt that the long-awaited arrival of the railway at Alexandra in 1906 and Clyde the following year, made a huge difference to the viability of fruitgrowing as a business."

McCraw also reports¹⁴ "On 1st December 1898 the Otago Central Railway, after 19 years of construction work, had covered the 123 kilometres between the junction with the main trunk line at Wingatui and Ranfurly on the Maniototo Plains. Quite suddenly the transport of fruit from the Alexandra district had become easier. The long hilly route to the rail-head at Lawrence was thankfully abandoned, and the fruit wagons turned towards Ranfurly. It was now possible to set off in the evening with a wagon-load of fruit after a day's picking, and arrive at Blacks (now Ophir) about midnight. By starting again at daybreak, Ranfurly could be reached in time to catch the train. Fruit could be sold in the Dunedin markets two days after picking, instead of four days when sent by the Lawrence route.

The accelerated progress of the railway construction from Ranfurly was noted with great satisfaction by Alexandra fruitgrowers. Within three years the railhead had covered the 33 kilometres to Ida Valley station. This meant that there were now only 50 kilometres and two hills between it and Alexandra. By starting before daybreak, it was possible to have fruit on the train before it left Ida Valley at 11 am, in spite of difficulties in negotiating the swampy approach to Ida Valley station. However, with the difficulties of the Poolburn Gorge and the large bridge over the Manuherikia River, it took nearly three more years for the line to cover the 20 kilometres to Omakau in the Manuherikia Valley.

¹² Ibid

¹³ McCraw John, *A Fruitful Land – the story of fruitgrowing and irrigation in the Alexandra-Clyde District*, Square One Press (2005) Page 185

¹⁴ Ibid, Page 29

By July 1906 the railhead was at Chatto Creek and Tiger Hill no longer had to be negotiated by wagons. Five months later the 28 kilometres to Alexandra had been completed, and by the following April it had covered the nine kilometres to Clyde.

Surprisingly, the arrival of the railway did not bring the frenetic bout of fruit tree planting as had been widely predicted. It was almost as if potential orchardists were waiting to see if the rail would make a difference to the meagre returns from fruitgrowing. It did, however, make an immediate and huge difference to the lifestyle of the settlers, and must have favourably influenced many, including those interested in Fruitgrowing, who were thinking of moving to Central Otago. No longer could Central Otago be regarded as the 'back-blocks', reached only after several uncomfortable days travel in a coach."

In Part 4 of his book, McCraw¹⁵ gives some interesting figures. He advises that in the 1870s, there were fewer than half a dozen fruitgrowers in the Alexandra-Clyde district with only about 11 acres of orchard between them. This had increased to about 50 acres in 1894 and then, as the railway approached, planting increased from about 200 acres in 1906 to nearly 300 acres by 1910.

Between 1910 and 1916 the acreage of fruit trees increased 7 times and then levelled off during the 1920s. Many orchardists managed to survive the Great Depression in the 1930s and in about 1940s the acreage of fruit trees stabilised at circa. 1,100 acres.

The Otago Central Railway was only one of a combination of factors that lead to the success of the fruitgrowing industry in the district, but it was an important one as it created a wide market for produce. Other factors include the climate, environment/soil condition, technological advances in research/production and irrigation. By the 1960s, there was considerable competition from more flexible and convenient road transportation for fruit, which meant that the days of the railway were numbered.

It should also not be forgotten that the station at Clyde had an effect on the local population of the town and employment prospects. It was large enough that it employed a range of staff from the stationmaster to porters and, as the railhead for many years, local businesses would no doubt have benefitted from the train crews based there.

Euan McQueen of the Rail Heritage Trust of New Zealand has also stressed the importance of the railways in general for the transportation of returning war veterans across the country¹⁶. No reports or photographs have been found in Clyde and Alexandra to establish the degree of this importance locally, but this is a potential area for future research.

The station building was not, however, associated with the construction of the Clyde dam and the workforce that this brought to the town. All the deliveries and construction traffic passed through the new railway terminal built on the edge of the town (on the other side of State Highway 8).

¹⁵ McCraw John, A Fruitful Land – the story of fruitgrowing and irrigation in the Alexandra-Clyde District, Square One Press (2005) Page 361

¹⁶ Personal communication 22nd December 2011

B.5 Surviving railway buildings on the Otago Central line

The photographs below give an idea of what remains of the railway buildings on the route of the Otago Central line today. It is not a comprehensive list of all the surviving buildings, but it provides a comparison of most of the buildings and aids an understanding of the size and importance of the station at Clyde.



Figure 1: The small station at Pukerangi, which opened in 1891. The 'tablet' system was installed here in 1902 and was intended to prevent accidents on the line – trains stopped and picked up a tablet before entering the next section of the line and surrendered it at the other end. In this way it was possible to manage train movements and hence reduce the risk of collisions.



Figure 2: The small station at Sutton



Figure 3: Middlemarch station and goods shed – opened 1891. It is a Type B station without a platform veranda.



Figure 4: The station at Hyde dating from 1894.



Figure 5: The station and large platform canopy at Ranfurly. The station opened in 1898 and is a Vogel building re-worked into a Troup Type B station in 1904.



Figure 6: The small Vogel Class 5 station (built 1900) and goods shed Wedderburn (moved from their original position to be closer to the road/Rail trail).



Figure 7: The goods shed at Omakau (1904) – the station building no longer remains.



Figure 8: The Troup B station at Clyde (1907).

It is widely recognised the railway buildings that remain nowadays on the route of the Otago Central Railway are a culturally significant collection of structures. Not only do they have significance in their own right, but they also have 'group' significance. What these photographs show is that the three principal stations remaining are Middlemarch, Ranfurly and Clyde. It is thought that all three are variations on Type B stations and have respective ages of 1891, 1898 (re-worked 1904) and 1907. They cross the divide between the station designs of Vogel and Troup as well as the change of the centuries. What the above photographs do not show is that Clyde has been severed physically from the other Otago Central Railway stations by the construction of State Highway 8 and is not part of the 'Rail Trail' cycle path. This disassociation with the rest of the network is considered to be a potential threat to its future security and one of its vulnerabilities.

B.6 Clyde Railway Station today

Copies of architectural drawings now held in Archives NZ in Dunedin can be found in Appendix 3. Examination of these indicates that the station building remains very similar in form and appearance today as it did when it was designed/specified by the Engineers' Department of Public Works New Zealand. The layout of the building, as designed, was as follows (starting at the east/Alexandra end):

- Stationmaster's office (or store);
- Office with ticket window and parcels counter;
- Public entrance lobby;
- Ladies' waiting room;
- Lobby/air passage (sometimes known as a breezeway);
- Lavatory containing 2 wash-hand basins;
- 2 WCs; and
- Veranda

Stationmaster's office (used as a store)

The plan shows the window and door where they are today. It also shows a desk against the south wall under the window and a cupboard (or similar) in the internal west wall; neither of these is evident on site today.

The existing small cupboard behind the door is not shown on the drawing.

Although this room is shown on the construction plans as the Stationmaster's office, it is noticeable that it does not have a fireplace to keep the room warm. Accordingly, it may in fact have been used as an office or other ancillary accommodation. An NZR plan from 1968 shows this room as being a store and a plan of the damage from a fire in 1968 shows a window between the store and the adjoining offices (see Appendix 3).

Office with ticket window and parcels counter

The window and doors facing the platform are shown on the plans and exist today, however, the plans only show a single window in the south wall (the one between the fireplace and internal east wall was not specified on the original plans). It is speculation, but perhaps this window was added to allow the Station Master to have a desk by the fire.

The fireplace itself is present in the location drawn, but the safe is not shown. There is a counter against the west wall (the ticket window is drawn in its present location) and a L-shaped counter in the north-west corner of the room annotated 'Parcels'; the outline of the latter can be seen on the floor of the office today.

According to the Station Museum Group¹⁷, the current opening between the parcels counter area and the Public lobby was created in 1986.

Public lobby

There were 4 external steps up and double doors at the front of the building leading into the public lobby. These mirrored the pair of doors from the lobby out onto the platform.

The existing fireplace on the west wall is shown on the plan with shelves, or similar, on the south side of it and further shelves or cupboards on the north, where an opening exists today into the Ladies' waiting room. According to the Station Museum Group¹⁸, this opening was created in 1986.

Ladies' waiting room

The window, door to the platform, door to the toilets and fireplace are all shown as they exist today.

Lobby/air passage, lavatory and WCs

These areas are shown on the drawing as they exist today. The wash-hand basins and WCs (likely to have been buckets) have however been removed from the cubicles.

Verandah

The plan shows the verandah, its dimensions and the 8 columns supporting it as they exist today.

¹⁷ Personal communication from Alan Blee of the Station Museum Group 11th December 2011

¹⁸ Ibid

North elevation (facing the platform)

The form of the elevation and the layout of fenestration shown on the plans accord with the appearance of the station today. The only minor exception is that a small pane of glass now exists in the bottom of the air passage/breezeway louvered vent.

South elevation

The form of the elevation and the fenestration accord with the appearance of the station elevation today, save that the second window in the main office (to the east of the fireplace) is not shown. The steps and the small roof canopy above (if it ever existed) have been lost and the entrance doors removed and over-clad with timber weatherboards.

West elevation

Again, this elevation is very similar today as it was when designed, save that the roof was finished with a tie or collar mid-span to the rafters and a finial originally projected from it through the ridge line. There are also some differences to the chimney stacks:

1. Both stacks were drawn as having brick corbelling to their tops
2. Both stacks were drawn as being the same height
3. The shoulder to the lateral, south chimney stack was drawn higher than it was built.

East elevation

Today, this elevation is missing the finial shown on the plans.

Paul Mahoney has devised two sets of criteria for categorising and assessing the significance of railway stations. These are as follows:

Categories of station

1. Roof form: pitched or gable
2. Floor plan: areas size and function
3. Architectural features
4. Date constructed
5. Nature of modifications

Criteria for selection of primary stations within each category

- a. Ability to represent the main characteristics of the category
- b. Historical integrity: physical integrity of station building; building retained on original site; other associated railway facilities remaining
- c. Geographical location, so the group reflects a national system
- d. Opportunity for an appropriate future use

Paul Mahoney does not mention the station at Clyde as being a notable survivor of a Troup Type B station, but instead mentions the stations at Kawakawa, Whangarei, Waihi, Otaki, Glenhope and Rangiora. Jackie Gillies + Associates have not inspected or researched these stations for detailed comparison with Clyde, but the station at Clyde would seem to stand up very well when judged against the criteria above.

It is interesting that Mr. Mahoney considers the opportunity for an appropriate future use to be an important criterion. Since writing his paper in 1990, the majority of the remainder of the Otago Central line has been adapted for use as the Otago Central Rail Trail and the station at Clyde has the potential to share in the safeguarded future that the other remaining railway building on the line now enjoy.

B.7 The condition of the station building

The inventory and non-structural condition assessment are included in Appendix 2 and is summarised below.

In general terms, the building is considered to be in good condition for a structure of its type and age. The majority of the principal defects relate to problems associated with the discharge of rainwater from the structures. These can be listed as follows:

- Decay in the claddings of the west gable and northwest/southwest corners of the building, together with decay in the wall framing at the base of the gable and the adjacent floor/subfloor structures.
- Decay in the cladding on the southeast/southwest corners of the building, which appears to extend into the floor/subfloor structure of the east gable and into the first part of the south elevation.
- Potential decay in the wall/floor framing at both ends of the north elevation, where there are no gutters to the main roof slope.
- Localised decay in the eaves of the veranda roof where the gutter leaks or overflows.
- Decay in the feet of some of the veranda posts.

These areas require opening up and repair, which could include the need for renewal of a small number of piles. There are also some localised repairs needed elsewhere to the weatherboards and baseboards, after which the building will require external redecoration.

Existing rainwater fittings need repair and new fittings must be provided where missing. Rainwater also needs to be properly discharged away from the building, such as to soakaways.

Generally the windows and louvres require overhaul to repair localised pockets of decay and areas of heavily weathered timber. In addition, overhaul should include repair of loose or open joints to the sashes and frames, replacement of cracked/missing putties and renewal of missing sash cords. Where window head flashings are suspect or there are signs of water ingress, the frame heads and lintels need to be checked (and repaired if the extent of decay necessitates) and flashing should be renewed and properly dressed into the weatherboarding. Two large panes of glass in one of the entrance lobby windows are cracked.

At roof level, repair/maintenance is required to bargeboards and coverboards and the roof covering should be overhauled and redecorated. The brickwork and flashings to the lateral stack should be checked at close hand and maintained as necessary.

The condition assessment is not a structural report and the building has not been assessed in terms of earthquake proneness. The advice of a suitably experienced structural engineer is recommended, to include consideration of the brick chimneys and whether additional bracing is required to elements such as the veranda. It is also considered that additional bracing of the roof structure would be advisable. Once the subfloor structure is opened up the advice of a structural engineer may also need to be sought on the replacement of any defective piles or subfloor timbers.

Fire safety is an important consideration for the future of the building and, depending upon actual proposals for the future use of it, advice on fire engineering may be necessary. In the shorter term, however, it is recommended that a qualified/registered electrician be instructed to inspect the electrical installation and report on upgrading and rewiring to current standards.

B.8 Museum collections at the station

The following information is based upon an information notice/advertisement at the station and notes provided by Alan Blee of the Station Museum Group¹⁹.

The museum contains a heritage display of motive power, electro technology and railway heritage, with part of the collection on 24 hour display on the station platform. Most of the items have served and contributed to the development and settlement of Central Otago during the 20th century.

The electro technology collection covers radio communication, telephone communication, power generation and electricity revenue metering.

The stationary engine collection has examples of New Zealand, Australian, English and American engines imported for agricultural and farming work to mechanise farming and replace horses.

The railway collection contains a brief pictorial history of railway life around Clyde and nearby areas, along with restored examples of machinery and equipment used to run and maintain the Otago Central branch line.

The most significance items in the collection are a 1894 Burrell 4 HP return flue stationary steam engine (the only known example left in the World); electricity revenue meters from the first days of the public power supply in the 1920s; a working scale model of the power station at the Bullendale goldmine where the first use of electricity for gold mining commenced in 1886; and a trolley from the first batch of English Wickham 2 man motor trolleys introduced by NZ railways in 1952.

B.9 Archaeology of the site

The Historic Places Act 1993 provides protection for sites associated with human activity before 1900, whether these sites are registered with the New Zealand Historic Places Trust or the New Zealand Archaeological Association (NZAA) or not. The current railway building is listed on the CODC District Plan (No. 32, Map 9) and on the NZHPT Register (No. 7391, Cat 2). These designations cover the current legal title for the station building (Lot 31 DP 19044), however, the Station complex of 1907 covered a more significant area, which I have included in this brief study to give an archaeological context to the remaining building.

The approximate route of the railway line at Clyde has been marked out since at least 1864 (**Picture i**) when the town was first surveyed, even though the railway didn't reach here until 1907.

In the 43 year gap which existed between this first survey and the first train arriving at the station, it is quite possible that properties and businesses along the edge of the reserve began to encroach onto this area. The photographs which exist showing Clyde before 1900

¹⁹ Personal communication from Alan Blee of the Station Museum Group 11th December 2011

unfortunately focus on the north-western end of Sunderland Street and the river, just missing the station and reserve area.

The site of the proposed railway station complex at Clyde was drawn up in September 1905. **Picture ii**, below, shows where the buildings, tracks and facilities of the station area came into conflict with existing properties or features, which are marked in red ink. The owner of each red-marked property is noted, along with property sizes and valuations. This suggests that these properties, or parts of them, were purchased in order to allow the proposed station and reserve layouts to become a reality.

The survey shown in **Picture iii** is a result of this work to truncate the various properties or structures which had spilled out onto the reserve area. At the northwest of the site, the right of the detail, are two enclosures which extend into the blue-shaded reserve; one of these is marked as a 'stone wall'. They both extend over the proposed railway line and would have had to have been demolished. The final look of the railway station complex, as of 1907, is shown in **Picture iv**.

Figure 1. is an amalgamation of some of the information shown in Pictures i – iv, overlaid on a modern cadastral survey of this part of Clyde.

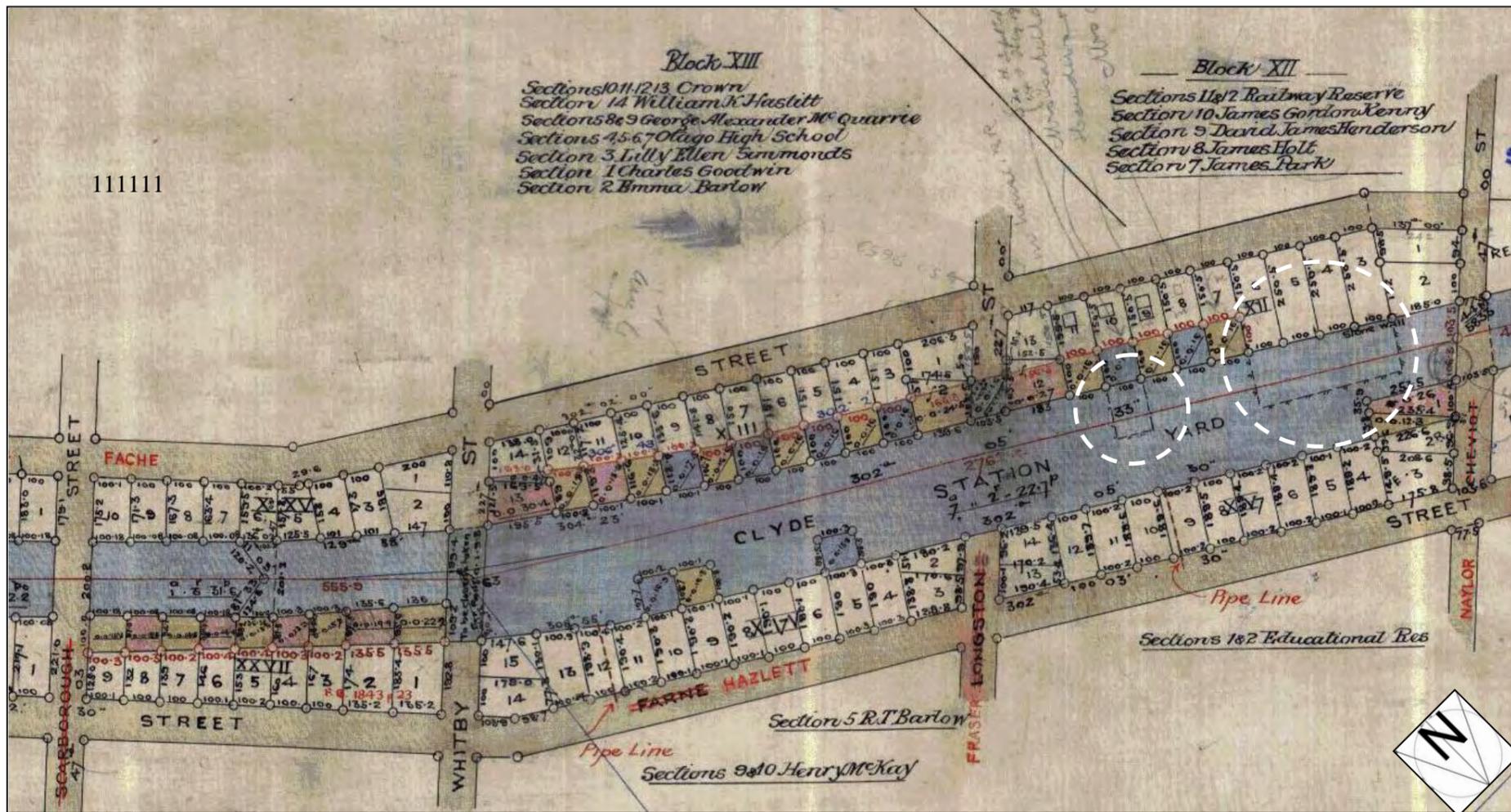
The approximate boundary of the old railway reserve is shaded in grey, with structures associated with the railway and the rails shown in black. The route of the water race partly shown in Picture iv is shown in blue and the enclosures shown in Picture iii are shown in shaded red.

The extent of modern developments is apparent in the amount of subdivisions that have encroached upon the railway reserve since the closing of the railway. Of all the features above ground the only ones to survive are the station building, its platform and a couple of the railway houses. However, features below ground could include the foundations for the various former buildings and structures which would date to the first decade of the 20th century.

There is also the possibility that foundation traces of the stone walls of the enclosures (shaded in red in Fig 1.), which were demolished in order to create a route for the railway tracks, remain. It is possible that their structures are 19th century in date, as they pre-date the 1907 railway features.

In terms of the Historic Places Act (1993), only pre-1900 features have a legal significance, in that an Archaeological Authority must be secured from the NZHPT before they can be modified in any way. In this sense, the walled enclosures are the most likely candidates for 19th century features.

This does not mean, however, that the archaeological traces of the 20th century railway complex lack significance. The presence of any archaeological features which date from the railway era should be considered in any future developments for the area. It is also important that an awareness of remaining archaeological features and artefacts in the building be considered when deciding upon any future alterations or developments at the site of the station.

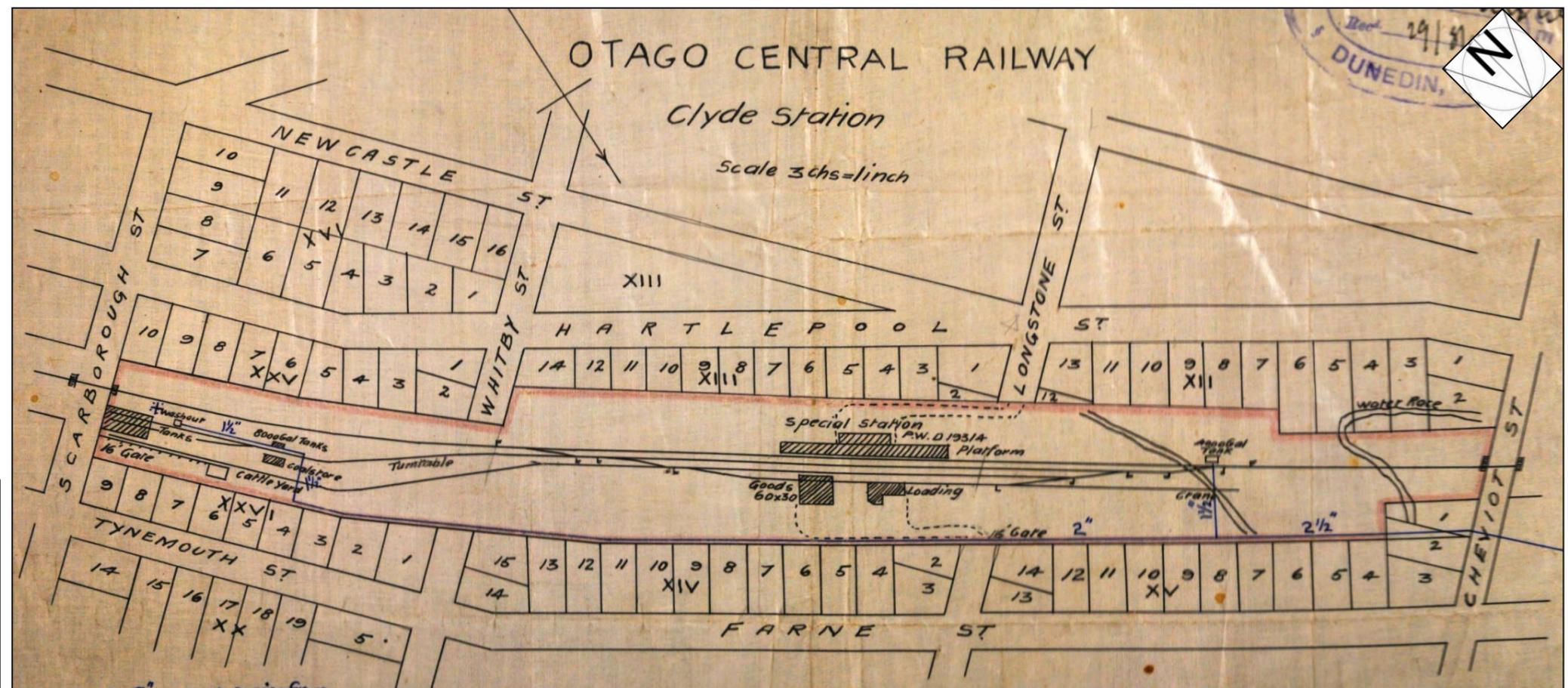


Picture iii

Detail of SO 15655, the result of the survey shown in picture ii, above, and dating to 1907. The shaded sections appear to those truncated to allow room from the railway and associated buildings.

At the northwest of the site, the right of the detail (circled), are two enclosures which extend into the blue-shaded reserve; one of these is marked as a 'stone wall'. They both extend over the proposed railway line and would have had to have been demolished.

From LINZ



Picture iv.

The final layout of town sections, roads and railway reserve. The station complex buildings and other structures are also laid out, with their functions described.

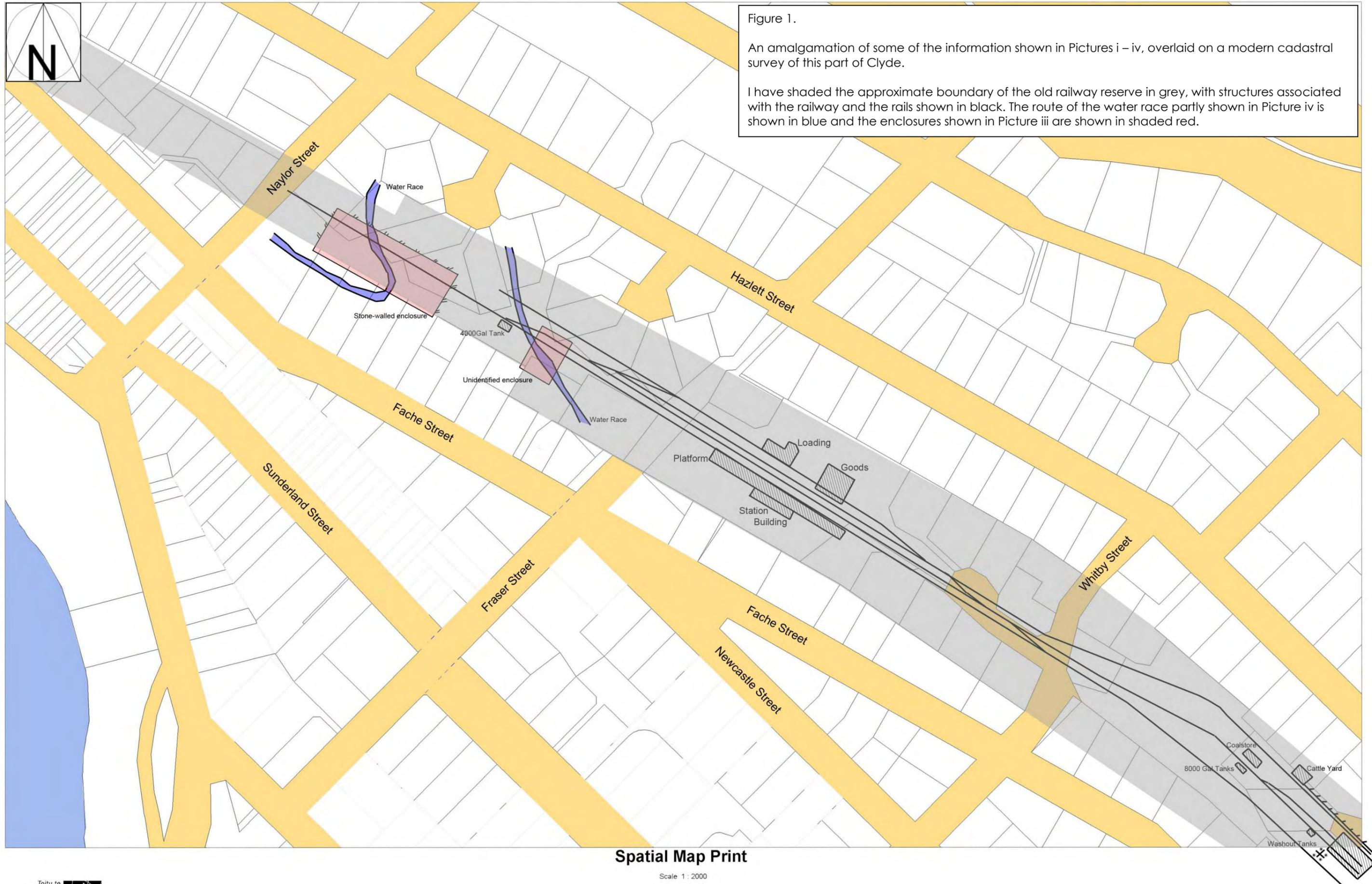
From Archives NZ, Dunedin



Figure 1.

An amalgamation of some of the information shown in Pictures i – iv, overlaid on a modern cadastral survey of this part of Clyde.

I have shaded the approximate boundary of the old railway reserve in grey, with structures associated with the railway and the rails shown in black. The route of the water race partly shown in Picture iv is shown in blue and the enclosures shown in Picture iii are shown in shaded red.



Spatial Map Print

Scale 1 : 2000



This data has been compiled from official records. Location of boundaries requires an analysis of all relevant information in compliance with the Survey Regulations. Attribute data requires an analysis of the appropriate legal record.

B.10 Historical photographs – courtesy of the Clyde & Central Stories Museums



Figure 1 The opening ceremony in April 1907. One of the station windows can be seen in the top left-hand corner of the picture.



Figure 2 The opening ceremony in April 1907. The station building can be seen on the left of the picture.



SNAPSHOTS OF THE PUBLIC LISTENING TO THE SPEECHES
OPENING OF THE ALEXANDRA-CLYDE SECTION OF THE

Figure 3 Crowds at the opening ceremony.



GROUP OF WELL-KNOWN PUBLIC MEN AND OTHERS, INCLUDING THE
HON. HALL-JONES, AT THE CLYDE RAILWAY STATION.

Figure 4 Public dignitaries at the opening ceremony. The station building is on the right.



Figure 5 The opening ceremony on 2nd April 1907. Note the rainwater downpipes on the building, the storage water tank at the rear and how low the ground level at this end of the building seems to be compared to the present day.



Figure 6 A lorry and passengers outside the station in 1911.



Figure 7 An un-dated postcard of the station. Note the position of other buildings nearby including the goods shed and railway houses.



Figure 8 One of the train crews at the opening ceremony

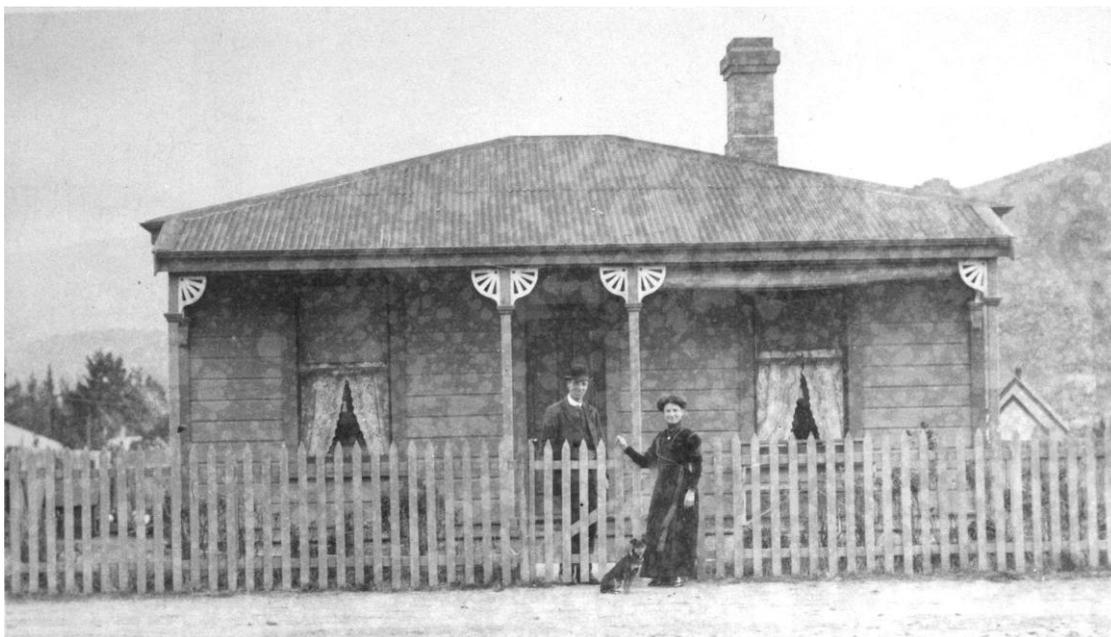


Figure 9 The station masters house.

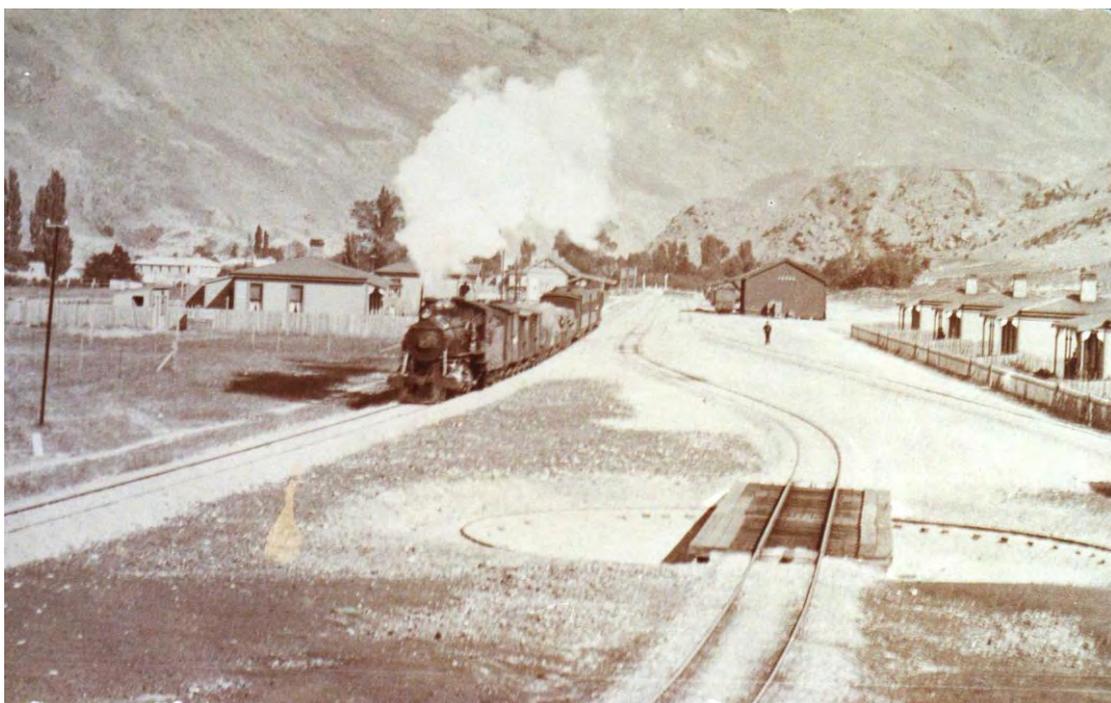


Figure 10 A train heading for Alexandra – the station building is directly behind it, there are railway houses on both sides of the photograph, the goods shed in the distance and the turntable in the foreground.

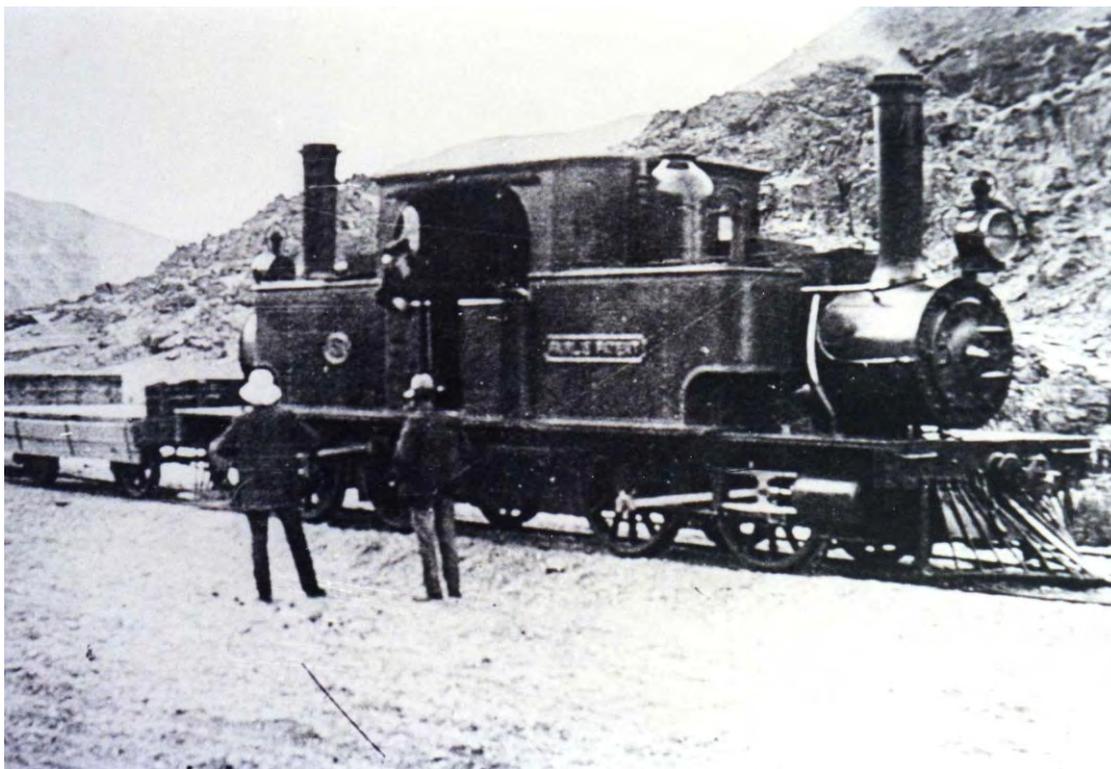


Figure 11 The engine 'Josephine' in the Cromwell Gorge.



Figure 12 The First load of wool to arrive at Clyde station.



Figure 13 A diesel engine at the station. Note the rainwater fittings on the main building and platform veranda and the water tank against the gable end.



Figure 14 Centennial celebrations at the station in 1962.



Figure 15 Centennial celebrations at the station in 1962.



Figure 16 The platform veranda is visible on the left and the good shed is on the right.

Section C – Significance

C.1 Introduction

This chapter gives a summary of the significant, spaces elements and fabric at the station. It is intended as a design and discussion aid only and is not exhaustive. It should be read in conjunction with the Inventory.

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

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

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

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

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

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

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

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

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

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

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

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

C.2 Significant elements and fabric

In essence, all the remaining original elements and fabric of the station have high significance, but particularly attention is drawn to the following:

C.2.1 Exterior – North elevation

- The form of the elevation, in particular the length of the building, veranda and platform and the spacing of the veranda columns and layout of the doors and fenestration;
- The axial chimney stack;
- Short-run roofing sheets;
- Original materials, such as claddings, four-panel doors, timber sash windows, window glass, louvres and veranda framing.

C.2.2 Exterior – East elevation

- The form and width of the gable end of the building, together with the projecting verges and gable collar and kingpost and the open-end of the platform veranda;
- Original external timber claddings.

C.2.3 Exterior – South elevation

- The form of the elevation, in particular the length of the building and layout of the doors and fenestration;
- The lateral chimney stack (although its appearance has changed);
- Short-run roofing sheets;
- Original materials, such as claddings, timber sash windows, window glass, louvres and the archaeology of the original entrance doors.

C.2.4 Exterior – West elevation

- The form and width of the gable end of the building, together with the projecting verges and the open-end of the platform veranda;
- Original materials, such as external timber claddings, timber sash windows, window glass and louvres.

C.2.5 Platform and environs

- The concrete and tarmacadam platform, including the sloping ends of the platform;
- The rails – these are not the original rails, but do come from another section of the Otago Central line;
- The reserve/open space around the station.

C.2.6 Interior

- All original building fabric (see C.3 modifications below) to the ceilings, walls and floors, together with historic features, such as four panels internal doors, fireplaces and chimney breasts, the ticket window, the safe, the remains of the parcel counter and remaining internal cupboards and other fittings.

A **negative** effect on the heritage value of the station is caused by the existing netting around the platform veranda (although the reason for it is appreciated) and the removal and blocking up of the south entrance doors.

In addition, modern wall and ceiling internal linings are considered out of keeping and to have a negative effect on the heritage values of the rooms (see below).

C.3 Modifications

There are a number of modifications and interventions, which may be considered for removal or alteration, subject to advice from an experienced and qualified heritage professional.

- Wall linings in the store/Stationmaster's office and in the adjoining main offices – these are likely to be part of the repairs after the 1968 fire (note: removal may reveal fire damage to the building's structure/fabric that needs to be repaired)
- Removal and blocking up of the entrance doors to the Public lobby;
- Formation of openings in the east and west walls of the Public lobby;
- Removal of the roof light above the toilets and roofing over;
- Removal of finials and other joinery to the gables;
- Alteration of the south/lateral chimney stack;
- Netting of the platform.

C.4 Vulnerabilities

The heritage significance of the railway station is particularly vulnerable to damage by:

- Poor rainwater management and disposal causing water to discharge onto the external timberwork and leading to decay/borer in the claddings, framing and subfloor structure;
- Raised ground levels around parts of the building, which exacerbate problems of timber decay/borer and reduce subfloor ventilation;
- The potential risk of vandalism;
- The threat of fire, possibly from old/unsafe electrical wiring and the risk of earthquake or high wind damage;
- Inappropriate or insensitive future uses – for example, damage could be caused by the need to install WC accommodation or other services within the building in order to comply with building code requirements; or
- Vacancy and lack of use.

C.5 Influences and constraints on conservation

C.5.1 New Zealand Historic Places Trust

The station is registered as a Category II historic place by the New Zealand Historic Places Trust and has the reference 7391 (see Appendix 4). Category II status within the register is given to places of 'special historical or cultural heritage significance or value' and the Trust specifies that such places are considered significant because they possess

'aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological or traditional significance or value.'

A Category II listing by NZHPT considers the station as a whole.

The NZHPT listing does not preclude the possibility of sensitive repair or modification of the structures based on an accurate identification of significant fabric and the involvement of a recognised heritage professional.

C.5.2 The Building Act

Work which can be described as repair and maintenance is not subject to the Building Act. However, it is worth noting that any work considered outside the scope of repair and maintenance, any proposed additions to existing buildings/structures, and any change of use of a building requires compliance with the provisions of the Act as regards fire safety, protection of other property, sanitary facilities, structural performance and access for disabled people.

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

C.5.3 Central Otago District Council

The station building is listed on the Central Otago District Council Register of Heritage Buildings, Sites and Objects & Notable Trees. The reference number is 32 and the map number is 9 (copies may be found in Appendix 4). The principal policies affecting registered heritage buildings are as follows:

14.2.3 Heritage Buildings and Objects

Quite apart from the heritage precincts found in several of the District's towns, there are a large number of isolated buildings and objects throughout the District which have significant heritage values, some of which have been registered by the NZ Historic Places Trust. The value of these buildings and objects can be compromised by development that is inappropriate or unsympathetic to the heritage character of these items.

(Cross Reference Objective 14.3.1, Policy 14.4.2)

Explanation

Individual buildings and objects of heritage value are important to the District. These items are listed in Schedule 19.4. While the use and development of buildings including adaptive reuse and development, is encouraged, care must be taken to ensure that heritage values are not compromised. This is particularly important in the case of buildings registered by the NZ Historic Places Trust, especially Category I buildings which are of either national or regional significance.

14.4.2 Policy - Heritage Buildings and Objects

To identify those buildings and objects which make a significant contribution to the character, amenity and heritage values of the District and to provide for their protection while encouraging sympathetic use or adaptive reuse and development of heritage buildings.

(Cross Reference Objective 14.3.1, Methods 14.5.2, 14.5.4, 14.5.5, Rule 14.7.1)

Explanation

In addition to heritage precincts which have a concentration of heritage buildings, there are a considerable number of heritage buildings and objects scattered throughout the District which are important elements of the District's character. These include items that have been registered by the NZ Historic Places Trust and may include buildings and objects that are considered to be of national, as well as local significance. These buildings and objects contribute to the cultural wellbeing of the community by providing a tangible record of its heritage. They also contribute to the community's visual sense of place and are often significant local landmarks as well, helping to provide that special character that makes the Central Otago area so attractive to visitors from other parts of New Zealand and from overseas. The Council will encourage the protection of significant buildings and objects through a range of mechanisms, including education, advice, advocacy and the resource consent process. Central Otago District Plan 10 July 2009 Page 14:7 Heritage Buildings, Places, Sites, Objects and Trees. The resource consent process will ensure that these buildings and objects continue to contribute to the character, amenity and historic values of the District while allowing sympathetic use and development.

14.4.3 Policy - Reuse of Heritage Buildings

To take into account the positive benefits that the reuse of heritage buildings can have on the conservation of such buildings and on the social, economic and cultural wellbeing of the community. Cross Reference Objective 14.3.1, Methods 14.5.4, 14.5.5, 14.5.6

Explanation

The adaptive reuse of heritage buildings is generally the most positive way of conserving their value. This may sometimes involve minor alterations or modifications to allow for a modern use of the building. Provided such alterations retain key heritage features and are sympathetic to the overall heritage character of the building and its environs, resource consent applications involving the reuse of heritage buildings will generally be viewed in a positive light.

14.4.8 Policy - Assessment of Activities Affecting Heritage Resources

In determining the appropriateness of work and/or activities involving heritage resources, the following matters shall be taken into account:

- (a) The heritage values and significance of the resource, including its registration or proposed registration by the NZ Historic Places Trust.
- (b) The significance of the resource to Kai Tahu ki Otago.
- (c) The necessity of work having regard to the health and/or structural integrity of the resource and any potential threats to public safety.

- (d) The visual impact of the work/activity.
- (e) The contribution the work/activity will make to the social, economic and cultural wellbeing of the community.
- (f) The contribution the work/activity will make to the conservation of the heritage resource.
- (g) The contribution of the heritage resource to the particular character of an area or precinct and to the integrity of its heritage and amenity values.
- (h) The locational and/or operational requirements of the work and/or activity.

Cross Reference Section 3 Manawhenua Objectives 14.3.1 to 14.3.4 Method 14.5.6

Explanation

This policy identifies the matters Council will take into consideration when determining resource consent applications involving heritage resources. The policy also enables applicants to specifically address these issues in their application.

14.7.1 (b) HERITAGE BUILDINGS, PLACES & OBJECTS

Registered Items with a NZ Historic Places Trust Category II Classification and Other Items Listed

(i) Any exterior alteration or addition (including any sign) to a building or structure identified in Part A of Schedule 19.4 as an item that has a NZ Historic Places Trust classification of Category II or is otherwise listed in Part A of Schedule 19.4 is a discretionary (restricted) activity.

Council shall restrict the exercise of its discretion to the effects the exterior alteration or addition will have on the heritage values of the item.

(ii) The removal or demolition of a building or structure identified in Part A of Schedule 19.4 as an item that has a NZ Historic Places Trust classification of Category II or is otherwise listed in Part A of Schedule 19.4 is a discretionary activity.

C.5.4 Skill base

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

C.5.5 Structural stability and fire engineering

This plan does not deal in any detail with matters of structural stability. Depending on the future proposals and use of the building, advice on structural stability/earthquake engineering may be required from a structural engineer with a proven record in repair/strengthening works to heritage buildings. Advice is also likely to be necessary in respect of fire engineering.

C.5.6 Condition of the building

A condition assessment has been included in the Inventory in Appendix 2 and has been summarised above.

Repairs to the building should only be undertaken by an experienced, heritage specialist contractor under the supervision of a heritage architect or similar qualified professional.

It is essential that repairs are undertaken on a like for like basis. An example of this is that some of the external joinery is of fairly substantial thickness and the quality of the timber is high. The contractor will need to ensure not only that high quality timber is used for repairs, but that timber of the same dimensions is sourced and that any details, such as chamfers, are faithfully recreated to match those existing.

C.5.7 Present and future uses

For a discussion on the options for the site/building, please see Section D.

Section D – Conservation approach and philosophy

D.1 General

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

All conservation work should be carried out in accordance with the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value 2010. A copy is reproduced in Appendix 6. Contemporary best practice, as supported by the ICOMOS Charter, focuses on the Conservation of the existing building rather than Restoration to a presumed original state, although restoration of particular elements may be considered on their individual merits.

D.1.2 Significance

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

D.1.3 Record

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

D.1.4 Repair

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

The philosophy should always be to repair rather than replace.

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

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

D.1.5 Conservation skills

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

D.1.6 Ongoing Consultation

Decisions relating to the modification of building fabric and elements should always be made in consultation with a recognised heritage/archaeology professional. All conservation or building work that affects the building fabric or elements should be carried out under the supervision of a qualified or suitably experience heritage professional.

D.1.7 Layers of History

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

D.1.8 Setting

The setting of a historic building is an integral part of its significance.

The curtilage of the building should be respected as should the relationship of the building to its immediate surroundings and to its wider context.

D.2 Specific policies

D.2.1 Colour scheme

The building is likely to have been decorated inside and out to a standard NZR painting scheme. Paul Mahoney advises "The study of a large number of railway station buildings shows that collectively they have a distinctive railway character. Railway character must be included in the conservation of railway heritage..... Colour created a strong group association. Until the 1950s stations were painted the same colour scheme: light brown exterior, dark brown detailing, and salmon interior. After that cream or light green was commonly used."

The present grey paint was applied in 1986²⁰.

Prior to any works of redecoration or stripping of paint work, paint scrapings should be taken for analysis so that evidence of the original painting scheme can be added to what is known about the building. This evidence can also be used to inform future redecoration schemes to conserve the railway character of the building.

D.2.2 Station name boards

Old photographs of the building, including those of the opening ceremony, show that the name 'Clyde' was painted on the west gable end (and probably the gable at the other end of the building). It is also likely that name boards would have been present at either end of the platform (these were usually constructed to a simple, but particular, design). The only station name that remains today is the black lettering that is painted on the glass of the lower sash to the windows in the entrance (looking out onto the platform).

The purpose-made station name boards mounted on the gables first appeared in the 1950s²¹.

The presentation of station names is fundamental to the identification of station buildings. Clyde station is instantly recognisable from the platform side, but is less obvious from the south elevation and at a distance when seen from the Herb Factory and Museum. It is considered that reinstatement of the station signage is important to the clear identification of the site.

The list of articles donated by NZR to VCC in Appendix 5 includes 7 no. former track signs and 4 no. former bridge signs, all "painted black on white". It is possible therefore that

²⁰ Personal communication from Alan Blee of the Station Museum Group 11th December 2011

²¹ Ibid

some, or all, of these still exist and could be put to reuse. If not, new signs to a traditional design should be made.

D.2.3 Retention of 'breezeway' and toilets

The interior layout of the station has changed very little since it was built and this is a substantial part of the building's authenticity. It is important that this layout is retained in the future use of the station and that it is not 'opened-up' to provide clear spaces resulting in the loss of partition walls and features, such as chimneys. The breezeway and former lavatory and WC area are an important element of the station layout and are particularly vulnerable to pressure for alteration as they comprise a series of small rooms and a corridor, which are potentially difficult to use (other than for their original purpose).

The louvres, instead of windows, make these spaces dark and it is telling that a pane of glass has been let into the bottom of the louvres facing the platform. The louvres to the breezeway and WCs should be retained and if greater natural lighting is required the roof light over the WC cubicles could be reinstated in an appropriate form/design. This could, for example, be a carefully chosen modern design of skylight that makes it clear this is a replacement – in this case, the form of original skylight is not known so it cannot reliably be reinstated.

D.2.4 Provision of new toilets (if required)

The original toilets are thought to have been simple pans or buckets and are located off the Ladies' waiting room. Paul Mahoney²² explains the reason for this arrangement "Railway toilets are of social importance because usually they were the only public toilet in a town. Mens toilets were usually built a short distance away from the main station. The standard design had tin walls. In contrast, women's toilets were always incorporated into the station building; an interesting social comment. In Vogel's stations they were a room off the ladies waiting room. This design must have raised odour problems because the 'breezeway' was later introduced. This was a short passage leading to the toilet with an open trellis or louvres on either side."

If modern toilets were to be installed in this area, the building fabric may need to be substantially altered and service pipes would need to be introduced. It is therefore recommended that if toilets are required to serve the building in the future, these should be located in a new, modern block separate to the station building.

D.2.5 Future installation of services into the building

The successful introduction of services into heritage buildings without causing considerable damage to historic building fabric is not easy. Any such future work will need to be carefully planned so that, for example, tongue and groove internal lining are not unnecessarily holed or cut. Any such contractors' work should be approved by a heritage architect or similar qualified professional and not simply left to the builder.

²² Proceedings of the first ICOMOS New Zealand conference on the conservation of vernacular structures 1-4 June 1990

D.2.6 Veranda

The platform veranda remains in its original form with the exception that some timber repairs have been carried out, particularly to the posts running along the edge of the platform. It is important that this structure is retained and that repairs to it match the original design.

Under section B.7 a recommendation has been made that rainwater disposal from the veranda is improved.

Currently mesh fence has been placed around the veranda to prevent unauthorised access to the museum pieces stored under it. Depending upon future uses of the building, it may be necessary to have this area fenced off again. If so, this will need to be done very carefully to retain the visual appearance/character of the building. For example, solid infilling between the posts would alter the form and nature of the station entirely and would be inappropriate.

D.2.7 Railway yard, buildings and railway houses

The station was once the centre of the railway yard, which included a goodshed and a number of railway houses.

Although some of these structures have been demolished or moved, their archaeology is likely to remain in the ground and this should be borne in mind during future work or excavations on the site.

While this conservation plan concerns the station itself, the environs of the building play a large part in maintaining the railway character of the place. A number of the former railway buildings on the site have been lost, but some of the railway houses associated with the station remain on their original sections. The station itself has been registered by the NZHPT and is listed as a heritage building on the District Plan. It is incongruous therefore that the surviving railway houses do not have similar protection if they remain relatively unaltered and authentic. It is recommended that consideration be given to this proposal.

D.2.8 Joinery and glass

The building retains a lot of its original joinery, including the majority of its internal and external claddings, windows, doors and louvres. These should be retained and repaired on a like for like basis whenever necessary. In particular, it is essential that when repairs are carried out, timber of the same dimensions and profile as the original are used. This may necessitate the use of purpose-made joinery requiring special orders for non-standard imperial sizes and less commonly available timber species.

Likewise, the old glass remaining in the windows and fanlight should be preserved. If it is damaged it should be repaired (there are specialist glass glues/resins available for this purpose) or if this is not possible, broken panes should be replaced with second-hand glass of similar type.

D.2.9 Fireplaces & chimneys

Fireplaces and chimneys should be retained and are an important part of the character of the station.

It is appreciated however that some earthquake strengthening of chimneys may be necessary.

D.2.10 Archaeology of previous fittings and railway artefacts

The lines and form of previous fittings, such as the parcels counter can be seen on the floor of the building.

These 'shadows' should be retained and not sanded away or painted over to ensure that the way in which the building operated can easily be seen by occupiers and visitors in the future.

The existence and safe-keeping of surviving railway artefacts from the building should be carefully considered and safeguarded when deciding upon any future alterations or developments at the site.

D.2.11 Fittings, fixtures and chattels

These include the remaining cupboard in the Station Master's office, the safe in the main office and the free-standing cupboard in the entrance. It is important that such items be retained in their original locations and be maintained and repaired from time to time along with the building structure and fabric.

It is understood that some items of furniture from the station building is now stored in the Herb Factory Museum and consideration could be given to their future display in the station.

The lists of chattels provided in Appendix 5 also give a good idea of the railway character that could potentially be returned to the station, should this be compatible with its future use.

D.2.12 Railway rails

The railway tracks that currently lie along side the platform are understood not to be the original tracks. They are however original to the Otago Central line and were salvaged from Galloway when the track was lifted and taken there for storage. A copy of a hand-written letter in the Clyde Museum, dated 16th July 1982, from the Museum Secretary R.D. O'Connor to the District Engineer's Office in Dunedin states "Some years ago when the old Clyde Railway Station closed, our organisation approached Mr. Deacon to see if a length of railway track could be left from one end of the platform to the other. An understanding was reached that when we required this track, there could be some (track) available from the stock pile of secondary track taken up from the Cromwell Gorge. This track was to be stock piled locally..... We trust this letter requesting a suitable length of railway track will meet with favourable consideration.....".

Although the tracks do not have the same level of authenticity as the remaining original building fabric to the station, they are considered to have significance as part of the Otago Central line (quite possibly from the now flooded section under Lake Dunstan) and it is important that they are retained and maintained.

D.2.13 Interpretation panels and existing on-site information

At present limited information on the station and Otago Central line is presented within the station by the museum.

It has been noted that many of the remaining railway buildings on the Rail Trail have good information boards nearby or in accessible rooms. It is recommended that such boards are erected at Clyde to inform visitors of its history and raise its profile as one of the principal elements of the Otago Central line, especially as the information available at the current start/finish of the Rail Trail is somewhat limited.

D.2.14 Reinstatement of missing features

It is usually only good conservation practice to reinstate missing features if their exact design/form, nature and location are known. Clyde station remains largely original, but is missing particular features, such as roof finials and signs. As these were standard elements on stations of this type (so could be examined on another building of this type) and there are original plans and old photographs, it is considered that reinstatement would be appropriate in this instance and would help regain any loss of railway character that the building has suffered.

D.2.15 Retention of patina of age

The station building embodies a feeling of history and a patina of age, which must be retained. These could easily be lost by well-intentioned, but misguided, efforts to seek perfection in repairs and maintenance and to over-restore and tidy up the building.

D.2.16 Future use of the station

The station was built as a public building and has remained this way since. For it to be appreciated and valued in the future, it is felt that continued public access to it is of great importance.

The station has been in use as a museum since c. 1986. It is one of three museums in Clyde; the others being the Herb Factory Museum nearby and the slightly further away Clyde Historical Museum.

The use of the building as a museum has had only a low impact on the historic building fabric as the museum does not generate a large number of visitors and there has been no need to provide services and other visitor facilities; currently there are no WCs in the building and there is no mains electricity supply. On the other hand, this use does not generate a large or sustainable income supply for the building to maintain its condition and safeguard it for the future. Equally, the building has lost its connection with the Otago Central line and is no longer the nucleus, or gateway, for visitors to the town that it once was.

There is a parallel here with the site of the new railhead on the other side of State Highway 8. The railhead there was built to serve the construction of the dam and there was little need for it to be directly connected to the town centre itself. This is now the start or the terminus of the Otago Central Rail Trail, but the site lacks the historical and social association with the Otago Central line as completed in 1907 and extended to

Cromwell in 1921. The photograph below shows the start/finish of the trail and gives an impression of how marginalised and low key this highly important point of the trail is; it should in fact be one of the highlights of the participants' experience of the trail rather than a non-event or anticlimax as might be felt by some.



Figure 17: The start/finish of the Otago Central Rail Trail at the 1980s railhead on the edge of Clyde

Reconnecting the two is a current idea within the District and it is the conclusion of this conservation plan that it must be the best option for safeguarding the future of Clyde's historic station building. It is appreciated that there are difficulties to be overcome, not least of all the construction of a safe crossing for cyclists/pedestrians over or under State Highway 8. However, it is clear from the large number of cyclists often seen in the town centre, that people are making their own way between the two at the moment – the construction of a designated route/cycle path and SH8 crossing can but make the journey safer for them, whilst also encouraging many others who at present are put off by the roads and traffic.

Subject to further discussion and ideas, the use of the historic station as the terminus for the Rail Trail could entail the following:

- The inclusion of a visitor centre or I-site within part of the building (similar to that at Ranfurly);
- Creation of a business opportunity for the local community, such as a small souvenirs shop or cafe;
- Bicycle hire office;

- Creation of a 'must have' photograph spot for visitors – in front of the station and its sign board. This is an idea strongly promoted by Paul Mahoney in recent discussions with him.

The need for an information centre in Clyde would have to be proved, but in theory it would seem a beneficial to tourism and businesses within the District.

Clearly, bringing the terminus into the centre of the town will have advantages for local cafes, accommodation providers and other businesses. The town centre is going through a phase of visitor/tourism regeneration, just as it did in the 1980s. One of the principal catalysts for this has been the popularity of the Rail Trail, which has encouraged revival of some of the town's buildings, such as 'Olivers' in Sunderland Street. There is the potential for the town to go from strength to strength in the next few years and this could be given a further boost by the historic station becoming the gateway once again to the old Otago Central line.

It is beyond the scope of this conservation plan to investigate the route of an extension to the Rail Trail from the existing start/finish at the 1980s railhead to the historic station, but it would require a crossing (perhaps under or overpass) of State Highway 8 where it is reasonably narrow and straight, say to the east of the junction with Sunderland Street. The majority of car parking could remain at the 1980s railhead and participants could be encouraged to make their way to the historic station for the start/finish by the promotion of a must do 'photo opportunity' event there or perhaps they could pick up/drop off something like a GPS/timer device there which could:

1. Record their time for those people who see completion of the trail as a competition opportunity; or
2. Allow the trail operator (or another business) to download their progress/journey and present it to them (for a charge) in the form of a commemorative brochure with photographs (this could be an enhancement of the present Rail Trail 'passport' stamp).

However, on the basis that the station is not used in connection with a revised start/finish to the Rail Trail, the following may be options:

Restaurant

A good restaurant might be a sufficient draw for people to search out the station site and it might, for example, be possible for a restaurateur to purchase train carriages, which could be converted to 'character' tables and seating (as has been done at Mosgiel and various other places). The disadvantages however are likely to include:

- The effect of services, fire protection and other restaurant requirements on the building layout and fabric;
- The potential for noise and smells generated by the restaurant to affect the local residents;
- High start-up costs.

Visitor accommodation

It might be possible to convert the building to 'character' visitor accommodation, but the design, introduction of services and layout of the accommodation would need to be

'fitted' to the historic fabric and values of the station rather than the other way around. The current layout does not readily lend itself to accommodation use and the structure/spaces would probably need a good deal of improvement in terms of heating and insulation, etc.

Private offices

This use would probably be less intrusive on the building fabric than visitor accommodation, but would most likely still have a detrimental effect on it. It would also have the distinct disadvantage of reducing public access to the building. Again heating and insulation, etc, would be required.

Specialist tourism offices and facilities

This is a very wide ranging use and its suitability would so much depend upon the intentions and requirements of the particular operator interested in using the building. The type of operator in mind is one who requires a meeting place for tours or events (such as river kayaking or mountain biking) to start from, together with space for storage of equipment, showing of films/instructional DVDs and perhaps a small café area.

The impact on the heritage values of the building would depend entirely upon the individual operator.

Craft workshops/galleries

As above, another wide ranging type of use that would depend so much for viability on the nature and demands of the particular tenant and its impact on the heritage values of the building.

It exceeds the scope of this conservation plan to deal in any detail with the feasibility of different future uses of the building. It is however very clear that the obvious use is one connected with the Rail Trail and the start/finish of the line. This use would seem to be most beneficial for the long-term future of the building and for the retention and enhancement of both the building's heritage values and those of the town associated with the coming of the railway to Central Otago.

List of Appendices

- Appendix 1** Location and site plans
- Appendix 2** Inventory and condition assessment, including layout plan
- Appendix 3** Copies of drawings held in Archives NZ, Dunedin, extract from the NZR Engineering Notes and NZ Railways plan describing fire damage to the office and store in August 1968
- Appendix 4** NZHPT registration, CODC register entry and identification map
- Appendix 5** List of items donated by NZ Railways to Vincent County Council following transfer of ownership of the station building
- Appendix 6** ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (2010)

Appendix 1
Location plan

Appendix 2

Inventory and condition assessment, including layout plan

Appendix 3

Copies of drawings held in Archives NZ, extract from the NZF Engineering Notes and NZ Railways plan describing fire damage to the office and store in August 1998

Appendix 4

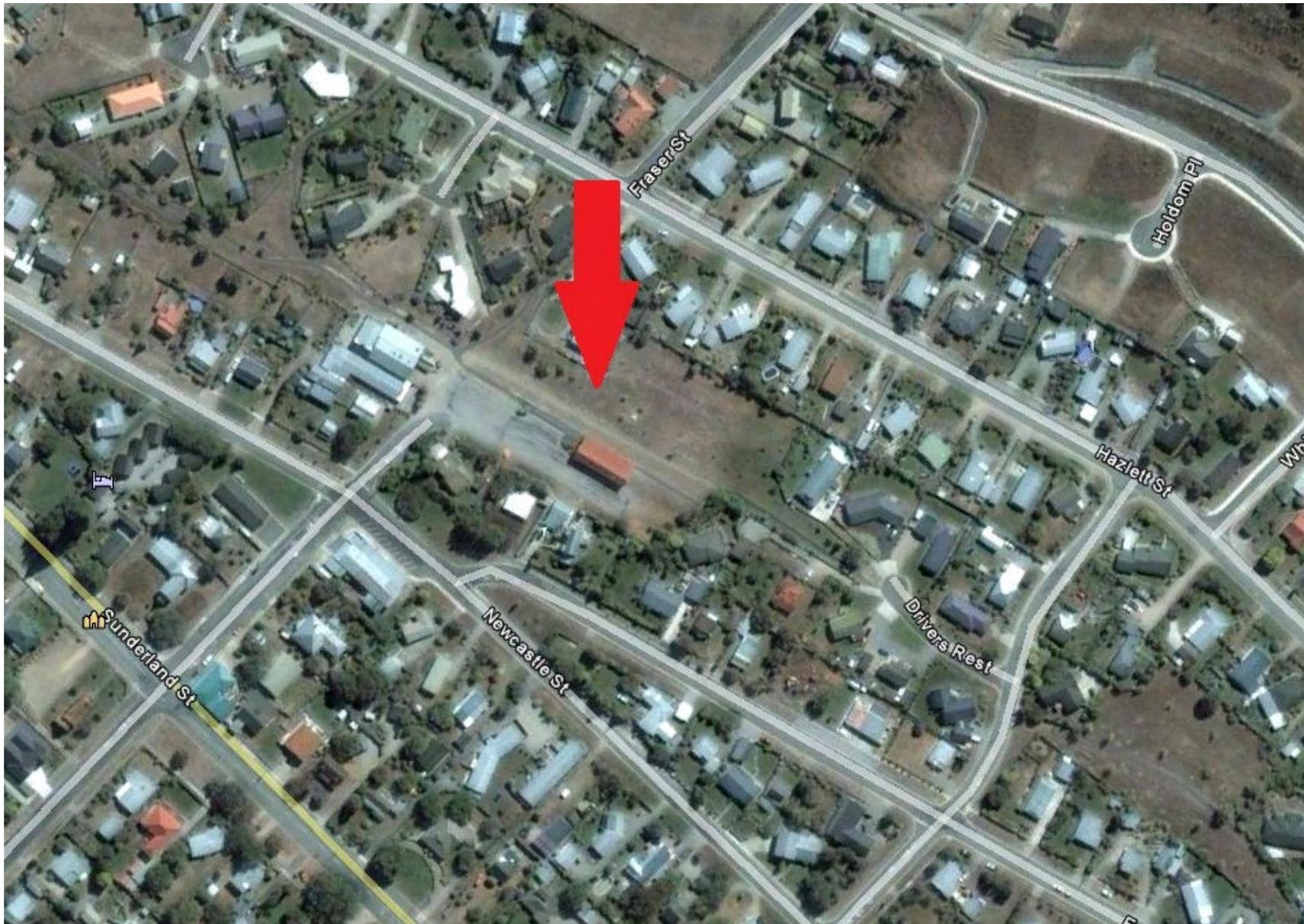
NZHPT registration, CODC register entry and identification map

Appendix 5

List of items donated by NZ Railways to Vincent County Council following transfer of ownership of the station building

Appendix 6

ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value
(2010)

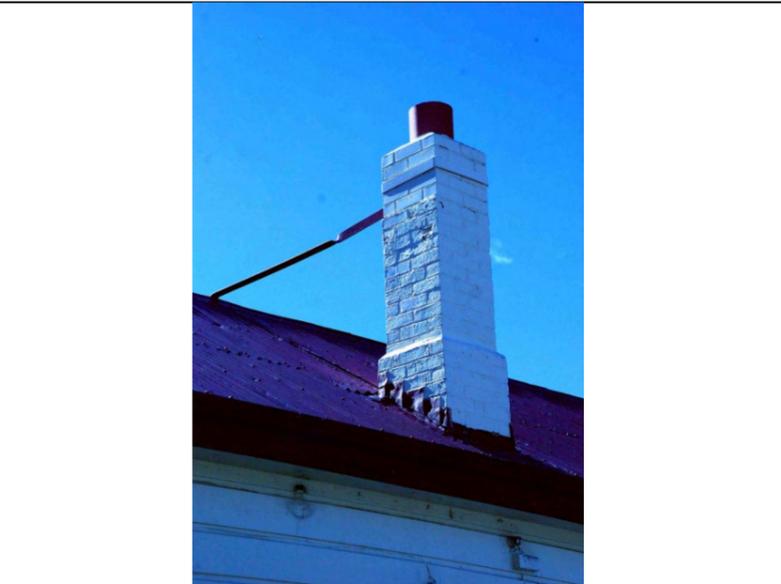


Clyde railway station

Ref:	Description	Photographs	Condition (non-structural)	Priority
<p>The orientation of the building is such that the station platform faces north-east. For the purposes of this non-structural assessment and, for ease of reference, the platform is described as facing north. Accordingly, the elevation of the station under the platform canopy is referred to as the north elevation and the two gable ends of the building are, respectively, the east and west elevations.</p>				
<p>At the time of the inspections, the weather was dry and sunny with no rainfall in the preceding few days. The station building and covered platform area were in use as a museum with collections in all the principal rooms and storage items in the lavatory and WCs. As a consequence, some surfaces and elements of the building could not be seen. See also Section A.4 for restrictions and limitations on inspection and the terms & conditions.</p>				
<p>Priority: A – Emergency / urgent work B – Work to be carried out within 2 years C – Work to be carried out within 3 – 5 years</p>				
<p>Note: When undertaking repairs it may be most efficient and cost-effective to combine works of differing priorities – for example, there may be Priority A timber repairs where surrounding decorations are fair and assessed as priority B or C. In such cases, consideration needs to be given to the cost and maintenance benefits of redecorating the surrounding timber as part of the Priority A work. For a summary of the condition of the building please see section B7 of the Conservation Plan</p>				
1.0	Exterior			
1.1	North elevation (excluding the platform veranda)			
			<p>Significance: High</p> <p>The north elevation has altered little since the construction of the building and therefore has high authenticity. The form of the building is original, including the roof, veranda/platform canopy and fenestration of the north wall.</p>	
	<p>Roof coverings and roof level joinery</p> <p>The main north roof slope is clad with short-run corrugated iron with red paint finish and matching ridge capping.</p> <p>A former roof light at the west end of the building has been roofed over.</p> <p>The north eaves are fitted with a painted timber fascia.</p>		<ul style="list-style-type: none"> • Generally, the roofing sheets are in good condition. There are a few areas where the sheeting is uneven or dented, but no significant signs of water ingress were evident within the roof void. • There are a number of areas where the sheet is lifting and some of the nails are raised or missing. Early maintenance is required to replace these and ensure the covering remains wind and waterproof. • The decorative paint finish to the roofing sheets is peeling and needs renewal. • Flashings to the central chimney stack appeared to be in reasonable condition and there was no sign of water ingress around this stack in the roof void. • In places there is little overhang to the roofing sheets at the eaves. • The timber fascia board is heavily weathered in places and requires maintenance/re-decoration. It has previously been patched. 	<p>A</p> <p>B</p> <p>B</p>
	<p>Chimneys</p> <p>There is a relatively short, rectangular axial chimney stack, built of painted brickwork. It has one course of over-sailing brickwork to the top and metal flashings were it penetrates the ridge. There is no pot to the top of the stack.</p>		<ul style="list-style-type: none"> • The brickwork is in good condition. The durability of the mortar could not be checked above roof level, but mortar joints appear to be in good condition. The stack has previously been painted, although this is not thought to be original. Painting of brickwork with modern masonry paints is generally not recommended. • It should be checked whether the stack has been capped and the flue should be ventilated. No capping was evident from ground level. Old photographs show that the stack originally had at least one chimney pot and consideration should be given to 	<p>B</p>

<p>Rainwater fittings</p> <p>There are no rainwater fittings to the main north roof slope. Painted, galvanised steel ogee-pattern gutters are fitted to the veranda/canopy roof. Downpipes are missing and; at the west end of the canopy, a plastic pipe has been fitted to discharge water over the edge of the platform, but this is only a temporary measure.</p>		<p>reinstatement.</p> <ul style="list-style-type: none"> The veranda/canopy roof is slightly shorter than the main roof slopes, which means that, at both ends of the building, there is a small length of roof where water does not flow onto the canopy, but instead discharges down the cladding on the corners of the station building. This is causing timber decay and a short section of traditional guttering needs to be fitted to run the water onto the lower roof. 	<p>A</p>
<p>Walls</p> <p>The north wall of the building is constructed of 4" x 2" timber studs clad with painted, rusticated weatherboards.</p>		<ul style="list-style-type: none"> Generally the cladding is in good condition and there are no signs of significant movement or distortion in the wall/framing. The level of the platform encroaches on the thresholds to the doors in this elevation. As the platform is covered, this does not seem to be causing decay or weakness in the thresholds or weatherboards with the exception of the ends of the elevation. Here water discharges from the main roof eaves as there is no guttering (see above). The framing, subfloor timbers and piles abut the platform and at the ends of the elevation, there is the risk that water is running back into the building and subfloor area. The timbers in these areas are concealed from view and their condition needs to be checked when the gable end weatherboards/baseboards are repaired. 	<p>A - investigate</p>
<p>Windows & doors</p> <p>One over one, large pane timber sash windows with sash horns, architraves and sills. Most if not all of the window glass appears to be original.</p> <p>Painted, four panel doors with architraves and a glazed fanlight over the double doors between the entrance/lobby and platform.</p> <p>Louvered vent to the breezeway at the west end of the building.</p>		<ul style="list-style-type: none"> The windows and doors have been protected from the weather by the canopy and are generally in good condition. Both panes to the sash window on the west side of the doors onto the platform are cracked and need repair or replacement (to include recreation of the name painted on the lower sash). The bottom of the louvered vent to the breezeway has had the louvres removed and a pane of glass inserted, presumably to light the passage now that the roof light has been removed and roofed over. The vent could be reinstated if the roof light is put back into use. 	<p>B C</p>

1.2	East elevation		Significance: High	
	<p>In terms of form and scale, the east gable end remains very similar to when it was built. There have however been a few changes/losses as follows:</p> <ul style="list-style-type: none"> • The finial above the kingpost and name sign have gone, although the collar and kingpost to the gable overhang remain; • An historic photograph (a copy of which is on one of the information panels in the building) shows that a rainwater downpipe from the south gutter originally ran across the gable to discharge into a water barrel, which was positioned adjacent to the north east corner of the building. 			
Roof level joinery	<p>The roof slopes project over the gable end and are finished with bargeboards.</p> <p>The end pair of rafters is joined by a timber collar, which has a vertical kingpost mid-span that aligns with the ridge board.</p>		<ul style="list-style-type: none"> • The bargeboards and vergeboards that cover the end of the roof are heavily weathered and the fixings need to be checked. The end of the north vergeboard in particular has decayed and split. • The feet of the bargeboards have warped and the north foot is decayed. • Generally, repair/maintenance is needed to the joinery, together with redecoration. 	<p>A</p> <p>A</p> <p>B</p>
Walls	<p>The east gable is constructed of 4" x 2" timber studs clad with painted, rusticated weatherboards. At the foot of the wall is a projecting timber drip with a baseboard below.</p>		<ul style="list-style-type: none"> • Within the roof void, the gable framing is in good condition. At the foot of the gable wall the ground level slopes up to cover the baseboard at the north end and at the south end water discharging down the wall from the gutter (downpipe missing) has caused decay in the subfloor structure and weatherboards. Without opening up of the structure, the extent of decay/damage cannot be seen, but the need for repairs to the bearers and joists is anticipated and, possibly, to some of the piles as well. • Decay is also possible in the structure on the north east corner, where there is no gutter and water discharges onto the wall and platform below. • The areas potentially affected by decay and borer should be opened up to establish the extent of the problem. • Save for the decayed areas at low level, the weatherboards are in reasonable condition, although the bottoms of the corner cover boards have warped and deteriorated and should be repaired. • Redecoration of all joinery is required. 	<p>A</p> <p>B</p> <p>B</p>
1.3	South elevation		Significance: High	
			<p>As with the other elevations, the south elevation remains largely authentic, although there have been some small changes, principally the removal and blocking up of the double entrance doors.</p> <p>An old photograph shows that water from the roof used to discharge to a barrel adjacent to the south west corner of the building.</p>	

<p>Roof coverings and roof level joinery</p> <p>The main south roof slope is clad with short-run corrugated iron with red paint finish and matching ridge capping.</p> <p>The junction with the lateral chimney stack has been finished with stepped flashings, a back gutter and front apron.</p>		<ul style="list-style-type: none"> • Generally, the roofing sheets are in good condition. There are a few areas where the sheeting is uneven or starting to lift, but no significant signs of water ingress were evident within the roof void. • The decorative paint finish to the roofing sheets is peeling and needs renewal. Prior to redecoration, the nails should be checked at close hand and all loose, corroded or missing nails replaced. • The timber fascia board is in reasonable condition, but a section of it has split (below the stack) and should be renewed to match the existing prior to redecoration. • The flashings have started to pull away from the brickwork and there is a wide open joint at the junction with the front apron. The condition of the back gutter could not be seen. The flashings need to be examined at close hand and repaired to ensure water tightness. • The soffit boards undulate over the former entrance doors and breezeway. They need to be checked at close hand and re-affixed or repaired as necessary. 	<p>B</p> <p>B</p> <p>A/B</p> <p>B</p>
<p>Chimneys</p> <p>There is a square, lateral chimney stack, built of painted brickwork. It has a flanching shoulder to its base and a single flue finished with a pot and flanching. The stack is restrained by a metal tie to the ridge.</p>		<ul style="list-style-type: none"> • The crispness of the brickwork to the top of the stack suggests that it has been partly rebuilt. In old photographs it appears to have had a projecting brick weathering course close to its top. • Below this the brickwork appears to be softer and some of the bricks seem to be eroding and to have deteriorating joints. • The older brickwork should be checked at close hand, together with the condition of the fixing of the tie to the ridge. • The stack has previously been painted, although this is not thought to be original. Painting of brickwork with modern masonry paints is generally not recommended. • It appears that the pot is open allowing rain (and possibly birds) in. It should be capped. 	<p>B</p> <p>B</p>
<p>Rainwater fittings</p> <p>The south eaves are fitted with a painted, ogee-pattern, galvanised iron gutter.</p>		<ul style="list-style-type: none"> • Downpipes need to be fitted at either end of the gutter as water currently discharges from the gutter outlets onto the wall and ground below. This is causing potentially substantial decay in the building's structure. As part of this work, the water needs to be led away from the buildings, for example, by the construction of a proper soakaway system(s). • Staining to some joints indicate that they are corroding and leak. The condition of the back of the gutter and stopends could not be seen, but these parts of the gutter are the most vulnerable to corrosion, as are the backs of the brackets and their fixings. • As referred to later (see roof void), staining to the eaves in the roof space suggests that the back of the gutter overflows or leaks. 	<p>A</p> <p>A</p> <p>A</p>

	<p>Walls</p> <p>The south wall of the building is constructed of 4" x 2" timber studs clad with painted, rusticated weatherboards.</p> <p>The original drawings of the building show a canopy roof over the now blocked up entrance doors. No evidence has been seen in old photographs or at the building that this was actually constructed.</p>		<ul style="list-style-type: none"> • The corner cover boards at the west end of the building have deteriorated where water discharges from the gutter above. There is the risk that decay extends into the structure. • The ground level along the elevation partially covers the baseboard and should be lowered and profiled to run water away from the building. • At the east end of the elevation, the baseboard and plinth seem to bow outward suggesting a problem in the floor/subfloor structure (see also east gable wall). This should be investigated. It is possible that this may also be associated with the fire that occurred at this end of the building. • Weatherboards are in reasonable condition, save for isolated areas of decay or splitting. There are signs of rodents getting in under the floors and localised repairs are needed to the baseboards. • Redecoration of all joinery is required. • The original double doors have been in-filled with similar weatherboarding, although the threshold remains. 	<p>A -investigate</p> <p>A</p> <p>A - investigate</p> <p>B</p> <p>B</p>
	<p>Windows & doors</p> <p>One over one, large pane timber sash windows with sash horns, architraves and sills. Most if not all of the window glass appears to be original.</p> <p>The original painted, four panel doors to the entrance have been removed or boarded over, although the architraves and glazed fanlight above still remain.</p> <p>Louvered vent to the breezeway at the west end of the building.</p>		<ul style="list-style-type: none"> • The windows and fanlights are in reasonable condition, but require overhaul to maintain them and to ensure that they remain functional. Typically repairs required include: localised joinery repairs where there are pockets of decay; repair to open sash joints (particularly to the meeting rails); easing of sashes; renewal of cracked/missing putties; redecoration; and renewal of several broken sash cords. • Window/vent head flushings exist but appear to be nailed onto the weatherboards for the most part. They are likely to be ineffective and should be dressed under the board above. 	<p>B</p> <p>B</p>
1.4	West Elevation		<p>Significance: High</p> <p>In terms of form and scale, the west gable end remains similar to when it was built. There have however been some changes/losses as follows:</p> <ul style="list-style-type: none"> • The finial, kingpost and collar, together with the station name sign have been lost; • Historic photographs show that a rainwater downpipe from the north gutter originally ran across the gable to discharge into a water barrel positioned adjacent to the south west corner of the building. 	
				

<p>Roof coverings and joinery</p> <p>The roof slopes project over the gable end and are finished with bargeboards and coverboards (a metal trim has been fitted over the Southern board).</p> <p>The end pair of rafters has lost its timber collar, kingpost and finial.</p>		<ul style="list-style-type: none"> The bargeboards and coverboards are weathered and beginning to split/warp. The fixings need to be checked. The south board has been covered with a piece of metal trim that extends over onto the bargeboard. The north board requires renewal to match the existing. The feet of the bargeboards have warped and ends of the boxed eaves have distorted. Generally, maintenance is needed to the joinery, together with redecoration. 	<p>B</p> <p>B</p> <p>B</p>
<p>Walls</p> <p>The West gable is constructed of 4" x 2" timber studs clad with painted, rusticated boards. The foot of the gable has a timber drip with baseboards below.</p> <p>The remnants of the former electrical and telephone connections exist in the apex of the gable.</p>		<ul style="list-style-type: none"> Within the roof void, the gable framing was found to be in good condition, but is water stained where rain drives in through gaps in the cladding. Paintwork is particularly poor here. At the foot of the gable wall the ground level slopes up to cover the baseboard at the north end and at the south end water discharging down the wall from the gutter (downpipe missing) has caused decay in the subfloor structure and weatherboards. Without opening up of the structure, the extent of decay/damage cannot be seen, but the decay seems to run the length of the gable. The need for repairs to the bearers and joists are anticipated and, possibly, to some of the piles here. Similar decay is possible in the structure on the northwest corner, where there is no gutter and water discharges onto the wall and platform below. In addition, there is an outside tap here which has been seen to be dripping on a number of occasions, so increasing the water in the soil adjacent to the wall The areas potentially affected by decay and borer should be opened up to establish the extent of the problem. The weatherboards are in fair condition, but are particular exposed to the weather on this elevation. They are generally in poorer condition than elsewhere on the building and require replacement of defective sections, together with making good to open joints and gaps. Decayed baseboards, weatherboards and the plinth above ground level will require renewal to match following framing/structural repairs. Redecoration of all joinery is required. 	<p>A/B</p> <p>A</p> <p>A</p> <p>A</p> <p>A/B</p> <p>A/B</p>
<p>Windows & doors</p> <p>The gable has a single 1 over 1 sash window and two louvered vents.</p>		<ul style="list-style-type: none"> The heads of the windows have very short metal flashings simply nailed to the weatherboards. These are of limited use and have started to lift and pull away. It is likely water is penetrating and leading to decay in the lintels/heads of the frames. New flashings should be provided and properly dressed into the weatherboard joint above. The glass to the lower sash of the window has recently been replaced. One of the sash joints has opened indicating that it needs to be repaired and one of the sash cords has broken. Generally the window needs overhaul and maintenance. The vents are in reasonable condition. They require overhaul to repair/fill any pockets of decay prior to redecoration. 	<p>A</p> <p>B/C</p> <p>B/C</p>

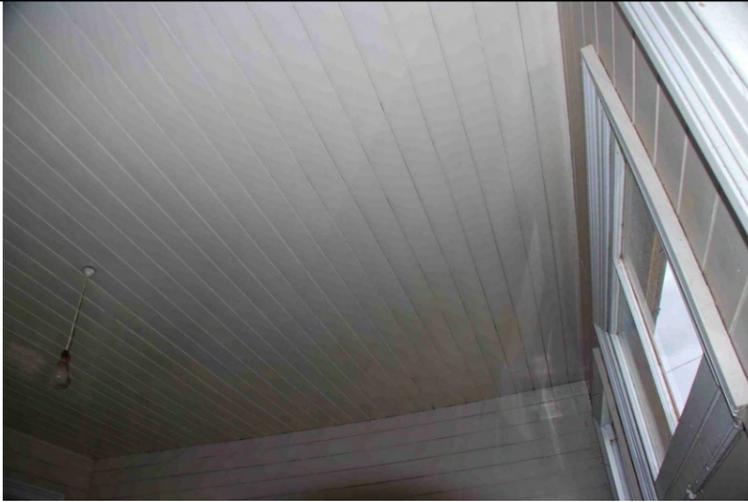
1.5	Platform and canopy		Significance: High	
		<p>The platform and veranda remain very similar to when they were built. Although there have been some repairs, the veranda retains much of its original framing and has a high degree of authenticity.</p> <p>The present mesh fencing and gate have a negative effect on the heritage values of the building and platform, but they can be readily removed and the need for security for the museum is appreciated.</p>		
Roof coverings and joinery	<p>The shallow-pitched veranda roof is clad with short-run corrugated iron with red paint finish.</p>		<ul style="list-style-type: none"> • Generally the roof covering is in good condition. At the time of maintenance to the main North slope, the opportunity should be taken to overhaul the Veranda covering replacing loose/missing nails and undertaking redecorations. • Decayed sections of the fascia board require renewal. • There are loose nails to the metal trim over the ends of the roof. 	<p>B/C</p> <p>B</p> <p>B</p>
Rainwater fittings	<p>The veranda eaves are fitted with a painted, ogee-pattern, galvanised iron gutter.</p>		<ul style="list-style-type: none"> • The gutter requires the fitting of downpipes at either end and proper disposal of rainwater. • The gutter leaks/overflows in one or two places and this is causing decay in the eaves joinery. Repairs to defective sections are necessary. • Decorations to the gutter are peeling and require renewal. 	<p>A</p> <p>A</p> <p>B</p>
Structure	<p>The structure is relatively simple and comprises 8 chamfered, painted timber posts supporting an eaves beam, which in turn supports the feet of the principal rafters. The heads of the rafters bear into the north wall of the station building and each have a single diagonal strut. These rafters are overlaid with purlins clad with timber sarking boards and the corrugated iron sheets.</p>		<ul style="list-style-type: none"> • The eaves beam and some of the purlins deflect between the posts, but this is considered to be longstanding. An eye should be kept on the situation and if necessary, the beam could be strengthened by the additions of steel behind. • There is decay in 3 or 4 of the posts, where their feet bear into the platform. Further decay may be found where they are concealed. The bottoms of the decayed posts will need renewal and redecoration. • The foot of the strut at the east end of the canopy looks to be decayed and may need to be renewed. • The foot of the second rafter from the east end is decayed along with a section of the fascia here. New timber needs to be scarfed in. 	<p>C</p> <p>B</p> <p>B</p> <p>B</p>

	<p>Platform</p> <p>The platform beneath the canopy is reasonably level and is finished with tarmacadam.</p>		<ul style="list-style-type: none"> Generally the platform is in reasonably good condition. There are some small areas where the tarmac has cracked/slumped against the North wall and where water is likely to be trapped (see photo). 	<p>B</p>
<p>2.0 Interior rooms/areas</p>				
	<p>Please refer to the layout plan for room names and identification of particular features.</p>		<p>All the original building fabric and elements are considered to have high significance and are an important part of the buildings authenticity.</p>	
<p>2.1 Former Stationmaster's office/store</p>				
	<p>Ceiling</p> <p>Modern ceiling board lining over original timber sarking/matchlining. Moulding/fillet to junction of the walls and ceiling.</p> <p>Small manhole providing access to the station building roof void.</p> <p>Lighting is provided by a ceiling- mounted fluorescent tube striplight.</p> <p>Whilst serviceable, the modern ceiling finish is considered to have a negative impact on the room.</p>		<ul style="list-style-type: none"> The modern ceiling finish is in good condition. The upper face of the original lining is visible in the roof space. Generally, it appears to be in good condition, although fixing of the modern lining to the underside will no doubt have caused some disturbance to the latter face. A small area of charring/fire damage was apparent to the upper surface in the roof void. Further damage to the ceiling and walls, etc may be revealed if the modern linings are removed. 	
	<p>Walls</p> <p>Timber-framing with tongue and groove sarking boards internally, laid horizontally and painted.</p> <p>The west internal wall is finished with a painted, modern lining board.</p> <p>Inspection was restricted by exhibits/displays and modern lining boards fixed to the walls.</p> <p>Whilst serviceable, the modern wall lining is considered to have a negative impact on the room.</p>		<ul style="list-style-type: none"> Horizontal sarking boards were found to be in good condition, where visible. The reason for the modern lining to the west wall is unknown, but it may relate to concealment of fire damage (see above). 	

<p>Windows & doors</p> <p>The room has a south-facing sash window, comprising two large panes of glass; the lower being pressed pattern glass. The north wall has a four-panel painted, timber door leading onto the platform with a fanlight over.</p>		<ul style="list-style-type: none"> See also section 1.3. The window and door are in reasonable condition. The window requires overhaul, including replacement of a broken sash cord. 	<p>B</p>
<p>Floor</p> <p>The room has a suspended timber floor, which was fully carpeted and with displays around the perimeter.</p>		<ul style="list-style-type: none"> The floor felt firm under foot with no obvious signs of decay or failure. However, given the decay evident to the cladding and subfloor elements externally on the south east corner of the building, there is the risk that problems will be found with the floorboards and structure adjoining these areas if the carpet and exhibits are removed. Damage from the 1960's fire may be revealed. There is a similar risk to the floor in the north-east corner of the room where water has discharged from the main roof and the external ground level is built-up close to the floor. These two areas need to be checked and repaired if decay or other problems are found. 	<p>A</p>
<p>Other</p> <p>There is a small match-lined cupboard behind the door. This appears to be original and therefore is considered to have high significance. There should be a presumption towards its retention in any future change of use to the building.</p>		<ul style="list-style-type: none"> Good condition 	

2.2	<p>Main office, parcels & tickets</p> <p>Ceiling</p> <p>Modern ceiling board lining over original timber sarking/matchlining. Moulding/fillet to junction of the walls and ceiling.</p> <p>There are a number of pendant light fittings that pierce the ceiling.</p> <p>Whilst serviceable, the modern ceiling lining is considered to have a negative effect on the room.</p>		<ul style="list-style-type: none"> • The modern ceiling finish is in good condition. • The upper face of the original lining is visible in the roof space. Generally, it appears to be in good condition, although fixing of the modern lining to the underside will no doubt have caused some disturbance to the latter face. Removal may reveal fire damage to the east end of the room in particular. 	
	<p>Walls</p> <p>Timber-framing finished internally with a painted, modern lining board. It appears that original tongue and groove sarking boards remain behind. Modern linings are considered to have a negative effect on the room.</p> <p>Inspection was restricted by exhibits/displays and modern lining boards fixed to the walls.</p> <p>A missing area of internal tongue and groove linings above the opening in the west wall seem to indicate the earlier position of the electrical meter/fuse board.</p>		<ul style="list-style-type: none"> • Modern linings were found to be in good condition generally. In places, the original match-lining could be seen behind. Fixing of the modern lining to the inner face will no doubt have caused some disturbance. Removal may reveal fire damage to the east end of the room in particular. • The internal wall at the west end of the room has been opened up to allow easy circulation between the main station rooms. This is the area where the construction plans show the parcels office/counter was. Evidently there was no opening here originally. • The ticket window has been covered over by the modern linings. Shelving or other units shown on plans as having been located along the east internal wall, no longer remain. 	
	<p>Windows & doors</p> <p>The room has two south-facing sash windows, each comprising two large panes of glass and there is a similar window in the north wall looking onto the platform.</p> <p>The north wall has two four-panel painted, timber doors leading onto the platform both with fanlights over.</p>		<ul style="list-style-type: none"> • Windows and doors are generally in good condition. See section 1.1 regarding the external condition of the windows. 	

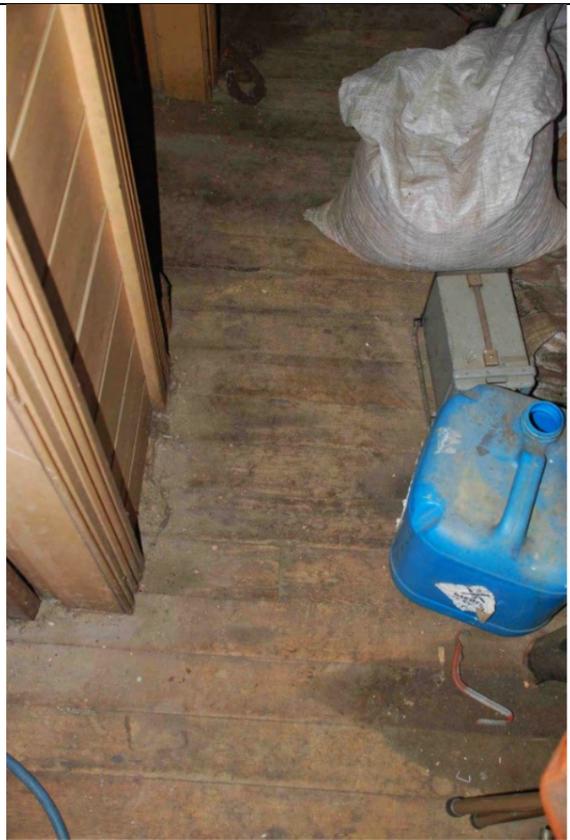
<p>Floor</p> <p>Suspended timber floor finished with tongue and groove floorboards.</p> <p>The floor is original and retains the archaeology of the former use of the room, including the outline/shadow of the former parcels counter.</p>		<ul style="list-style-type: none"> The floor is reasonably level and is generally in good condition, but with a number of split/damaged boards. 	
<p>Other</p> <p>The room contains a number of historic features, including a chimney breast and fireplace with cast iron fire surround and timber mantel, a large "Chubb" safe (both on the south wall) and the remains of the parcels counter on the north wall.</p> 		<ul style="list-style-type: none"> The basket to the fireplace is missing and it is understood that the key to the safe has been lost. 	

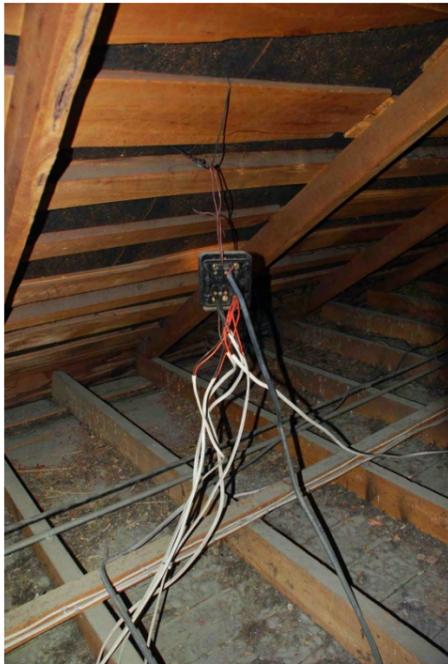
<p>2.3</p>	<p>Station entrance & lobby</p> <p>Ceiling</p> <p>Original timber matchlining of painted tongue and groove boarding remains.</p> <p>Lighting is provided by a central ceiling-mounted pendant fitting.</p>		<ul style="list-style-type: none"> The ceiling is in good condition. 	
	<p>Walls</p> <p>Timber-framing with tongue and groove sarking boards internally, laid horizontally and painted.</p> <p>The east wall contains the original ticket window.</p> <p>The former entrance in the south wall has been boarded over.</p> <p>In addition to a new opening into the office on the east, a similar opening has been formed in the west wall between the fireplace and north wall.</p>		<ul style="list-style-type: none"> The walls are generally in good condition. 	
	<p>Windows & doors</p> <p>The original double doors and fenestration to the north wall remain intact.</p> <p>The doors and windows to the south elevation were originally a mirror image of those to the north wall, but the entrance doors have been removed and boarded over leaving the fanlight and sash windows either side.</p>		<ul style="list-style-type: none"> Two of the large panes of glass to the north wall are cracked and require repair. It may be possible to undertake glue repairs in order to retain the historic glass and original station names on the glass. If not, the cracked panes should be replaced with old, second-hand glass and the station name painted on to match the existing arrangement. Double doors to the platform are in good condition generally. The original entrance to the station could be relatively easily reinstated. 	<p>B</p>

	<p>Floor</p> <p>Suspended timber floor finished with tongue and groove floorboards.</p> <p>A manhole has previously been formed in this floor. It was re-opened to allow an inspection of the underfloor void and subfloor structure in the immediate vicinity.</p>		<ul style="list-style-type: none"> The floor is reasonably level and is generally in good condition, but with a number of split/damaged boards. Localised repairs to boards will be possible if considered necessary for the use of the building. 	<p>C</p>
	<p>Other</p> <p>The original ticket office window remains in the east internal wall.</p> <p>Units/shelving to the west wall, shown on the construction drawings, no longer exists (if ever installed).</p> <p>It is understood that the free-standing wall unit between the south entrance and fireplace is original to the station building.</p> <p>The original chimney breast and fireplace with cast iron fire surround and timber mantel remain on the west wall and are built back to back with the fireplace in the Ladies' waiting room.</p>		<ul style="list-style-type: none"> Generally remaining features are in good condition. The condition of chimney flues here and in other rooms is not known. 	
<p>2.4</p>	<p>Ladies' waiting room</p>			
	<p>Ceiling</p> <p>Original timber matchlining of painted tongue and groove boarding remains.</p>		<ul style="list-style-type: none"> The ceiling is in good condition. 	

<p>Walls</p> <p>Timber-framing with tongue and groove sarking boards internally, laid horizontally and painted.</p>		<ul style="list-style-type: none"> The walls are generally in good condition. 	
<p>Windows & doors</p> <p>The room has a south-facing sash window, comprising two large panes of glass.</p> <p>The north wall has a four-panel painted, timber door leading onto the platform with a fanlight over.</p>		<ul style="list-style-type: none"> See sections 1.1 and 1.3 regarding the general condition of windows and the door. 	
<p>Floor</p> <p>Suspended timber floor finished with tongue and groove floorboards.</p>		<ul style="list-style-type: none"> The floor is reasonably level and is generally in good condition. 	

	<p>Other</p> <p>Chimney breast and fireplace with cast iron fire surround and timber mantel</p>		<ul style="list-style-type: none"> • Generally in good condition but the safety/adequacy of the chimney flue is not known. 	
2.5 Lavatory & WCs				
	<p>Ceiling</p> <p>Original timber matchlining of painted tongue and groove boarding remains. Over the WC cubicles there is a former skylight, clad with similar boarding, but now roofed over.</p>		<ul style="list-style-type: none"> • Open joints and slight board distortion around the opening to the rooflight indicate that there have been leaks here in the past – presumably the reason for roofing-over. • There is also some slight discolouration and splitting of boards where they adjoin the west gable, particularly in the lavatory. This water ingress may be ongoing given the condition of the cladding and window head flashings to the west wall – see section 1.4. 	
	<p>Walls</p> <p>Timber-framing with tongue and groove sarking boards internally, laid horizontally and painted.</p>		<ul style="list-style-type: none"> • The walls are generally in good condition. 	

<p>Windows & doors</p> <p>Access to the breezeway is via a four panel painted timber door from the former Ladies' waiting room.</p> <p>At either end of the breezeway, there are louvered vents with similar vents in both WCs.</p> <p>There is a double sash window in the lavatory/west gable.</p>		<ul style="list-style-type: none"> See also section 1.1. Internally the louvered vents are in good condition. The vent at the north end of the breezeway has had a number of the vents removed and a pane of glass inserted, no doubt to help light this area now that the skylight has been roofed over. 	
<p>Floor</p> <p>Suspended timber floor finished with tongue and groove floorboards.</p>		<ul style="list-style-type: none"> Where visible, the floor was found to be reasonably level and generally in good condition. However, given the decay evident to the cladding and subfloor elements externally on the west gable of the building, there is the risk that problems will be found with the floorboards and structure adjoining the external wall once items of storage are cleared out. See section 1.4. 	<p>A - investigate</p>

2.6	Roof void	<p data-bbox="201 184 379 210">Roof structure</p> <p data-bbox="201 241 786 424">The dual pitched and gabled roof structure is formed by paired 4" x 2" rafters, spaced at approx. 900 centres, meeting at a central ridge board. The rafter feet are cut and seated on the ceiling joists, which are formed of 4" x 2" timbers at roughly 450 centres.</p> <p data-bbox="201 457 786 604">A high level collar spans between every third pair of the rafters, but there are no cleats to the ridge. An occasional lightweight hanger spans between the ridge board and the ceiling joists/discontinuous ceiling runner.</p> <p data-bbox="201 638 786 785">The purlins are formed by 4" x 2" timbers laid flat with a variety of other thinner purlins/sarking boards in between. A degree of cross bracing is provided by diagonal timber braces nailed to the underside of the rafters.</p> <p data-bbox="201 819 786 966">Over the purlins, the roof frame has an aged roofing felt. A number of brandmarks were seen on the corrugated roofing sheets - all were noted to be "Trademark Redcliffe"; a commonly found brand.</p>   	<ul data-bbox="1668 184 2546 1096" style="list-style-type: none"> • Generally the roof frame was found to be in good condition with no signs of significant distortion/distress or timber decay/borer infestation. There is scope for additional bracing/strengthening to the frame, but this is not considered an urgent requirement at the present time. • The roofing felt is heavily decayed in places and missing in some others. It will require renewal during future re-roofing works. • The underside of the corrugated roofing sheets was visible in places and was found to be in good condition with no sign of significant or widespread corrosion. • The roof void contains many birds' nests, which are a potential fire hazard and which should be removed after nesting season. • The roof void is un-insulated. • Whilst there were no signs of significant water ingress through the roof coverings at the time of inspection, water staining was evident to the west gable weatherboards and framing; there are gaps and daylight showing through here. Some staining was also noted on the rear face of the fascia boards, which is likely to be due to water blowing back under the eaves or the rainwater gutters backing up and overflowing. These are maintenance issues that need to be checked. • There are electrical cables and associated fitting in the roof void, although it is understood that main electricity is not connected to the building – a generator is used instead. Some of the cabling is old and the wiring is suspect. It is recommended that an inspection and test is carried out by a qualified electrician and any recommended rewiring or improvements carried out. • The lower photograph shows charring to some of the ceiling joists and timber boards as a result of the 1960s fire at this end of the building. 	<p data-bbox="2570 331 2617 357">C+</p> <p data-bbox="2570 487 2599 512">B</p> <p data-bbox="2570 642 2599 667">A</p> <p data-bbox="2570 823 2599 848">A</p>
-----	-----------	--	--	--

2.7	Subfloor void		<ul style="list-style-type: none">• The void is relatively shallow, but the visible area in the vicinity of the manhole in the Entrance was found to be dry.• No signs of decay or borer were noted in the vicinity of the manhole.	
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Structure

The subfloor structure comprises round timber piles of varying diameter with bearers supporting floor joists. Along the ridgeline, the piles are at approx. 4' centres. The bearers comprise 4" x 3" timbers and support 6" x 2" joist at circa 450/500mm centres. The depth of the subfloor void below the bottom of the bearers is approx. 6".

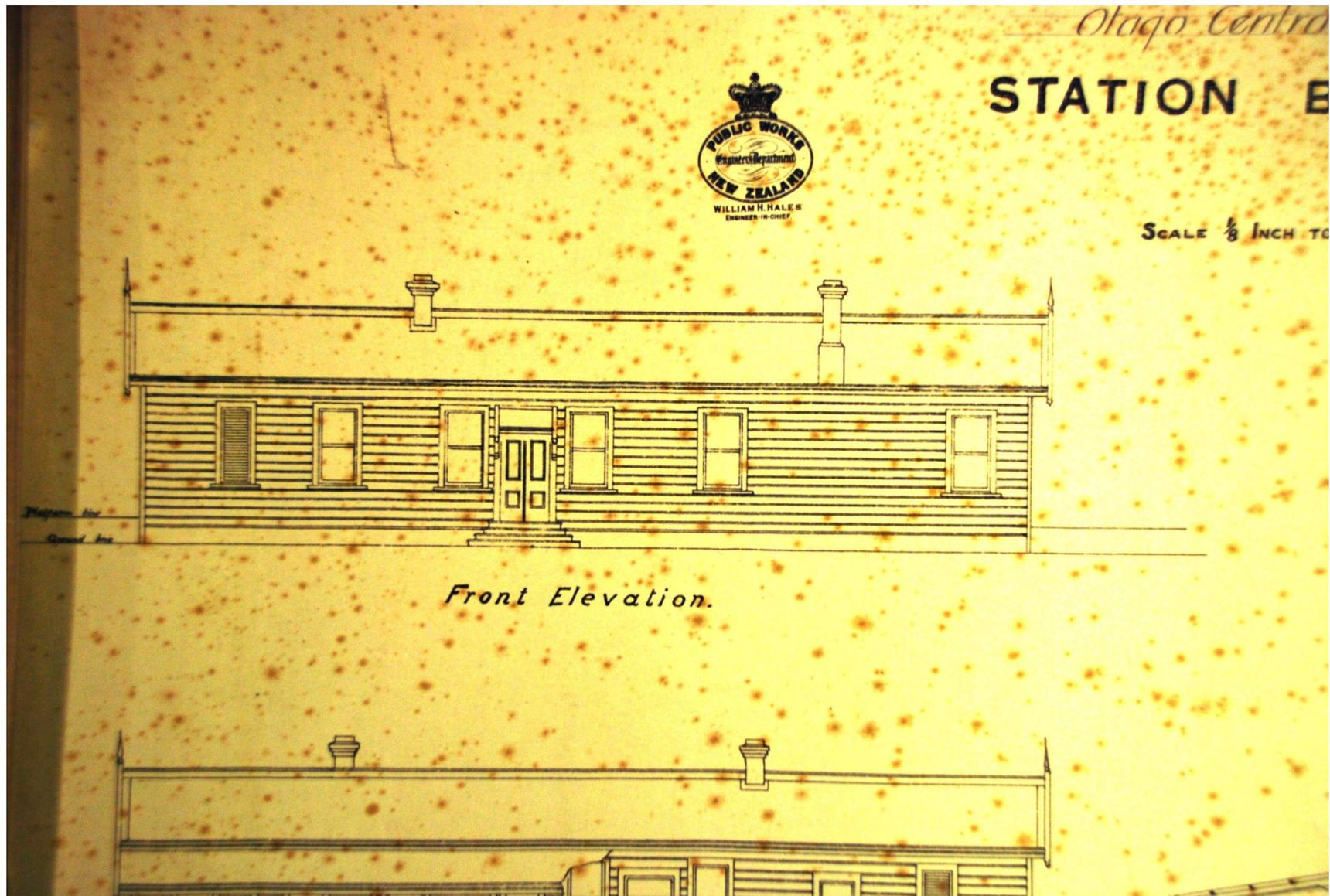


Figure 1 – Original drawing courtesy of Archives New Zealand

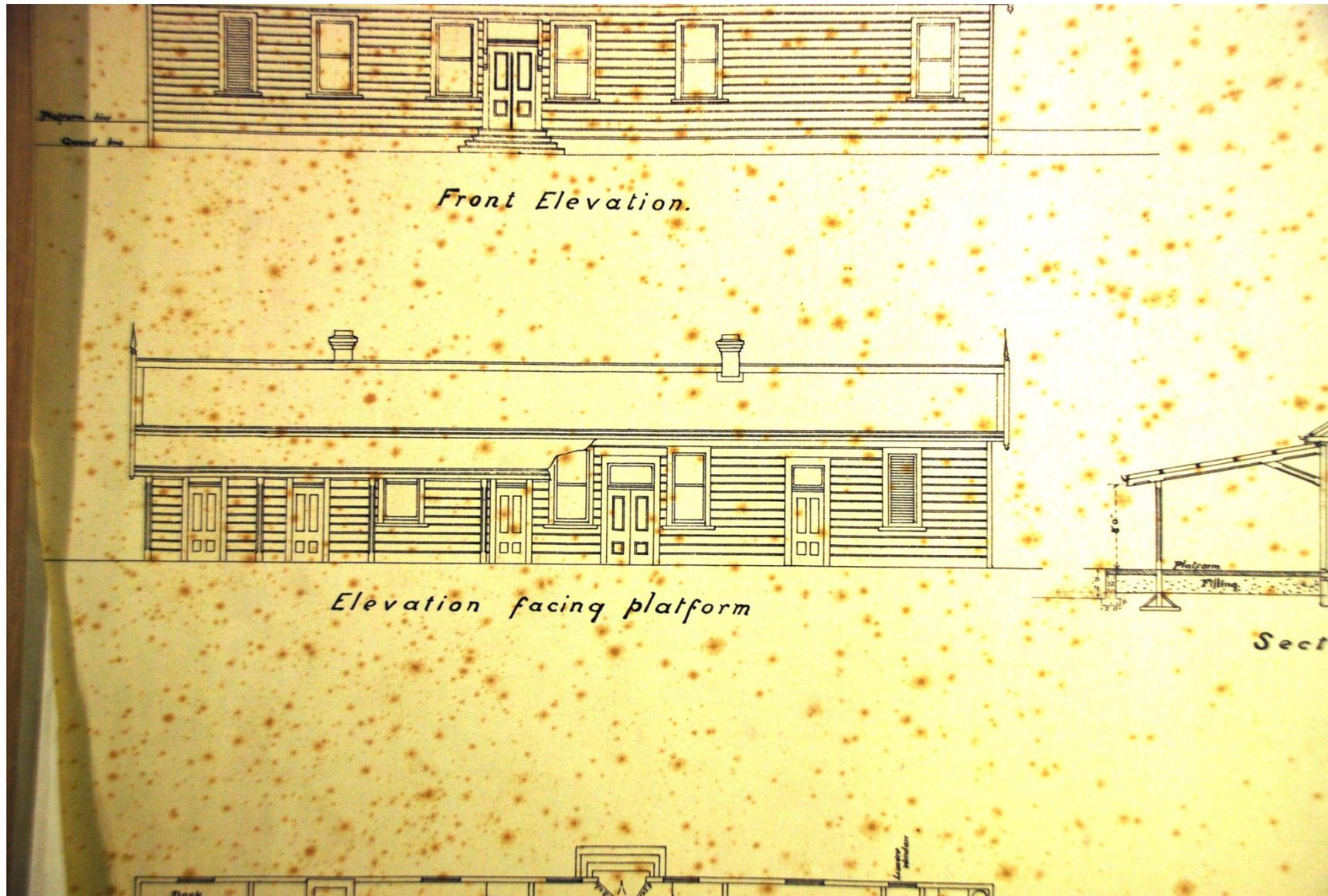


Figure 2 Original drawing courtesy of Archives New Zealand

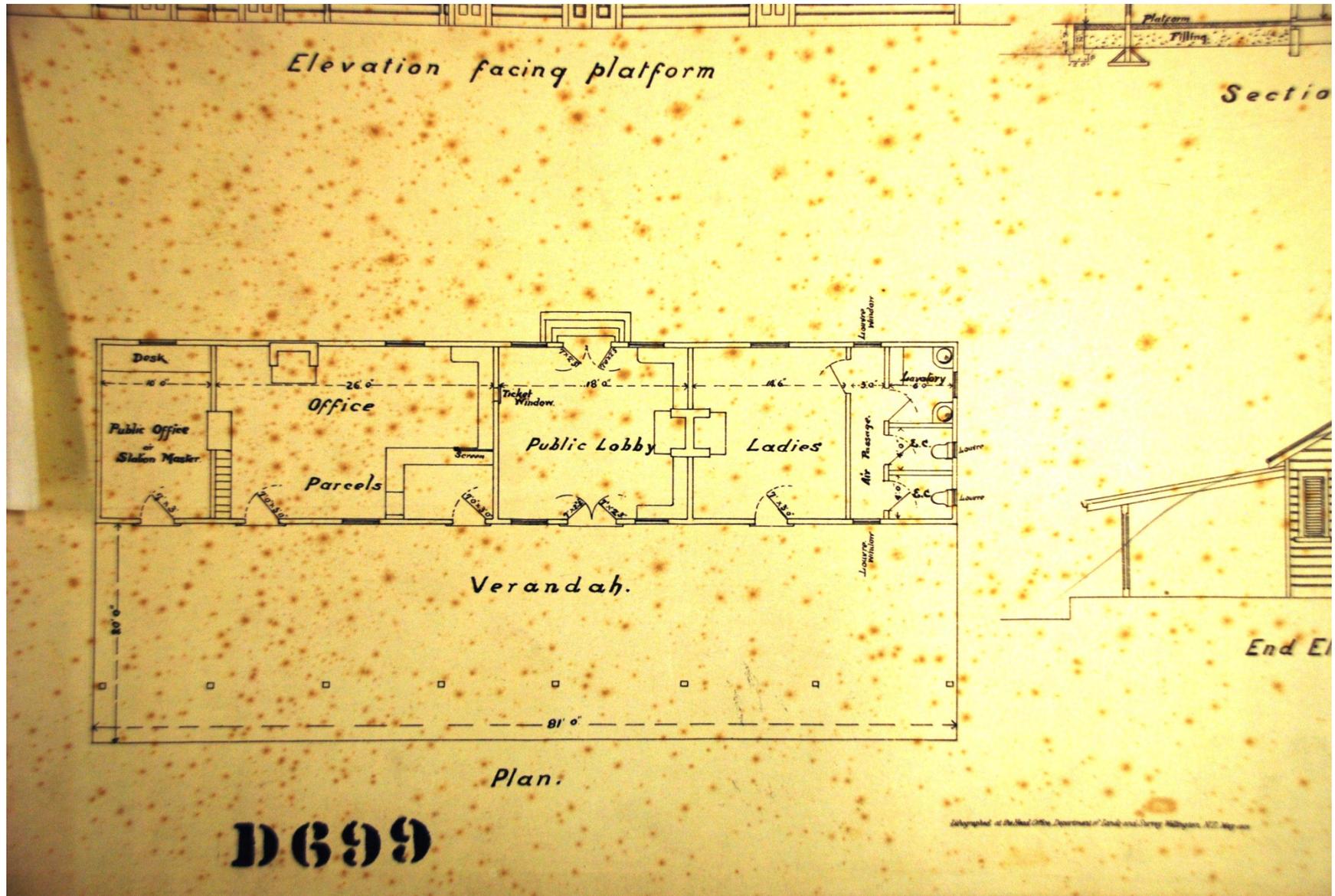


Figure 3 Original drawing courtesy of Archives New Zealand

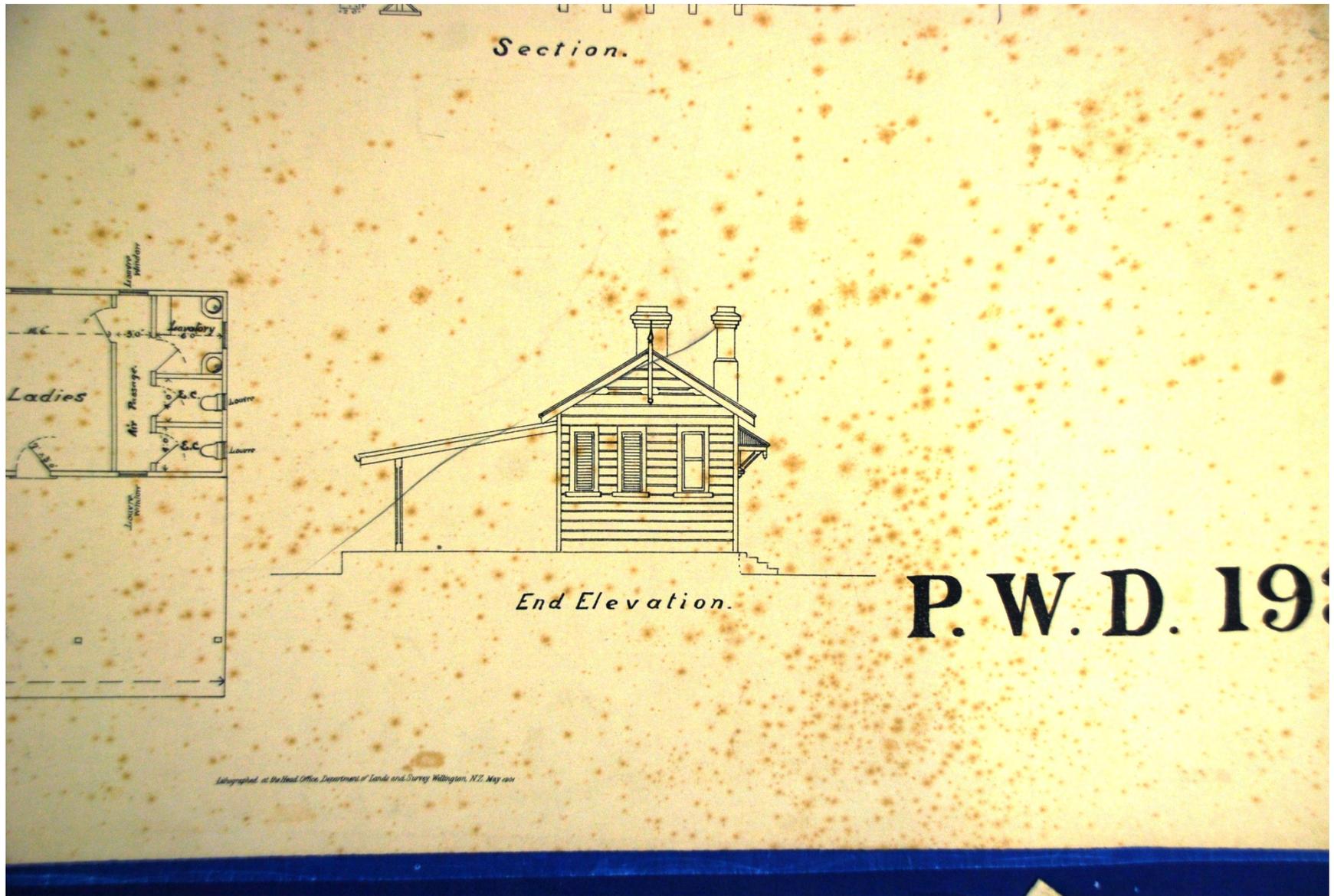


Figure 4 Original drawing courtesy of Archives New Zealand

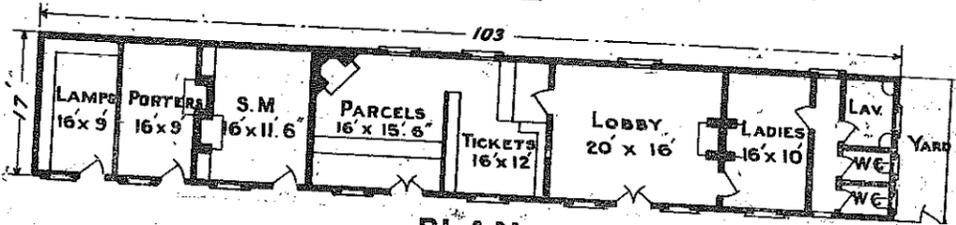


Figure 5 Original drawing courtesy of Archives New Zealand

STATION BUILDINGS CLASS B
No 6 8859



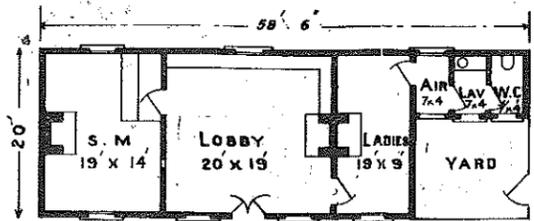
FRONT



PLAN

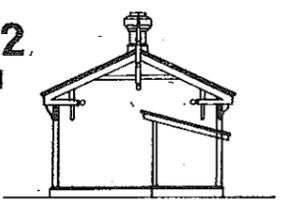
STATION BUILDINGS

CLASS C 275

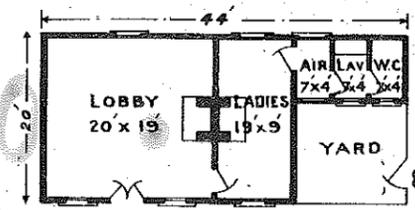


PLAN

No 2 8861

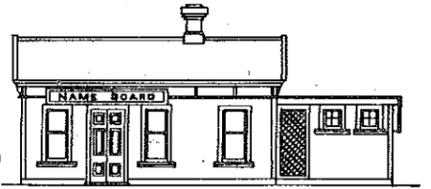


END



PLAN

No 1 8860

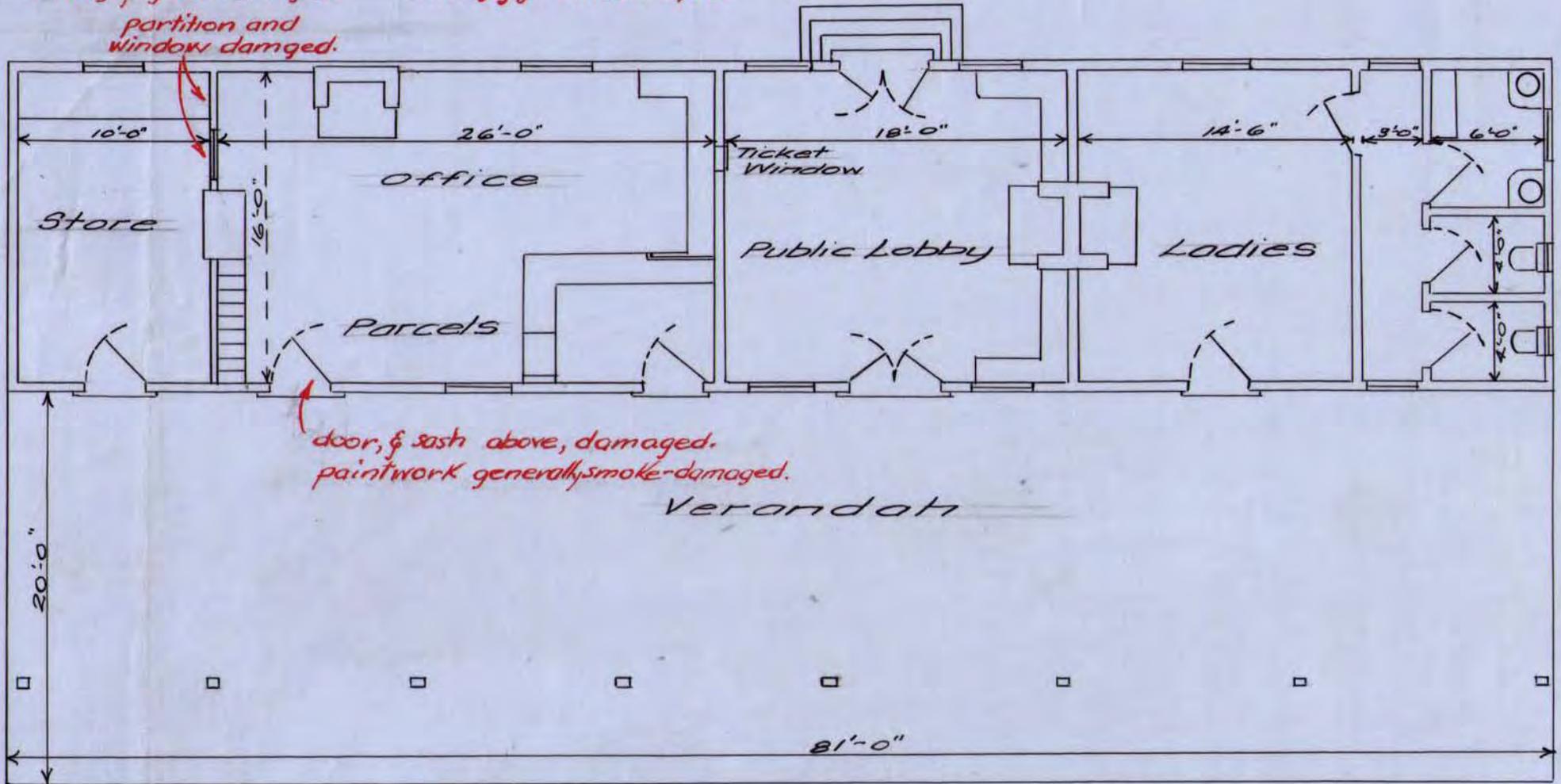


FRONT

Store.
 floor damaged.
 ceiling & joists damaged.

Office.
 floor damaged.
 ceiling & joists damaged.

partition and
 window damaged.



PROJECT: CLYDE-Station Building
 DRAWN BY: Fire Damage Suffered
 DATE: on 28-8-66

PREP'D
 DR'WN
 TR'CD L.M.R. 27-10-66
 CH'KD

APP'VD
 DE 21/1/23
 FILE
 C.C.E.
 FILE

SCALES
 8 feet
 to
 1 inch

DE No. 13623
 SHEET 1 OF 1 SHEET
 PORT.

Clyde Railway Station (Former)

Fraser Street, CLYDE

[new search](#) | [<<summary](#)

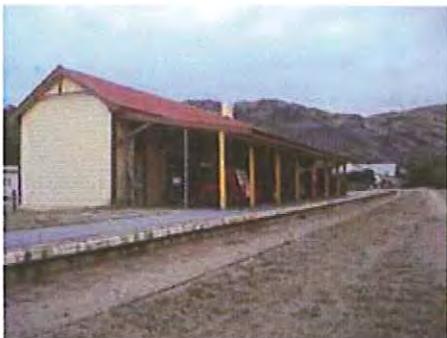
Tell us what you think about the Register Online.

We're looking for ways to improve the Register Online and people's experiences when using it. Please help us by completing this brief [survey](#).



Clyde Railway Station. Copyright Central Otago District Council

[Enlarge image](#)



Clyde Railway Station. Copyright Central Otago District Council

[Enlarge image](#)

Register Number

7391

Registration Type

Historic Place - Category II

Region

Otago Region

Date Registered

27-Jun-1997

City/District Council

Central Otago District Council

Legal Description

Lot 31 DP 19044 (CT 455851), Otago Land District

Other Names

Clyde Railway Station

Railway Station

Status Explanation

Registration confirmed 27 June 1997 (BD1997/6/7a).

Former Use

Transport - Railway station/ platform/ refreshment room

Construction Dates

Original Construction: 1907

Construction Professionals

[Troup, George Alexander](#)

Historical Significance

This historic place was registered under the Historic Places Act 1993. The following text is from the original Recommendation for Registration considered by the NZHPT Board at the time of registration.

Historical/Social:

The Clyde Railway Station served the small township of Clyde from 1907 to 1989. Since then it has been used by a local museum trust.

Physical Significance

This historic place was registered under the Historic Places Act 1993. The following text is from the original Recommendation for Registration considered by the NZHPT Board at the time of registration.

Architectural:

The Clyde Railway Station, 1907, is a good example of one of the 'new' standard station designs introduced by

George Troup in 1904. The Clyde Station is what is known as a Troup period Type 'B' & 'C' design which was the new standard design for gable roof stations. This particular example has been confirmed by Paul Mahoney as having an original unaltered interior and, in this sense, the ability of the place to represent the type, and to enlarge our understanding of George Troup's standard designs, is considerably enhanced by this fact.

Further Assessment under Section 23

This historic place was registered under the Historic Places Act 1993. The following text is from the original Recommendation for Registration considered by the NZHPT Board at the time of registration.

23(2)(a)

The extent to which the place reflects important or representative aspects of New Zealand history:

The Clyde Railway Station's history is modest and is largely restricted to the role that it played in the development of the district. Nevertheless, it also has some representative value as an example of the sort of rural railway station that served the small communities along the often politically contentious Central Otago line.

23(2)(b)

The association of the place with events, persons, or ideas of importance in New Zealand history:

-Events: Construction of the line was an event in itself, reflecting the usual mix of economic pushes and political pulls. The station played no part in the major event of Clyde's history, the construction of the Clyde high dam, since a new station served that project until 1990 when the line was abandoned.

-Persons: Acting premier John Hall was a local MHR and the opening of this station, while undoubtedly gratifying to him, is not known to have been a landmark event in his career or the history of the Liberal Government. The architect, 'Gingerbread' George Troup (1863-1941), is well known for his work on New Zealand railway stations. There is no indication that this station marked any turning point or was a significant achievement in his career. J.D. Mahoney's *Down at the Station* accords it only a one-line mention and does not illustrate the building.

-Ideas: The construction of railway lines was a highly contentious issue in colonial New Zealand. The Central Otago line, debated from the 1870s onwards, commenced in 1879 and was finally completed 42 years later.

23(2)(c)

The potential of the place to provide knowledge of New Zealand history.

23(2)(g)

The technical accomplishment or value, or design of the place.

DATE: 1907

ARCHITECT: George Troup

STYLE CODE:

DESIGN:

The Clyde railway Station is another example of the Troup Period Type 'B' & 'C' stations, commonly referred to as Gable Stations. Distinguishing characteristics of the type found at Clyde are a long narrow building with flush gable ends; fireplaces set on the centreline of the building (two fireplaces sharing one chimney); windows but no door on the road frontage; decorative tied barge boards and finials at the gable ends (the Clyde Station has only one gable left with tied barge boards: originally both gables would have been tied - the finials have been removed); solid four panelled doors along the rail frontage under the verandah and vertical timber posts supporting the verandah, as distinct from railway iron used as cantilevers to support the verandah roof.

The following information was included in the Recommendation for Registration considered by the NZHPT Board at the time of registration but the place was not registered under Section 23(2)(m).

Such additional criteria not inconsistent with those in paragraphs (a) to (k).

There are five good registered examples of Troup Type 'B' & 'C' stations - Waihi Railway Station, 1905, Cat II; Te Kuiti Railway Station, 1908, Cat II and Otorohanga Railway Station, 1924, Cat II. Waihi, Otaki and Glenhope also appear as 'B' classified stations in the Rail Heritage Trust listing.

The above Troup Type 'B' & 'C' stations all vary slightly in their design as built from the standard set for these stations by Troup. As an illustration of this, Waihi, Otaki, Te Kuiti and Otorohanga (four out of our five registered examples) all boast decorative valances to the platform verandah canopy whereas the Clyde Station has none, and consequently has a very plain appearance. Some of the verandah canopies are ridged and have finials, as still may be found at Otaki and Te Kuiti, while other canopies are simply a lean-to as can be seen at Waihi and at Clyde. The decorated Type 'B' and 'C' stations, however, constitute the majority of our registered examples, but Paul Mahoney points out that the decorated examples were the exception rather than the rule with this type. Clyde Railway Station therefore represents the rule - the type that was commonly built, but of which we now have only this one example.

From a purely regional perspective, Central Otago is represented by other examples of early railway stations. The Rail Heritage Trust classification list three 'B' classified buildings - Middlemarch Station Building, 1891; Wedderburn Station Building, 1900; and the Wingatui Station Building, 1914. For Central Otago, the Historic Places Trust has listed only the Wingatui Railway Station and Signal Box, Cat II. The question therefore is would registration of the Clyde Station extend our register, and the answer would have to be yes since we have listed only one other Central Otago example. The Clyde Station, however, could not be considered to be either regionally or nationally rare as an early station in view of both the RHT classifications and NZHPT registrations, but it can be considered to be a rare example of a plain Troup Type 'B' & 'C' station, and in this sense listing by us would extend our register by giving it a notable variation of the Troup type, as well as giving the register a better representation of old Central Otago railway stations.

RECOMMENDATION:

This station derives its significance principally for the role that it played in the history of Clyde and its surrounding district.

The Rail Heritage Trust has not registered the station. Its registration criteria differ from those of the HPA by emphasising survival of original fabric over historical, social, cultural and other associations and by limiting its list to

a small number of exceptional examples. The RHT considered that other survivors, especially the ones which existed alongside the operational railway tracks, better epitomised this station type. Paul Mahoney (pers. comment, 19 December 1996) acknowledged that Clyde is nevertheless largely authentic.

Other Information

A copy of the original report is available from the NZHPT Southern region office

Entry Written By

G. McLean and W. Nelson

Entry Date

19-Dec-1997

[new search](#) | [<<summary](#)

Information on this page is correct to the best of the Trust's knowledge. If you have any additional information you would like to share with the Trust, please [contact the Registrar](#). You may wish to contact the Trust to view our paper records.

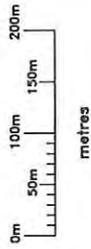
-2-

31	8A	Bridge Tower and Abutments, Bannockburn	Legal Road		
32	9	Clyde Railway Station Building	Lot 31 DP 19044	7391	II
33	9	Briar Herb Factory, Fache Street, Clyde	Section 14 Part Sections 11-13 Block XII Town of Clyde & Lot 30 DP 18733		
34	9	Clyde Courthouse (former), Blyth Street, Clyde	Lot 2 of the subdivision of Lot 1 DP 25048	2379	II
35	9	Police Sergeant's House (former), Blyth Street, Clyde	Lot 1 DP 21712		
36	9	Earnsclough Bridge, Clyde	Legal Road	2370	II
37	9	Benjamin Naylor The Younger's House, Fraser Street, Clyde	Lot 1 DP 24775		
38	9	War Memorial & Gun	Part Section 1 Block XLIX Town of Clyde		
39	9A	Tinker's Cottage (former), Sunderland Street, Clyde	Sections 25/31 and 83/89 Block XXVI Town of Clyde		
40	9A	Dr Morice's House (former) & Outbuilding, Sunderland Street, Clyde	Sections 25/31 and 83/89 Block XXVI Town of Clyde		
41	9A	Hazlett's Home (former), Sunderland Street, Clyde	Sections 18/20 and 76/78 Block XXVI Town of Clyde		
42	9A	Hartley Arms Hotel (former), Sunderland Street, Clyde	Sections 15/17 and 73/75 Block XXVI Town of Clyde		
43	9A	Dunstan House (Guest House) (former Dunstan Hotel) Sunderland Street, Clyde	Sections 10, 11, 68 and 69 Block XXVI Town of Clyde	2368	II
44	9A	Dunstan Hotel and outbuildings (former Commercial Hotel), Sunderland Street, Clyde	Sections 1-7, 61-65, Block XXVI Town of Clyde	2369	II
45	9A	Dunstan Lodge and Athenaeum, Sunderland Street, Clyde	Sections 30, 31 and Part Section 29 Block XXIII Town of Clyde	2367	II
46	9A	Stables, Walls and Other Outbuildings, Fache & Naylor Streets, Clyde	Sections 15-27 and Part Section 28 Block XXIII Town of Clyde	5187	I
47	9A	Oliver's Restaurant and Lodge, Sunderland Street, Clyde	Section 15-27 and Part Section 28 Block XXIII Town of Clyde	5187	I
48	9A	Charles Henry Gye's Home (Chinese interpreter), Sunderland Street, Clyde	Sections 27/28 Block XI Town of Clyde		
49	9A	Stone Building (former Bank), Matau Street, Clyde	Section 1C Block I Town of Clyde		
50	9A	Gilkinson's House, Sunderland Street, Clyde	Sections 2A, 2B, 16A and 16B Block I Town of Clyde		
51	9A	Tyrrell's Home, Sunderland Street, Clyde	Sections 15B and 15C Block I Town of Clyde		
52	9A	St Dunstan's Church (Catholic), Sunderland Street, Clyde	Lot 2 DP 20231, Town of Clyde	2387	II
53	9A	St Michael's Church (Anglican), Matau Street, Clyde	Sections 5-7 Block I Town of Clyde	2386	II
54	9A	Clyde Post Office (former), Blyth Street, Sunderland Street, Clyde	Lot 1 DP 21806	2384	II
55	9A	Postmaster's House (former), Blyth Street, Clyde	Lot 2 DP 21806		
55A	10	Lime Kiln, Earnsclough Road	Section 2 Block XI Leaning Rock SD		
56	11	Clyde Cemetery and Walls, Springvale Road	Cemetery Reserve Town of Clyde		
57	11	Feraud's Winery, Youngs Lane	Lot 2 DP 11768		
58	14	Old Cemetery, Litany & Ortive Streets, Cromwell	Part Section 1 Block XCII Town of Cromwell		
59	16	Old Cromwell Reservoir, Above State Highway 8	Section 15 Block VI Wakefield SD		



LOCATION 	ADJOINING MAPS	
	9	42
	56	11
CENTRAL OTAGO DISTRICT		

Scale 1: 5000
(at A3)



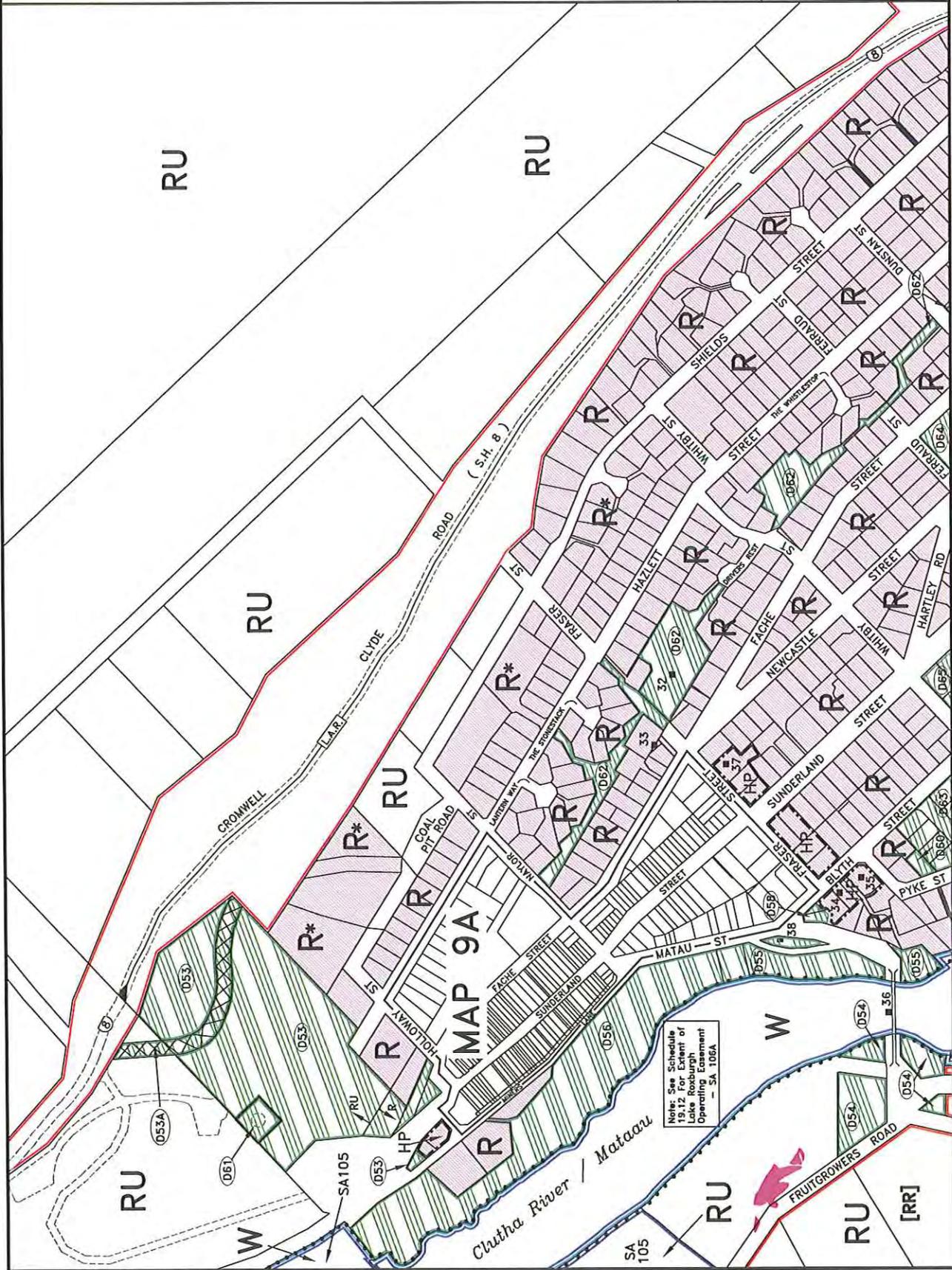
See LEGEND for key
to map notations

Publicly Notified : 18 July 1998
Amended by Decisions : 1 July 2000
Operative Date : 1 April 2008

CENTRAL OTAGO DISTRICT PLAN

MAP 9

CLYDE 1 of 3



D52	8 & 8A	"Sewage Treatment and Building Line Restriction" – Bannockburn	Central Otago District Council	Existing	Cairnmuir Road, Bannockburn	Lot 1 DP 20932	RU
D53	9	"Recreation Purposes"	Central Otago District Council	Modified	Clyde	Part of Town Belt, Section 61 & Part Sections 54 & 57 Block XXIII and Section 126 Block XXVI Town of Clyde	R & RU
D53A	9	"Road to be Stopped & Recreation Purposes"	Central Otago District Council	New	Clyde	Legal Road	RU
D54	9	"Bridge Purposes" - Earnsclough Bridge approaches	Central Otago District Council	New	Earnsclough Bridge approaches over Clutha River, Clyde	Part Section 5 Block XI Leaning Rock SD	RU
D55	9	"Recreation & Bridge Purposes" - Local Purpose Reserve, Clyde	Central Otago District Council	Modified	Clyde	Part Section 1 Block XLIX Town of Clyde	R
D56	9	"Recreation Purposes" - Recreation Reserve	Central Otago District Council	Existing	Miners Lane, Clyde	Part Section 1 and Section 4 Block XLIX Town of Clyde	R
D58	9	"Recreation Purposes"	Central Otago District Council	Modified	Matau Street and Blyth Street, Clyde	Lot 1 DP 354129 and part Lot 1 DP 27008	R
D60	9	"Telecommunication and Radiocommunication and Ancillary Purposes" - Clyde Exchange and Residence	Telecom New Zealand Limited	Modified	Pyke Street Clyde	Lot 2 DP 25677	R
D61	9	"Water Reservoir and Recreation Purposes"	Central Otago District Council	New	Clyde	Part of Town Belt	RU
D62	9 & 10	"Recreation and Accessway Purposes"	Central Otago District Council	New	Clyde	Lot 25 DP 18733 Lot 31 DP 19044 Lots 17 & 28 DP 19110 & Lot 13 DP 18338	R
D63	9 & 10	"Primary School" - Clyde Primary School	Minister of Education	Modified	Blyth Street Clyde	Sections 1-8 Block III and Sections 2-5, 8-9 Block LVIII Town of Clyde	R
D64	9 & 10	"Recreation Purposes" - Seaton Square Recreation Reserve	Central Otago District Council	Existing	Fache Street, Clyde	Section 17 SO 20630 Block XVI Town of Clyde	R
D65	9 & 10	"Recreation Purposes" - Clyde Recreation Reserve	Central Otago District Council	Modified	Sunderland Street and Whitby Street, Clyde	Sections 1-34 Block IV, Sections 1-23 Block V, Sections 1-23 Block VI, Sections 1-9, 15-24, 30-33 & Part Sections 10, 14, 25-29 & 34 Block LVII, Section 1 Block LVI, Section 1 Block LVII, Lot 1 DP 17540, Lot 1 DP 12265 and Closed Road Block LV SO 10020 Town of Clyde	R
D66	10	"Recreation Purposes"	Central Otago District Council	New	Vincent Place and Waldron Place, Clyde	Lot 65 DP 15575 and Lot 66 DP 15574	R
D67	10	"Accessway Purposes"	Central Otago District Council	New	Newcastle/ Sunderland Streets, Clyde	Lot 67 & 68 DP 15574	R
D68	11	"Cemetery" - Local Purpose Reserve, Clyde Cemetery	Central Otago District Council	Existing	Springvale Road, Clyde	Cemetery Reserve in Town of Clyde	RU
D69	12	"Recreation Purposes" - Recreation Reserve & Local Purpose Reserve, Accessway	Central Otago District Council	New	Roberts Drive, Cromwell	Lot 33 DP 24297, Lot 61 DP 25116 Sec 1 SO 24076	R [RRA(6)]
D70	12	"Accessway Purposes" - Recreation Reserve	Central Otago District Council	New	Bell Avenue, Cromwell	Lot 32 DP 24297	R [RRA(6)]

Copy of list written

II

Annan in catalogue file

ARTICLES DONATED BY N.Z. RAILWAY DEPARTMENT TO VINCENT COUNTY
COUNCIL AND DUNSTAN GOLDFIELDS MUSEUM AT THE CLOSURE OF THE
OF THE FIRST RAILWAY STATION BUILDING 1907 - 1986

- 7 Track signs painted black on white.
- 4 Bridge signs " " " " .
- 1 Picket Gate.
- 1 Canvas mail bag
- 1 Letter Box
- 1 Miro Stove - used in Guard's Van.
- 1 Station Radio.
- 2 Signal Flags.
- 2 Ticket Cabinets.
- ✓ 2 Wooden Stools.
- 1 Punch Machine for Tickets.
- 3 Signaling Lanterns
- 2 Telephones (restored)
- 1 Green parcel bag (canvas)
- 2 Kerosene Heaters.
- 1 Safe in damaged condition.
- 1 Waste basket.
- 8 CLYDE billboards.
- 1 Coal scuttle (Damaged)
- 1 Large Railway cabinet (small on top ?)
- ✓ 1 Long drop bucket (Railway W.C.)
- 1 Fire extinguisher.
- 1 Packet of weighbill envelopes.
- 1 Long handle fire shovel.
- 1 Small cabinet.
- 3 Signaling lanterns.
- 1 Long roller cabinet (floor to ceiling height)
- 1 Post Office parcel box.
- 2 Toolboxes.
- 1 Work table.
- 1 Ammunition Explosive box.
- 2 Flue brushes.
- 1 Railway track weeder.
- 1 Coat rack.
- ✓ 3 N.Z. Railway Barrows.
- 2 Bill boards (Canadian)
- 5 Large Bill boards.

Also given

- ✓ 1. Station Master's Desk
- ✓ 1. " " " " Chair
* cushion

- ✓ 1. Complete Station Master's
Uniform - Jacket
Trousers
Waistcoat
Stiff peaked Cap.

- ✓ 1. Station Master's Jacket

- ✓ 1. Station Master's Maroon
Coloured Jacket.

Plus the catalogued
cards from H.K. Complex
"Railway"

16 single railway rails
in yard 2-10-96

Key CVE (YEAR of donation) D. 001

✓ CVE 80 D 001 Station MASTERS DESK from CLYDE Railway Station.
Description WOODEN DESK with 4 drawers and four compartments for filing. DESK is varnished.
Height is 760mm. Length of DESK is 1 metre 680mm.

✓ CVE 80 D 002 STATION MASTERS CHAIR and 3 cushions A, B + C. 1 cushion

CVE 80 D 003 Filing Cabinet. grey in color
Description. Unit contains two cupboards with 3 shelves in each situated on the bottom of the unit. The top half contains nine compartments for filing
Height 1 meter 225mm.
Length along base is 1 meter 200mm.

CVE 81 D 004 TICKET / CABINET Color Fawn - Pink.
Height 945mm by Length 660mm.

CVE 82 D 005 WOODEN (box) telephone refurbished.
390mm by 230mm.
Unit Works Operational.

- CVE 80 D006 Heater, Red + Black, Patent Tilley England, Prima, Height 56mm, Width 95mm, Wooden Handle.
- CVE 80 D007 Heater Red + Blue, wooden Handle, Height 57mm Width 95mm. (Handle)
- CVE 86 D008 Green Canvas Post Office Parcel Bag, Fragile stamped on lid, Leather handle, Base 440mm x 310mm.
- ✓ CVE 80 D009 Paper weight stand, minus spike, black with leaf pattern, Base width 90mm.
- CVE 80 D010 Paper weight stand, minus spike, black with leaf pattern, Base width 90mm.
- CVE 80 D011 56 Waybill Envelopes, Cream with red instructions, Marked with N.Z.R. emblem, Marked urgent. Filled in - Destination Clyde. 270mm x 215mm.
- ✓ CVE 80 D012 1-4 legged wooden stool with horse hair stuffed seat Covered in black leather. Height 835mm.
- CVE 80 D013 1- Square 40oz weight. 70mm x 65mm.
- CVE 80 D014 1- circular least weight, Black, Circumference 310mm.
- CVE 80 D015 1- circular 2oz weight, Black, Circumference 310mm.
- CVE 80 D016 Wooden Money Container, Base: 115mm x 125mm. Depth 75mm.
- CVE 80 D017 Wooden Money Container, Base: 115mm x 125mm. Depth 75mm.
- CVE 80 D018 Wooden Money Container, Base: 115mm x 125mm. Depth 75mm.
- CVE 80 D019 Wooden Money Container, Base: 115mm x 125mm. Depth 75mm.
- CVE 80 D020 Ultimate Wooden Radio / Rola Speaker, Model K8, OHMS 2500, The Rola Company, 2 valves, Radiotron, Radio Made? X11, Serial No. 25579. Made in Australia. Height 525mm. Width 380mm.

CVE 83 D021 Marble Electrical Board. Made by Turnbull + Jones Ltd. Electrical Engineers, Dunedin, Christchurch, Wellington + Auckland. Height 465mm x 315mm.

CVE 80 D022 Small brown varnished wooden cabinet, 4 compartments. Compartments labelled (a) Queenstown (b) Road Services Agency (c) Goods Cromwell. Height 810mm Depth 205mm.

CVE D023 (CV 76 274) Tool for taking clinkers out of firebox. Early Railways. Length 1m 210mm.

✓ CVE 80 D024 Long Drop Bucket, N.Z.R's. Black, Height 345mm. Width at bottom 380mm.

CVE 81 D025 Cane Waste Paper Basket, Brown, Height 340mm, Width 260mm.

CVE D026 Mileage Chart, attached to section of hardboard. Depicting mileages appropriate to different stations.

CVE 80 D027 6 Compartment Shelf, Small, Brown, Varnished. 5 shelves labelled (a) for parcels only (b) fruit notes (c) 94, 95, 96, (d) to pay goods (e) prepaid. Length 580mm, Depth 205mm.

CVE 80 D028 Flag Pole with white + red knob.

CVE D029 Framed Documents + Photographs.

CVE D030 Framed Timetable.

CVE 80 D031 Ink Bottle with lip Height 250mm

CVE 80 D032 " " " " " "

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.

Copies of this charter may be obtained from

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