



The Club Hotel, Bluff

A Heritage Impact and Archaeological Assessment

Report Prepared for: Bluff Oyster and
Food Festival Charitable Trust

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Submitted: August 2018

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Project Details

Archaeological Site No.	E47/195
HNZPT List Entry No.	2441
ICC Heritage Register	1
Property Address	100-116 Gore Street, Bluff (Sec 2-3 Blk I Town of Campbelltown)
Client	The Bluff Oyster and Food Festival Charitable Trust
Client Address	P.O. Box 154, Bluff 9842
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Reviewed By	Dr Naomi Woods
Report Submitted	August 2018
Report Submitted To	The Bluff Oyster and Food Festival Charitable Trust and Bonisch Consultants

Ownership and Disclaimer

This report has been prepared for the Bluff Oyster and Food Festival Charitable Trust in relation to a specific work program at the Club Hotel, Bluff (100-116 Gore Street, Bluff; Sections 2-3, Block I, Town of Campbelltown). This report and the information contained herein are subject to copyright. Ownership of the primary materials created in the course of the research remains the property of the named researchers and New Zealand Heritage Properties Ltd. This report remains the property of the Bluff Oyster and Food Festival Charitable Trust and New Zealand Heritage Properties Ltd.

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Executive Summary

The Bluff Oyster and Food Festival is a highlight of Bluff's tourism calendar, and the Bluff Oyster and Food Festival Charitable Trust are seeking to redevelop Sections 2 to 3 of Block I, Town of Campbelltown to increase the capacity of the festival, which currently operates in an open-air venue to the rear of the Club Hotel. Each year the festival sells out, and with a current maximum capacity of 5000 people, this redevelopment will see an additional 1000 people brought into Bluff each year and provide a significant economic boost to the community. The proposed redevelopment includes the construction of a public terraced garden and an enlarged outdoor festival venue, and as a requirement of this work, the Club Hotel will be demolished. This report considers the potential effects of the proposed work on the heritage and archaeological values.

The Club Hotel is generally regarded as a single entity; however, documentary research undertaken for this assessment has determined that the Club Hotel consists of four separate buildings with unique histories. These buildings include, from east to west:

- **Colonial Bank of New Zealand**
 - Constructed 1887/1888, designed by Mackenzie and Gilberston Architects, commissioned by J. G. Ward
- **Huddart Parker Building**
 - constructed 1891, designed by William Sharp, commissioned by J. G. Ward
- **Club Hotel**
 - Current building constructed 1884/1885, designed by Burwell, commissioned by Hannah Ward Barron
 - façade replaced 1903, designed by Peter Walker,
 - much of internal structure replaced in 1914, designed by Annison
- **Scott's Private Hotel** (aka Boconnoc Building)
 - constructed 1891, commissioned by A. Scott
 - incorporated into the Club Hotel in 1903; façade replaced 1903, designed by Peter Walker

Prior to the construction of the extant buildings, there were numerous other structures on the property, including the predecessors of the Club Hotel, the Railway Hotel and the Terminus Hotel.

The hotel has a Historic Place Category 2 listing with Heritage New Zealand Pouhere Taonga (List Entry 2441); therefore, this site is automatically included on the Heritage Register (Appendix II.2; Reference No. 1) of the Invercargill City Council District Plan. Demolition of this building is considered a non-complying activity under the rules of the District Plan. The importance of the Club Hotel has been recognised by Heritage New Zealand Pouhere Taonga, and the research undertaken as part of this report has further strengthened this determination. The Club Hotel stands as a rare example of Renaissance Revival architecture in Bluff, with only one other similar building (the Post Office) remaining, and it is a testament to the vibrant port and town that Bluff once was. Based on established criteria, New Zealand Heritage Properties has determined the overall heritage value of the Club Hotel to be medium, and the physical loss of the building constitutes a major adverse effect. As such, the overall level of significance of effects on the heritage values is determined to be moderate to large.

The Club Hotel is recorded archaeological site (E47/195) and is protected under the Heritage New Zealand Pouhere Taonga Act 2014. The proposed demolition of the Club Hotel will result in the demolition of four pre-1900 buildings, and the redevelopment of the site has the potential to affect subsurface deposits. As archaeological sites are protected under the Heritage New Zealand Pouhere Taonga Act 2014, an archaeological authority will be required for this work.

Many alternative avenues to demolition have been explored by the Trust without success, and it is only now that the Trust are seeking to demolish the building. While the redevelopment will see the physical loss of a significant heritage building and will impact archaeological resources, it will allow an increase in capacity for the festival and

this will bring economic benefit to Bluff. NZHP supports this application for demolition and makes the following recommendations.

Recommendations for Resource Consent

1. NZHP supports the resource consent application for demolition of the Club Hotel subject to the following mitigative measures:
 - The building should be recorded to a Level III standard, including post-1900 fabric of heritage value.
 - A demolition plan should be in place to ensure there are no adverse effects to surrounding heritage buildings.
 - Heritage building materials and linings should be salvaged, and consideration should be given to their use in the new build or in interpretive displays.
 - Information gathered as a result of this report should be included as information panels on the newly erected fence. Consideration should be given to the erection of information panels/displays in the park opposite the hotel.

Recommendations for an Archaeological Authority

1. As a first principle, every practical effort should be made to avoid damage to any archaeological site, whether known, or discovered during any redevelopment of the site.
2. An archaeological authority under Section 44 of the Heritage New Zealand Pouhere Taonga Act (2014) should be obtained from the Heritage New Zealand prior to any modification of site E47/195.
3. If development plans are altered from those reviewed by NZHP for this assessment (Appendix D), then Heritage New Zealand need to be alerted in the first instance.
4. The remaining pre-1900 structure should be recorded to a minimum of a Level 3 as defined by the guidelines established for the recording of built structures by HNZPT (Heritage New Zealand, 2014). It is also recommended that any demolition be monitored by an archaeologist.
5. Contractors must be briefed on the procedures for dealing with unexpected finds on the site. This is recommended to be in the form of a contractor briefing that is provided to all contractors who will be working on the project in advance of works.
6. That all earthworks on the site be monitored by an archaeologist due to the likelihood of pre-1900 material being found on the site.
7. If at any stage during the redevelopment Māori material is discovered, HNZPT should be consulted in the first instance; they will contact local iwi. Any Māori artefacts will be, prima facie, property of the Crown and will be submitted to the appropriate institutions.
8. A full report on any archaeological material that is found should be prepared and submitted to the HNZPT within one year of the completion of site works.

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1 Introduction

The Bluff Oyster and Food Festival is an event held in May each year that brings 5000 people to this small seaside town to sample local delicacies and enjoy live entertainment. The festival is organised by a dedicated team of volunteers from the Bluff Oyster and Food Festival Charitable Trust, and on the day, the event is run by volunteers from 16 groups, who in turn receive a generous donation for their contributions. It is not only the festival that benefits from its success, as there is a flow-on affect to local community groups and business, several of which run complementary events the days before and after the festival. As a result, the festival weekend is one of the most profitable days of business for Bluff. Currently, the demand for tickets is greater than the festival's capacity, with tickets for the 2018 event selling out by February.

The Bluff Oyster and Food Festival currently operates at the back of the Club Hotel. The preparation of this area for the festival required the removal of numerous pre-1900 buildings and associated earthworks in 2013. The results of the archaeological investigations have been documented in several reports (Harris, 2014b, 2014a, 2014c; E. Williams, 2008; G. Williams, 2013). The Trust is seeking to expand the festival site to grow the festival from its current capacity of 5000 to 6000, and the proposed work will require the demolition of the remaining buildings along Gore Street that are collectively known as the Club Hotel and located at 100-116 Gore Street, Bluff (Sec 2-3 Blk I Town of Campbelltown; Figure 1-1). As part of the proposed redevelopment, a public terraced garden will be constructed along Gore Street. At the top of the garden, the area spanning from Bluff Lodge (to the west) and the Bluff Service Centre and Library (to the east) will be enclosed by a fence that will feature a display of historic photographs and storyboards that share the history of Bluff and the Club Hotel. New Zealand Heritage Properties Ltd (NZHP) has been commissioned by the Bluff Oyster and Food Festival Charitable Trust to undertake a heritage impact assessment (HIA) and archaeological assessment of their proposed works.

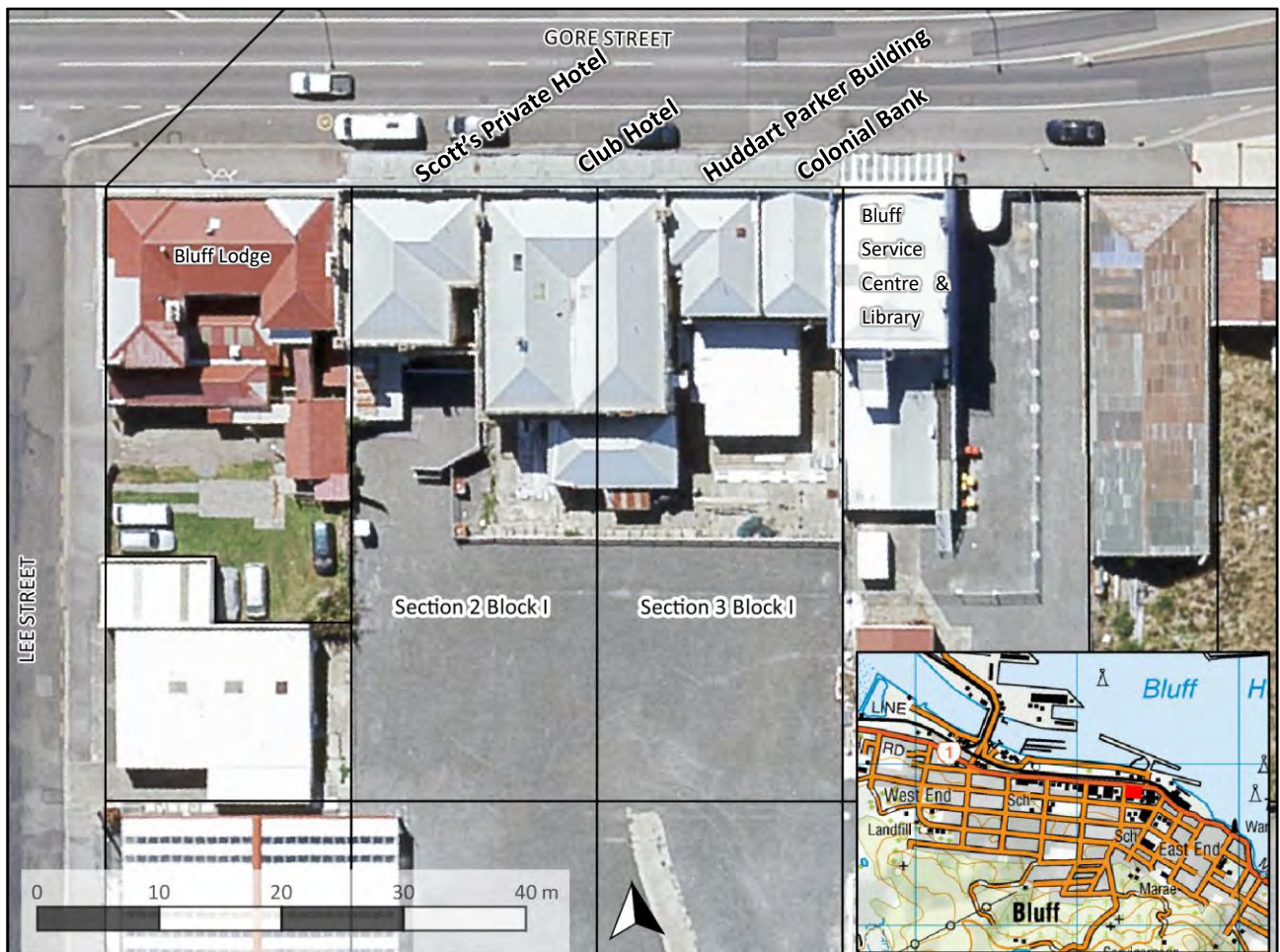


Figure 1-1. Location of the Club Hotel, Bluff on Sections 2 and 3, Block I, Town of Campbelltown.

The Club Hotel is a significant landmark along Bluff's main thoroughfare, Gore Street, and its heritage value has been recognised by Heritage New Zealand Pouhere Taonga (HNZPT) and the ICC. The hotel has a Historic Place Category 2 listing with HNZPT (List Entry 2441); therefore, this site is automatically included on the Heritage Register (Appendix II.2; Reference No. 1) of the ICC District Plan. The Heritage New Zealand Pouhere Taonga Act 2014 defines Category II historic places as having 'places of historical or cultural heritage significance or value'. The inclusion of the Club Hotel on the ICC Heritage Register affords it protection, and the relocation or demolition of any building or structure listed in Appendix II.2 (sites registered by HNZPT) is a non-complying activity under Rule Section 3.8.9 of the Proposed ICC District Plan (2017).

Additionally, the Club Hotel is an archaeological site and is recorded as Site E47/195 under the New Zealand Archaeological Association's (NZAA) site recording scheme, ArchSite. The boundary of this archaeological site includes Sections 2, 3, 9, and 11. Archaeological sites are protected under the Heritage New Zealand Pouhere Taonga Act 2014.

The Club Hotel is generally regarded as a single entity; however, documentary research undertaken for this assessment has determined that the Club Hotel consists of four separate buildings with unique histories that have been incorporated into the hotel over time. These buildings include, from east to west:

- **Colonial Bank of New Zealand**
 - Constructed 1887/1888, designed by Mackenzie and Gilberston Architects, commissioned by J. G. Ward
- **Huddart Parker Building**
 - constructed 1891, designed by William Sharp, commissioned by J. G. Ward
- **Club Hotel**
 - Current building constructed 1884/1885, designed by Burwell, commissioned by Hannah Ward Barron
 - façade replaced 1903, designed by Peter Walker,
 - much of internal structure replaced in 1914, designed by Annison
- **Scott's Private Hotel** (aka Boconnoc Building)
 - constructed 1891, commissioned by A. Scott
 - incorporated into the Club Hotel in 1903; façade replaced 1903, designed by Peter Walker

Prior to the construction of the extant buildings, there were numerous other structures on the property, including the predecessors of the Club Hotel, the Railway Hotel and the Terminus Hotel.

2 Statutory Requirements

This HIA assesses the proposal against legislative requirements and provisions relating to heritage values which are detailed in the following sections. There are two main pieces of legislation that provide protection for heritage values: The Resource Management Act 1991 requires local authorities to set up and operate a district plan, and the Heritage New Zealand Pouhere Taonga Act 2014 establishes the New Zealand Heritage List and protects archaeological sites. The proposed works are also assessed against the provisions of the International Council on Monuments and Sites (ICOMOS) New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).

2.1 Resource Management Act (1991)

The heritage provisions of the Resource Management Act (1991) were strengthened with the Resource Management Amendment Act (2003). The Resource Management Amendment Act (2003) contains a more detailed definition of heritage sites and now considers historic heritage to be a matter of national importance under Section 6. The act requires City, District and Regional Councils to manage the use, development, and protection of natural and physical resources in a way that provides for the well-being of today's communities while safeguarding the options of future generations.

The act defines historic heritage as those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures, derived from archaeological, architectural, cultural, historic, scientific, or technological qualities. Historic heritage includes:

- Historic sites, structures, places and areas,
- Archaeological sites,
- Sites of significance to Māori, including Wahi Tapu; and,
- Surroundings associated with the natural and physical resources.

It should be noted that this definition does not include the 1900 cut-off date for protected archaeological sites as defined by the Heritage New Zealand Pouhere Taonga Act 2014. Any historic feature that can be shown to have significant values must be considered in any resource consent application.

Section 87A of the RMA defines classes of activities, including permitted, controlled, restricted discretionary, discretionary, non-complying, and prohibited, and their requirements for resource consent (if any). These activities are summarised below.

- **Permitted Activity** – an activity that complies with the requirements, conditions and permissions. Resource consent is not required.
- **Controlled Activity** – an activity that must comply with the requirements, conditions and permissions of the district plan, which the council may impose conditions (restricted to the discretionary matters). Resource consent is required.
- **Restricted Discretionary Activity** – an activity that requires resource consent, which the council has the authority to decline consent or grant it and impose conditions (restricted to the discretionary matters) for the matters over which discretion is restricted. If granted, the activity must comply with the requirements, conditions and permissions.
- **Discretionary Activity** – an activity that requires resource consent, which the council has the authority to decline consent or grant it with or without conditions (restricted to the discretionary matters). If granted, the activity must comply with the requirements, conditions and permissions.
- **Non-Complying Activities** – an activity that that requires resource consent, which the council may decline the consent or grant it with or without conditions, but only if the Council is satisfied that the requirements of Section 104D are met and the activity must comply with the requirements, conditions, and permissions.
 - **Section 104D** Particular Restrictions for Non-Complying Activities

- (1) Despite any decision made for the purpose of notification in relation to adverse effects, a consent authority may grant a resource consent for a non-complying activity only if it is satisfied that either—
 - (a) the adverse effects of the activity on the environment (other than any effect to which section 104(3)(a)(ii) applies) will be minor; or
 - (b) the application is for an activity that will not be contrary to the objectives and policies of—
 - (i) the relevant plan, if there is a plan but no proposed plan in respect of the activity; or
 - (ii) the relevant proposed plan, if there is a proposed plan but no relevant plan in respect of the activity; or
 - (iii) both the relevant plan and the relevant proposed plan, if there is both a plan and a proposed plan in respect of the activity.
 - (2) To avoid doubt, section 104(2) applies to the determination of an application for a non-complying activity.
- **Prohibited Activities** – an activity for which no resource consent can be made, nor can the council grant consent for it.

2.1.1 *The Invercargill City Council District Plan*

The Resource Management Act 1991 requires local authorities to develop and operate under a district plan. While some provisions of the ICC Proposed District Plan (appeals version, January 2017) are currently under appeal, the issues, objectives, policies, and rules relating to heritage are not under appeal; therefore, this version of the district plan are treated as operative by the council. ICC District Plan recognises that Invercargill retains significant built heritage which reflects its development.

The objective of the ICC including an area or item on the ICC Heritage Register is to (1) prevent inappropriate subdivision, use, and development, (2) recognise and utilise the city's extant built heritage, and (3) manage the heritage values to avoid or mitigate adverse effects of natural processes and climate change. Policies that the ICC has established to ensure these objectives are met are outlined in Table 2-1.

To implement protection of heritage values, amongst other methods, the ICC District Plan identifies a City Centre Heritage Precinct on the District Planning maps and identifies sites, structures, places and areas of heritage values in Appendix II Heritage Register. The items on the Heritage Register have been assigned to one of five separate lists that have different levels of protection under the Heritage Rules (Section 3.8):¹

- **Appendix II.2 Sites Registered by HNZPT.** This list includes all Category I and II sites on the HNZPT List as of October 2016.
- **Appendix II.3 Sites of Local Significance.** This list includes items and areas of local historic heritage significance as recognised in *Invercargill City: Central City Area Heritage Buildings Review* (Gray, 1997).
- **Appendix II.4 Site Furniture.** This list includes items of street furniture identified by Gray (1997) requiring protection.
- **Appendix II.5 War Memorials/Relics.** This list includes war memorials/relics within the city district
- **Appendix II.6 Archaeological Sites.** This list includes archaeological sites recorded in ArchSite as of May 2013

¹ In previous versions of the District Plan, items on the Heritage Register were assigned classes, with various levels of protection based upon the assigned class, with Class 1 being the highest level of protection and Class 4 being the lowest.

Table 2-1 ICC Proposed District Plan policies (Section 2.8).

Policy No.	
1	Promotion: To promote public awareness and appreciation of Invercargill's heritage.
2	Identification: To identify and prioritise sites, structures, places and areas of heritage value.
3	Effects on heritage: To avoid, remedy or mitigate the potential adverse effects of subdivision, use and development on heritage.
4	Integration: To encourage the integration of new subdivision, use and development with heritage.
5	Active management: To promote the active management, in particular the adaptive reuse, of heritage buildings to: (A) Avoid serious risk to human safety. (B) Investigate and evaluate all reasonable means of restoration, adaption, reuse and relocation as alternatives to demolition.
6	Conservation and adaptive re-use: To promote the conservation and adaptive reuse of heritage buildings, groups of heritage buildings and heritage facades in the Central Business District of Invercargill.
7	Archaeological and cultural sites: To protect identified archaeological and cultural sites from the adverse effects of land disturbance and/or modification.
8	Collaboration: To collaborate with key stakeholders in the management of heritage.
9	Natural processes: To manage the adverse effects of natural processes and climate change on heritage values.
10	Tangata whenua: To recognise the role of tangata whenua as kaitiaki, and provide for: (A) Tangata whenua values and interests to be incorporated into the management of cultural heritage sites. (B) Consultation with tangata whenua regarding the means of maintaining and restoring sites, areas and landscapes that have particular significance to tangata whenua. (C) Active involvement of tangata whenua in the protection of cultural heritage values. (D) Customary use of cultural heritage sites of significance to the tangata whenua.

The District Plan Rules, as related to heritage and items in Appendix II.2 and Appendix II.3, are presented in Table 2-2 and Table 2-3. Applications under the rules need to address the matters in Section 3.8.10 in the Proposed District Plan (see Table 2-4).

Table 2-2 Selection of ICC Proposed District Plan rules for heritage, Appendix II.2 HNZPT List.

Rule No.	
3.8.5	Within Zones other than the Hospital Zone, the construction of a new building on land held in the same Certificate of Title of a building listed in Appendix II:2 is a restricted discretionary activity where that new building is located within 50 metres of the building listed in Appendix II:2. The matters over which the Council shall exercise its discretion are: (A) The proximity of the new building to the building listed in Appendix II:2. (B) The scale, design and appearance of the new building. (C) The manner in which land within the curtilage of each building is to be developed and use
3.8.8	Any alteration, addition and/or the attaching of any signage to any building, structure or place listed in Appendix II.2 Sites Registered by HNZPT is a discretionary activity
3.8.9	The relocation or demolition of any building or structure listed in Appendix II.2 Sites Registered by HNZPT is a non-complying activity

Table 2-3 Selection of ICC Proposed District Plan rules for heritage, Appendix II.3 Sites of Local Significance.

Rule No.	
3.8.3	Any alteration and/or addition to any building listed in Appendix II.3 Sites of Local Significance that does not affect the façade of the building is a permitted activity.
3.8.4	In relation to buildings listed in Appendix II:3 Sites of Local Significance the following activities are restricted discretionary activities: (A) Any alteration or addition to the façade. (B) Any signage attached to the façade. [See the Plan for matters over which the Council exercises discretion]
3.8.6	The relocation or demolition of any building listed in Appendix II:3 Sites of Local Significance other than listed in Rule 3.8.3 and 3.8.4 above, is a discretionary activity.

Table 2-4 Matters to be address in applications to Council (Rule 3.8.10).

Rule 3.8.10	
A	The extent to which the heritage values including the design of any buildings and the context of Heritage are likely to be retained, protected and/or enhanced.
B	Whether the activity is likely to have cumulative adverse effects on heritage values.
C	In the case of relocation of a heritage building, measures that may be necessary to protect the fabric of the building during relocation.
D	Potential for the reuse and/or recycling of any material or heritage features from the historic building.
E	Consideration of any relevant Invercargill City Council heritage design guidelines.
F	The extent and effect of any earthworks, tunnelling, digging, vibration or excavation that may destabilise the site, structure, place or area.
G	The results of consultation undertaken including any written advice obtained as follows:

Rule 3.8.10	
	<p>(a) In the case of the site having identified tangata whenua values, comment from the relevant iwi.</p> <p>(b) Any recommendations of the New Zealand Historic Places Trust, and the New Zealand Archaeological Association File Keeper.</p> <p>(c) Where the site history indicates that there may be historical artefacts or other physical remains, any advice obtained from a suitably qualified and experienced archaeologist.</p>
H	The reasons for the proposed activity and reasons why alternative less adverse options for achieving the same or similar outcome have been discounted. For clarification, reasons for discounting alternative options can include amongst other matters financial cost, natural hazards, safety and technical feasibility.
I	The creation and maintenance of a record of heritage features of the building on its original site (e.g. photos of existing vistas for public record of the history of the site).
J	Any proposals to strengthen the structural integrity and heritage value of the building, including the benefits of alterations for the purpose of implementing Building Code upgrades for seismic, fire and access purposes
K	Any proposals to strengthen or replace high risk elements, such as parapets, façade decoration and chimneys, with high quality light weight material
L	The extent to which the proposed alterations, additions to or demolition of a listed heritage building have been informed by the advice of qualified professionals such as conservation architects, heritage consultants, engineers and quantity surveyors as appropriate. Such advice should include a thorough analysis of the alternative options available and the extent of professional advice obtained and should be proportional to the scale and intensity of the effects of the works being undertaken

The ICC Design Guidelines

In 1998, the ICC commissioned Oakley Gray Architects to develop design guidelines for the city centre that were aimed at owners of heritage buildings wishing to either renovate or redevelop their property to ensure compatible and contextual design (Gray, 1998). The guidelines consider numerous aspects of the building, including the context, façade, materials, windows, ornamentation, parapet, verandah, shopfront, colour, and signage, as well as providing consideration for prominent corner buildings. The restoration of façades and preservation of buildings are also covered by the guidelines, which promotes their restoration and adaptive reuse. The guidelines also outline matters to be considered for designing new buildings within the city centre, so that they do not detract from the surrounding heritage buildings. The objectives, recommendations, and results of the guidelines are presented in **Error! Reference source not found..**

Table 2-5. ICC Design Guidelines (Gray 1998).

	Objective	Recommendation	Result
Context	To encourage innovative design which enhances the scale, bulk, location and proportions of adjacent buildings	Where appropriate, new buildings should present a continuity of the building façade to the street and should be a similar height to their neighbours.	<ul style="list-style-type: none"> New or altered facades should be a similar height to their neighbours. Where appropriate, buildings should be in context with the identified historic facades of neighbouring buildings. New buildings should be built up to the street boundary and be constructed to the full width of the site.
Facades	To maintain the character of the area through careful use of materials and proportions. To promote the removal of lightweight sheet cladding covering upper building facades, so as to reveal the original facades, together with the reinstatement of the original decorative elements, previously removed.	That building facades have solidity, depth and be of a similar height to and use materials in harmony with their neighbours.	<ul style="list-style-type: none"> Building facades should be divided into a base, a middle section with well-proportioned windows and architectural detail and a top or skyline element, all well-defined. Long elevations should be divided into bays through the use of accentuated columns or other three-dimensional effects. Verandah where used shall be of a similar height and fascia depth to their neighbours. The below verandah façade should present a well-proportioned shop front to the street, especially within the city centre. Bland solid walls at street level within the city centre should be avoided.
Materials	To build in materials that reflect the predominant materials in the area.	That building facades be constructed predominantly of solid construction, having sufficient detail, depth and similarity of materials to harmonise with their immediate neighbours.	<ul style="list-style-type: none"> Building facades should, where possible, be clad with traditional materials such as painted plaster, or plaster and brickwork. Large areas of tinted or clear glass and aluminium curtain walling should be avoided as should thin sheet claddings such as corrugated steel, profiled aluminium sheeting, and fibre cement. Where less traditional materials are used, these should be incorporated into the façade between traditional

	Objective	Recommendation	Result
			<p>elements of solid vertical columns, beams, or cornice detail.</p> <ul style="list-style-type: none"> The visual impact of large expanses of glass can be greatly mitigated in this way.
Windows	For window size, orientation, and proportion to respect the context of their neighbours.	That designers consider the groupings, symmetry, and vertical orientation of windows within building facades.	<ul style="list-style-type: none"> Windows should be grouped together in twos or threes within the panel effect created by accentuated beams and columns on the façade. Large areas of glass should be modulated through the use of substantial mullions and transoms to give the effect of grouping. Windows should be laid out symmetrically on the façade. Use deep reveals around the window detailing to create a three-dimensional effect to the façade.
Ornament	To encourage the sympathetic use of ornament on modern buildings.	That decorative elements may be sympathetically incorporated into new building designs and that when restoring a façade, consideration be given to reinstating decorative elements previously removed.	<ul style="list-style-type: none"> A new building by use of ornament can be in sympathy with those adjacent to it. Decorative elements on buildings create visual interest and a three-dimensional effect through shadowing. Modern ornament may include sun screens, lattice, or applied moulded concrete decoration as appropriate. Buildings constructed to historic buildings should be in context and in scale with those buildings. A limited use of ornament around windows and on parapets may be appropriate. This does not mean these elements should be applied in an arbitrary fashion but rather, the new building should, by use of ornament, be in sympathy with those adjacent to it. For existing historic buildings, where possible, ornament should be preserved and reinstated if already removed. Applied decoration can add three dimensional elements to a façade creating shadows and thus providing visual interest.
Parapet & Skyline Elements	To create a visually interesting capping or skyline feature on buildings.	<p>That the new or altered buildings include a formal capping or skyline feature to finish at a similar height to and be in context with their neighbours.</p> <p>That when restoring a façade, consideration be given to the reinstatement of previously removed parapets and skyline elements.</p>	<ul style="list-style-type: none"> Designers shall endeavour to incorporate skyline features into new building facades which create visual interest and are in context with their neighbours. Features such as parapets, cornices, classical gable elements, curved or raised skyline features. Parapets serve the practical purpose of partially concealing the roof from the street. Decorative column caps, flagpoles and other projective elements create visual interest on the skyline.
Verandahs	Where possible to provide effective continuous verandah cover and shelter to all buildings within the recognised shopping precinct.	All existing verandahs should be preserved and restored and new buildings fitted with verandahs in context with their neighbours.	<ul style="list-style-type: none"> Verandahs should provide sufficient protection from the sun, wind, and rain. Verandahs should be a similar height and width to their neighbours. Verandah facias should be no deeper than 450mm. Verandahs should be of a design which compliments the building style to which it is attached. Sloping verandahs should not obscure the windows or architectural detail of the buildings. Appropriate and adequate under verandah lighting should be provided. Where possible, all new or repaired verandahs should be fitted with support posts, in keeping with the building style.
Shopfronts	To provide appropriate shopfronts which maintain the continuity of the shopping precinct.	All buildings within the recognised pedestrian precinct should have shopfronts for the display of goods or services irrespective of whether they are retail premises.	<ul style="list-style-type: none"> A special feature should be made of shop entrances, through positioning or recessing. There should be continuity between the façade below and above the verandah. Columns should be continuous, and the shopfront reflect the above verandah detailing. Glazing bars help break up the large areas of glass and add visual interest.

	Objective	Recommendation	Result
Corners	To accentuate the landmark location of corner sites.	Corner buildings should be designed with one or more significant corner elements such as a tower, cupola, mitred or rounded corner, pediment or columns, etc.	<ul style="list-style-type: none"> Corner buildings should possess a presence by properly addressing the corner and intersection and be at least as tall as or slightly taller than their neighbours.
Colour	To enhance the appearance of building facades with the appropriate use of colour.	That building facades be regularly maintained and painted in colour schemes appropriate to the architectural era of their construction.	<ul style="list-style-type: none"> Colour schemes should use a base colour for the body of the building with joinery and decoration highlighted by two or three contrasting colours. Avoid large areas of bright or garish colours or dark monotone colour schemes. Refer to the <i>Invercargill Renovation and Colour Guidelines</i> produced by the ICC.
Signage	To ensure all signs are well designed and enhance the character of the building and business they represent.	Signs on buildings should clearly identify the business, show its street number and the products and services it sells.	<ul style="list-style-type: none"> Signs should convey the appropriate image in context with the business and building they relate to. The information should be displayed concisely and without visual clutter. All redundant signs should be removed when new ones are erected. The colour of signs should be carefully chosen to contrast with the base colour of the building.
Facade Restoration	To encourage the restoration and refurbishment of identified historic building facades.	That historic building facades be repaired, restored and repainted in a colour scheme appropriate to the architectural era of the building.	<ul style="list-style-type: none"> As much as possible of the ornamentation be replaced. Materials used for restoration work should match as closely as possible those used originally. Historic photographs should be consulted to ascertain the original form and ornamentation of the building.
Building Preservation	To encourage the preservation and retention of identified historic buildings.	That the classification system listed above be adhered to for identified buildings.	<ul style="list-style-type: none"> All identified historic buildings and facades should be retained and preserved to maintain the unique character of central Invercargill. That HNZPT be consulted for all work proposed to be undertaken on all buildings classified by them.

2.1.2 Southland Regional Council

The Operative Southland Regional Policy Statement 1997 does not have a specific section or policy statement for built heritage, however it does recognise relevant legislation, cultural values for tangata whenua and connections with heritage values in various sections relating to the natural environment. The Proposed Southland Regional Policy Statement 2012 is not yet operative but has policies similar to those used in the ICC Proposed District Plan.

2.2 Heritage New Zealand Pouhere Taonga Act (2014)

The Heritage New Zealand Pouhere Taonga Act (2014) came into effect in May 2014, repealing the Historic Places Act 1993. The purpose of this act is to promote identification, protection, preservation, and conservation of New Zealand's historical and cultural heritage. HNZPT administers the act and was formerly known as the New Zealand Historic Places Trust (Pouhere Taonga).

Archaeological sites are defined by this act as

- (a) any place in New Zealand, including any building or structure (or part of a building or structure), that--:
 - (i) was associated with human activity that occurred before 1900 or is the site of the wreck of any vessel where the wreck occurred before 1900; and
 - (ii) provides or may provide, through investigation by archaeological methods, evidence relating to the history of New Zealand; and
- (b) includes a site for which a declaration is made under section 43(1)

Additionally, HNZPT has the authority (under section 43(1)) to declare any place to be an archaeological site if the place

- (a) was associated with human activity in or after 1900 or is the site of the wreck of any vessel where that wreck occurred in or after 1900; and
- (b) provides, or may be able to provide, through investigation by archaeological methods, significant evidence relating to the historical and cultural heritage of New Zealand.

Archaeological sites are protected under Section 42 of the act, and it is an offense to carry out work that may “modify or destroy, or cause to be modified or destroyed, the whole or any part of that site if that person knows, or ought reasonably to have suspected, that the site is an archaeological site”, whether or not the site has been previously recorded. Each individual who knowingly damages or destroys an archaeological site without having the appropriate authority is liable, on conviction, to substantial fines (Section 87).

Any person wishing to carry out work on an archaeological site that may modify or destroy any part of the site, including scientific investigations, must first obtain an authority from HNZPT (Sections 44(a,c)). The act stipulates that an application must be sought even if the effects on the archaeological site will be no more than minor as per Section 44(b). A significant change from the Historic Places Act (1993) is that “an authority is not required to permit work on a building that is an archaeological site unless the work will result in the demolition of the whole of the building” (Section 42(3)).

HNZPT will process the authority application within five working days of its receipt to assess if the application is adequate or if further information is required (Section 47(1)(b)). If the application meets the requirements under Section 47(1)(b), it will be accepted and notice of the determination will be provided within 20 to 40 working days. Most applications will be determined within 20 working days, but additional time may be required in certain circumstances. If HNZPT requires its own assessment of the Maori values for the site, the determination will be made within 30 working days. If the application relates to a particularly complex site, the act permits up to 40 days for the determination to be made. HNZPT will notify the applicant and other affected parties (*e.g.*, the land owner, local authorities, iwi, museums, *etc.*) of the outcome of the application.

Once an authority has been granted, modification of an archaeological site is only allowed following the expiration of the appeals period or after the Environment Court determines any appeals. Any directly affected party has the right to appeal the decision within 15 working days of receiving notice of the determination. HNZPT may impose conditions on the authority that must be adhered to by the authority holder (Section 52). Provision exists for a review of the conditions (see Section 53). The authority remains current for a period of up to 35 years, as specified in the authority. If no period is specified in the authority, it remains current for a period of five years from the commencement date.

The authority is tied to the land for which it applies, regardless of changes in the ownership of the land. Prior to any changes of ownership, the land owner must give notice to HNZPT and advise the succeeding land owner of the authority, its conditions, and terms of consent.

An additional role of HNZPT is maintaining the New Zealand Heritage list, which is a continuation of the Register of Historic Places, Historic Areas, Wahi Tapu, and Wahi Tapu Areas. The list can include archaeological sites. The purpose of the list is to inform members of the public about such places and to assist with their protection under the RMA (1991).

2.3 Protected Objects Act (1975)

The Protected Objects Act (1975) was established to provide protection of certain objects, including protected New Zealand objects that form part of the movable cultural heritage of New Zealand. Protected New Zealand objects are defined by Schedule 4 of the act and includes archaeological objects and taonga tuturu. Under Section 11 of the Protected Objects Act (1975), any newly found Maori cultural objects (taonga tuturi) are automatically the property of the Crown if they are older than fifty years and can only be transferred from the Crown to an

individual or group of individuals through the Maori Land Court. Anyone who finds a complete or partial taonga tuturu, accidentally or intentionally is required to notify the Ministry of Culture and Heritage within:

- (a) 28 days of finding the taonga tuturu; or
- (b) 28 days of completing field work undertaken in connection with an archaeological investigation authorised by the HNZPT.
- (c)

2.4 ICOMOS New Zealand Charter 2010

The ICOMOS New Zealand Charter is a set of guidelines on cultural heritage conservation used in the New Zealand heritage sector by local bodies in district plans and heritage management, and by practitioners and forms a recognised benchmark for conservation standards and practice. A copy of the New Zealand Charter can be found in Appendix B.

The ICC Proposed District Plan requires that Council shall have regard to the principles of the Charter in considering proposals for the adaptive reuse of heritage buildings or structures (Section 2.8.3, Policy 5 Active Management).

3 Methodology

A HIA is required to accompany a resource consent application in order to identify heritage values and assess the effects of the proposed works on those heritage values. In preparing this HIA, guidance on methodology is considered from *Sustainable Management of Historic Heritage Guidance Information Sheet 9 Preparing a Heritage Impact Assessment* produced by the then New Zealand Historic Places Trust (NZHPT, 2007b) and *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties* (ICOMOS, 2011) (Appendix B). However, NZHP recognises that a HIA must be fit for purpose to both the heritage values of a property and the proposed works. NZHP conducted detailed documentary research to provide a comprehensive history of the site and associations of with significant individuals and companies. NZHP also considered the previous work done identifying heritage values both at the site level as well as in the broader heritage landscape. In order to determine the physical values of the site, a site visit was done during which a comprehensive photographic record was taken for each room. This data informs the significance assessment, which guides the evaluation of how the proposed redevelopment plans may affect the heritage values of the site along with the criteria established by the regional and district plan. Mitigative measures are proposed and discussed that may help reduce or eliminate adverse effects on the heritage values.

3.1 Research to Inform the Significance Assessment

NZHP consulted numerous sources of documentary evidence in order to determine the historical context of the project area. The results of the documentary research are provided in Section 4.1. The sources utilised in this research include:

- Land title records (held by Archives New Zealand)
- Historic newspapers (accessed via the Papers Past website)
- Historic maps (accessed via QuickMap)
- Historical photographs of the area and the property (searches were conducted using the DigitalNZ website, Hocken Snapshot, Museum of New Zealand Te Papa Tongarewa – collections online, Alexander Turnbull Library, and Southland Museum)
- Documentary resources including:
 - Gray, J. (2001). *Invercargill City Bluff Ward. Heritage and Unique Features Study*. Dunedin: Unpublished Report Prepared by Oakley Gray Architects Ltd for Invercargill City Council.
 - Fox, A. (2004). *Historic Bluff: A history of the heritage and unique features of Bluff*. Unpublished report prepared for the Invercargill City Council.

This HIA also considers the previous work identifying heritage values for both the site and the broader region, including examination of archaeological and heritage reports, as well as documentation in district plans and with Heritage New Zealand. Previously recorded archaeological and heritage sites near the project area can provide information that is valuable for assessing the heritage value of a site, and this was accomplished through examination of entries on ArchSite (the New Zealand Archaeological Associations site recording scheme), HNZPT's Annual Information, and the ICC District Plan and heritage resources.

In addition to the online version of ArchSite, which allows users to view information about individual archaeological site, NZHP also subscribes to the ArchSite GIS dataset of all previously recorded approved archaeological sites. This dataset allows NZHP to explore the broader distribution of specific archaeological site types across the South Island, which is useful for identifying rarity and uniqueness of site types.

NZHP subscribes to the HNZPT's Annual Information (with quarterly updates), which includes Category I and Category 2 listed places, historic areas, wāhi tūpuna (places important to Māori for ancestral significance and associated cultural and traditional values), wāhi tapu (places sacred to Māori in the traditional, spiritual, religious, ritual or mythological sense such as maunga tapu, urupā, funerary sites and punawai), and wāhi tapu areas (areas that contain one or more wāhi tapu). Again, this information is useful for considering rarity and uniqueness of site

types, as well as documenting the heritage assets in the surrounding areas. List reports specific to the proposed work are valuable resources, as they include previous work identifying the heritage values of the list entry.

The ICC District Plan identifies sites, structures, places and areas of heritage values in Appendix II Heritage Register. The items on the Heritage Register includes Category I and II sites registered by HNZPT (Appendix II.2), sites of local significance (Appendix II.3), street furniture (Appendix II.4), war memorials and relics (Appendix II.5), and archaeological sites (Appendix II.6). The register is important as it includes sites in the region that are nationally, regionally, and locally significance. The ICC have commissioned two independent report on its heritage assets, which were consulted as part of this HIA.

A site visit was conducted by Dr Dawn Cropper on 23 January 2018. A comprehensive photographic record was compiled of each room to provide visual documentation of the current state of the property and buildings as well as the integrity of the heritage fabric.

3.1 Significance Assessment of Heritage Values, Assessment of Effects, and Mitigative Measures

Assessment of heritage significance is guided by the criteria outlined in Heritage New Zealand Pouhere Taonga Act 2014, the definition of historic heritage in the Resource Management Act 1991, and best practice standards from HNZPT (2007a). The assessment criteria used in this HIA build from these sources and are defined in Table 3-1 provided below, which consider the archaeological, architectural, cultural, historic, scientific, and technological value. Specific rankings for each value have been defined by Bowman (2017), and they are utilised here to ensure that heritage values are assessed systematically.

Table 3-1. Assessment criteria for physical, historic, and cultural values (adapted from the RMA and NZHPT, 2007a) with rankings following Bowman (2017).

Archaeological Values	
Archaeological Information	<p>Does the place or area have the potential to contribute information about the human history of the region, or to current archaeological research questions, through investigation using archaeological methods?</p> <ul style="list-style-type: none"> • High - has the potential for national or regional archaeological values i.e. rare site types, sites from the first phase of settlement, particularly intact physical remains. • Moderate - has the potential for local archaeological values i.e. relatively early, possibility of relatively intact physical remains, representative types. • Low - known to be pre-1900, or has the possibility of pre-1900 evidence, but unlikely to have high or moderate archaeological values.
Architectural Values	
Architecture	<p>Is the place significant because of its design, form, scale, materials, style, ornamentation, period, craftsmanship or other architectural element?</p> <ul style="list-style-type: none"> • High - highly original, early, ideal, landmark or innovative design, style, use of materials, or craftsmanship for the period. • Moderate - good design, style, use of materials, or craftsmanship for the period • Low - typical design, style use of materials, or craftsmanship for the period
Rarity	<p>Is the place or area, or are features within it, unique, unusual, uncommon or rare at a district, regional or national level or in relation to particular historical themes?</p> <ul style="list-style-type: none"> • High - first, only remaining or one of very few of the period, locally/regionally/nationally. • Moderate - one of few of the period, locally/regionally/nationally. • Low - common for the period, locally/regionally/nationally.
Representativeness	<p>Is the place or area a good example of its class, for example, in terms of design, type, features, use, technology or time period?</p> <ul style="list-style-type: none"> • High - has all the key characteristics of architecture or technology of the period. • Moderate - has many of the characteristics of the architecture or technology of the period. • Low - has few characteristics of the architecture or technology or period.
Integrity	<p>Does the place have integrity, retaining significant features from its time of construction, or later periods when important modifications or additions were carried out?</p> <ul style="list-style-type: none"> • High - unchanged or has had important modifications since construction retaining heritage values. • Moderate - unimportant changes since construction but essential character and most heritage values retained.

	<ul style="list-style-type: none"> • Low – character changed significantly with few heritage values remaining
Vulnerability	<p>Is the place vulnerable to deterioration or destruction or is threatened by land use activities?</p> <ul style="list-style-type: none"> • Yes/no
Context or Group	<p>Is the place or area part of a group of heritage places, a landscape, a townscape or setting which when considered as a whole amplify the heritage values of the place and group/ landscape or extend its significance?</p> <ul style="list-style-type: none"> • High - principal contributor to the dominant values of the group. • Moderate – compatible with the group but not a principal contributor to the dominant values of the group. • Low – of little importance to the group.
Cultural Values	
Identity	<p>Is the place or area a focus of community, regional or national identity or sense of place, and does it have social value and provide evidence of cultural or historical continuity?</p> <ul style="list-style-type: none"> • High - focus of national or regional community identity, sense of place or social value or has special age value such as constructed within the first 30 years of settlement. • Moderate - focus of local community identity, sense of place or social value or has age value such as construction between 1870 and 1900. • Low – has minor community focus, sense of place or social value.
Public esteem	<p>Is the place held in high public esteem for its heritage or aesthetic values or as a focus of spiritual, political, national or other cultural sentiment?</p> <ul style="list-style-type: none"> • High - focus of national or regional community identity, sense of place or social value, recommended for listing, discussed in national publications, or received an award at the national, or local level. • Moderate - focus of national or regional community identity, sense of place or social value, recommended for listing, discussed in national publications, or received an award at the national, or local level. • Low – focus of national or regional community identity, sense of place or social value, recommended for listing, discussed in national publications, or received an award at the national, or local level
Commemorative	<p>Does the place have symbolic or commemorative significance to people who use or have used it, or to the descendants of such people, as a result of its special interest, character, landmark, amenity or visual appeal?</p> <ul style="list-style-type: none"> • High - commemorates national or regional endeavours or people at a national, regional or local level. • Moderate - commemorates national or regional endeavours or people at a national, regional or local level • Low – commemorates national or regional endeavours or people at a national, regional or local level
Education	<p>Could the place contribute, through public education, to people’s awareness, understanding and appreciation of New Zealand’s history and cultures?</p> <ul style="list-style-type: none"> • High - commemorates national or regional endeavours or people at a national, regional or local level. • Moderate – commemorates national or regional endeavours or people at a national, regional or local level. • Low – has minor potential for education.
Tangata whenua	<p>Is the place important to tangata whenua for traditional, spiritual, cultural or historical reasons?</p> <ul style="list-style-type: none"> • Yes/no
Statutory recognition	<p>Does the place or area have recognition in New Zealand legislation or international law including: World Heritage Listing under the World Heritage Convention 1972; registration under the Historic Places Act 1993; is it an archaeological site as defined by the Historic Places Act 1993; is it a statutory acknowledgement under claim settlement legislation; or is it recognised by special legislation?</p> <ul style="list-style-type: none"> • Yes/no
Historic Values	
People	<p>Is the place associated with the life or works of a well-known or important individual, group or organisation?</p> <ul style="list-style-type: none"> • High - intimately associated with a group or person of national or regional significance. • Moderate – intimately associated with a group or person of local significance. • Low – minor or peripheral connection to a locally significant group or person.
Events	<p>Is the place associated with an important event in local, regional or national history?</p> <ul style="list-style-type: none"> • High - intimately associated with events of national or regional significance. • Moderate – intimately associated with events of national or regional significance. • Low – minor or peripheral connection to a locally significant event.
Patterns	<p>Is the place associated with important aspects, processes, themes or patterns of local, regional or national history?</p> <ul style="list-style-type: none"> • High - intimately associated with events of national or regional significance. • Moderate - intimately associated with pattern of local significance. • Low – minor or peripheral connection to a locally significant pattern.
Scientific	
Scientific	<p>Does the area or place have the potential to provide scientific information about the history of the region?</p> <ul style="list-style-type: none"> • Yes/no
Technological	

Technology and Engineering	<p>Does the place demonstrate innovative or important methods of construction or design, does it contain unusual construction materials, is it an early example of the use of a particular construction technique or does it have the potential to contribute information about technological or engineering history?</p> <ul style="list-style-type: none"> • High - highly original, ideal, innovative or early construction design for the period • Moderate - good example of construction design for the period • Low - common construction design for the period
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The Department for Transport (2008) established a three-stage approach for assessing the effects on heritage, which has been embraced by many heritage practitioners and advocates (Bond & Worthing, 2016; ICOMOS, 2011; NZTA, 2015). This approach requires careful consideration of at three clearly defined stages, (1) assessment of overall level of significance, (2) assessment of the magnitude of impact and (3) determination of the significance of effects, and while it remains a qualitative assessment, there is clear guidance and justification for the decisions made at each stage (DfT, 2008).

Once the heritage values have been identified, it is necessary to consider the overall level of significance, whether the site be significant at the international, national, regional, or local level (Table 3-2). This scale for measuring the level of significance, ranging from very high for sites of international significance to sites of low significance that may represent a site of local significance but having poor preservation or contextual associations.

Table 3-2. Levels of significance (adapted from DfT, 2008).

Level of Significance	Criteria
Very High	<ul style="list-style-type: none"> • World Heritage Sites • Assets of acknowledged international importance • Assets that can contribute significantly to acknowledged international research objectives • Historical landscapes of international value (designated or not) and extremely well-preserved historic landscapes with exceptional coherence, time depth, or other critical factor(s)
High	<ul style="list-style-type: none"> • Scheduled asset and undesignated assets of schedulable quality and importance • Category 1 listed buildings and Category 2 listed buildings of special interest. • Other listed buildings that can be shown to have exceptional qualities in their fabric or associations not adequately reflected in their listing category • Conservation areas containing very important buildings • Undesignated structures of clear national importance • Designated and undesignated historic landscapes of outstanding historic interest; undesignated landscapes exhibiting considerable coherence, time depth, or critical factor(s) • Assets that can contribute significantly to acknowledged national research objectives
Medium	<ul style="list-style-type: none"> • Designated or undesignated assets that contribute to regional research objectives • Category 2 listed buildings • Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical association • Conservation areas containing important buildings that contribute significantly to their historic character • Historic townscapes or built-up areas with important historic integrity in their buildings, or built settings (e.g., street furniture or other structures) • Designated landscapes of special historic interest (including Category 2 registered parks and gardens); undesignated landscapes that would justify such a designation; averagely well-preserved historic landscapes with reasonable coherence, time depth, or other critical factor(s); landscapes of regional value.
Low	<ul style="list-style-type: none"> • Designated and undesignated assets of local importance including those comprised by poor preservation and/or poor survival of contextual association • Assets of limited value, but with potential to contribute to local research objectives • Locally listed buildings and historic (unlisted) buildings of modest quality in the fabric or historical association • Historic townscapes or built-up areas of limited historic integrity in their buildings or built settings (e.g., street furniture or other structures) • Robust undesignated historic landscapes; historic landscapes with importance to local interest groups; and historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations
Negligible	<ul style="list-style-type: none"> • Assets with very little surviving archaeological interest • Buildings of little architectural or historical note • Landscapes with little significant historical interest

Assessing and evaluating the potential effects on heritage values can be very difficult and subjective. To mitigate against this,

NZHP follows the defendable system defined by the Department for Transport (2008) and adopted by others, including ICOMOS (2011). Using this system, the impacts are first considered to be either beneficial or adverse, including both direct impacts to the site (a primary consequence of the proposed work) or indirect (resulting from a secondary consequence). The assessment of effects considers the magnitude of the proposed work on the heritage asset on a nine-point scale, ranging from a major adverse effect to a major beneficial effect (Table 3-3). The significance of effects can be either adverse or beneficial on

a scale ranging from neutral to very large and is determined using the value or overall level of significance and the magnitude of the effects, as shown in the matrix below (

Table 3-4).

Table 3-3. Magnitude of the impacts of the proposed work against the heritage values (DfT, 2008).

Magnitude	Description
Major	Change to key historic building elements, such that the asset is totally altered. Comprehensive change to the setting.
Moderate	Change to many key historic building elements, such as the asset is significantly modified. Changes to the setting of an historic building, such that it is significantly modified
Minor	Change to key historic building elements, such that the asset is slightly different. Changes to the setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to historic building elements or setting that hardly affect it.
No change	No change to fabric or setting.

major	moderate	minor	negligible	neutral	negligible	minor	moderate	major
ADVERSE				BENEFICIAL				

Table 3-4. Matrix of significance of effects on the heritage values (DfT, 2008).

Heritage Value	Magnitude of Impact				
	No Change	Negligible	Minor	Moderate	Major
Very High	Neutral	Slight	Moderate-Large	Large-Very Large	Very Large
High	Neutral	Slight	Moderate-Slight	Moderate-Large	Large-Very Large
Medium	Neutral	Neutral-Slight	Slight	Moderate	Moderate-Large
Low	Neutral	Neutral-Slight	Neutral-Slight	Slight	Slight-Moderate
Negligible	Neutral	Neutral	Neutral-Slight	Neutral-Slight	Slight

Once the significance of effects on heritage values has been defined, the proposed work is considered against the rules of the District Plan, which have been outlined in Section 2.1.1. The rules are prescriptive based on the inclusion of assets on the Heritage Register. The District Plan also includes matters to be addressed in applications to council, with recommended mitigative measures. The effects are then considered against best practice recommendations, such as the guidelines provided by HNZPT and the ICC Design Guidelines (see **Error! Reference source not found.**), the importance of the buildings or structures, their condition, potential for alternative use, and the benefits of the redevelopment.

HNZPT have provided guidelines on the assessment of adverse effects on heritage values with specific information relating to the façade retention and the demolition or alteration of historic buildings (NZHPT, 2007b). The guidelines are summarised below.

Alterations and Additions to Historic Buildings

HNZPT encourages the adaptation of historic buildings as a way to continue the liveability and utility of the structure but advocates for alterations that result in minimal loss of cultural heritage value. The following important design considerations for alterations and/or additions to heritage buildings are outlined in the above report:

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

In addition, HNZPT provides checklists to determine the appropriateness of interior and exterior alterations to heritage buildings:

Partial Demolition of Historic Buildings

It is deemed best practice to retain significant heritage buildings in their entirety, and so partial demolition and/or retention of the façade does not comply with conservation best practice. The following considerations should be addressed before proceeding with this activity:

- Any part of a building or structure that will be demolished should be fully recorded and documented both prior to, and during the partial demolition process.
- Partial demolition should not be allowed unless it does not adversely affect the significance and integrity of the place.
- The proposed partial demolition should be limited to parts of the building (including interior) that have been identified in a conservation plan or heritage assessment as having no significance, are not contributory to the significance of the heritage place, are intrusive, or where the partial demolition reveals fabric of higher degree of significance.
- The proposed partial demolition should be limited to parts of the building that are beyond physical repair due to fire or other damage.
- Partial demolition should be informed by the concept of greater or total conservation benefit with respect to a large complex group of structures and buildings. It may be that the removal of minor parts of a building may be justified to achieve the conservation of most significant places on the entire site. All other avenues should be explored before this option is considered and all decisions must be informed by a conservation plan.
- The new structure (behind the façade) should not be visible when viewed from principal viewing points identified in an urban design or heritage assessment.
- Where a façade is to be retained it should include at least one room-depth of the original structure to permit an understanding of the relationship between the original exterior and the interior functions.
- The design of the retained façade should retain the original shape, pitch, covering material and decoration of the roof.
- The retained façade should be subject to active repair and maintenance, retaining original elements and detailing.
- Where modifications to the ground floor frontage of the façade are essential to accommodate a new use, the design should harmonise with the rest of the elevation, reflecting in particular the design of any original fenestration. Modifications to the façade above ground floor level should be avoided.
- The floor levels in the new structure should match existing floor levels. Where this is impracticable care should be taken to ensure floors and/or suspended ceilings do not run horizontally across window openings on the retained façade.
- Any façade retention proposal should ensure that window spaces open into interior spaces. Views to the exterior of the new building or the sky should be avoided.
- The scale and dimensions of the interior spaces immediately behind the façade should be the original interiors, fully restored. Where this is not possible, care should be taken to ensure that interior dimensions and lighting visible from the street is of compatible scale and form.

Demolition of Historic Buildings

HNZPT is opposed to the demolition of historic buildings, except for cases where it is unavoidable due to the structure being beyond repair. Demolition is viewed as inconsistent with sustainable management of resources and as an irreversible removal of cultural heritage that is often regretted in the future. For cases where this activity is proposed, the following considerations should be taken into account:

- Any building or structure that will be demolished should be fully recorded and documented both prior to, and during the demolition process.
- With regard to a large or complex site, the proposed demolition will not compromise the integrity and significance of the place, streetscape, area or landscape.

- Demolition may be acceptable when a building or structure is considered to be 'beyond repair'. It may be structurally unsafe, may have been damaged by natural event, or may have been irreversibly damaged by fire. This matter often requires evidence from a professional engineering assessment.
- Demolition should be informed by the concept of greater or total conservation benefit with respect to a large complex group of structures and buildings. It may be that the demolition of minor parts of a building may be justified to achieve the conservation of most significant places on the entire site. All other avenues should be explored before this option is considered and all decisions must be informed by a conservation plan.
- All alternatives to demolition should be explored including new and compatible uses, repair and maintenance works, maintenance plans, and appropriate alterations and changes.

4 Background Research

The physical and historical setting of a site provides invaluable contextual information through which greater understanding of the site can be achieved. The broader history of Bluff establishes the environment in which the four buildings that are now collectively known as the Club Hotel were established and guides the interpretation of the site's significance at a local level. Likewise, the geographical setting played an important role in determining why people were drawn to Bluff and how the town was settled. Consideration of the location of the Club Hotel in relation to its physical setting shows how the businesses that operated out of these buildings were tied to the port, the shipping industry, and the main commercial area of the town.

4.1 A Brief History of Māori and European Occupation in Bluff

Māori arrived in Murihiku (the southern South Island) soon after the initial colonisation of New Zealand circa 1200AD. The first inhabitants are generally known as Waitaha and relied upon moa and seals for subsistence. Once these resources were depleted, it is generally understood that most people left the region, with the southern coast being almost completely abandoned (Hamel, 1982). Those who remained shifted to more transient settlement patterns which followed seasonal resources such as fish, eels, shellfish and birds. Two later waves of settlers (Ngāti Māmoe in the 17th and Ngāi Tahu in the 18th century) were driven south into the region by conflict and intermarriage with southern hapu; however, there are very few recorded occupation sites along the southern coast which date to the seventeenth and eighteenth centuries (Jacombs, Walter, & Jennings, 2010), suggesting most permanent occupation was based in northern Murihiku. Villages and permanent settlements began to reappear along the southern coast just prior to European contact. It has been suggested by some that this re-emergence of settlements in southern Murihiku was in fact caused by the arrival of Europeans and the trade opportunities they presented (Anderson, 1998).

Bluff Harbour was an important source of argillite for stone tools during the earliest period of Māori occupation, with large quarry and stone tool manufacturing sites at Bluff, Tiwai Point, Greenhills and Colyers Island (Anderson, 1989). All these sites appear to have been occupied intermittently and for short periods, however, and never integrated into regular seasonal subsistence cycles. Once moa populations were depleted, lithics from the Bluff Harbour area disappear from the archaeological record outside of the region, which supports the hypothesis that the area was all but abandoned by the sixteenth century (Jacombs et al., 2010). By the 1820s, permanent settlements had been re-established in the Bluff area and it became a thriving Māori agricultural centre, with some sources claiming that over 100 acres of land around Bluff was devoted to growing potatoes (McNab, 1907). The Murihiku purchase was signed on 17 August 1853, transferring most of what is now Southland to the Crown.

The first Europeans to visit Bluff harbour were sealing gangs in the late eighteenth or early nineteenth century. Unfortunately, little records were kept by the men, but visitors to the area in the 1810s and 1820s recorded that sealers had established a small settlement at Omaui and most had married North Island Māori women who had brought their agricultural knowledge to the south and began growing European potatoes (Newton Davis, 1966). During the off season and as seal populations declined in the region, the sealers supplemented their income through the felling and exporting of local timber to Australia. Once the land around present day Bluff (at that time known as "Old Man's Bluff") was cleared, it was planted with more European crops and most of the inhabitants of Omaui shifted around the coast to the new settlement (Bremer, 1986; Richards, 1995). By the mid-1820s weatherboard houses had begun to replace the Māori-style homes of the original sealer-settlers, although most were still scattered around the harbour (Figure 4-1). In 1836 the first shore-whaling station was established at Bluff and this heralded in a new era for the region. Many of the sealers turned their hand to whaling, however the new industry also attracted new people to the area. Settlement around the harbour increased and continued to retain a distinctive culture as a result of the equal Māori and European influence. Mutton-birding grew in importance as a source of food and income during this period, an activity which remains culturally important and valued to the present (Bremer, 1986).



Figure 4-1. "Grannys House" at the Bluff; a typical early dwelling (Anon., n.d.).

During this time, Bluff was a busy port for import and export goods, partly due to its proximity to shipping routes to Australia, but also because there was no regulation or custom charges. The government changed this in 1856 by declaring Bluff as a port of entry and establishing a customs office there. This same year the settlement was surveyed by J. T. Thomson (Figure 4-2, Figure 4-3, Figure 4-4), although this survey focused around the new customs house and the official settlement only included five buildings: the custom house, jail, collector's house and two cottages (Skerrett, 1997). The settlement was given the title of Campbelltown, although locals continued to refer to it as Bluff and was officially reverted to this in 1917 (Newton Davis, 1966). The area remained isolated and heavily reliant on the sea for transport, communication and subsistence until the opening of the Invercargill-Bluff railway in 1867 (Figure 4-6). Discussions of the railway began as early as 1860, but the first tenders were not called until mid-1863 (Southland Times, 1863b). The railway was seen as a vital connection to the port with the potential to raise Bluff into a position of high commercial potential.

A description of Bluff in November of 1863 shows the town to have grown considerably since it was surveyed. The town now boasted a courthouse, gaol and police barracks, customs house and post office, schoolhouse and schoolmaster's residence, three buildings at the Point, a warehouse, two freestores, two general stores, a butcher's shop, bakery, a smithy, a boot shop, five hotels, a billiard room, three shipping offices, a dozen houses, 15 to 20 tents, and several buildings in construction (Ridley, 1863). The population consisted of approximately 200 males, 30 females, 40 children, and 30 'half-casts' (Ridley, 1863).



Figure 4-2. Detail from 1857 map of the Bluff Harbour showing the Campbelltown settlement in the centre of the image (J. T. Thomson, 1857).

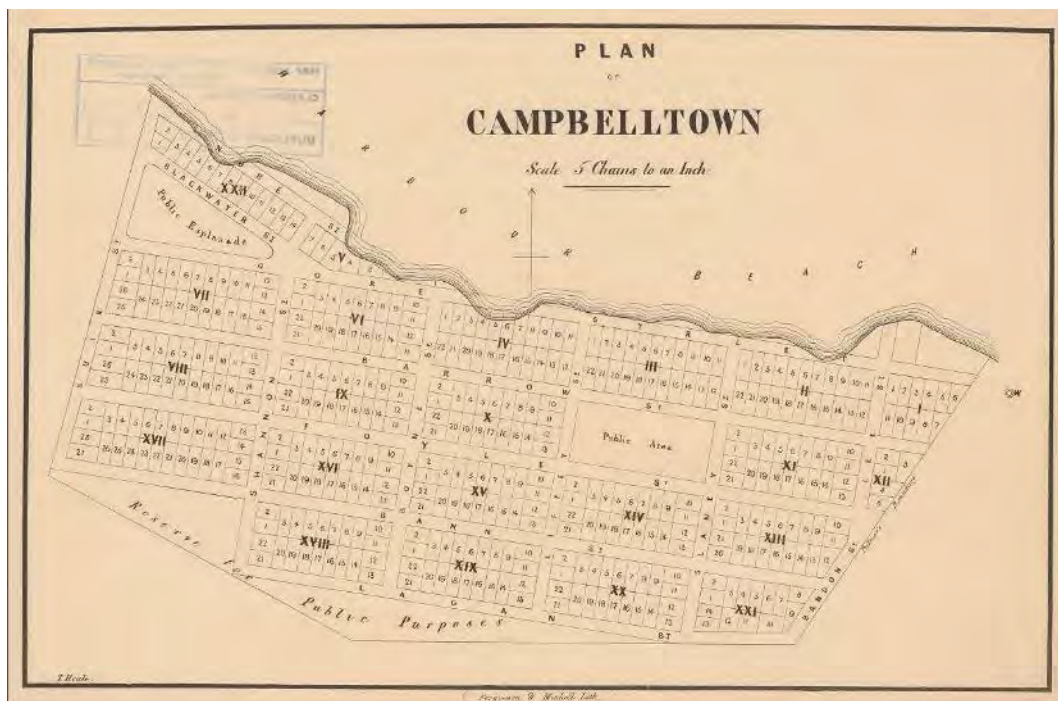


Figure 4-3. 1862 plan of Campbelltown (Heale, 1862).



Figure 4-4. Detail from an 1865 cadastral map of Southland showing Campbelltown and the Bluff Harbour (Wyld, 1865).

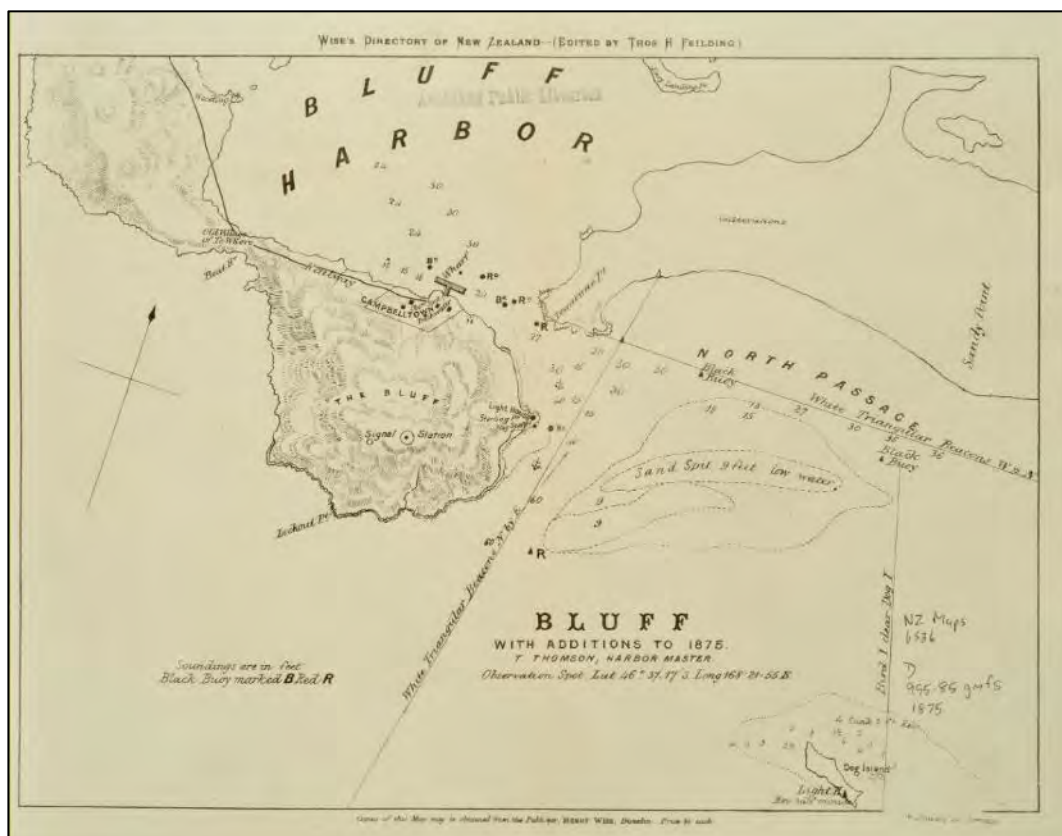


Figure 4-5. 1875 map of Bluff, known at the time as Campbelltown (T. Thomson, 1875).



Figure 4-6. The Bluff railway station, ca. 1900 (Anon., 1900).



Figure 4-7. The Bluff in 1906 (Muir, T., & Moodie, 1906).

Bluff has been an important centre for several industries from the earliest period of Māori settlement through to the present day. As mentioned above, early Māori exploited the moa, seal and stone sources in the region from approximately the late thirteenth to the fifteenth century. A resurgence of sealing in the late eighteenth and early nineteenth century brought new settlers to the area who also introduced agriculture and timber milling. Shore whaling boomed in the Foveaux Strait area once the seal populations declined in the 1830s and continued for several decades until this resource was also depleted. The port has been central to most of these industries, however it was especially important for the freezing works which became the largest employer in the town from the 1880s to the late twentieth century (Coote, 1994). The port at Bluff (Figure 4-7) was integral in the development of refrigerated meat transportation, and the first shipment of frozen meat left Bluff for Australia in 1883 (Bremer, 1986). Today, the Tiwai Point Aluminium Smelter is one of Bluff's most important industries, although has

continued to retain a strong link to the sea, with Bluff oysters and mutton-birds bringing seasonal employment and earnings to the region.

The port at Campbelltown was a significant part of the township's economy. Bluff was declared a port in 1856 and a Pilot Station was built at the point and remained in use until 1863 (Bremer, 1986). A project to install two jetties, one at Campbelltown and one at Mokomoko was begun in 1863 and finished by 1864. These provided railway access directly to ships in port (Figure 4-8). The cost of these was £10,434 which was considered a large sum at the time (Southland Times, 1864). In 1872 the Bluff jetty underwent repairs and an extension. This included new piles, removing and replacing a significant portion of the east end of the jetty, and placing new beams and planks (Southland Times, 1872). A plan to reclaim some land around the port of Bluff was first suggested in 1876 at a public meeting in the town (Southland Times, 1876d). In the 1950s and additional 84 acres was reclaimed as the Harbour was redeveloped; this was completed in 1960 (Bremer, 1986; Turnbull; & Allibone, 2003).



Figure 4-8: The Bluff Jetty circa 1925, showing electrical lighting and the train tracks which ran along the jetty (Neill, n.d.)

4.2 Physical Environment and Setting of Bluff

Bluff is situated on the southern coast of New Zealand's South Island, approximately 20km south of Invercargill (Figure 4-9). Located on the northern aspect of the Bluff Peninsula the town is sheltered from the prevailing south-westerly wind by a range of hills running in a south-easterly direction along the Bluff Peninsula, the highest of which is Bluff Hill (Motupohue) at 265m (Bremer, 1986). Sitting on the western side of Bluff Harbour and Awarua Bay, the town of Bluff looks across to Tiwai Point, the tip of the long windswept Tiwai Peninsula and location of the current Tiwai Point Aluminium Smelter (Hall-Jones, 1976).

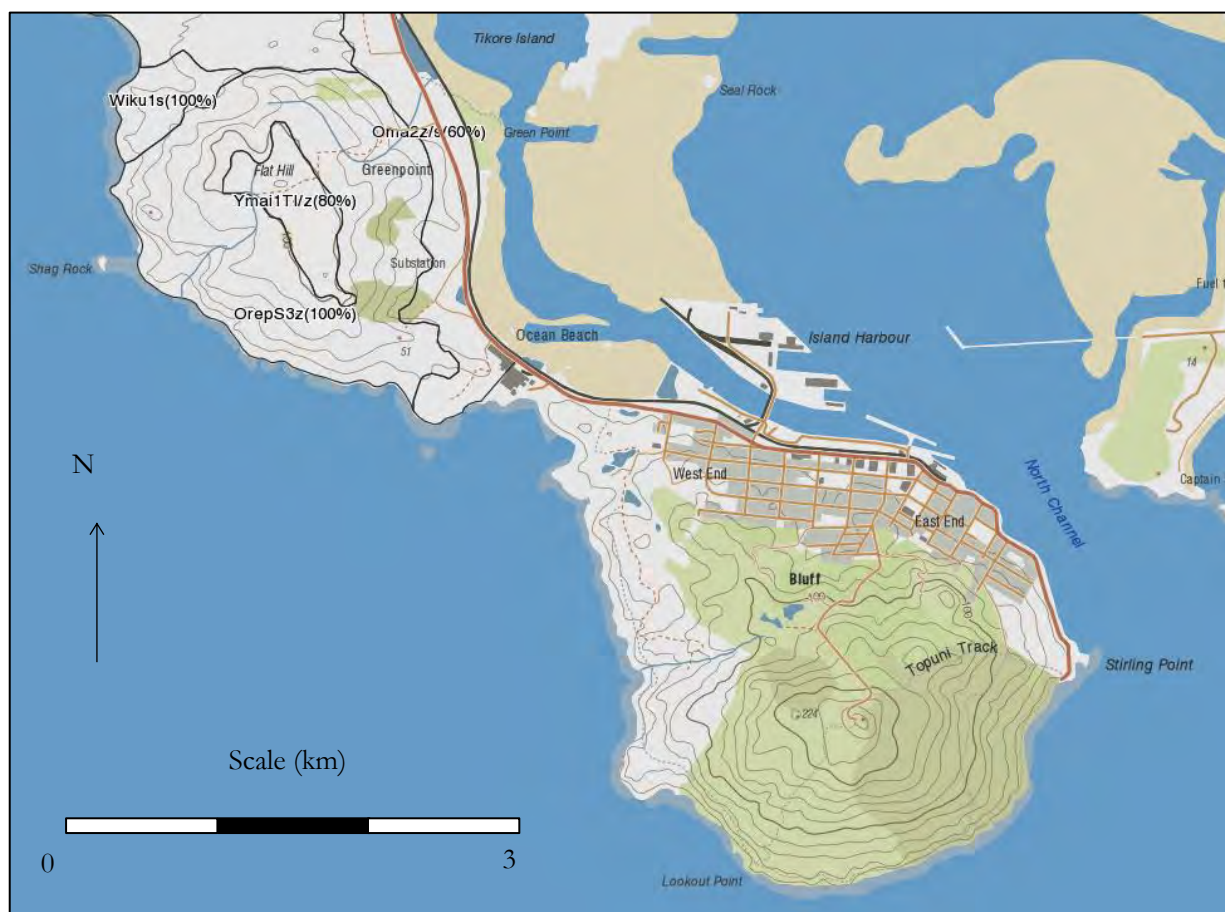


Figure 4-9. Soil types within Bluff. Soil types are shown with their Landcare Research label. Soil labels have four parts; soil family, depth, texture, and proportion. Refer to Landcare Research for interpretation assistance (<http://smap.landcareresearch.co.nz/home>) (adapted from S-map Online, Landcare Research).

The geological constitution of the Bluff Peninsula has been described by Bremer (1986), who stated that uralsised norite (residual igneous rock of plagioclase labradorite, orthopyroxene, and olivine) is the dominant intrusive rock. This is accompanied by smaller amounts of largely serpentinised peridotite (igneous rock of olivine and pyroxene), hornblende (a complex inosilicate series of minerals), gabbro (igneous rock of felspar and augite), and pyroxenite (igneous rock of the pyroxene group). This complex of geological materials intrude into a series of tuffaceous rocks and basic volcanics that are best represented in the Greenhills Group (metamorphosed spilitic tuff exposed from Ocean Beach north), the Foreshore Group (dark schist and hornfels exposed along the foreshore of Bluff Harbour opposite Tiwai Point), and the Tiwai Group (low grade contact metamorphosed rocks forming the inter tidal platform at Tiwai Point).

The southern portion of the Bluff Peninsula (from Ocean Beach south), including the town of Bluff and the Bluff Hill, is lacking soil data (Figure 4-9). However, the area directly north (including Flat Hill) does have such data and from this we are able to speculate which soil types may be present within the Bluff Township. Four soil types are shown in Figure 4-9; Wiku1s(100%), Ymai1TI/z(80%), Oma2z/s(60%), OrepS3z(100%). The characteristics of each of these soil types are shown in Table 4-1, where: Waikukuf makes up the Wiku1s(100%) soil; Waimairif and Piakof makes up Ymai1TI/z(80%); Omauf and OmauShf makes up Oma2z/s(60%); and Orepukif makes up OrepS3z(100%). If the southern tip of the Bluff Peninsula continues the pattern observed further north we could expect that Bluff Hill would be made up of the Waimairif and Piakof soils and the three most likely to be present in the Bluff township would be the Omauf, OmauShf, and Orepukif soils.

Table 4-1. Characteristics of soils found in the project area (Landcare Research, 2014).

Soil Type	Soil Classification	Parent Material origin	Functional Horizon	Texture
OmauShf	Acidic Orthic Gley Soils	Loess on Colluvium	Topsoil – 20-25cm thick loamy weak soil (25-35% sand) Subsoil – 20-30cm thick loamy weak soil (20-30% sand); 10-30cm thick very stony loamy compact soil; 25-45cm thick sandy weak soil	Loamy; angular stony
Omauif	Ironstone Orthic Gley Soils	Loess on Colluvium	Topsoil – 25-30cm thick loamy weak soil Subsoil – 15-20cm thick indurated pan soil; 20-30cm thick sandy weak soil; 20-40cm thick very stony sandy loose soil	Silty; stony
OrepukiShf	Typic Rocky Recent Soils	Loess on Rock	Topsoil – 10-20cm thick loamy weak soil Subsoil – 10-30cm thick extremely stony loamy soil	Silty; lithic
Piakof	Acid Mesic Organic Soils	Peat	Topsoil – 5-20cm thick loamy organic humic soil Subsoil – 80-95cm thick organic humic soil	Peaty; organic deep
Waikukuf	Typic Sandy Brown Soils	Sand	Topsoil – 20-40cm thick sandy weak soil (70-90% sand) Subsoil – 20-40cm thick sandy weak soil (80-95% sand); 20-60cm thick sandy firm soil	Sandy; stoneless
Waimairif	Peaty Orthic Gley Soils	Alluvium	Topsoil – 15-40cm thick clayey organic humic soil Subsoil – 30-40cm thick loamy weak soil; 20-55cm loamy coarse slightly firm soil	Silty; stoneless

In considering landscape changes over time on the Bluff Peninsula we turn to early European accounts of the area. The first European to describe the area, from the vantage point of Bluff Hill, was Dr Edward Shortland in 1843 (Shortland, 1851). He describes looking to the north and seeing “...vast plains of grass and low scrub – terminating in the distance in ranges of lofty hills”, while to the south were the “...mountains of Stewart Island.” Bluff Hill itself was described by one Bishop Selwyn in 1844 as a “...bold wooded headland standing out of an extensive plain”, appearing as an island (Hall-Jones, 1976). At that point in time the Tiwai Peninsula was a barren wind-swept strip of land rather than the hive of industry it is today (Hall-Jones, 1976). While Tiwai Point is currently the site of the Tiwai Point Aluminium Smelter, on the Bluff Peninsula itself landscape changes are mostly in the form of farming and small settlements, the largest of these being Bluff. Bluff Hill remains wooded, partly protected as the Bluff Hill/Motupohue Scenic Reserve.

The most significant landscape transformation that took place in Bluff was the reclamation of land forward from Gore Street to increase the size of the port (compare Figure 4-10 and Figure 4-11). This was undertaken from 1876 when the idea of reclaiming the land was first suggested and continued up until 1960 when the port was redeveloped. This later redevelopment saw the creation of an 84 acre island, which was named “Island Harbour” (Bremer, 1986; Skerrett, 1997; Turnbull; & Allibone, 2003).

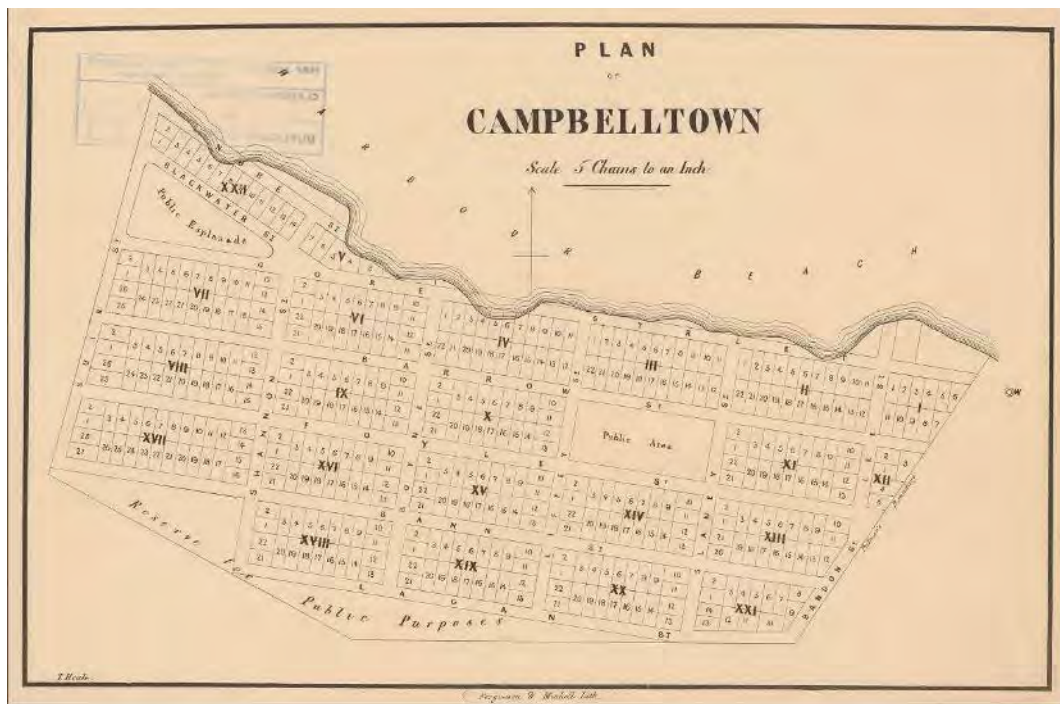


Figure 4-10. 1862 plan of Campbelltown prior to the reclamation along the harbour (Heale, 1862).

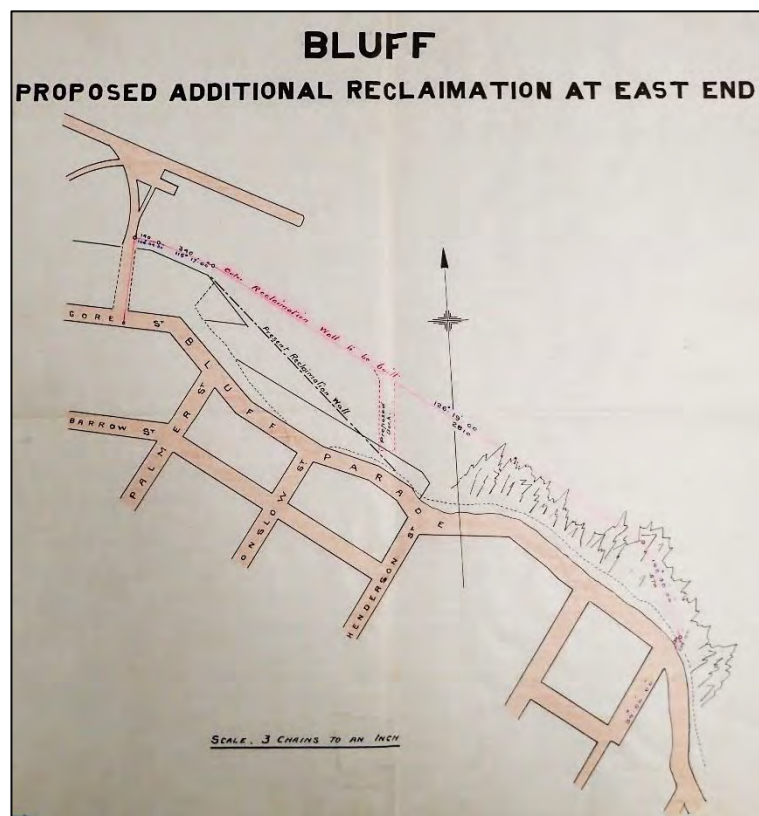


Figure 4-11: Map showing plan to reclaim land at Bluff Harbor, circa 1870s (Anonymous, n.d.-b).

5 A History of the Club Hotel

The history of the Club Hotel and its antecedents (the Railway Hotel and the Terminus) extends back into the 1860s, when Bluff was a small and isolated settlement. As it now stands, the Club Hotel presents an impressive building with a street façade that extends across two town sections (Sections 2 and 3, Block I, Town of Campbelltown); however, this unified façade hides the fact that the hotel is comprised of several different buildings with separate histories that have, over time, been incorporated into the hotel. The 1919 fire insurance plan provides a snapshot of these extant buildings (Figure 5-1), which include (from east to west):

- **Colonial Bank of New Zealand**
 - constructed 1887/1888, designed by Mackenzie and Gilberston Architects, commissioned by J. G. Ward.
- **Huddart Parker Building**
 - constructed 1891, designed by William Sharp, commissioned by J. G. Ward
- **Club Hotel**
 - Current building constructed 1884/1885, designed by Burwell, commissioned by Hannah Ward Barron
 - façade and much of the interior replaced in 1903, designed by Peter Walker,
 - much of internal structure replaced in 1914, designed by Annison
- **Scott's Private Hotel** (aka the Boconnoc Building)
 - constructed 1891, commissioned by A. Scott
 - façade replaced 1903, designed by Peter Walker

The following sections explore the history of the extant buildings, including the Club Hotel, Colonial Bank, Huddart Parker Building, and Scott's Private Hotel, and delves into the background of the earlier buildings that once stood on these properties. The significant individuals that have been associated with the properties and businesses thereon are also discussed.

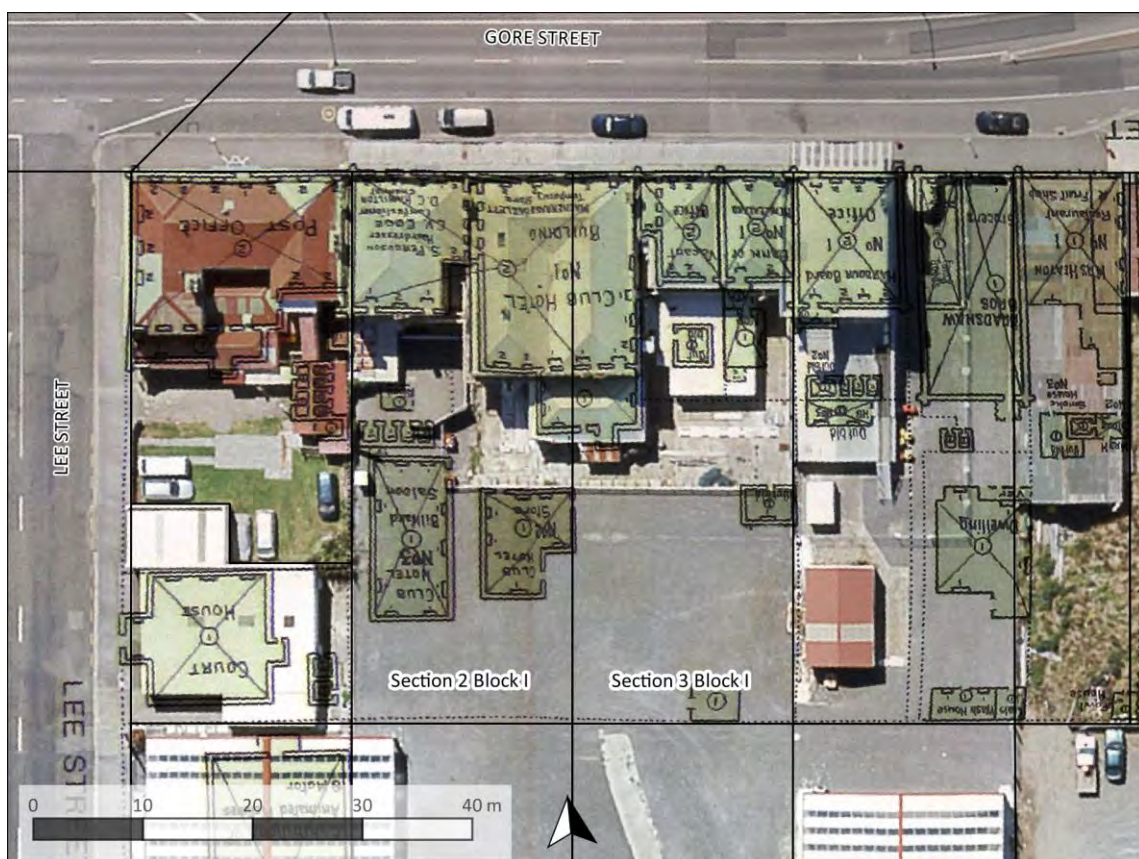


Figure 5-1. Overlay of the 1919 Fire Insurance Plans with aerial imagery.

Long before the Club Hotel was built, there were at least two other hotels operated from the same location, the Railway Hotel and the Terminus. Through the nineteenth century, development of the land to the east and west of the hotel saw the establishment of the Colonial Bank, the Huddart Parker Building, and Scott's private hotel, each of which was eventually subsumed by the Club Hotel.

The following history of the Club Hotel first considers the early property owners and buildings on Sections 2 and 3, provides histories for each of the extant buildings, and discusses the significant associations with these buildings. A brief summary of the key events is provided below.

- Early 1860s the Railway Hotel was constructed on the west half of Section 3, and there were buildings constructed on Section 2 and the east half of Section 3.
- 1876 – improvements and additions to the hotel, designed by F. W. Burwell.
- 1880 – the original timber-framed hotel was demolished. A new brick hotel, the Terminus Hotel, was constructed, designed by F. W. Burwell
- July 1884 – fire damaged the Terminus Hotel
- 1885 – rebuilt hotel (designed by F. W. Burwell) opens as the Club Hotel
- 1891 – Scott builds constructs a two-storey brick building as a private hotel with shops on the west half of Section 2 (the Boconnoc Building)
- 1900 – renovations to the hotel by the proprietor (Sutherland)
- 1903 – fire damages the buildings on Sections 2 and 3; the façade of the hotel is pulled down
- 1903 – repairs to the buildings following the fire; the current façade is constructed and extended across Sections 2-3; designed by Peter Walker
- 1914 – fire damages the hotel and Huddart Parker Building

5.1 Early Property Ownership

The Club Hotel currently extends across Sections 2 and 3, Block I, Town of Campbelltown. The first recorded land transactions for these properties date to 1858, and shortly thereafter buildings were constructed across the sections with a photograph from 1865 shows the Railway Hotel with timber-framed structures to the east and west (Figure 5-2). A summary of land transactions is provided in Table 5-1.

Section 2 was purchased by John Brown in 1862 who subdivided the property the same year, selling the west half to Hugh Cameron from Mataura and the east half to Philip Loyd Francis for £40 each. The early owners of the section were not resident in Bluff and would have let the properties to others; thus, it is difficult to trace the early use of these sections.

Cameron immediately took out a mortgage on the west half of Section 2, and this may mark the construction of the first buildings on the property. When the property was sold in 1878, its value had risen to £350. John Tice Martin made a quick £100 profit on the property, selling it on to Joseph Palmer, the Christchurch manager of the Union Bank of Australia.

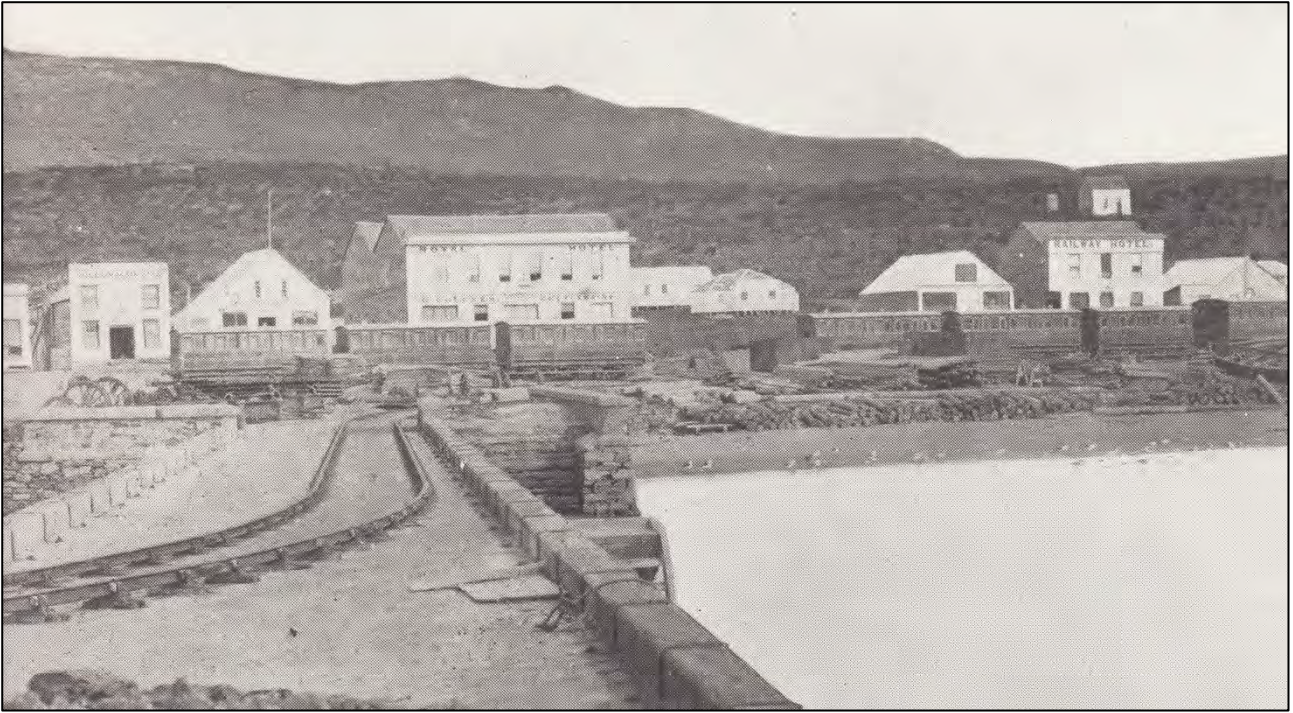


Figure 5-2. Bluff in 1865 showing the Railway Hotel (far right) along with other buildings on Gore Street, including the Royal Hotel (photo courtesy of the Bluff History Group).

The eastern half of Section 2 changed hands numerous times between 1862 and 1863, including a short ownership by Thomas George Tanton, an agent for the Intercolonial Royal Mail Company and later an agent for the New Zealand Insurance Company for fire, marine, and general insurance (Southland Times, 1862b, 1863a). It is likely that Tanton operated out of the building on Section 2. Shortly after purchasing the property, the land was sold on to Henry Mahon Jarvis, for a sum of £250. An 1860s photo of the hotel shows a small building on the section between the hotel and a single storey gable (see Figure 5-2).

William John Dyer, of Lower Taieri, received a retrospective Crown Grant of Section 3 in 1863; although, property records indicate that Dyer had leased the property at least one year prior. This may indicate that a building stood on this property from the early 1860s. Dyer was born in London in 1830, travelled to Sydney in 1830, and arrived in New Zealand in 1857; he was a businessman (in Dunedin, Milton, leased the Lower Taieri Ferry during the gold rush, and later became an insurance agent) and later a politician, and there is no evidence to suggest he ever resided in Bluff (Otago Witness, 1898).

For a brief period in the mid-1860s, Louis Longuet Levy (commonly known as Louis/Lewis Longuet) owned Section 3, having entered into agreements and assignments on the property (likely indicating only partial ownership). Longuet and C. F. O' Tool operated a general merchants in Bluff, and this partnership was dissolved in 1861 (Otago Witness, 1861). From this, Longuet operated L. Longuet & Co, a licensed custom house and general commission agents (Southland Times, 1862a).

Table 5-1. Timeline of events with documentary sources

Year	Event	Source
Section 2		
27 December 1858	Sale to John Brown for the sum of £10	Allotment Register Book H/7
10 March 1863	Crown Grant to John Brown (of Mabel District)	Deed Register 13/641
Section 2 – west half		
11 July 1862	Conveyance John Brown to Hugh Cameron (of Matara) for the sum of £40	Deed Register 2/36
1 August 1878	Conveyance Hugh Cameron to Alexander Rennie Hay (of Dunedin) for the sum of £350	Deed Register 28/5
14 November 1878	Conveyance A R Hay to John Tice Martin for the sum of £450	Deed Register 28/295
21 November 1878	Conveyance J T Martin to Joseph Palmer (of Christchurch manager of the Union Bank of Australia)	Deed Register 28/296
3 November 1890	Conveyance Palmer to Union Bank of Australasia	Southland Deed Index A55
3 November 1890	Grant of right-of-way Union Bank of Australasia to Barron	Southland Deed Index A55
25 January 1892	Conveyance Union Bank of Australasia to Andrew Scott	Southland Deed Index A55
20 April 1903	Conveyance Andrew Scott to Charles Jones Augustus Hill Tipping and John Lachlan McGillivray Watson for the sum of £600	Deed Register 49/439
24 August 1928	Brought under the Land Transfer Act Vol 134/243	Southland Deed Index A55
Section 2 – east half		
22 September 1863	Conveyance John Brown to Philip Loyd Francis (of Te Anau) for the sum of £40	Deed Register 1/220
3 December 1862	Conveyance Francis to Thomas George Tanton for the sum of £180	Deed Register 1/576
11 March 1863	Conveyance Tanton to Henry Mahon Jervis (of Auckland) £250	Deed Register 1/577
23 May 1870	Conveyance Henry Mahon Jervis to Barron for the sum of £150	Deed Register 13/409
24 December 1884	Lease Barron to Martin	Southland Deed Index A157
3 November 1890	Grant of right-of-way Barron to Union Bank of Australasia	Southland Deed Index A157
9 October 1891	Lease Barron to Scott	Southland Deed Index A157
15 January 1892	Conveyance of right-of-way Bank of Australasia to Scott	Southland Deed Index A157
8 December 1898	Probate of the will of Hannah Barron	Southland Deed Index A157
1 August 1900	Lease Tipping & others to Sutherland	Southland Deed Index A157
28 December 1912	Lease Tipping and Watson to Robert Stewart	Southland Deed Index A157
24 April 1913	Assignment of Lease R. Stewart to C. J. Gayne	Southland Deed Index A157
11 November 1913	Assignment of Lease C J Gayne to John Kerrigan	Southland Deed Index A157
8 February 1915	Assignment of Lease J Kerrigan to Albert Frederick Taylor	Southland Deed Index A157
12 June 1916	Assignment of Lease A F Taylor to William Walker	Southland Deed Index A157
24 August 1928	Brought under the Land Transfer Act Vol 134/243	Southland Deed Index A157
Section 3		
27 December 1858	Sale to Jas. Alexander Robertson Menzies sum of £8 10s	Allotment Register Book H/7
5 July 1862	Lease William John Dyer to Walter Henry Pearson (Chief Commissioner) for the annual rent of £20	Deed Register 1/329
19 January 1863	Crown Grant to William John Dyer (Lower Taieri)	Deed Register 8/773
5 September 1864	Mortgage Dyer to John Reid Mackenzie (Dunedin) for £500 (also includes two other properties).	Deed Register 5/609
7 November 1865	Agreement Pearson with Louis Longuet Levy to purchase leasehold premises on the section held by Walter Henry Pearson from William John Dyer for £125	Deed Register 7/393
26 April 1866	Assignment Walter Henry Pearson to Louis Longuet Levy (commonly called Louis Longuet) (£125)	Deed Register 6/728
30 July 1867	Conveyance Bank of New Zealand to Longuet	Deed Register 9/361
8 November 1867	Conveyance L. L. Levy to Thomas George Tanton for the sum of £600	Deed Register 9/477
29 May 1876	Conveyance from T G Tanton to Hannah Ward Barron (Wife of John Barron) for the sum of £2000	Deed Register 22/178
29 April 1882	Lease Barron to John Tice Martin	Deed Register 33/341
24 December 1884	Surrender of Lease	
24 December 1884	Lease Barron to Martin	
23 March 1888	Lease Barron to Colonial Bank of New Zealand	Southland Deed Index F216
12 August 1900	Tipping and Others to Sutherland	Southland Deed Index F216
9 October 1891	Lease Barron to Scott	Southland Deed Index F216
28 December 1912	Lease Tipping and Watson to Robert Stewart	Southland Deed Index F216
24 April 1913	Assignment of Lease R. Stewart to C. J. Gayne	Southland Deed Index F216
11 November 1913	Assignment of Lease C J Gayne to John Kerrigan	Southland Deed Index F216
8 February 1915	Assignment of Lease J Kerrigan to Albert Frederick Taylor	Southland Deed Index F216
12 June 1916	Assignment of Lease A F Taylor to William Walker	Southland Deed Index F216
24 August 1928	Brought under the Land Transfer Act Vol 134/243	Southland Deed Index F216

Sections 2 & 3		
24 August 1928	Charles Jones Augustus Hill Tipping (of Bluff) and John Lachlan McGillivray Watson, executors of the will of Hannah Ward Barron	CT 134/243
16 November 1931	Transfer Watson and Tipping to John Lachlan McGillivray Watson and Francis Joseph Tipping (of Auckland, solicitor)	CT 134/243
6 August 1936	Watson and Tipping to Cyril Rupert Joseph Ward (of Christchurch, company manager) and Watson	CT 134/243
19 August 1942	Transmission to John Lachlan McGillivray Watson as survivor	CT 134/243
26 March 1946	Transmission to John Lachlan McGillivray Watson as survivor	CT 134/243
31 May 1946	Transfer Neil Lachlan Watson to Randolph Vivian Eustace Waldron (of Cromwell, hotelkeeper)	CT 134/243
1 April 1955	Lease Randolph Vivian Eustace Waldron to The Waldron Hotel Company Ltd	CT 134/243
9 February 1867	Certificate of title issued to Randolph Vivian Eustace Waldron	CT A2/269
28 January 1969	Transfer of 4/5 shares to Virginia Dorothy Waldron, James Bellord Waldron, George Maley Waldron, Randolph John Waldron as tenants in equal shares	CT A2/269
12 November 1970	Transfer to Dominion Breweries Ltd at Auckland	CT A2/269
26 November 1970	Lease to James David McKinlay (Bluff, Hotel Keeper)	CT A2/269
27 January 1972	Transfer of Lease to D. and M Mitchell Limited	CT A2/269
17 May 1985	Transfer to Flynn's Club Hotel Limited	CT A2/269
6 December 2002	Transfer to Foveaux Hospitality Ltd	CT A2/269
6 December 2002	Transfer to Awarua Hospitality Limited	CT A2/269
2007	Transfer to Rick and Barbara Osborne	
2014	Transfer to the Bluff Oyster Festival Charitable Trust	CT-9A/35

5.2 The Railway Hotel

While the precise date for the construction of the Railway Hotel has not been established, it is evident that the hotel was constructed prior to 1866 on the western half of Section 3. A photograph dated to 1865 shows the Railway Hotel with a sign bearing its name (Figure 5-2), and an earlier undated photograph shows the same building prior to the erection of the sign (Figure 5-3). These photos of the hotel show it to have been a two-storey timber-framed structure with a side gable constructed on timber piles high above the ground level.



Figure 5-3. Photograph showing the Railway Hotel (two storey building) prior to the erection of the Railway Hotel sign (compare Figure 5-2) (Anonymous, n.d.-a).

The first newspaper accounts of the Railway Hotel date to 1866, when R. Bernard Wotton advertises he had taken over the hotel (Southland Times, 1866). It is very likely that the hotel operated under a different name prior to 1866; however, this could not be conclusively established during the timeframes of this HIA. That same year, four

licences were granted for hotels in Campbelltown, including the Royal Hotel (W. Lockyer), The Eagle Hotel (Thos. R. Fordham), the Railway Hotel (B. Wotton), and the Golden Age Hotel (H. de Smidt) (Southland Times, 1866). Newspaper articles suggest that Wotton moved to Invercargill in 1867, becoming involved in the Theatre Royale and later managing the Southern Cross Hotel in Dee Street (Southland Times, 1868, 1869).

Hannah Ward Barron's association with the hotel began in 1867 and is marked with advertisement for the newly licensed Railway Hotel in Gore Street, described as containing two sitting rooms, and four bedrooms, exclusive of those rooms used for the family (Figure 5-3; Southland Times, 1867). While running the Railway Hotel, Barron purchased the eastern half of Section 2 in 1870, perhaps with the future purchase and expansion of the hotel in mind. She advertised a butcher shop for lease in 1876, which had been previously occupied by Mr Isaac Butterfield, who had drowned in the Bluff Harbour along with his son (Southland Times, 1876a; Times, 1876), and it is perhaps this shop that was situated next to the Railway Hotel on Section 2.

In 1876, Barron purchased Section 3 and the Railway Hotel for £2000 from T. G. Tanton, who was described as the "ground landlord" (Southland Times, 1876c). Once she purchased the property, she quickly carried out additions and alterations to the hotel designed by F. W. Burwell, whom she had used previously to design her residence on Bay View Terrace (Southland Times, 1876b).

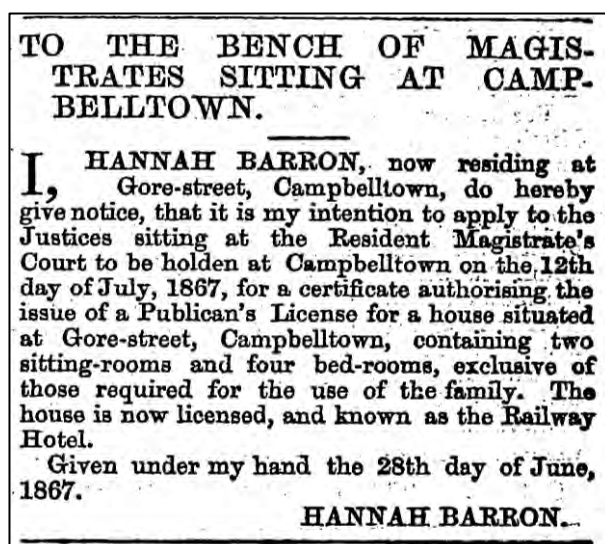


Figure 5-4. Hanna Barron's advertisement for her new establishment, the Railway Hotel (Southland Times, 1867)

5.2.1 Hannah Ward Barron

One of the most integral figures in the history of the Club Hotel is Hannah Ward Barron (nee Dorney), an Irish Catholic immigrant who came to Bluff in 1863 and who's association with the establishment spanned several decades. Hannah was born in Cork, Ireland, around 1829 and emigrated to Melbourne in 1853 with her first husband, William Ward (J. Bassett, 1993). During her time in Melbourne her husband fell ill and the task of supporting her family fell upon her. She did so by opening a store and later a lodging house to service miners destined for the Victoria goldfields. William passed away, either from the effects of alcoholism or a riding accident, in late 1860 (M. Bassett, 1987). By the time of his death the couple had had nine children, seven of whom had died from diphtheria, and a tenth born six months after William's passing did not survive infancy. Hannah continued running her business and remarried to John Barron in 1862, but by this time the gold was running out and the family moved to Bluff (at that time Campbelltown) in 1863. Shortly after their arrival the couple parted ways for unknown reasons, and Hannah opened a store to provide for miners working at the goldfields at Greenhills and Tiwai Point. (M. Bassett, 1993) To protect her business she took out an order under the Married Woman's Property Protection Act (1860) (Bauchop, 2015); however, her reasons for doing this were never shared, and she did not have contact with her husband for the remainder of her life. In 1897 it came to light that Mr Barron had been a resident at the Napier Refuge for the previous decade and had made every effort to convince his family that he

was dead, although upon being advised of his survival they do not appear to have taken any steps towards reconnecting (*Daily Telegraph*, 1897; *Opunake Times*, 1897).

By the 1870s the miners had moved on and Hannah took over a small boarding house and later established the Railway Hotel, which would eventually become the Club Hotel, but only following major investments on Hannah's behalf through the Southland Building and Investment Society. These investments paid off, the hotel went from strength to strength and Hannah became renowned locally for her business skills and strength of character (J. Bassett, 1993). She continued to run the hotel until her death from "paralysis" in November 1898 (*New Zealand Times*, 1898b). Her passing was reported in newspapers around the country and her funeral required extra trains to be laid on from Dunedin for mourners (*Evening Star*, 1898; *New Zealand Times*, 1898a; *Otago Daily Times*, 1898; *Temuka Leader*, 1898). The Club Hotel continued to be owned by her estate well into the twentieth century (Press, 1944; *Southland Times*, 1919b).

5.2.2 *Frederick W. Burwell*

Frederick William Burwell was an architect who had a close and lengthy association with Hannah Ward Barron and the Club Hotel site. Burwell was born in Aberdeen, Scotland in 1846 and emigrated to Melbourne in 1869 and then to Queenstown in the early 1870s with his uncle, fellow architect David Ross. He first established a practice in Queenstown, but by 1874 had set up in Invercargill, where his business thrived (Taylor, 2013). Burwell had a significant impact on the appearance of Queenstown and Invercargill, widely being attributed with the transformation of both from frontier settlements dominated by timber and iron buildings to established towns with imposing stone structures (Borrell, 2015). In Invercargill he was best known for designing Langlands block and The Crescent, although his distinctive Renaissance style could be found throughout the town, and his surviving buildings include the former Bank of New Zealand (1 Tay Street), Briscoe and Co Building (102-108 Dee Street), St Pauls Church (178 Dee Street) and the old hospital buildings (194 Dee Street) (Morton, 2004). He was elected a Fellow of the Royal Institute of Architects in 1880, largely on the basis of his work in Invercargill.

Burwell's path first crossed with Hannah Ward Barron when she commissioned him to design her home in 1875 and the initial remodelling of the Railway Hotel in 1876. In 1880, Hannah commissioned a new hotel designed by Burwell, known as the Terminus Hotel. The Terminus was destroyed by a fire in 1884, and Burwell was once again asked to design a new building for the site: the first Club Hotel. His Club Hotel survived for longer than the previous iterations, but would ultimately face the same fate, burning down in 1903 (Farquhar, 2010).

Burwell left Invercargill in 1887, and opened a practice in Collins Street, Melbourne from 1888 to 1894. Tender notices show he undertook a significant number of residential projects in Melbourne. He left Melbourne in the 1890s to follow the goldrush in Western Australia and was running offices in Fremantle and Perth by 1896. His prolific work in Fremantle, including grand commercial buildings, churches, stone residences is well recognised as a heritage asset in the city. He retired to Melbourne and died 25 October 1915 at his residence.

In addition to his work as a successful architect, Burwell was an accomplished artist, captain of the Invercargill Hussars and a violinist in the Queenstown Philharmonic Society (Borrell, 2015). Given he was so prolific, Taylor (Heritage Committee, Australian Institute of Architects) has argued that a comprehensive examination of Burwell's work across New Zealand, Victoria and Western Australia would provide valuable knowledge of nineteenth century British architecture transported into the southern Dominions (Taylor, 2013). The part he played in the history of Bluff's Club Hotel would add another dimension to this work, one that is outside the main centres which usually receive much of the focus.

5.3 The Terminus Hotel and the 1884 Fire

In 1880, a new brick hotel was constructed for Barron, replacing the timber-framed building² (Southland Times, 1880a). The construction of the new hotel was given considerable thought, with tenders beginning to appear early as April 1879 for a hotel of wood or brick, once again advertised by F. W. Burwell. The new hotel was said to be adjoining to another brick building owned by Barron. The permanence of brick and concrete won out, and in 1880, Burwell advertised for tenders (Southland Times, 1880b). When completed, the Terminus Hotel was the first brick hotel in the town, which was a sign of belief in the future prosperity of the town during a difficult period. A detailed description of the building was published following the completion of the hotel and a photograph shows the hotel shortly after it was completed (Figure 5-5). Comparisons of historic photographs suggest the footprint of the hotel had been expanded. It is also possible that the position of the two hotels is different; however, this is difficult to establish through photographs alone.

The immunity from fire and accident a brick building enjoys is patent to everyone, and the proprietress has spared no expense in making everything both upstairs and down as comfortable as possible, and has evidently endeavoured to satisfy the most fastidious in furnishing each apartment. The upstairs has been arrayed especially to accommodate families visiting the port, and comprises two sitting rooms furnished with complete drawing-room suites, one in green rep, and the other in black, with two double bedrooms attached, appropriately furnished, all overlooking the wharf and station, and commanding a fine view of the harbour. Besides four other large bedrooms, there is, on the upper floor, a commodious bathroom, &c, for the accommodation only of families. On the ground floor there are two large sitting rooms and a dining room, with bar, cellar, and every convenience for conducting the business. Detached from the main building is another dining-room, a kitchen, scullery, and servants' bedrooms, connected with the front building by a glass alley-way. By this arrangement boarders will be completely away from the noise and smell attached to the cooking department. Altogether the building is everything that could be desired, and no doubt the proprietress will meet with the support she deserves. Mr Burwell of Invercargill was the architect, and Mr Milligan the contractor. He has throughout carried out his work in a thoroughly creditable manner. (Southland Times, 1881)

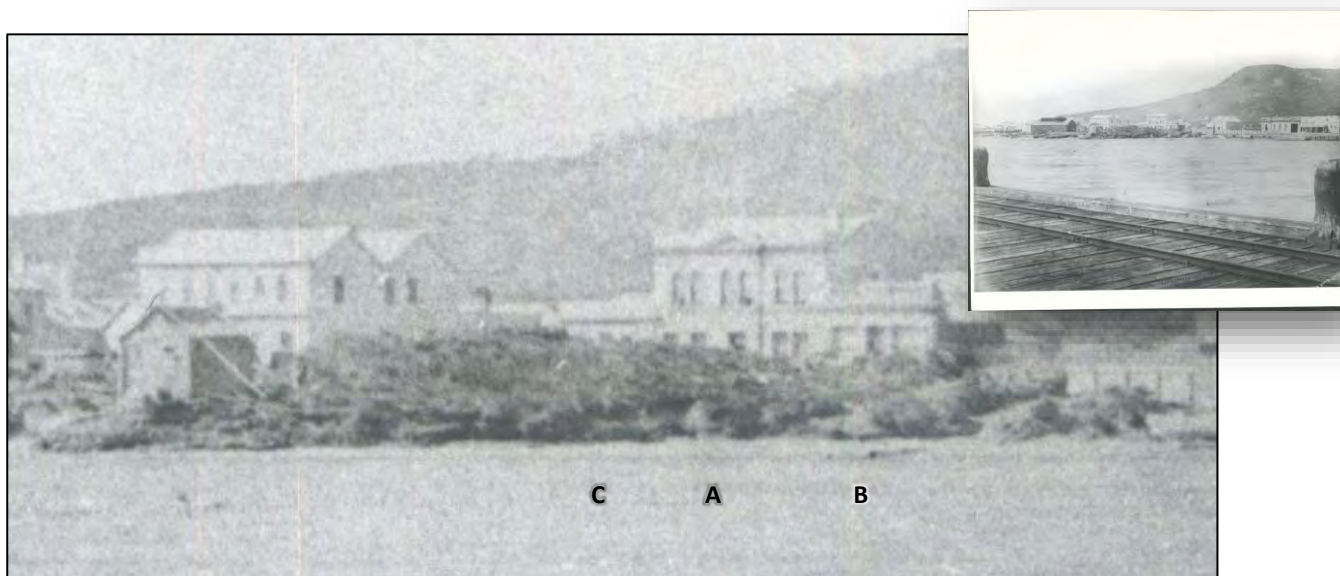


Figure 5-5. Detail of a 1882 Burton Brothers photograph of Bluff from the pier showing the Terminus Hotel (A) (Burton Brothers Studio, 1882). Note the outbuildings to the rear of the hotel, the single storey building to the west of the hotel (B), and the single storey building to the east of the hotel (C). The large building to the left is the Royal Hotel.

² It has been reported elsewhere that the Railway Hotel was damaged by fire (Beauchop, 2015; E. Williams, 2008); however, no reports of this could be found within the newspapers consulted for this HIA. Damage by fire would explain why the hotel was rebuilt shortly after improvements had been made in 1876.

Barron was a savvy businesswoman, and this is shown in her agreement with John Tice Martin who leased the Terminus Hotel in April 1882 for the yearly sum of £220 (Deed Register 33/342). Included in the agreement is the condition that should the hotel be destroyed by fire, that Martin would re-erect or repair the building for a cost not less than what Barron had it insured. Martin was not permitted to convert the hotel into a private house or use it for any other purpose than a “hotel tavern accommodation or public house for the reception and entertainment of persons resorting”, nor was he permitted to make any alterations to the extant buildings without written consent. Significantly, the agreement shows that the hotel was erected on the western two-thirds of Section 3 (Figure 5-6).

Barron was wise to make such conditions, as in July 1884, fire razed the Terminus Hotel and threatened the timber-framed building leased by the Union Bank (Southland Times, 1884a). The fire appears to have started in a drapery shop occupied by Mrs McDonald, which is likely the building owned by Barron on eastern half of Section 2. The fire also spread to the Union Bank, a timber framed building that adjoined the hotel to the east, and to a workshop between the bank and the Albion Hotel (Figure 5-5). The fire hit the block of buildings owned by Barron the hardest. The Terminus Hotel, occupied by Mr Sweetman, was insured for £1400, the Union Bank for £400, and the brick store for £300.

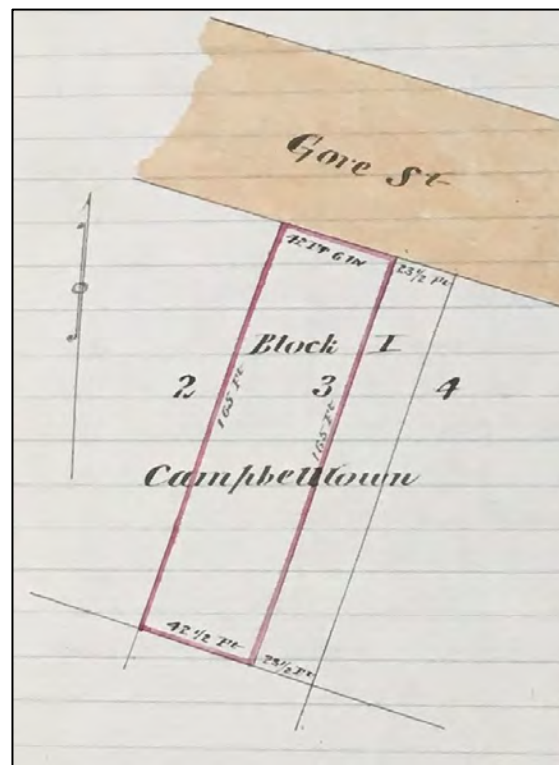


Figure 5-6. Extent of Section 3 leased by J. T. Martin in 1882 from Barron (outlined in red). This plan is significant in that it shows the extent of the hotel in 1882 (Deed Register 33/342).

5.4 The Club Hotel

Barron wasted no time in arranging to have the hotel rebuilt, and once again, it was Burwell who advertised tenders for the erection of the Terminus Hotel in concrete and brick (Southland Times, 1884b). By October, Philpot and Matheson advertised for labour for the brick and concrete work (Southland Times, 1884c). When the rebuilt hotel opened its doors, it was under the new name of the Club Hotel with T. Reseigh as the proprietor (Southland Times, 1885). A later photograph (Figure 5-7) shows the façade of the hotel as it appeared following its rebuild.

The Burwell-designed building had a Renaissance Revival façade bearing rustication plasterwork on the ground floor with arched doorways set amongst the rectangular windows. On the first floor, the arched windows featured decorative lintels with keystones, Corinthian pilasters topped with acanthus leaves, and decorative cornices. Above

the windows was a plain frieze bearing the name of the hotel, and this was capped by a parapet with balustrades bearing decorative finials atop each pier (column).

Upon completion of the hotel, it was leased by Thomas Reseigh. Since the earliest days of the hotel and its predecessors, seldom was the owner also the proprietor. A list of the hotel proprietors is provided below (Table 5-2).

Table 5-2. Proprietors of the Railway, Terminus, and Club Hotels

Proprietor	Year	Hotel
R. Bernard Wotton	1866	Railway Hotel
Hannah Ward Barron	1867	
John Tice Martin	1882	Terminus Hotel
Mr Grinley	1882	
Mr Sweetman	1884	
Thos. Reseigh	1885	Club Hotel
Andrew Scott	1890	
Charles Sutherland	1900	
Robert Stewart	1910	
Robert Stewart	1912	
John Kerrigan	1913	
R. C. Anderson	1914	
Albert Frederick Taylor	1915	
William Walker	1916	
Patrick Ford	1926	
Stan Mitchell	1938	
Randolph Vivian Eustace Waldron	1946	
James David McKinlay	1970	
D & M Mitchell Ltd	1972	
Murray and Diane Flynn	1985	
Andria and Kevin Cross	2002	

5.5 The Colonial Bank

In 1887, J. G. Ward commissioned the construction of the Colonial Bank of New Zealand on the far east side of Section 3 (Figure 5-7 and Figure 5-9). Mackenzie and Gilberston, architects, called for tenders for the construction of a two-storey brick and concrete office building in October (Southland Times, 1887). The building's proportions and style mirrored the Club Hotel, with the ground floor façade plaster rustication mimicking stone and an arched door and window. The pilasters on the first floor were plain and the parapet featured piers (columns) with finials but had solid parapet walls as opposed to the balustrade on the Club Hotel.

The building was completed by May the following year when the Colonial Bank of New Zealand began operating from their new premises (Southland Times, 1888). Property records show a corresponding lease from Barron to the bank. Prior to the construction of this building, a single storey timber-framed building had occupied this part of Section 3, which was damaged in the 1884 fires.



Figure 5-7. View of the Club Hotel (blue), Bocconoc Building to the east (yellow), and the Huddart Parker Building (red), and Bank of New Zealand Building (green), looking southeast, sometime between 1891 and 1900.

The Colonial Bank was established in Dunedin in 1874 in response to the North Island dominated national banking industry (Te Ara, 1966). The bank suffered and survived through the economic downturn in the 1880s, but by the early 1890s there were serious difficulties, in large part due to Joseph Ward and the approximately £100,000 which he owed to it. In 1895 Ward pushed legislation through parliament as Colonial Treasurer in an attempt to save the bank, and himself, from liquidation. By the end of the year the Bank of New Zealand purchased the Colonial Bank, with the exception of Ward's debts.

5.5.1 Sir Joseph Ward

Hannah Ward Barron passed her skills and determination to her only surviving son, Joseph Ward. Joseph was born in Melbourne in April 1856 and was the third (and clear favourite) of Hannah Ward Barron's children. He began his school career in Melbourne and continued at the Campbelltown School when the family moved across the Tasman. It was here that he had his first foray into business, selling toetoe fronds to visitors from passing ships. In 1869 he got his first job as a message boy for the Post Office but was quickly dismissed because of his disrespect for his boss. Following this he commenced work as a clerk at Samuel Nichol's general store on the Bluff waterfront, and from there quickly progressed to chief clerk for the Public Works Department (M. Bassett, 1993).

Around 1878 Ward's mother gave him a loan of £800 to set up his first stock and station agency. J. G. Ward and Company was a mercantile firm with diverse interests and was responsible for establishing the Ocean Beach Freezing Works. The company later established its headquarters in the Crescent in Invercargill, and later he set up an office in Bluff in the Huddart Parker Building (which he had commissioned) next to the Club Hotel. Joseph also took an interest in politics, becoming a Campbelltown councillor in 1878, the mayor from 1881 (aged just 25) to 1886, chairman of the Bluff Harbour Board for two terms in the 1880s and 1890s, member of parliament in 1887, colonial treasurer in 1893, and Prime Minister of New Zealand in 1908 (M. Bassett, 1987).

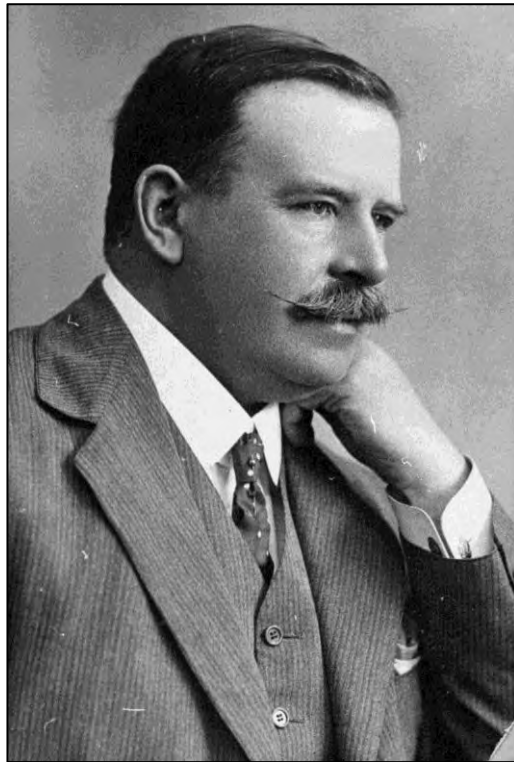


Figure 5-8. Portrait of Sir Joseph Ward (Clarke, 1890).

Although clearly used to success, Joseph Ward was never far away from financial ruin, thanks largely to his willingness to borrow heavily to progress his many business ventures. By 1895 his debts had reached £100,000, almost all of which were owed to the Colonial Bank and eventually contributed to its demise that year. As colonial treasurer, Ward attempted to minimise the damage by rushing through legislation that would allow the bank to be taken over by the Bank of New Zealand (Te Ara, 1966). When the Bank of New Zealand took over the Colonial Bank, however, it refused to take on the debt accrued by Ward in his account, resulting in him declaring bankruptcy soon after and temporarily resigning from parliament as the law stated he must. He subsequently took advantage of a loophole that allowed for undischarged bankrupts to be elected into cabinet positions, and stood for election at the by-election called to fill his place, an act which saw a change in the law to disallow such an event from occurring again (M. Bassett, 1987). Many of his political roles were directly related to his business interests, starting with his positions on the Bluff Harbour Board that allowed him to influence freight rates and tariffs in his favour, and escalating to his role as colonial treasurer at a time when he was almost exclusively responsible for the failure of the Colonial Bank.

Throughout his life he maintained strong connections to Bluff, maintaining several properties there and eventually being buried in the cemetery (Fox, 2004), and it is obvious that his adolescence spent at the Club Hotel with his mother played an important part in the formation of his character. He strengthened his connection to this block of Bluff by commissioning the construction of both the Colonial Bank and Huddart Parker buildings in 1887 and 1891 respectively.



Figure 5-9. Detail of a January 1901 photograph showing the Bank of New Zealand Building (green), the Huddart-Parker Building (red), the Club Hotel with the Burwell façade (blue), Scott's Bocconoc Building (yellow), and the right-of-way between the two buildings. The Post Office is to the right of the Bocconoc Building.

5.6 The Huddart Parker Building

In 1891, J. G. Ward commissioned the construction of the Huddart Parker Building between the Colonial Bank and the Club Hotel. at the time the building was constructed, the building industry at Bluff was described as being “phenomenally lively” with nearly 100 men working on buildings thought the town (Southland Times, 1891b). The building was constructed in 1891, and occupied by Huddart Parker, an Australian shipping company based in Melbourne, that provided services initially to Australia ports and later expanded to include trade with New Zealand. Huddart Parker and Co. were represented in Bluff and Invercargill by J. G. Ward. In February 1891, tenders were called by architect William Sharp for the erection of a brick and concrete building comprised of a shop and offices for J. G. Ward, Esq (Southland Times, 1891a). William Sharp is perhaps best known for being the architect and engineer for the Invercargill water tower. The façade of the building shared many elements with the Club Hotel and Colonial Bank, but the lower façade was rendered in plain plaster between the pilasters, rather than detailed to mimic stone (see Figure 5-7). Prior to the construction of this building, a single storey timber-framed building had occupied this part of Section 3, which was damaged in the 1884 fires.

The Huddart Parker Company was an Australian based shipping company that initiated the first steamer passenger and cargo services between New Zealand and Australia in the early 1890s. Although they stopped at many ports around New Zealand, Bluff was chosen as the terminus. Joseph Ward was chosen as the Bluff representative for the company (*Southland Times*, 1912), and presumably due to this connection the firm commissioned the erection of an office next to the Club Hotel which would become known as the Huddart Parker building.

The company had its roots in Melbourne in 1876 but quickly expanded to service ports around Australia. By the early 1890s it was looking to expand across the Tasman, beginning with two steamers, each with a capacity of around 200 saloon and 100 steerage passengers (*Southland Times*, 1892). These ships made the crossing every four weeks during the late nineteenth and early twentieth century (The Cyclopedia Company, 1896). The company continued to operate until 1961 when it was purchased by Bitumen and Oil Refineries Australia Ltd (Swiggum & Kohli, 2009).

5.7 Scott's Private Hotel

In 1892, the western half of Section 2 was purchased by Andrew Scott, the licensee of the Club Hotel; although it is likely that some type of agreement for sale had been in place prior to this. Scott commissioned the construction of a two-storey brick private hotel and billiard room in 1891, separated from the Club Hotel by a right-of-way (Southland Times, 1891c). The building was comprised of shop spaces on the ground floor, with private accommodation on the first floor intended for families (Southland Times, 1891c). A detached billiard saloon a billiard room was situated to the south³. Scott left Bluff in 1900 and later advertised to let his residence, which adjoined the Club Hotel. The residence was described as being a two-storey building having 13 rooms, bath, store room, and washhouse (Southland Times, 1902).

Historic photos show the building to have been markedly different to Barron's properties (Figure 5-7 and Figure 5-9). The building was considerably shorter, and it had more modest decoration with the brick being left exposed.

5.8 The 1903 Fire and Expansion of the Club Hotel

In March 1903, fire ripped through the block and was described as the "most disastrous fire the township has ever sustained, affecting the principal and finest block of buildings in the place" (Southland Times, 1903b). The fire effected the three buildings owned by the trustees in the estate of the late Mrs Barron (The Club Hotel, Huddart Parker Building, and Bank of New Zealand) as well as Scott's private hotel (also referred to as the Boconnoc Building). The newspaper accounts provide valuable detail about how the building was occupied at the time. Significantly, the description of the building also provides information about the buildings to the east and west of the hotel.

At the time of the fire, the Huddart Parker Building was occupied by various tenants, including the stores of the Invercargill Dairy Supply Company and the Huddart Parker Company on the first floor, and tenants at the back of the building on the ground floor (Southland Times, 1903b). The 1903 fire caused considerable damage to the building; although, photographs taken before the fire demonstrate the original 1891 façade remains today. It was reported that the front ground floor offices suffered less damage than the first floor of the building. There was a parapet wall between the Huddart Parker Office and the Bank of New Zealand; however, the joists extended through the brick wall and the fire got into the building causing some damage. Despite this, the Colonial Bank only suffered minor fire damage, but considerable water damage to the fittings was caused by its extinguishment. Despite Scott's private hotel being separated from the Club Hotel by a right-of-way (10 foot), this provided no deterrent to the spread of fire.

The fire rendered many of the walls dangerous and unstable, and locals set to work demolishing the walls using ropes to pull them until they collapsed. These walls included the frontages of the Club Hotel and Scott's Private Hotel, but it is highly likely that some of the original load-bearing brick walls survived in these buildings. The facades of the Colonial Bank and the Huddart Parker Building were not affected by the fire.

Following the 1903 fire, the trustees of Barron's estate purchased the property and extended the Club Hotel. The hotel was rebuilt by John Crowther, of Invercargill and was designed by Peter Walker, who was also the architect for the Post Office, which was completed in 1900 (Southland Times, 1903d, 1903e). Prior to rebuilding the hotel, the west part of Section 2 was purchased from Scott, allowing for expansion of the hotel up to the Post Office. On the east side, the Huddart Parker Building was incorporated into the façade of the Club Hotel by means of an awning. J. G. Ward & Co took up office on the ground floor of the building, and the bedrooms of the hotel extended across the first floor of the building (Southland Times, 1903d).

³ In 2013, the billiard room was demolished along with several other outbuildings to the rear of the Club Hotel. This work was done under Authority No 2008/356 and recorded by Guy Williams (2013). Williams suggested the billiard room was constructed post-1902; however, this assessment has refined the chronology and established it was constructed in 1891.

The new hotel was designed to be two storeys, with shops on the ground floor street frontage (one double and two single), with the offices of J. G. Ward and Co on the far east side of the building. The new building extended from the Post Office to the bank, with a total frontage of 112 feet. The hotel was designed to include a sample room and billiard room with an entrance and vestibule on the ground floor containing a grand staircase leading upstairs there were to be 20 bedrooms, a drawing room, a commercial room, bath rooms, and lavatories (Southland Times, 1903d). The hotel rebuild appears to have stretched the financial resources of the trustees of Barron's estate, with complains were brought against them (Southland Times, 1904).

Peter Walker, the architect responsible for rebuilding the hotel and extending the façade across Scott's Private Hotel, had ties to the hotel's original architect. Walker's father (also named Peter) had previously worked as a builder with Frederick W. Burwell (*Southland Times*, 1886). Walker himself was Inspector of Works for Invercargill (*Southern Cross*, 1896) during the 1880s, before moving to Melbourne where he became Clerk of Works (*Southland Times*, 1888a, 1888b). In 1896 he returned to Invercargill and began to advertise his services as an architect (*Southland Times*, 1896). For a short period from around 1909 to 1911 Walker went into partnership with Frederick R. Annison, the dissolution of which in 1911 was a result of "effluxion of time" (*Evening Star*, 1917; *Southland Times*, 1911). The last mention of Peter Walker working as an architect in Southland is a 1910 account of a court case where he was called as an expert witness (*Southland Times*, 1910). Although not as well-known as Burwell, Walker was just as prolific, and his work spanned from small cottages and farm buildings to commercial premises, halls and churches throughout the Southland region. Walker also designed the Bluff Post Office.



Figure 5-10. Detail of a circa 1904 photograph of the Club Hotel showing the newly rebuilt and extended façade (Muir & Moodie, 1904).



Figure 5-11. Detail of a circa 1910 photograph of the Club Hotel showing the facade extended across the Huddart Parker Building (Tesla Studios, 1910).

5.9 The 1914 Fire

The hotel's fortunes turned again, with another fire causing significant damage to the building (Figure 5-12). On the 29 July 1914, fire razed the Club Hotel and the Huddart Parker Building, and tragically, three lives were lost (Southland Times, 1914b, 1914a). Incidentally, F. R. Annison (later to become the architect responsible for rebuilding the hotel) and F. J. Tipping (an executor of Barron's estate) passed the hotel on the night of the fire around midnight, noticing nothing. Minutes later the hotel was engulfed. The fire was so severe that it was reportedly seen up to 20 miles away, and while it threatened the adjoining post office, the efforts of the fire brigade managed to save the building. Descriptions of the fire provides valuable information about how the hotel was used and occupied. On the far west side of the hotel was Ferguson and Hotton's hairdressing, tobacconists, and billiard saloon and W. Haigh's news agency and fancy goods emporium, with the billiard saloon to the rear. The paper in the newsagents fuelled the fire, and the crackers, bombs and rockets were discharged to great effect. To the west of the post office, were several shops including Edge's confectionary shop, a pharmacy, Anderson's drapery and fancy goods shop, and the Huddart Parker Co. offices. The partition walls between the news agency and hotel were destroyed, and the ceiling collapsed. The fire swept through the entryway to the hotel and in to Anderson's fancy goods.



Figure 5-12. Photograph of the Club Hotel following the 1914 fire (Cameron, 1914).

The newspaper accounts reveal that the fire had initially been halted at the Huddart Parker Building; however, the fire spread along the hallway in the first floor and eventually the roof and first floor caved in. This account demonstrates that while the façade of the building remains, the internal linings and timber structure were demolished. While fire completely gutted the Huddart Parker Co offices, the collapse of the roof and first floor spared the Bank of New Zealand as water could be directed onto the exposed fire wall. Despite its roof having been alight, the building only suffered heavy water damage. Damages were estimated at £150, and it was reported that the roof and ceiling would need replacing. Fire leapt across the roof to the Colonial Bank, but through the efforts of the fire service, the building was saved.

While all of the occupants had heavy losses, most were well-insured. The same cannot be said for the Club Hotel, which been underinsured by £3000 (valued at £8000). At the time, the Club Hotel appears to have comprised all buildings with the exception of the bank.

Like a phoenix, the Club Hotel rose from the ashes despite the heavy losses by all. F. R. Annison advertised for tenders for the erection of the hotel and shops in October 1914 (Southland Times, 1914c). The hotel appears to have reopened without any fanfare the following year; no descriptions of the hotel could be found. Over this period there are few newspaper references to the hotel at all, possibly as this coincided with World War I, which saw many of Bluff's residents enlisted.

Annison had links to the hotel, previously having been in a partnership with Peter Walker, who was responsible for the 1903 façade. He had been a plasterer in Natal and South Australia before coming to New Zealand around 1897 and becoming an architect (*Otago Witness*, 1917). After setting up his own business in Invercargill in 1912, he did not enjoy the same amount of success as he had with Walker, largely due to his lack of formal training (*Evening Star*, 1917). Four years after his redesign of the Club Hotel, Annison made headlines around New Zealand by attempting to murder a female acquaintance, Margaret Brennan, in Invercargill (*Auckland Star*, 1917; *Taihape Daily Times*, 1917; *The Colonist*, 1917; *Wanganui Chronicle*, 1917). The pair were walking down Victoria Avenue when

Annison pulled out a revolver and shot Brennan through the throat. Brennan survived and managed to escape and Annison by retreating to a nearby boarding house. When police reached him shortly afterwards, he once again pulled his gun and shot himself in the head. The *Otago Witness* reported that he had previously threatened suicide upon the death of his wife two years before and had been spending increasing amounts of time with the Brennans following the event; although, just preceding his attack on Mrs Brennan “relations had been strained” (*Otago Witness*, 1917).

5.10 Later Years

A small fire broke out in the upstairs rooms of the hotel in 1919 (Southland Times, 1919a). By this time, the hotel had invested in their own appliances and the fire was kept in check, and with the help of the fire brigade the fire was soon under control. Holes were cut through the pressed metal ceilings to allow access to the fire.

Extensive alterations were carried out in March 1938, modernising the building, and many of these features remain today. The alterations were aimed at catering to tourists visiting Stewart Island (Flynn, 2004). The alterations included work on the entrance and reception hall, the private lounge, and the dining room was enlarged (Southland Daily News, 1938). New furnishings were also purchased to match the new design scheme. The private and public bars were redesigned. Upstairs there were 30 guestrooms with lighting improved in the hallways by the addition of skylights. Garages had been constructed behind the hotel for housing the guest’s vehicles.

From the mid-1940s, the hotel was leased to Randolph Waldron who eventually purchased it in 1967. Yet another fire broke out in April 1948; however, damage was largely restricted to stock in two of the shops, Denton’s musical and electrical depot and H. Burke men’s outfitters. In 1970, the hotel was transferred to Dominion Breweries, and plans of the hotel as it appeared in 1980 under the name of the DB Club Hotel are provided in Figure 5-13 and Figure 5-14.

In 1985 the hotel was purchased by Flynn’s Club Hotel Ltd, with Murray and Dianne Flynn at the helm. The Flynn’s came to Bluff in 1978 to run the New Eagle Hotel (Flynn, 2004). When Flynn purchased the Club Hotel, it was in poor condition and all of the guestrooms required rewiring and the bathrooms were renewed (ICC Property File; Flynn, 2004). The Flynn’s eventually moved into the hotel and kept the taps flowing until he retired in 2002, despite economic downturns in the town, especially the closure of the Ocean Beach Freezing Works in 1991 (Flynn, 2004). Recognising the history of the hotel, Flynn worked to have it recognised as a historic building in 1988 initially as a Class C, later changed to a Class B (Flynn, 2004).

After failing health, Flynn sold the hotel in 2007 to Andria and Kevin Cross, directors of the Awarua Hospitality Ltd. Alterations were made to the hotel, including the removal of the wall between the lounge bar and disco bar, construction of a new bar and seating, and redecorating on the ground floor as well as upgrading of the guest rooms upstairs.

In 2014 the Bluff Oyster and Food Festival Charitable Trust purchased the hotel and several sections at the rear of the hotel (Sections 8-11). All of the outbuildings were demolished in 2013, and details of the archaeological investigations are reported in Section 6.1. The land was built up and three large open sheds were erected to accommodate the festival. As of 2018, the hotel is vacant with the ground floor windows on Gore Street being boarded up.

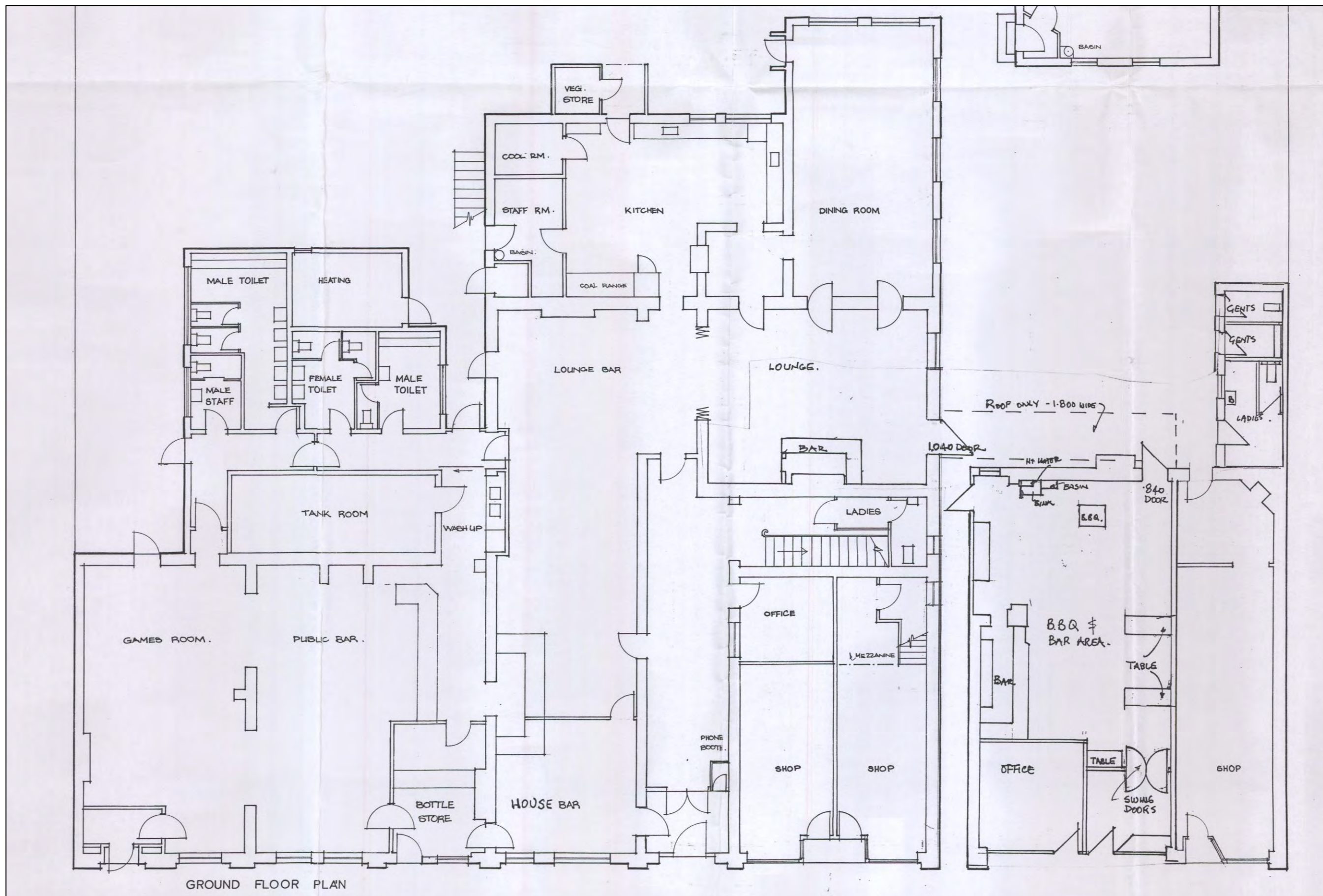


Figure 5-13. Detail of a 1980 plan by Lawrence, Mollison & Associates for alterations to the ground floor of the Club Hotel.

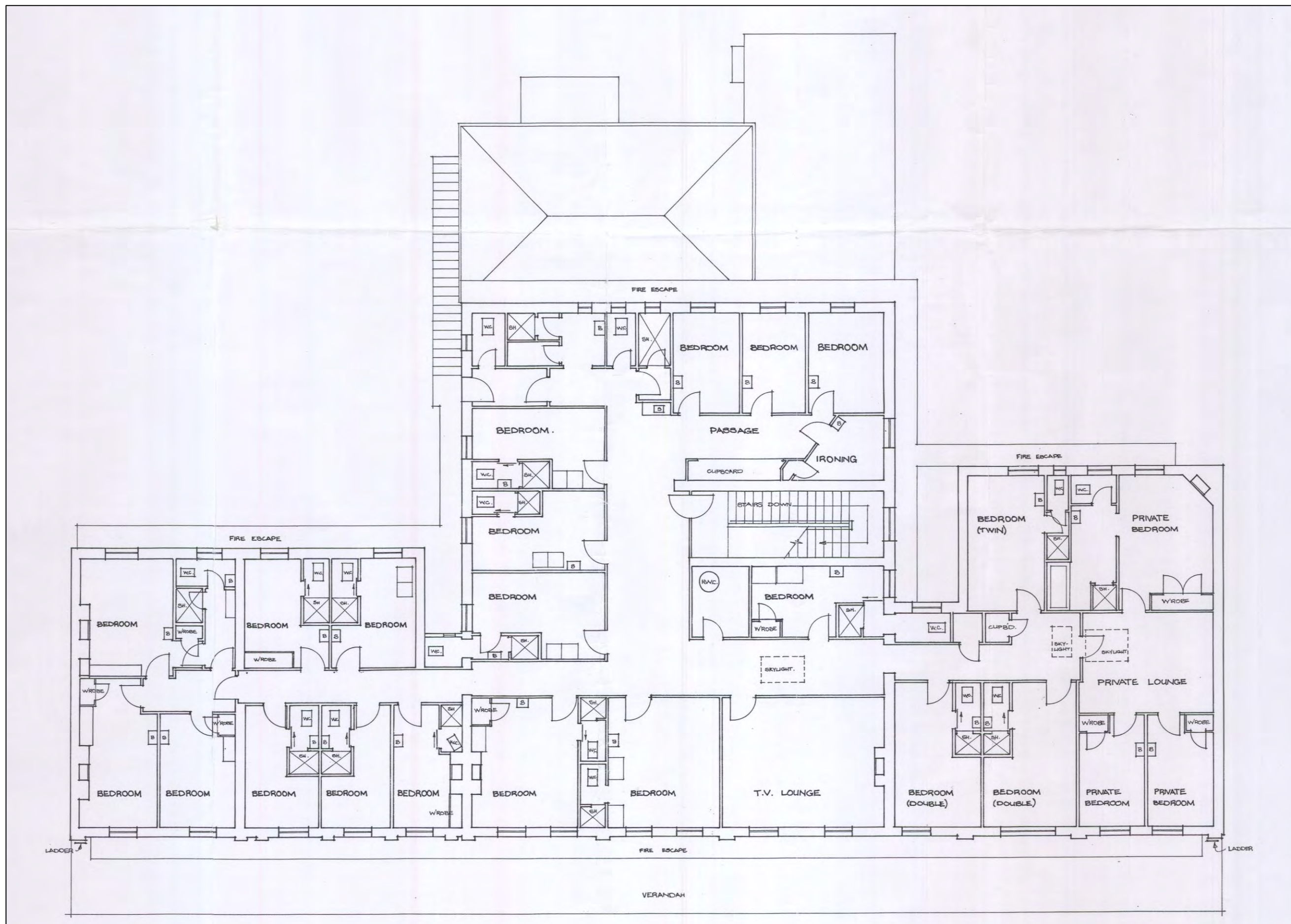


Figure 5-14. Detail of a 1980 plan by Lawrence, Mollison & Associates for alterations to the first floor of the Club Hotel.

6 Previous Work Identifying Heritage Values

Previously identified heritage sites and places near the project area can provide information that is valuable for assessing the heritage values and impacts to the wider heritage landscape. NZHP considered the previous archaeological assessments for the Club Hotel and surrounding properties and the results of the archaeological work (Harris, 2014a, 2014b, 2014c; E. Williams, 2008; G. Williams, 2013), as well as the HNZPT List Entry Report (Bauchop, 2015). Further consideration of the broader archaeological and heritage landscape included reviews through ArchSite (the New Zealand Archaeological Associations archaeological site recording scheme) and other heritage reports (Fox, 2004; Gray, 2001).



Figure 6-1: Map showing previously recorded archaeological and heritage sites in Bluff.

6.1 Previous Investigations of the Club Hotel

NZHP carried out an archaeological assessment of the Club Hotel in 2014, as a precursor to the development that was put forward by the Bluff Oyster and Food Festival Charitable Trust (Harris, 2014c). The development was granted an archaeological authority (No. 2015/303), which allowed for the redevelopment across four commercial lots, identified then as Sec 2-3 Blk I Town of Campbelltown and Sec 9-10 Blk I Town of Campbelltown. The authority considered two sites that were recorded on the New Zealand Archaeological Associations (NZAA) site recording scheme; Site No. E47/197 (a building at 85 Barrow Street), and Site No. E47/195 (the Club Hotel). A copy of the site record forms is located in Appendix A of this report.

NZHP monitored all earthworks that were associated with this redevelopment and the demolition of two buildings at 71 and 85 Barrow Street, and 104 Gore Street Bluff; the results are documented in two reports (Harris, 2014a, 2014b). The first phase of monitoring involved overseeing the shallow subsurface works, this included a site scrape of modern fill and the excavation of three test pits that were conducted in order to identify soil stratigraphy. Further monitoring was then conducted with the excavation of several more test pits, and 46 holes for the foundations of the new building. The development involved the. All artefacts that were recovered from the site were bagged according to their provenance, as well, the stratigraphic change was noted for each discrete unit of subsurface excavation.

The results from artefactual material suggested a domestic assemblage, however, given that the artefacts were small in number and disparate across a large site, the type and style of material recovered was difficult to definitively assess. The majority of artefacts did, however, support a pre-1900 date. With regards to the stratigraphy of the site, the lower soils were organic silts/peats that were capped with a silty archaeological layer roughly between 700mm and 1100mm in depth. Above this were successive layers of fill that appeared to have been intentionally established, possibly a byproduct of the early attempts at land reclamation, which historical research dated to the late 1870s.

The Club Hotel was initially recorded as an archaeological site in 2008 when preliminary investigations were carried for a development proposition (E. Williams, 2008). In her report, Williams (2008) concludes that, with the exception to the twentieth century weather board garage block, all the ancillary buildings on site appear to have been constructed in the 1880s. These inferences were based on an extensive examination of historical documentation, imagery, Invercargill City Council buildings files, maps, plans, and historical descriptions, much of which failed to reveal any indicative information regarding the construction of the buildings. The report presents an account on the tumultuous history of the site, from its beginnings as the site of the Railway Hotel; one of only two hotels recorded in Bluff, to the various fires that blazed through the site. Disasters, no matter the size, were often accounted for in detail in the newspapers, thus these episodes do have a positive factor, from an archaeological point of view. The proposed development was granted authority No. 2008/356, although the project did not come to fruition.

In 2013, Guy Williams conducted investigations in to the various ancillary buildings of the Bluff Club Hotel (G. Williams, 2013). Due to concerns over the instability of the buildings and possible threat to adjoining properties and the public, the Invercargill City Council put forward the proposal for demolition of all buildings. As a stipulation of the authority that was granted in 2008 (No. 2008/356), the outbuildings required recording to a Level 4 prior to their demolition. The buildings archaeology report presents a full structural description of each outbuilding as well as the chronology of their construction. Williams report contradicts the previous concept of the hotels ancillary buildings being constructed in the late nineteenth century. Two of the outbuildings were re-assessed as being pre-1900 constructions, while the majority are now believed to have been built at various points throughout the twentieth century.

The staff quarters, originally located to the centre of the compound, is believed to be the earliest structure on site; built between 1880 and 1890, in concert with the Terminus Hotel which was razed by a fire in 1882, the Club Hotel being built in its place. The staff quarters building was a brick building with a corrugated iron hip ended gabled roof that ran east/west. Internally, the structure was divided into two levels with a series of four rooms along the north wall with a connecting passageway along the south. The location of the original fire place was located on the west wall of the original kitchen/dining room. Alterations to the buildings were recorded as well as the several twentieth century external additions.

Williams' report discusses all of the structural aspects of the ancillary buildings, including those which were only visible during and after demolition (G. Williams, 2013). Demolition to foundations level was completed in 2013. No site ground was disturbed during the development and no subsurface work was permitted or undertaken.

In 2015 the Club Hotel was recognised as a Category 2 listed building by HNZPT (List No. 2441) (Beauchop, 2015). The site was assessed, and found to possess archaeological, architectural, historical, and social significance/value. Architecturally, the Club Hotel exhibits an Italian Classical facade that is typical of early twentieth century hotels, albeit relatively grand for such a small township. Historically, the Club Hotel stands on top of two previous hotels, all of which permit their own fascinating and often disastrous historical record. Furthermore, the history of the site regularly intertwines with some pivotal figures of the early Bluff community. The sites social significance is connected within the site type. Hotels were an important element of small towns; beyond their obvious role as a gathering place, hotels were used for other social functions, a meeting place for sporting and cultural groups and also for coroner's inquests. The fact that the current building is the fourth reincarnation of a hotel at this site, and that there has been a hotel here since the 1860s, is evidence alone for the social significance and value of the Club Hotel.

6.2 Recognition of Heritage Value

The site is classified as a Category 2 historic place owing to the extent at which the Club Hotel is representative of the history of Bluff, its association with prominent figures of Bluff's history, and its contribution to the wider historical and cultural area. 'The Hotel shows the services and facilities that grew up to cater for the needs of the residents as well as the travelling public. As part of the wider network for travellers' accommodation, the Club Hotel illustrates the importance of hotels.'

The hotel is currently listed on Appendix II.2 of the proposed district plan heritage record. As discussed previously, all sites listed with HNZPT are included in Appendix II.2, and there are specific rules in the District Plan for these sites. Alteration of buildings on Appendix II.2 is a discretionary activity and demolition is a non-complying activity (Rules 3.8.8 and 3.8.9).

The ICC commissioned a heritage review of Bluff, with the aim of identifying buildings and structures of heritage value and identify the unique features of the town (Gray, 2001). Of the 1050 buildings and features evaluated as part of the review, Gray (2001) found that there were 166 buildings having heritage importance, including 31 prominent and unique features. The buildings were rated using a class system (Class 1-3), and the Club Hotel was determined to be a Class 1 heritage item meaning "the complete building or significant feature must be protected, and every effort made to encourage restoration, refurbishment, signage or alteration, in keeping with the original style of the building or feature". Despite this, the Club Hotel remains the only building in Bluff listed on the ICC Heritage Record.

Following on from Gray's report, the ICC commissioned Dr Aaron Fox to compile heritage record sheets and considerable historical research was undertaken (Fox, 2004). Details of the Club Hotel were recorded under Bluff Heritage Record Number 27.

6.3 Other Archaeological Sites within Bluff

In addition to the Club Hotel (E47/195), the associated building at 85 Barrow Street (E47/197), and the artefact layer behind the hotel (E47/198), there are only three previously recorded archaeological sites within the residential boundaries of Bluff, including two Maori sites and one European sites. The Maori sites are both middens, one also includes artefacts which are indicative that an oven was also present. The European sites cover a range of typical coastal town activities, including commercial sites and a maritime Pilot Station.

E47/95 – Midden Site. This midden site was recorded in 2015. The site features an exposure of midden which contained oyster shells and bird bone. The midden was very thin and was situated 80sm below the surface. There was a range of historical material including bottle glass which was also found further along opposite another house site. It is believed that the sites were originally part of the same site.

E47/149 – Stirling Point. This site was the remains of a whaling station with more recent activity associated with the later pilot station that is located on the northern side of an access road to Pilot Station Reserve (Stirling Point Lighthouse). Access to the beach is down a small set of steps at the eastern end of the beach. The surface finds at the site included nineteenth century glass and ceramics which were in three distinct find sites, above the tidal zone was found nineteenth century glass, ceramics and waterworn brick. In the intertidal zone there were many pieces of nineteenth century glass which were wedge into the rocks. There was also broken glass which continued around the point.

E47/166 – Midden/Oven. The site was first recorded in October of 2004, and it is a midden/oven site located to the south of E47/149 (Pilot Station). This site features a midden which was recognised though a lens of very black charcoal-rich sediment. Some fire cracked rocks were also found which were associated with charcoal sand.

6.4 Archaeological Sites in the Vicinity of Bluff

In the surrounding vicinity of the township of Bluff there are two significant clusters of archaeological sites. There is one cluster to the east at Tiwai Point, and another situated to the west in the area around Ocean Beach and West End.

In the cluster of archaeological sites situated around Tiwai Point there are two Maori sites while the rest are European. The Maori sites consist of a wooden wharf, which is situated at the Tiwai Point entrance to Bluff, and a burial site. The majority of the settler sites in the Tiwai point vicinity are remnants of early harbour activity. Included are multiple beacons and a whaling station. The remaining European sites are made up of two settler burials and a flooring, which is possibly a remnant of WWII fortifications in Bluff.

The sites to the west of Bluff which are clustered around Ocean Beach and West End are primarily Maori occupation sites. There is one recorded European site that consists of badly degraded jetty piles. There were two find spots for Maori adzes and another one was found within a midden site. There were two flaking areas found, with different artefacts including stone flakes, stone sinkers, fish hooks, seal bone and bone workings. There was one granodiorite sinker found at a separate find spot. These clustered Maori sites are evidence of the early settlement which is recorded at Bluff.

6.5 Other Heritage Sites

The ICC commissioned a study of the heritage and unique features within the Bluff Ward with the aims of developing the District Plan rules in relation to these buildings, investigate the histories of the buildings, develop initiatives to encourage retention and adaptive reuse, and to develop the Bluff Heritage Trail (Gray, 2001). The audit of Bluff's heritage assets included a survey of approximately 1050 buildings and features, with features of heritage value being assigned a class, with Class 1 representing a significant building or feature that must be protected, Class 2 being a façade that must be retained, and Class 3 being a façade desirable to be retained (Gray, 2001). Gray (2001) determined that 166 buildings (17 Class 1, 43 Class 2, and 127 Class 3) and 31 features surveyed had significant heritage value. The ICC commissioned a further research into 62 heritage buildings and features identified in the Gray report as being Class 1 and Class 2, creating heritage records for each item (Fox, 2004). Despite the recommendations made by Gray, only three sites of heritage significance are listed on the ICC District Plan Heritage Record, including the Club Hotel, one war memorial, and a war relic.

Gun pit/observation post (Ref No. 183). Situated on bluff hill, the gun pit and observation post currently consist of a concrete foundation and a squat concrete structure which is situated down and to the left of the gun pit. The site was one of a very few gun embankments in New Zealand which was decorated to look like a house.

Bluff War Memorial (Ref No. 184). The bluff war memorial site is a large square column structure which is placed in remembrance of all soldiers from bluff who have died in service to the New Zealand Armed Forces. The memorial was created in 1924 after World War One.

6.6 Hotel Sites in the Archaeological Record

Hotels are well-represented archaeological site types within the ArchSite dataset. In the South Island, there are 95 sites that include hotels in their feature descriptions. Over half of these sites were recorded in Otago (n=55), and just two hotels have been previously recorded thus far in Southland (E47/148, Mokomoko Accommodation House and E46/62, the Criterion Hotel, Invercargill). HNZPT currently holds at least 46 reports on hotels, including 18 from the South Island. These reports provide some precedent on and context to the material generally found at nineteenth century hotel sites. Of particular relevance is the archaeological investigation of the Royal Oak Hotel, Arrowtown (Petchey, 2004). The investigation sets an important precedent for the sub-surface archaeology not only at other hotel sites, but for any site where there is potential for buried features and materials.

E47/148 is the Mokomoko Accommodation House, one of the few hotels that is currently registered in Southland. It was founded in the mid-1850s as a halfway house between Bluff and Invercargill. It continued to operate until the railway went through in 1867. Archaeological remains at the site consist of a 100m-long scatter of broken bottles. The site was first recorded in 1990, and it was re-visited in May 2015. It appears to now be almost completely eroded away and is only visible as deflated deposits on the beach. As the site pre-dates the Club Hotel, it is not directly comparable to the present study.

The Criterion Hotel (E46/62) was situated on Don Street in Central Invercargill. Redevelopment of the site saw pre-1900 hotel building was demolished, and the section excavated during development works on the site in 2016 and 2017; NZHP will submit a final report of the results of the archaeological work to HNZPT imminently. As part of the archaeological investigations, both buildings archaeology and subsurface investigations were carried out. Besides the structural elements of the building little remained of the original hotel as the building saw many changes to keep the commercial space up to date and to accommodate various businesses. The subsurface archaeology uncovered the hotel's cellar, private well, and the remains of various outbuildings. A large amount of cultural material was collected from the site including faunal remains, ceramic, glass, and metal artefacts.

The Royal Oak in Arrowtown was similarly established in the 1860s and experienced a catastrophic fire in 1924 followed by a rapid rebuild (Petchey, 2004). The investigation followed the demolition of the twentieth century hotel. Several distinct features were observed and included post-holes from the original structure, pervasive evidence of fire, a disused beer cellar, and latrine. Archaeological deposits were found directly beneath the floorboards of the twentieth century hotel. This meant that the demolition of the building had to be undertaken carefully, with minimal disturbance to the ground prior to investigation. It was noted that the fire event provided an effective dating method of archaeological deposits, but that deposits were correspondingly in bad condition (Petchey, 2004).

In contrast, the less sympathetically undertaken demolition of the Gladstone Hotel in Christchurch saw much grading of the ground beneath the building footprint. Although the hotel's beer cellar was able to be located, most archaeological material was removed/destroyed (Witter & Witter, 2005). These two excavations highlight the need for monitoring during the lifting of the floor and removal of the foundations.

While hotels are well-represented site types, few have been investigated in the Southland. In the late nineteenth century and early twentieth century, the temperance movement swept through New Zealand. Prohibition had a great impact on Bluff's neighbouring town of Invercargill, which apparently had a tumultuous relationship with the 'demon drink'. Bootleggers and backyard brewers were the norm in the Southland townships, but their activities were reigned in in December 1905, when the prohibition was enforced in Invercargill following the licensing elections, a law that still resonates through the district today. Prohibition had a vastly negative impact on many of the establishments within the city limits. The positive effect on the daily life in Invercargill was notable; however, with the fall in crime and less 'muddled men' wondering the streets. These reports were also contradicted by accounts of the crowded trains that ran to the pubs outside the licensing boundary every evening. The prohibition

movement would have undoubtedly impacted the establishments at Bluff. There is evidence, perhaps, in a readers submission to the Manuwatu Herald as to the social nature of the small port town...

**If any man had liked to close
A public house elsewhere,
He could have gone to Campbelltown
And run another there.**

In 1903, the Southland Times reports on the objections that were put forward in court during the issue of a prohibition order that would include Campbelltown. Orders for temperance within Invercargill were not opposed, but the court ruled, stating that the small port town was a notorious destination for those inclined towards overindulgence. The article continues to recount on one train from Invercargill to Bluff (the 2:15 every Sunday) which was colloquially referred to as “the drunks” train (Southland Times, 1903a).

The affect that the prohibition order had on the townships is evident within the archaeological record. The lack of hotel sites represented within Southland is probably simply because there are very few remaining, many of them being demolished in the early twentieth century. Interestingly, the Criterion Hotel in Don Street, Invercargill (E46/62), survived prohibition whilst other hotels within the district were demolished.

7 On-Site Observations

The Club Hotel has an imposing Renaissance Revival façade that spans the entire width of Sections 2 and 3 (Figure 7-1, Figure 7-2). Slight differences in the façade identify the Colonial Bank, the Huddart Parker Building, and the Club Hotel, with Scott's Private Hotel being incorporated into the hotel façade following the 1903 fire. The following discussion of the initial site survey respects these individual buildings and discusses them separately. Plans of the building are provided in Figure 7-3 and Figure 7-4, and each room is arbitrarily numbered for ease of reference.



Figure 7-1. North elevation of the Club Hotel. Note the separate facades for the Colonial Bank (far left), Huddart Parker Building (middle), and Club Hotel (far right).

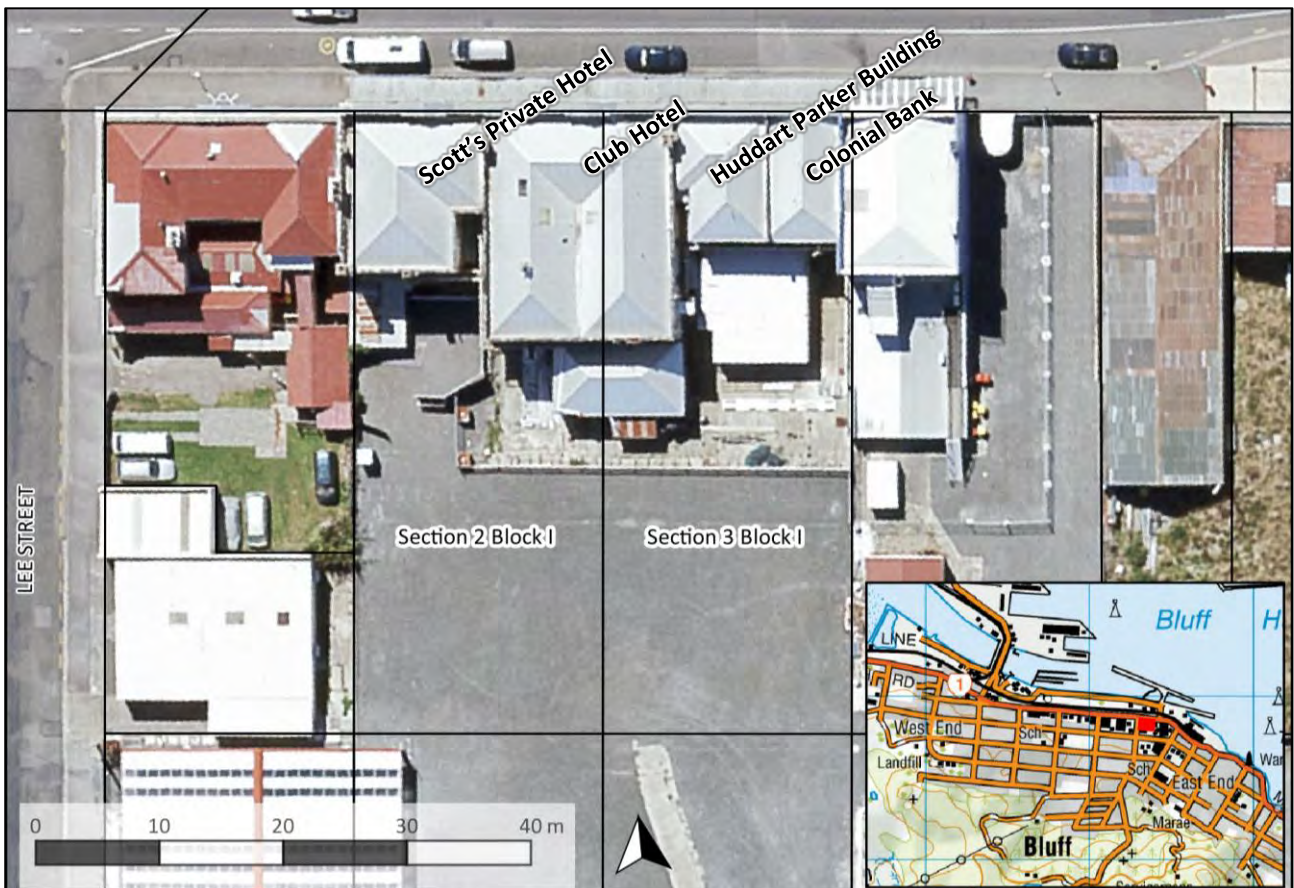


Figure 7-2. Aerial image showing the four buildings, as labelled.

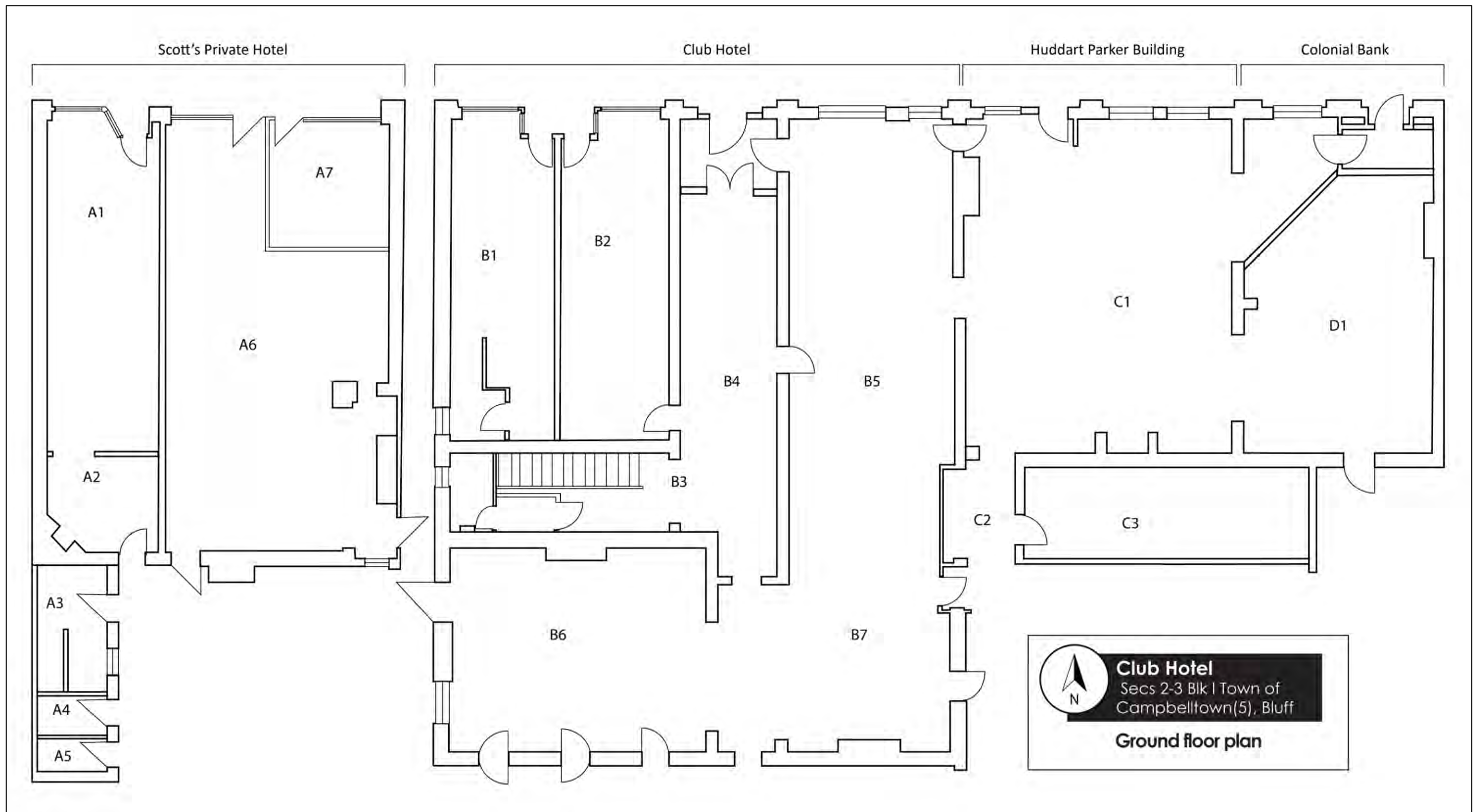


Figure 7-3. Ground floor plan of the Club Hotel.

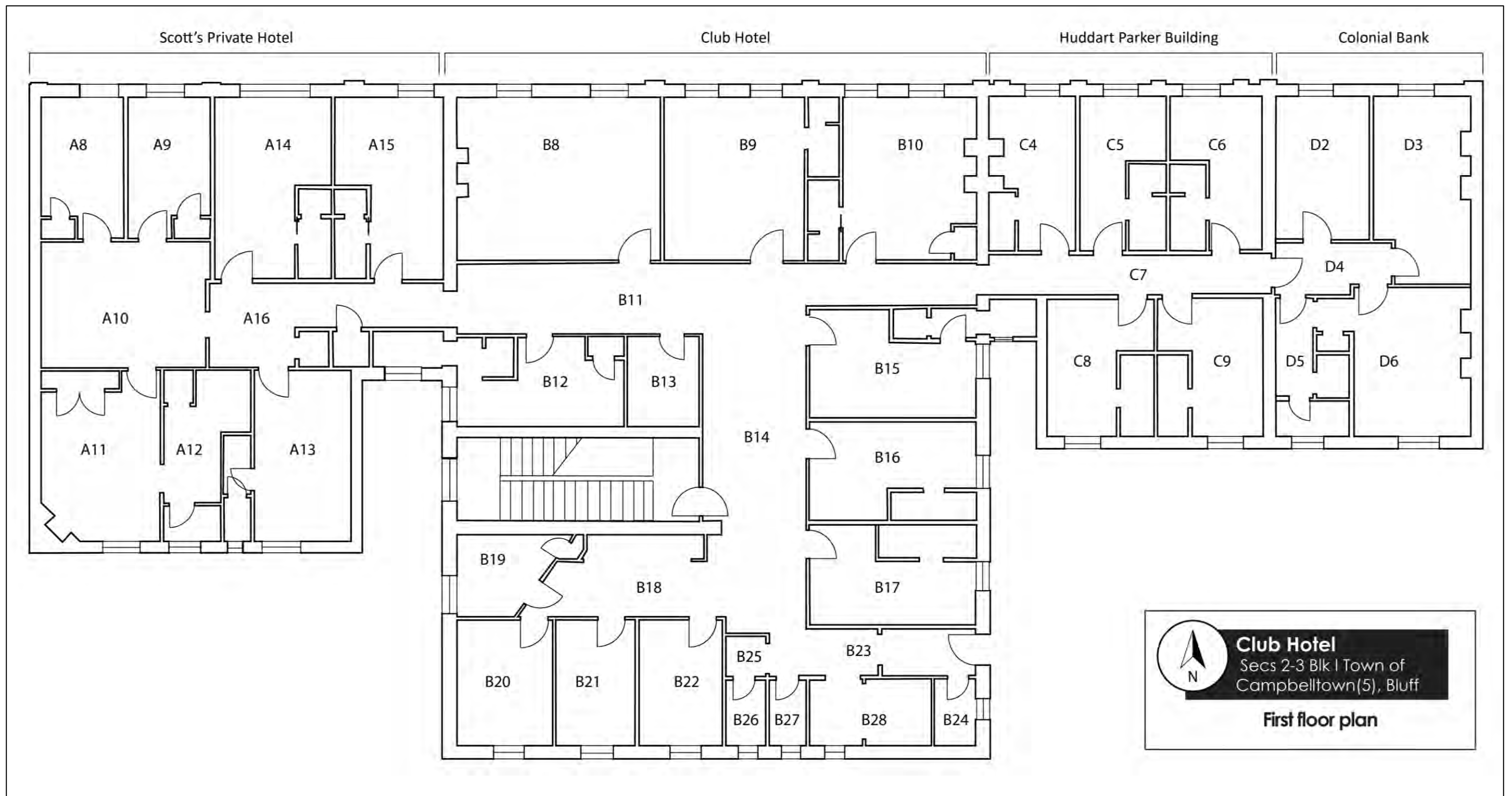


Figure 7-4. First floor plan of the Club Hotel.

Following the demolition of the outbuildings in 2013, the rear of the section was built up to form part of the level platform that serves as the venue for the Bluff Oyster and Food Festival (Figure 7-6). There is a considerable step up from the ground level surrounding the hotel to the platform.



Figure 7-5. Left: photograph of the south elevation of the Club Hotel, facing north. Right: photograph showing how the rear of the property has been built up.

7.1 The Colonial Bank

The Colonial Bank is situated at the far east side of the hotel block. The original extent of the building is rectangular, with a large modern addition to the rear that spans across most of the Colonial Bank and the Huddart Parker Building. The following description of the Colonial Bank includes discussions of the exterior and provides a brief overview of the visible interior fabric. Only the north and south elevations of the building are visible, as the building is abutted by other buildings. The roof of the Colonial Bank has a gable abutting the parapet at the north end and is hipped at the south end. The roof is clad in modern corrugated iron.

7.1.1 North Elevation

The north elevation is the main street front and elements of its Renaissance Revival design remain visible above the verandah. The original features of the façade include including rustication plasterwork on the ground floor, a round arched door, and segmental arched window. Below the modern verandah, the rustication has been covered over and now has a plain rendered finish. The ground floor is separated from the first floor by a moulded cornice, and atop the cornice are three plain pilasters with arched windows between. The windows have moulded lintels with substantial keystones. The entablature features a small moulded architrave, a plain frieze, and a moulded cornice with dentil moulding at the base. The parapet includes three piers (short columns) that mirror the position of the pilasters below, and there are low solid walls between that bear a circular motif. Overall the façade is well-balanced and symmetrical.



Figure 7-6. Photographs showing the north elevation (left) and south elevation (right) of the Colonial Bank.

7.1.2 *The South Elevation*

The south elevation bears no ornamentation. The ground floor is partially obscured by a modern ground floor addition (concrete block). On the ground floor, a door has been blocked up and a flue runs through it. There are two rectangular sash windows, and a fire escape balcony runs the length of the building and across to the Huddart Parker Building. The fire escape ladder is on the far east side of the building. The brickwork is painted, and in some places the brick is visible. The brickwork is laid in an English garden wall bond, consisting of three stretcher rows to one header row. The parapet wall of the Huddart Parker Building is visible from this elevation.

7.1.3 *Interior – Ground Floor*

The ground floor of the Colonial Bank is comprised of two rooms, a large games room (D01) and a small lobby in the northwest corner. The walls have been re-lined and many of the linings have been removed exposing earlier fabric. On the east wall, a large sheet of plasterboard had been removed, exposing a lime plastered brick wall painted green (dado) and pink (upper). A large area of the west wall has been removed and is now supported by a concrete beam. A drop ceiling has been installed across the room, and several panels are missing revealing an unfinished plasterboard lined ceiling (gib-stopped).

7.1.4 *Interior – First Floor*

The first floor of the building is comprised of a short hallway (D04), three bedrooms (D02, D03, and D06), and a bathroom (D05). The transition from the Huddart Parker Building into the Colonial Bank is through a doorway rather than an ornate timber arch as is in place between the other passage dividers. This suggests that the extension of the hotel into the first floor of the Colonial Bank occurred much later, likely during the mid-twentieth century. A small sign atop the door, indicates that these rooms were a suite rather than let individually. The bedrooms have modern floor, wall, and ceiling, and unlike the rest of the hotel, the skirting boards, architraves, and cornices are typical mid-century (small, *ca.* 63mm, with a plain rounded profiles). The plasterboard covering the walls in the bedrooms and hall was installed after the mouldings. Some of the plasterboard has been removed, revealing

wallpaper over scrim (very tight weave) and sarking. The fireplaces in the far eastern bedrooms (D3 and D6) have been covered with plasterboard. The bathroom linings (formica and hardboard) have been partially removed, exposing tongue and groove floorboards.



Figure 7-7. Photograph showing interior of the Colonial Bank, looking north. Note the green and pink plastered wall on the right.

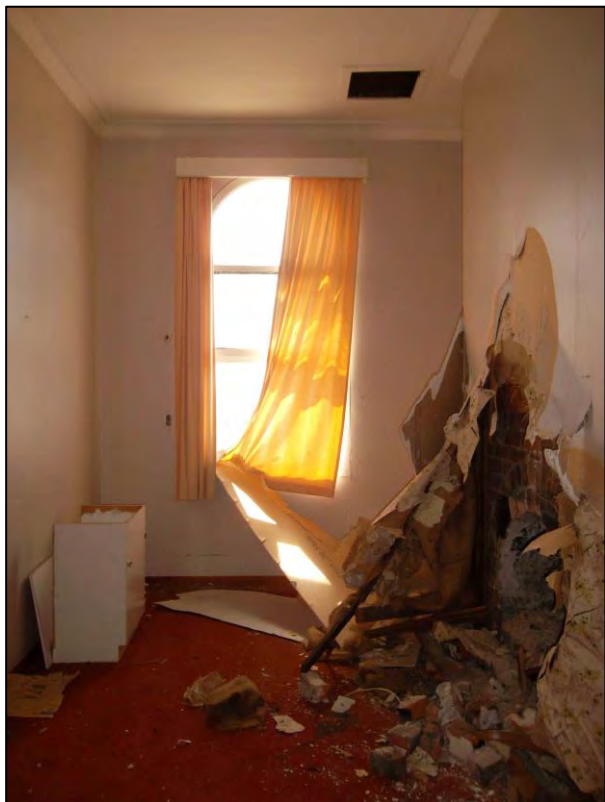


Figure 7-8. Photographs showing first floor of the Colonial Bank, including the hallway (left; photo facing east) and Room D03 (right; photo facing north).

7.2 The Huddart Parker Building

The Huddart Parker Building is situated between the Colonial Bank to the east and the Club Hotel to the west. The original portion of the building has an L-shaped plan, being broadest along the street frontage and narrowing slightly towards the back leaving a gap between it and the Club Hotel, with approximately 4m of the building being separated by approximately 1m from the Club Hotel. The building was likely designed in this manner to account for the windows in the guest rooms on the east side of the Club Hotel and the associated fire escape. The hipped roof, clad in modern corrugated iron, follows the L-shape of the building.

7.2.1 North Elevation

Like the neighbouring buildings, the north elevation is the main street front and elements of its Renaissance Revival design remain visible on the second storey (Figure 7-9). The ground floor façade has been altered with plain render over the three pilasters that once featured rusticated detailing. The moulding along the capitals is not original but matches those on the façade of the Club Hotel. The windows, doors, and surrounds have been replaced with modern rectangular fixed windows and an aluminium door with a sidelight, each with rectangular transom windows above. A moulded cornice separates the ground and first floor, and this has been continued on from the façade of the Colonial Bank and the Club Hotel. There are four plain pilasters with moulded capitals with arched windows between. The moulded arched lintels and keystones is almost identical to the Colonial Bank, as is the entablature. The design of the parapet was carried over from the Colonial Bank and includes four piers (short columns) that mirror the position of the pilasters below with low solid walls between bearing a circular motif. As with the Colonial Bank, the overall design of the façade is well-balanced and symmetrical.



Figure 7-9. Photographs showing the north elevation (left) and south elevation (right) of the Huddart Parker Building.

7.2.2 *South Elevation*

Like the Colonial Bank, the south elevation is obscured at low level by a modern concrete block addition (Figure 7-9). The upper portion of the building is unornamented and features two windows with an external chimney between. A fire escape balcony runs the length of the building and across to the Colonial Bank. The portion of the façade that is setback by approximately 4m features a small first floor addition with a lean-to roof. Behind this addition, the upper portion of a door is visible.

7.2.3 *Interior – Ground Floor*

The ground floor of the Huddart Parker Building is comprised of a large open plan room at the front of the building (C01) and two small rooms at the rear (C02-C03). A modern concrete block addition can be accessed through this building. The front room served as a pubic bar, with access through to the games room to the east (D01). Large portions of the modern wall linings (hardboard) have been removed, exposing tongue and groove wall linings and some sarking. A dropped ceiling was installed across the room, and this has been partially dismantled. Some brickwork is exposed at the south end of the room, and it has been affected by fire. Above this, the ceiling is lined with plaster board (unfinished but gib-stopped).



Figure 7-10. Photographs showing the ground floor of the Huddart Parker Building, looking north (left) and south (right).

7.2.4 *Interior – First Floor*

The first floor of the Huddart Parker Building consists of five en-suite bedrooms and a central hallway. The passageway is slightly off-set from the hotel and is decorated with a moulded timber arch bearing a keystone; a motif mirroring the exterior decorative elements (Figure 7-11). The hallway features a pressed metal ceilings and joinery identical to that in the Club Hotel. One point of difference; however, is the lack of a pressed metal dado (Figure 7-11).



Figure 7-11. Photographs showing the first-floor hallway (left; photo facing east) and an example of a bedroom (right; photo facing south).

7.3 The Club Hotel

The Club Hotel sits between the Huddart Parker Building to the east and Scott's Private Hotel to the west. The building has a rectangular plan with a u-shaped hipped roof with a central gutter. At the time of the site visit, the kitchen extension had been removed.

7.3.1 North Elevation

The 1903 fire rendered the façades of the Club Hotel and Scott's Private Hotel unstable, and as a result, these façades were pulled down. The owners of the Club Hotel purchased Scott's Private Hotel and a single unified façade was extended across both buildings. Thus, the description of the north elevation is for the entire façade across both buildings.

At ground level below the verandah, much of the façade has been boarded up. The only exposed area is on the far east side of the façade. The façade around the main door to the hotel has been tiled, while the remaining exposures are rendered in a plain finish. Despite these modifications, the pilasters are still evident, but there are modern windows and doors. Above the verandah, the tops of the pilasters are exposed along with their moulded capitals. The original windows and detailing has long since been removed and replaced with modern rectangular louvred transom windows. The ground floor is separated from the first floor by a moulded cornice, which projects out round the pilasters at each end of the façade and around the two entry ways.

The façade is symmetrical and is balanced by the two major entryways into the hotel. The doors are flanked by pilasters, and on the first floor are two closely-spaced arched windows with fluted Corinthian pilasters on either side (fluted with acanthus capitals). The entryways are further defined by triangular tympanum. Fluted pilasters are also used to define each end of the façade. On the far east and west sides of the building are two arched windows, and the central portion of the façade features three widely spaced arched windows. All of the arched windows have moulded lintels with large keystones. At the base of the arched lintel is a horizontal band featuring stylised leaves.

The entablature is set at the same height as the Huddart Parker Building and consists of a moulded architrave, and a plain frieze bearing the words 'CLUB HOTEL'. The cornice of the Club Hotel differs from the Huddart Parker Building and the Colonial Bank in that it has a modillion band rather than a band of dentil moulding. The parapet features balustrades between the piers, with the exception of the central section where there is a solid parapet wall. The piers are aligned with the pilasters below, except for the additional pilasters flanking the solid parapet wall at the centre of the façade.



Figure 7-12. Photograph showing the north elevation of the Club Hotel, which extends over Scott's Private Hotel.

7.3.2 East Elevation

Approximately 12m of the east elevation is visible, with the front portion being obscured by the adjoining Huddart Parker Building (Figure 7-13). On the ground floor, there is one window and door. On the first floor, there are three sash windows, a door with an arched transom window, and a small louvred window. The fire escape balcony runs along the elevation with a stairway on the south end.

7.3.3 South Elevation

The south elevation of the hotel is unornamented, and recently an extension (kitchen) has been removed (Figure 7-13). On the ground floor, there are five doors, including three that have been blocked. The remains of a fireplace from the kitchen remain, including the hearth, chimney breast, and chimney. On the first floor, there are five windows. From east to west are two narrow sash windows, a small arched window (visible from the hallway), and three sash windows. The fire escape balcony runs westward from the arched window and wraps around the west elevation. The fire escape stairs have been removed to high level. On the far west side of the building, a small section of moulded cornice wraps around the building and is one of the few decorative remnants from the original façade.

7.3.4 West Elevation

Approximately 10m of the west elevation is visible; however, photographing this section of the building was hampered by the position of the temporary enclosure around the festival toilets (Figure 7-14). On the ground floor are two doors, which have been blocked. The height of the doors suggests they would have had transom windows. On the first floor there is a sash window, a large arched window (visible from stairway), all of which are unadorned. A moulded cornice runs along the west elevation and it projects slightly around a pilaster at the south end of the building. This feature is likely part of the original 1884/1885 façade. A fire escape balcony runs along the length of the west elevation just above the cornice. The west elevation has a rendered finish on the ground floor up to the first-floor extension across to Scott's Private Hotel. Below this extension the brickwork is painted, as it is across the first floor.



Figure 7-13. Photographs showing the south and east elevation of the Club Hotel (photo facing northwest).



Figure 7-14. Photographs showing the west elevation of the Club Hotel (photo facing northeast). Note the moulded cornice below the fire escape balcony.

7.3.5 Interior – Ground Floor

The ground floor of the Club Hotel consists of two shops (B01 and B02), the lobby (B04), the stairway to the first floor (B03), the bar (B05 and B07), and lounge (B06) (Figure 7-16). The two shops have modern linings atop earlier twentieth century linings that include tongue and groove floorboards and v-groove tongue and groove wall lining. Skirting boards from the 1930s are present in some areas, but there have been many late twentieth century replacements. The ceilings are lined with plasterboard, which has been partially removed in room B02 to expose a hardboard ceiling. The shopfront windows have been boarded over.

The stairway was a grand feature in the hotel, featuring a fretwork balustrade and a sweeping timber handrail (Figure 7-17). The walls are lined with pressed tin dado panels bearing an art nouveau motif capped with an egg-and-dart border. The upper portion of the wall is lined with modern wallpaper. Substantial skirting boards with a striking profile are present in many of the public spaces of the hotel.



Figure 7-15. Photographs showing the shops on the west side of the ground floor of the Club Hotel (photos facing north).

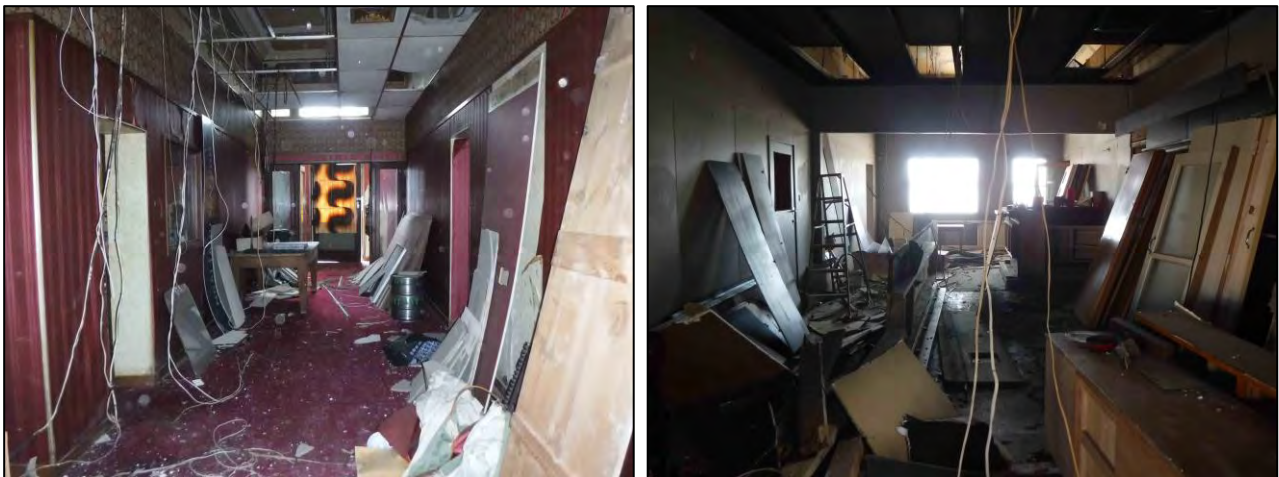


Figure 7-16. Photo of the Club Hotel lobby (left) and bar (right), looking north.

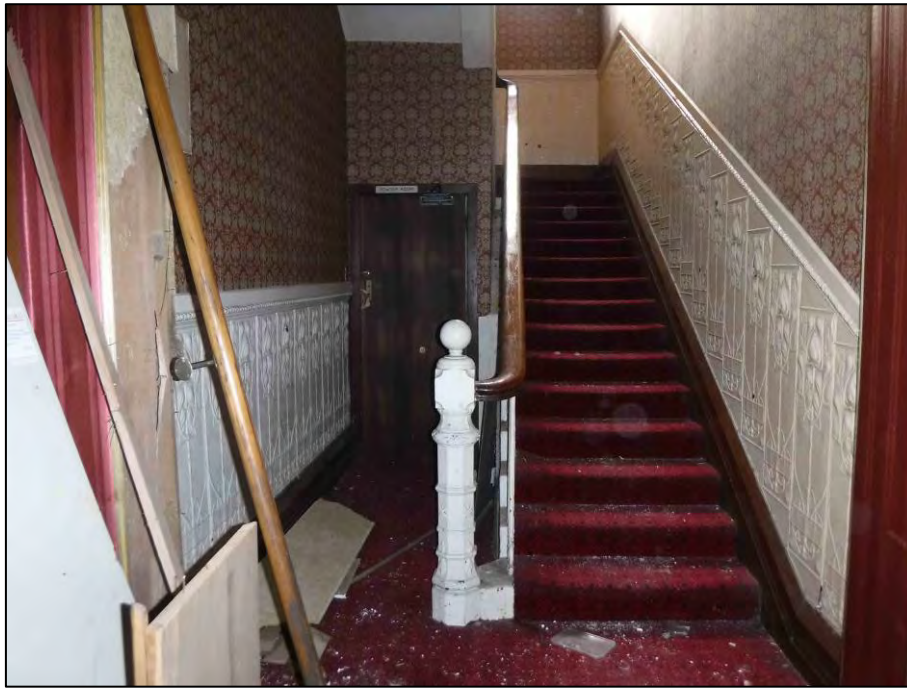


Figure 7-17. Photo of the Club Hotel stairway, looking north.

7.3.6 Interior – First Floor

The first floor of the Club Hotel consists of ten bedrooms (B8-B10, B12-B13, B15-B17, B20-B22) and a toilet/shower block (B25-B28) off of a series of hallways (B11, B14, B18, and B24) (Figure 7-18). The larger bedrooms were situated on the north and east side of the building, with small bedrooms along the south side. Other facilities, such as a built-in cupboard and an ironing room also remain. (B19) The hallways feature a pressed metal dado with wallpaper above, and the ceiling is lined with pressed metal panels. The pressed metal dado was removed in some areas to reveal the sarking beneath.



Figure 7-18. Photo of the Club Hotel first floor hallways (left, looking south; right, looking east).

The bedrooms all share a similar décor, featuring modern carpet over timber floorboards, plasterboard on the walls, skirting boards from the 1938 alterations, and pressed metal ceiling and cornice (Figure 7-19, Figure 7-20). The doors leading to the hallway have transom windows, which have since been blocked. Some of the wall linings had been removed from the south wall of Room B10, revealing beneath the plasterboard several more layers of wallpaper over scrim and sarking. The fireplaces that once warmed these rooms have since been blocked and covered over with plasterboard.



Figure 7-19. Left: photograph of Room B8 showing the sash windows and skirting boards. Right: photograph of Room B10 showing the layers of wall linings. Note the pressed metal ceiling.



Figure 7-20. Left: detail of the skirting board from the front hallway (B11). Right: detail of the pressed metal ceiling in Room B10.

7.4 Scott's Private Hotel

Scott's Private Hotel is the western-most building in the Club Hotel block. The building was initially constructed as a separate structure and was incorporated into the Club Hotel following the 1903 fire and purchase of the property by the trustees of the estate of Hannah Ward Barron. The building would have originally had a rectangular footprint, but after it was incorporated into the Club Hotel, an extension was added to the east creating its current L-shaped plan. The L-shaped building has a hipped roof. A single storey toilet block with a lean-to roof was added to the back of the hotel, and a narrow ground floor extension was added to the east side of the building in the former right-of-way.

The following sections will describe the south and east elevations as well as provide a general discussion of the internal layout and visible fabric. As a new combined façade was created with the Club Hotel, it has already been described in Section 7.3.1. When the post office was constructed, it was built up to the private hotel and all of the west elevation is obscured save the far southwest corner.

7.4.1 *South Elevation*

Like the other buildings in the Club Hotel block, the south elevation of Scott's Private Hotel is unadorned (Figure 7-21). On the ground floor are two doors, providing access to the back yard from each of the shops. There is a louvred window on the far east side of the building within the ground floor extension. On the first floor, there are three sash windows, a small fixed window, and a small chimney. There is a fire escape balcony along this elevation, which spans the right-of-way and joins the fire escape on the Club Hotel. The south elevation also includes a narrow first floor extension between the Club Hotel and Scott's Private Hotel. This elevation features a single double hung sash window.



Figure 7-21. Left: the south elevation of Scott's Private Hotel. Right: detail of the small ground floor addition.

7.4.2 *East Elevation*

Two additions are present on the east elevation, including a narrow ground floor addition running the length of the hotel and the first-floor extension, which bridges the right-of-way and joins the building to the Club Hotel. The back half of the lean-to extension has a rendered finish and has a sash window and door, while the north half (below the first-floor extension) is comprised of painted brickwork.

7.4.3 *Toilet Block Exterior*

The west elevation of the toilet block features exposed brick with an English garden wall bond (irregular in places) (Figure 7-22). There are three ledged and braced doors and a fixed window. The south elevation was largely covered by a vine and by corrugated iron that has been used to enclose the festival toilets. Only a small section of the brickwork remains exposed.

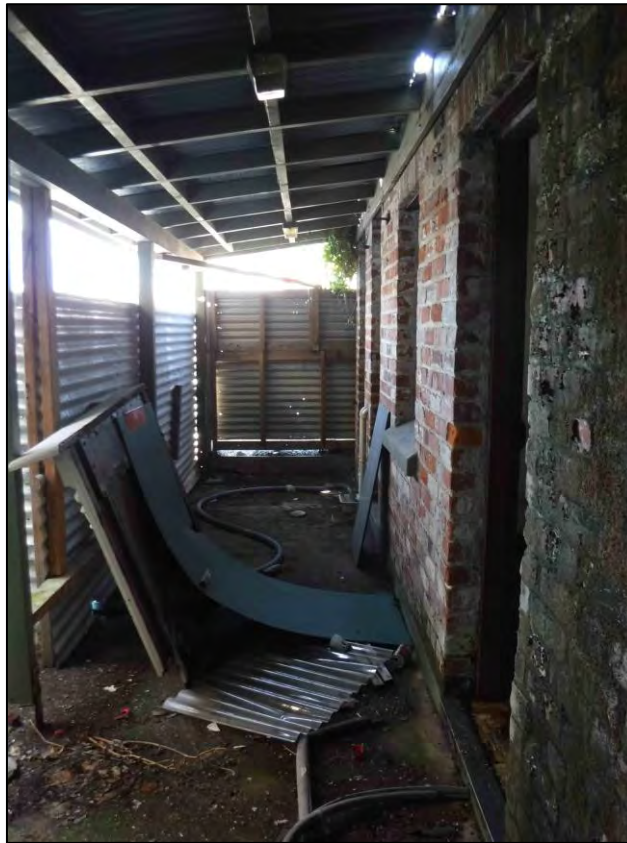


Figure 7-22. Left: east elevation of the toilet block (photo facing south).

7.4.4 Interior – Ground Floor

The interior layout of the ground floor consists of two commercial shops (west shop, Rooms A01-A02; east shop Rooms A06-A07) with a toilet block (Rooms A03-A04) to the rear of the building with shopfront windows that have since been boarded up. Both shops feature modern linings, many which have been removed to expose early twentieth century building fabric, including tongue and groove floorboards, v-groove tongue and groove wall linings, and pressed metal ceilings (Figure 7-23). Mid to late twentieth century partition walls are present in both shops. The linings on the west wall of the building have been partially removed exposing the brickwork beneath. The brickwork (English garden wall bond) is blackened, evidence of the previous fires that have affected the property (Figure 7-24). The west shop also features a corner fireplace (southwest corner), which has had the surround removed. The back door of this shop also has one of the few remaining doors, a four-panel door with a rim lock. The toilet block has modern linings and fittings throughout.



Figure 7-23. Pressed metal ceiling exposed beneath the plasterboard.



Figure 7-24. Left: photograph of Room A1 facing south. Right: detail of the tongue and groove lining over the charred brickwork exposed on the west wall.

7.4.5 Interior – First Floor

The first floor consists of nine rooms (A08-A16), including three guest rooms (A13, A14, and A15) and a suite used by the proprietor for their family consisting of three bedrooms (A08, A09, A11), a living room (A10), and a bathroom (A12). Many of the walls, floor, and ceiling linings have had some linings removed. Apart from the bathrooms, the rooms have their walls and ceilings lined with plasterboard atop of earlier twentieth century linings (sarking, scrim, and wallpaper). The floor coverings consists of carpet over tongue and groove floorboards. Most of the doors have been removed, and the fireplace surround in Room A11 has been removed but remains within the room (Figure 7-25). The bathroom and en-suites have linings typical of the 1960s or 1970s.



Figure 7-25. Photograph of Room A11 showing the corner fireplace. Note the water damage.

8 Constraints and Limitations

There were few constraints for this report. There are no surviving rates records; however, this is offset by the land transactions. There are few photographs from the earliest history of the property and the history of the other early buildings (apart from the hotel) are difficult to trace. No early architectural plans of the buildings have been found during the time constraints of this assessment.

9 Heritage Values

The Club Hotel has been recognised previously as having archaeological, architectural, historical, and social significance, qualifying as a Category 2 historic place by HNZPT (Beauchop, 2015). This HIA has expanded on the historical research, demonstrating that the Club Hotel, as it now stands, once consisted of four separate buildings, each with their own heritage values. Over time, these buildings have all been subsumed by the Club Hotel. The ICC District Plan defines a building as per the Building Act 2004, whereby a single building can include multiple buildings that are managed as one with a common use and ownership arrangements. Under this definition, the Colonial Bank of New Zealand, Huddart Parker Building, Club Hotel, and Scott's Private Hotel are considered a single entity. The heritage values discussed below are for the current extent of the Club Hotel, recognising that it has incorporated three other buildings and their heritage values.

Archaeological Value	
Archaeological Information	<i>Does the place or area have the potential to contribute information about the human history of the region, or to current archaeological research questions, through investigation using archaeological methods?</i>
Low to Moderate	<p>The Club Hotel block has the potential to provide information about the site and Bluff's past. Three previous hotels have occupied this site, each of which was destroyed by fire. Archaeological investigations here have the potential to reveal information about the development of Bluff during the nineteenth century and the life of inhabitants of the site.</p> <p>The site survey suggests that there is little surviving pre-1900 fabric for Scott's Private Hotel, the Club Hotel, or the Huddart Parker Building with the buildings having been damaged significantly in the 1903 and 1914 fires. As such, all interior linings, partition walls, floor structures, and roof are believed to be twentieth century. The site survey and documentary research suggest that most of the exterior brick walls (apart from the street façade) are pre-1900. As such, there is low potential for gaining further archaeological information from a buildings archaeology perspective.</p> <p>Sections 2 and 3 represent a foci of Bluff's early history, and there is potential for subsurface archaeological features associated with the earlier phases of occupation. Subsequent re-building and repair of fire-damaged buildings may have affected subsurface features associated with the earlier buildings and occupations on these properties; however, should features be preserved, they could provide considerable insight into early commercial activities in Bluff.</p>
Architectural Values	
Architecture	<i>Is the place significant because of its design, form, scale, materials, style, ornamentation, period, craftsmanship or other architectural element?</i>
Moderate	<p>Architectural value considers if a place or structure is significant because of its design, form, scale, materials ornamentation, period craftsmanship or other architectural element. NZHP considers the Club Hotel and associated buildings to possess architectural value. The façade of the Club Hotel was extended across Scott's Private Hotel in 1903 in a Renaissance Revival style, sharing similar elements with the nineteenth century facades of the Huddart Parker Building and Colonial Bank. The style and the scale of the buildings is relatively grand for a settlement the size of Bluff and reflects the architectural fashions of larger centres at the turn of the twentieth century.</p> <p>The interior of the Huddart Parker Building, Club Hotel, and Scott's Private Hotel was largely rebuilt following 1914. In the 1930s, the hotel was redecorated, and these finishes remain in the hotel foyer and on the first floor. The linings have been removed in some areas and are damaged in others. Some of the original linings remain in the Colonial Bank; albeit, covered with modern linings.</p>
Rarity	<i>Is the place or area, or are features within it, unique, unusual, uncommon or rare at a district, regional or national level or in relation to particular historical themes?</i>
High	<p>Despite being typical of late nineteenth and early twentieth century commercial buildings, the Club Hotel, Huddart Parker Building, and Colonial Bank are amongst the few remaining structures of this scale and style in Bluff and together form one of the most imposing streetscapes within the settlement. The Post Office is the only building of a similar style and scale in Bluff.</p>
Representativeness	<i>Is the place or area a good example of its class, for example, in terms of design, type, features, use, technology or time period?</i>
Moderate	<p>The Club Hotel, Huddart Parker Building, and Colonial Bank are good examples of Renaissance Revival commercial buildings. This style was incredibly popular, particularly in Southland and Otago, in the late nineteenth and early twentieth century.</p>
Integrity	<i>Does the place have integrity, retaining significant features from its time of construction, or later periods when important modifications or additions were carried out?</i>
Moderate	<p>The original facades of the Club Hotel and Scott's Private Hotel were replaced following the 1903 fire, and this façade remains today. The Huddart Parker and Colonial Bank buildings escaped major exterior damage during the 1903 and</p>

	<p>1914 fires, and their façades retain much of their original integrity. At ground level, there has been some modification of the facades below the verandah; however, above the verandah, little has changed through time.</p> <p>On the interior, there is little surviving original fabric, due to the numerous fires and the extensive alterations carried out in 1938. Much of the first floor remains unchanged from 1938, with only minor modifications. The ground floor has been more extensively altered, particularly in the Club Hotel and Huddart Parker Building. Some original fabric remains in the Colonial Bank, which was least affected by the fires that caused considerable damage elsewhere.</p>
Vulnerability Yes	<p><i>Is the place vulnerable to deterioration or destruction or is threatened by land use activities?</i></p> <p>The buildings are currently unoccupied and are no longer being maintained; therefore, they are vulnerable to deterioration. As the buildings are not secure, materials have been scavenged (copper) resulting in considerable damage.</p>
Context or Group High	<p><i>Is the place or area part of a group of heritage places, a landscape, a townscape or setting which when considered as a whole amplify the heritage values of the place and group/ landscape or extend its significance?</i></p> <p>When considered together, the Club Hotel, Huddart Parker and Colonial Bank buildings form their own complex, connected through complimentary design and their associations with Hannah Barron Ward and Sir Joseph Ward. As a group they are a physical reminder of Bluff's role in New Zealand's political, transportation and commercial history. These buildings are also tied to the adjacent Post Office, which shares a complimentary design. The 1903 façade across the hotel and Scott's private hotel was designed by Peter Walker, who was also the architect for the Post Office.</p>
Cultural Values	
Identity Moderate	<p><i>Is the place or area a focus of community, regional or national identity or sense of place, and does it have social value and provide evidence of cultural or historical continuity?</i></p> <p>The Club Hotel and its predecessors represented continuous use as a hotel from the early 1860s through to the mid-2000s. Its abandonment reflects the downturn experienced by Bluff as the twentieth century progressed and shipping became less important for transportation of people and goods, resulting in less temporary visitors requiring the accommodation and services it once provided. While the hotel block is a local landmark, its connections with Sir Joseph Ward raise the profile of the hotel, Colonial Bank, and Huddart Parker Building to a national level.</p>
Public esteem Moderate to low	<p><i>Is the place held in high public esteem for its heritage or aesthetic values or as a focus of spiritual, political, national or other cultural sentiment?</i></p> <p>While the Club Hotel has been recognised by HNZPT and the ICC for its significance, the public esteem for this building has waned, and its current condition (unoccupied; ground floor boarded up) detracts from the overall public esteem. The façade of the Club Hotel block contributes to the heritage streetscape, and its past and relationships to numerous famous figures in New Zealand history were also partly responsible for it being added to the HNZPT List.</p>
Commemorative Low	<p><i>Does the place have symbolic or commemorative significance to people who use or have used it, or to the descendants of such people, as a result of its special interest, character, landmark, amenity or visual appeal?</i></p> <p>The Club Hotel may have commemorative value for members of the Bluff community who used to use it as a gathering place, but the extent of this value is not possible to determine without community consultation.</p>
Education Low	<p><i>Could the place contribute, through public education, to people's awareness, understanding and appreciation of New Zealand's history and cultures?</i></p> <p>The Club Hotel block has the potential to contribute to an increased understanding and recognition of our country's political, social and commercial past.</p>
Tangata whenua No	<p><i>Is the place important to tangata whenua for traditional, spiritual, cultural or historical reasons?</i></p> <p>The Club Hotel and associated buildings do not have any known importance to tangata whenua; however, Bluff's history is one in which tangata whenua and European interests are entangled. The historical record does not link any tangata whenua directly to the buildings or location, but the Bluff community was distinctively bi-cultural and so Māori almost certainly were among those who interacted with the complex.</p>
Statutory recognition Yes	<p><i>Does the place or area have recognition in New Zealand legislation or international law including: World Heritage Listing under the World Heritage Convention 1972; registration under the Historic Places Act 1993; is it an archaeological site as defined by the Historic Places Act 1993; is it a statutory acknowledgement under claim settlement legislation; or is it recognised by special legislation?</i></p> <p>The Club Hotel is a Category 2 building on the HNZPT List (listed in 2015) and is a recorded archaeological site (E47/198) on the New Zealand Archaeological Association's site recording scheme (ArchSite). It is also scheduled on the Invercargill City Council's District Plan as a heritage building.</p>
Historic Values	
People High	<p><i>Is the place associated with the life or works of a well-known or important individual, group or organisation?</i></p> <p>The Club Hotel block possesses multiple layers of historic value, assessed as outlined in Section 3.2. It has strong connections to several important figures and organisations, including Sir Joseph Ward, architect Frederick William</p>

	Burwell, the Huddart Parker Company and the Colonial Bank. Its founder, Hannah Ward Barron, was a prominent figure in contemporary society, at both a local and national scale, and these buildings stand as a testament to her determination and impressive business skills. Important events in New Zealand history can also be linked directly to this complex, including the downfall of the Colonial Bank in the 1890s and the constitutional changes it caused through Joseph Ward, and the establishment of trans-Tasman steamer services. The surviving façade is the work of local architect Peter Walker who, while not as well-recognised as Burwell, arguably had just as much of an impact on the built landscape of Southland as his celebrated predecessor.
Events	<i>Is the place associated with an important event in local, regional or national history?</i>
Moderate	Important events in New Zealand history can also be linked directly to this complex, including the downfall of the Colonial Bank in the 1890s and the constitutional changes it caused through Joseph Ward, and the establishment of trans-Tasman steamer services through the Huddart Parker Company.
Patterns	<i>Is the place associated with important aspects, processes, themes or patterns of local, regional or national history?</i>
High	The Club Hotel block is associated with the historic theme of trade and commerce. The Club Hotel and its antecedents flourished under the demand for accommodation in the busy port town, so much so that Andrew Scott had his own private hotel constructed next to the Club Hotel, which was aimed at providing accommodation to families. The Huddart Parker Company were the first trans-Tasman ship operators, fuelling trade and travel between Australia and New Zealand. The Club Hotel block was a commercial hub for Bluff, with numerous businesses having operated out the buildings, including a confectionary shop, pharmacy, drapery and fancy goods, hairdressing and tobacconists, billiard saloon, and the offices of the Huddart Parker Company and Invercargill Dairy Supply Company.
Technological Value	
Technology and Engineering	<i>Does the place demonstrate innovative or important methods of construction or design, does it contain unusual construction materials, is it an early example of the use of a particular construction technique or does it have the potential to contribute information about technological or engineering history?</i>
Low	The Club Hotel and associated buildings do not demonstrate innovative methods of construction or materials and as such possess limited technological or engineering value.
Scientific Value	
Scientific	<i>Does the area or place have the potential to provide scientific information about the history of the region?</i>
No	The property and buildings thereon have no identified scientific value, as it does not have the potential to provide scientific evidence nor does it relate to a scientific development.

9.1 Overall Heritage Value

NZHP has used the methodology outlined in Section 3 to consider the overall heritage value possessed by Scott's Private Hotel, Club Hotel, Huddart Parker and Colonial Bank buildings. This assessment has taken into consideration the multiple layers of physical, historic and cultural value discussed above. Following the significant assessment criteria identified by the Department for Transport (2008), the Club Hotel and associated buildings is determined to have **medium significance**. This is due to the Club Hotel being a Category 2 listed building and the three façades being a focal point of Bluff's streetscape. The complex's ties to historical people, events and companies and well as the integrity of the façade of the Club Hotel and Huddart Parker and the entirety of the Colonial Bank building designate them as a regionally significant landmark, with some ties to nationally significant events and people.

10 Description of Proposed Work

The Trust is proposing to expand the venue for the Bluff Oyster and Food Festival by demolishing the Club Hotel and constructing a terraced garden, with steps leading to a gate into the venue (Figure 10-1). The terraced gardens will be a public space that provides seating amongst native plantings. The lowermost terrace will be 356mm above the footpath surface, with each additional rise being 525mm, with an overall gain in height of 1.4m (Figure 10-2). The front of the two lower terraces feature a timber retaining walls, and the upper terrace will feature a walkway along the 2.4m high fence, which will have a small overhang. A central staircase will lead members of the public up to the walkway for viewing of the historic photos and storyboards that will be featured on the fence. This is not intended to be a static display and will be updated intermittently with new photographs and stories. The fence will include a maintenance accessway. Behind the fence and terraced gardens, fill will be used to build the ground level up to meet that of the rest of the venue, approximately 1.4m.

The proposed redevelopment will require the demolition of the Club Hotel. As the proposal is to build the site up, the foundations will remain in situ. There will be limited earthworks, save for a small area that will need to be cleared next to the footpath for the creation of the terraced gardens and stairway.



Figure 10-1. Design for the proposed terraced gardens, fence, and gate leading into the expanded venue area.



Figure 10-2. Detail of the heights of gardens and fence.

11 Assessment of Effects on Heritage and Archaeological Values

The Bluff Oyster and Food Festival Charitable Trust are proposing to redevelop the north parts of Sections 2 and 3, Block I, Town of Campbelltown (100-116 Gore Street, Bluff) in order to expand the festival site. The proposed development will include the demolition of four historic buildings that are now collectively known as the Club Hotel. As discussed previously, the ICC District Plan defines a building as per the Building Act 2004, whereby a single building can include multiple buildings that are managed as one with a common use and ownership arrangements. Under this definition, the Colonial Bank of New Zealand, Huddart Parker Building, Club Hotel, and Scott's Private Hotel are considered a single entity. The land will be incorporated into the festival site, and the Trust propose to construct a public terraced garden with a walkway featuring historic photographs and stories.

The following section considers the effects of the proposed redevelopment on built heritage using the methods outlined in Section 3.1. The assessment of effects considers the level of significance (as defined for each item in Section 6) and the magnitude of the impacts against the heritage values to provide a determination of the significance of effects. The effects on heritage values may be adverse, neutral, or beneficial, with demolition of a structure constituting a major adverse effect and façade retention being a moderate adverse effect. The proposed actions are evaluated according to the district plan rules, identifying whether the actions are non-complying, discretionary, restricted discretionary, or permitted (for clarification of these activities, please refer to Section **Error! Reference source not found.**). The effects are then considered against best practice recommendations, the importance of the buildings or structures, their condition, potential for alternative use, and the benefits of the redevelopment.

This assessment also evaluates the potential impacts to archaeology, as required under the Heritage New Zealand Pouhere Taonga Act 2014. An archaeological authority is required to demolish any pre-1900 building and to undertake earthworks that may encounter subsurface archaeology. Typical conditions of an archaeological authority include recording of pre-1900 buildings that will be demolished, archaeological monitoring during building demolition and earthworks, recording archaeological features, artefact and faunal analysis, and the preparation of a detailed report on the results of all work. It is important to note that archaeological recording is a requirement of the authority and does not constitute mitigation.

11.1 Assessment of Effects on Heritage Values

The Club Hotel has a Historic Place Category 2 listing with HNZPT (List Entry 2441). Category 2 listed buildings are automatically included in Appendix II.2 of the District plan, and the demolition of any building listed in Appendix II.2 is a **non-complying activity** (Rule 3.8.9). Applications to council must address the matters listed in Rule 3.8.10. As such, there must be significant justification for the demolition of the building, and merits of the development alone are not enough to warrant the demolition of listed buildings.

The importance of the Club Hotel has been recognised by HNZPT, and the research undertaken by NZHP has further strengthened this determination. The Club Hotel stands as a rare example of Renaissance Revival architecture in Bluff, with only one other similar building (the Post Office) remaining, and it is a testament to the vibrant port and town that Bluff once was. As is discussed in detail in Section 9, the overall heritage value of the Club Hotel is considered to be medium. The physical loss of the Club Hotel constitutes a major adverse effect and will remove all heritage value. Using the matrix in Table 11-1 below, the overall level of significance of effects on the heritage values is determined to be moderate to large.

Table 11-1. The significance of effects on the Club Hotel.

Heritage Value	Magnitude of Impact				
	No Change	Negligible	Minor	Moderate	Major
Very High	Neutral	Slight	Moderate-Large	Large-Very Large	Very Large
High	Neutral	Slight	Moderate-Slight	Moderate-Large	Large-Very Large
Medium	Neutral	Neutral-Slight	Slight	Moderate	Moderate-Large
Low	Neutral	Neutral-Slight	Neutral-Slight	Slight	Slight-Moderate

Negligible	Neutral	Neutral	Neutral-Slight	Neutral-Slight	Slight
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The Club Hotel currently stands vacant and unsecured. When buildings are vacant, they suffer and become vulnerable to decay, which poses a threat to the building itself but also has a detrimental effect on the amenity value of the neighbourhood. The site visit carried out as part of this assessment identified that the ground floor has little surviving heritage fabric and there has been considerable damage as the result of vandals stripping out copper wiring. On the first floor, linings have been removed, but the overall condition is much better than on the ground floor and heritage fabric from the 1938 renovations remains throughout the Huddart Parker Building, Club Hotel, and Scott's Private Hotel (the Colonial Bank was not a part of the hotel at the time of these alterations). The vacant hotel with its boarded-up facade negatively affects the amenity value.

The demolition of the Club Hotel will see a significant loss not only to the heritage values of the site itself, but also to the broader Gore Street streetscape. Only one other building of this scale and period will remain on Gore Street: the adjacent former Post Office (completed in 1900) that currently operates as the Bluff Lodge. The proposed new fence and terraced gardens will go some way to mitigate the loss of this building and will span the entire length of the former building; however, it is recognised that the new build will be of a significantly different function and scale.

The demolition of the Club Hotel will have a significant and irreversible impact on this prominent streetscape and will result in the loss of these tangible pieces of Bluff's past. However, the costs of strengthening and maintaining this large building are prohibitive in Bluff's current economic environment. In September 2017, HNZPT acknowledged the challenges of finding a viable use for this large building and that the costs of retrofitting and refurbishing the whole building would be extensive, and that there would be further challenges in securing single or multiple tenancies for the building. HNZPT recommended consideration of the sale of the building or less adverse options, such as the retention of the façade or part of the building. The Trust took on these recommendations and investigated various less adverse options, but for various reasons these alternative options have not been successful; these options are discussed below.

An Initial Evaluation Procedure was carried out by Coles Consulting Ltd that determined the building to have a capacity of 13% of the New Building Standard (NBS) (Coles Consulting Ltd, 2013). As such, the building is earthquake prone and has the potential to partially or wholly collapse in a moderate earthquake event. A capacity of less than 20%NBS is identified by the New Zealand Society of Earthquake Engineers (NZSEE) as having a very high life safety risk.

Over the course of this assessment, the Bluff Oyster and Food Festival Charitable Trust has considered alternative less adverse options for the redevelopment of the property, as advocated by the District Plan (Rule 3.8.10(H)). However, none of these options have proved practicable. The options that were investigated by the Trust are discussed below.

The first option considered by the Trust was the sale of the property. The Club Hotel was advertised for sale on Trade Me for a period no less than a month, and a large advertisement for expressions of interest was also placed in the Southland Express. Only one individual looked through the hotel and no offers were made. Later, HNZPT advertised the hotel in their e-newsletter, *Heritage this Month*, and once again, there was no interest in the property.

After the advertisements for the sale of the Club Hotel garnered no interest, the Trust explored further options for demolition and façade retention. A letter of commentary was prepared by GM Designs (provided in Appendix E) that considered options of demolition and façade retention (construction review letter, 13 October 2017). GM Designs construction review concluded that

the most economical and practical solution to address the building to section 124 & 126, 133AB of the Building Act 2004, would be to demolish the entire structure, including the front façade, due to the cost and aesthetical requirements of a retrofitted strengthening solution exceeding the value of any form of patch up or restoration of the existing façade that far exceeds any notable intrinsic value that could be

placed on any Category 2 Historic Places status (a place of historical or cultural heritage significance or value) that this building has within the foreshore main street of Bluff. (GM Designs 2017)

Similarly, GM Designs disregarded the potential of retaining the façade of the building, providing a broad “guess to approximate” of one million dollars plus for this solution. Full costings were not investigated.

As part of the HIA, NZHP revisited the history of the site and identified the four separate buildings and their own separate historical connections, and this information was brought to the Trust who then considered the potential for retaining two of the smaller buildings: the Colonial Bank and the Huddart Parker Building. This was further discussed with HNZPT, who supported this proposal. The two smaller buildings would be more practical spaces to strengthen and maintain; moreover, they could be more easily tenanted than the expansive Club Hotel. By retaining these two buildings, this would have provided some mitigation for the loss of the Club Hotel and Scott’s Private Hotel.

The Trust commissioned a review of the proposal by GM Designs (inspection review letter, 26 February 2018, see Appendix E), who recommended against retaining the Colonial Bank and Huddart Parker Building, arguing that “the building if required to be held in its current form will need to be completely demolished and be rebuilt in its entirety along the full frontage facing the highway”. In contrast, HNZPT engineer Win Clark suggested that there was potential for retaining these buildings after a brief inspection. A process to undertake a detailed design for the initial phase of strengthening was proposed by the University of Auckland; however, funding for this assessment could not be secured despite extensive efforts from HNZPT. This was due, in part, to the lack of community support for the retention of this building at a local government level.

Recommendations: The proposed demolition of the Club Hotel constitutes a non-complying activity under Rule 3.8.9 and will have a major adverse effect on the heritage values. The poor condition of the building, the strengthening and refitting the building, and Bluff’s current economic environment have left full demolition as the only viable solution. On the balance of this evidence, the significant loss of heritage can be mitigated with measures outlined in Section 12, including the recording the building to a Level III standard, prior to demolition, as per the Heritage New Zealand guidelines for the recording of built structures (HNZPT, 2016). Therefore, NZHP recommends that demolition of the Club Hotel be consented subject to mitigation measures outlined in Section 12.

11.2 Effects on Archaeology

The proposed demolition of the Club Hotel will result in the physical loss of four pre-1900 buildings, and the redevelopment of the site has the potential to affect subsurface deposits. Archaeological sites are protected under the Heritage New Zealand Pouhere Taonga Act 2014, which defines an archaeological site as any place, building or structure (or part thereof) that was associated with human activity prior to 1900 and provides evidence relating to the history of New Zealand. According to Section 42, an archaeological authority (i.e., consent) is required to modify any archaeological site.

Numerous fires have affected the four buildings that comprise the Club Hotel, and a summary is provided below:

1. Colonial Bank of New Zealand - constructed 1887/1888; least affected by fire and original fabric is expected to be present
2. Huddart Parker Building - constructed 1891 with original façade remaining; gutted in 1914 fire; brick walls believed to be only surviving pre-1900 fabric; extensive alterations on the ground floor, but post-1900 heritage fabric remains on the first floor.
3. Club Hotel - constructed 1884; façade replaced 1903; gutted in 1903 & 1914 fires, brick walls believed to be only surviving pre-1900 fabric, but post-1900 heritage fabric remains on the first floor.
4. Scott’s Private Hotel - constructed 1891; façade replaced 1903 & incorporated into Club Hotel; gutted in 1903 & 1914 fires, brick walls believed to be only surviving pre-1900 fabric, but post-1900 heritage fabric remains on the ground and first floor.

While much of the pre-1900 fabric is expected to have been lost in the fires (apart from the load-bearing brick walls), heritage fabric remains from the 1938 renovations that is of value. The Colonial Bank was least affected by fires and has the greatest potential of having linings and materials original to the building.

As such, NZHP recommends that the Club Hotel be recorded to a Level III standard by a qualified archaeologist. HNZPT (2014) identifies the requirements of Level III recording to include the following. Measured drawings of selective elevations (internal and external), cross-sections, floor plans, roof plans and ceiling plans.

- Written records, including annotation of measured drawings.
- Photography of selective contextual views, elevations, spaces, fixtures and other features.
- Selective sampling of relevant materials.

HNZPT are currently working on a revised set of recommendations that are under review.

Limited earthworks will be required as part of the redevelopment of the site. The floors of the buildings will be lifted; however, foundations will remain in situ. A small amount of excavation may be required along the north side of the property for the construction of the terraced gardens and stairway. Artefacts and features associated with the four extant buildings and the earlier occupations on Sections 2 and 3 may be encountered during this work. Considering the area of work, structural features are most likely to be identified. Many artefacts find their way beneath the floors of historic buildings, and it is expected that when the floors are removed from these buildings artefacts will be identified. The degree to which the previous fires will have affected these areas is not known, and evidence of these fires is also likely to be found.

NZHP recommends that the lifting of the floors and all earthworks are monitored by an archaeologist. All deposits and features encountered are required to be recorded to best practice by a qualified archaeologist. A report documenting the results of the buildings recording, archaeological monitoring, and analysis of any artefacts found will also be required.

12 Mitigative Measures

The loss of heritage buildings must be offset by mitigative measures, and all efforts should be made to ensure that surrounding heritage is not affected by the proposed work. Mitigative measures proposed here include building recording, management of the effects of demolition on surrounding heritage, salvage of building materials, and public interpretation.

12.1 Building Recording

Rule 3.8.10 (I) of the District Plan requires the creation and maintenance of a record of heritage features affected by the demolition or alteration of a building on Appendix II.2. The four buildings that comprise the Club Hotel were each constructed prior to 1900 and the proposed demolition will trigger building recording under the Heritage New Zealand Pouhere Taonga Act 2014. This level of recording would meet the requirements under the District Plan.

Recording of a pre-1900 building is a requirement under the Heritage New Zealand Pouhere Taonga Act 2014; however, the focus of this recording is on identifying the nineteenth century materials and building configurations. It is important to note that much of the original fabric of these buildings has been lost to fire, but post-1900 heritage fabric remains should also be recorded to offset the loss of this building. NZHP recommends that post-1900 fabric of heritage value be recorded as a requirement under the resource consent application.

12.2 Mitigation of the Effects of Demolition

The demolition of the Club Hotel will cause temporary disruptions to the businesses that operate in the surrounding area. The hotel also fronts onto Gore Street (State Highway 1), and there may be temporary traffic disruptions. Screening mechanisms and mitigation of the effects on earthworks must be addressed under Rule 3.8.10 (F) of the District Plan. A demolition and vibration management plan should consider the potential risks to the adjacent historic Post Office (completed in 1900), as this will be the only remaining building of this style and scale in Bluff.

12.3 Salvage of Building Material

When historic buildings cannot be adapted or moved, potential remains to reuse and recycle building materials. Historic buildings and structures contain a rich assemblage of building materials, and the District Plan respects this valuable resource. Rule 3.8.10 (D) of the District Plan identifies that the potential for reuse and/or recycling of materials or heritage features be addressed.

Materials that have been salvaged prior to demolition have the potential to be reused in the new design or could be made available to other heritage building owners. Building materials are also a good candidate for reuse, including brick, timber, timber flooring, windows, doors, architraves and ceiling linings. Brick and timber are the easiest materials to reuse and incorporate into the new build because of their versatility, and even when materials are no longer structurally sound, they can be re-used (e.g., using bricks for paving, timber for linings and finishes, etc.). Historic bricks have a wonderful patina that simply cannot be replicated and are tangible pieces of the past that can be easily introduced into the new build. Similarly, historic timber is also a good candidate for reuse and recycling and bring a warmth that new timbers cannot replicate. Consideration should be given to using this salvaged material in the new build.

Historic building owners are often challenged to find appropriate materials when altering or restoring their buildings. Many of the profiles of architraves, skirting boards, and cornices are no longer made, and additional cost is required to have new materials milled to match existing profiles. Salvaged building materials can remedy this issue and are a valuable resource.

12.4 Public Interpretation

NZHP recommends that the information gathered during the historical research, archaeological investigations and that collected during the recording of the post-1900 buildings is disseminated to the public upon completion of the project and, if possible, incorporated into the redevelopment. The current designs of the screening include historic photographs of Bluff; however, consideration should also be given to including the story of the four buildings that comprise the Club Hotel and their significant associations, namely Hannah Ward Barron, Sir Joseph Ward, and Frederic Burwell.

The potential also exists for interpretive panels or visual displays to be situated in the park across the street from the hotel, with images of what the hotel looked like in the past. Artefacts found during the earthworks could also be incorporated into such a display and building materials from the hotel could be incorporated in its construction.

13 Conclusions and Recommendations

The Bluff Oyster and Food Festival is a highlight of Bluff's tourism calendar, and the Trust are seeking to redevelop Sections 2 to 3 of Block I, Town of Campbelltown to increase the capacity of the festival. Each year the festival sells out, and with a current maximum capacity of 5000 people, this redevelopment will see an additional 1000 people brought into Bluff each year and provide a significant economic boost to the community. The proposed redevelopment includes the construction of a public terraced garden and an enlarged outdoor festival venue, and as a requirement of this work, the Club Hotel will be demolished.

The hotel has a Historic Place Category 2 listing with HNZPT (List Entry 2441); therefore, this site is automatically included on the Heritage Register (Appendix II.2; Reference No. 1) of the ICC District Plan. The Heritage New Zealand Pouhere Taonga Act 2014 defines Category 2 historic places as having 'places of historical or cultural heritage significance or value'. Demolition of this building is considered a non-complying activity under the rules of the District Plan. Additionally, the Club Hotel is recorded archaeological site (E47/195) and is protected under the Heritage New Zealand Pouhere Taonga Act 2014. The boundary of this archaeological site includes Sections 2, 3, 9, and 11.

Many alternative avenues to demolition have been explored by the Trust without success, and it is only now that the Trust are seeking to demolish the building. While the redevelopment will see the physical loss of a significant heritage building, it will allow an increase in capacity for the festival and this will bring economic benefit to Bluff. NZHP supports this application for demolition and makes the following recommendations.

Recommendations for Resource Consent

1. NZHP supports the resource consent application for demolition of the Club Hotel subject to the following mitigative measures:
 - The building should be recorded to a Level III standard, including post-1900 fabric of heritage value.
 - A demolition plan should be in place to ensure there are no adverse effects to surrounding heritage buildings.
 - Heritage building materials and linings should be salvaged, and consideration should be given to their use in the new build or in interpretive displays.
 - Information gathered as a result of this report should be included as information panels on the newly erected fence. Consideration should be given to the erection of information panels/displays in the park opposite the hotel.

Recommendations for an Archaeological Authority

1. As a first principle, every practical effort should be made to avoid damage to any archaeological site, whether known, or discovered during any redevelopment of the site.
2. An archaeological authority under Section 44 of the Heritage New Zealand Pouhere Taonga Act (2014) should be obtained from the Heritage New Zealand prior to any modification of site E47/195.
3. If development plans are altered from those reviewed by NZHP for this assessment (Appendix D), then Heritage New Zealand need to be alerted in the first instance.
4. The remaining pre-1900 structure should be recorded to a minimum of a Level 3 as defined by the guidelines established for the recording of built structures by HNZPT (Heritage New Zealand, 2014). It is also recommended that any demolition be monitored by an archaeologist.
5. Contractors must be briefed on the procedures for dealing with unexpected finds on the site. This is recommended to be in the form of a contractor briefing that is provided to all contractors who will be working on the project in advance of works.
6. That all earthworks on the site be monitored by an archaeologist due to the likelihood of pre-1900 material being found on the site.

7. If at any stage during the redevelopment Māori material is discovered, HNZPT should be consulted in the first instance; they will contact local iwi. Any Māori artefacts will be, prima facie, property of the Crown and will be submitted to the appropriate institutions.
8. A full report on any archaeological material that is found should be prepared and submitted to the HNZPT within one year of the completion of site works.

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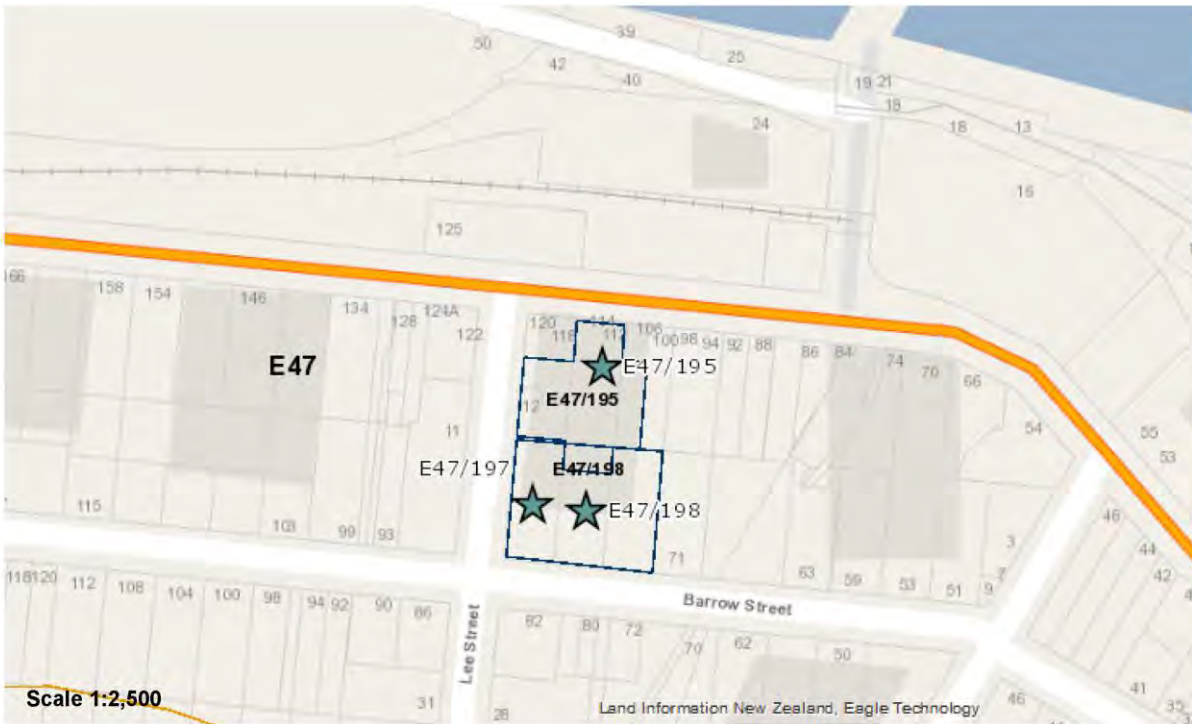
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Appendix A Site Record Form for E47/195

NEW ZEALAND ARCHAEOLOGICAL ASSOCIATION

 <p>ARCHSITE archaeological site recording scheme</p> <p>Site Record Form</p>	<p>NZAA SITE NUMBER: E47/195</p> <p>SITE TYPE: Commercial</p> <p>SITE NAME(s): Club Hotel</p> <p>DATE RECORDED:</p>
<p>SITE COORDINATES (NZTM) Easting: 1243337 Northing: 4828833 Source: On Screen</p>	
<p>IMPERIAL SITE NUMBER: METRIC SITE NUMBER: E47/195</p>	
 <p>Scale 1:2,500</p> <p>Land Information New Zealand, Eagle Technology</p>	
<p>Finding aids to the location of the site Club Hotel, frontage located along Gore Street, Bluff.</p>	
<p>Brief description Site of the Club Hotel constructed around 1882.</p>	
<p>Recorded features Building - hotel</p>	
<p>Other sites associated with this site</p>	

SITE RECORD HISTORY	NZAA SITE NUMBER: E47/195
<p>Site description</p> <p>Updated 28/08/2014 (other), submitted by sherylmcpherson Grid reference (E1243337 / N4828833)</p> <p>The Club Hotel site consists of four commercial lots that were amalgamated (CT A2/269, CT 134/127), currently identified as Sec 2-3 Blk I Town of Campbelltown and Sec 9-10 Blk I Town of Campbelltown. The Club Hotel is a large, two storied brick and plaster building, designed by FW Burwell and constructed around 1882. Ancillary buildings to the rear of the hotel dated to around 1880. These included (in order of chronology) the Staff Quarters and Laundry (and later addition to the Laundry), the original Billiards room and the Store Room addition to the Staff Quarters, and the addition to the original billiard room.</p> <p>These outbuildings were removed to ground level in 2013 under Archaeological Authority No 2008/356.</p> <p>Condition of the site</p> <p>Updated 28/08/2014 (other), submitted by sherylmcpherson</p> <p>The Club Hotel is in good condition, with many original features remaining, particularly in the stairway and top floor where heavy pressed metal panelling with an art nouveau motif lined the walls. The ground floor has been substantially modified from the original.</p> <p>Statement of condition</p> <p>Current land use:</p> <p>Updated: 30/06/2016 - Industrial/ commercial</p> <p>Threats:</p> <p>Updated: 30/06/2016 - Property development</p>	

SITE RECORD INVENTORY	NZAA SITE NUMBER: E47/195
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Supporting documentation held in ArchSite

Appendix B ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value

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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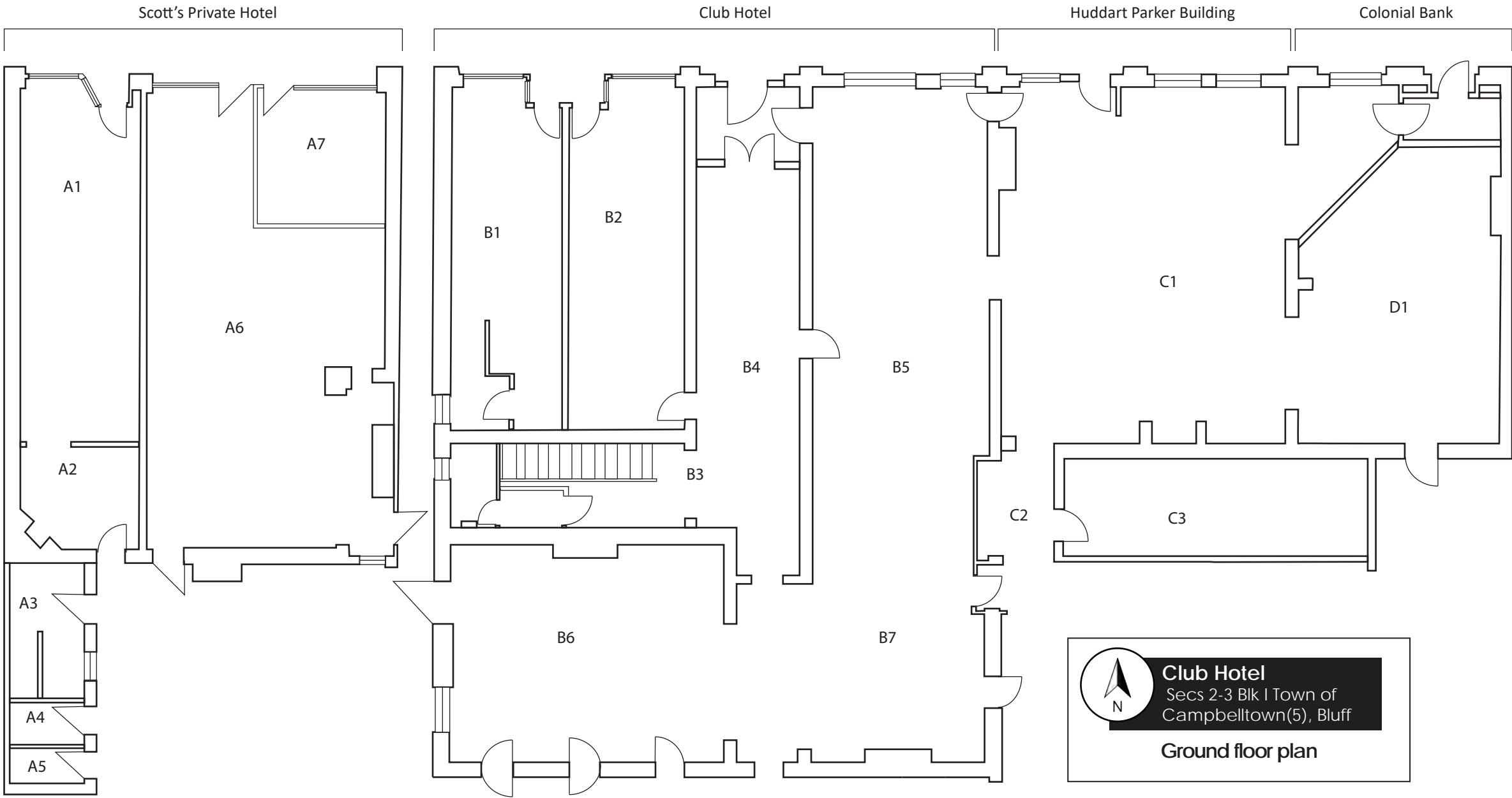
This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from

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

Appendix C Photographic Record





Club Hotel: North elevation

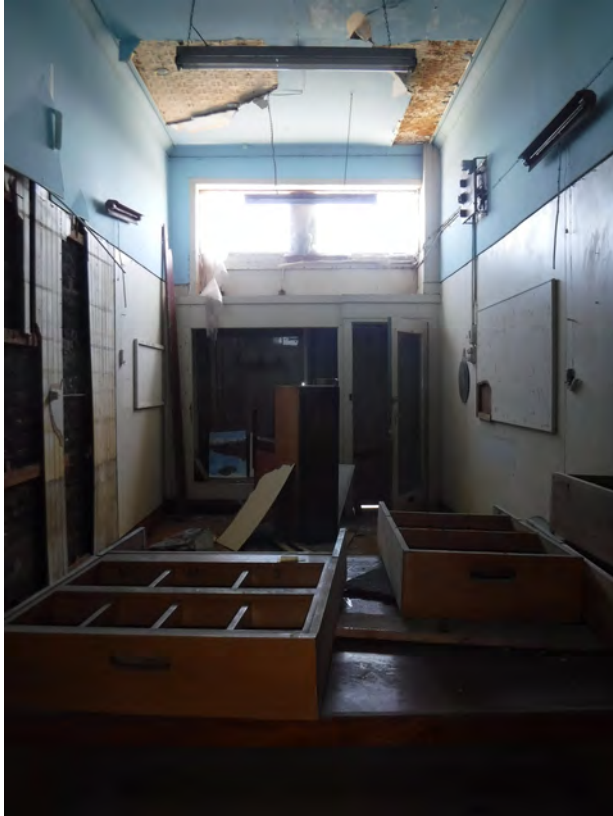


Room North elevation looking south

Club Hotel: South elevation



Room South elevation looking north



Room A01 looking north



Room A01 looking south



Room A02 looking northwest



Room A02 looking southeast



Room A03 looking west



Room A03 looking south



Room A04 looking west



Room A05 looking west



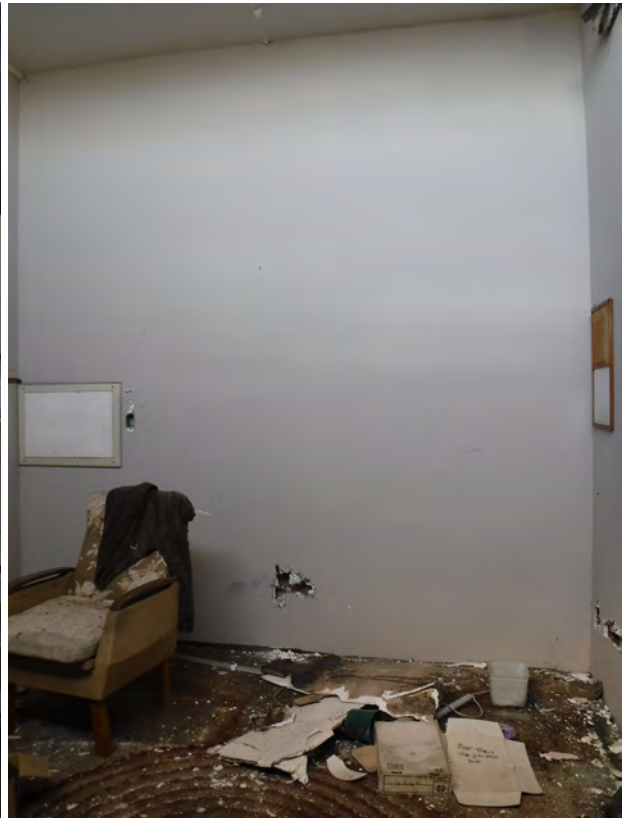
Room A06 looking north



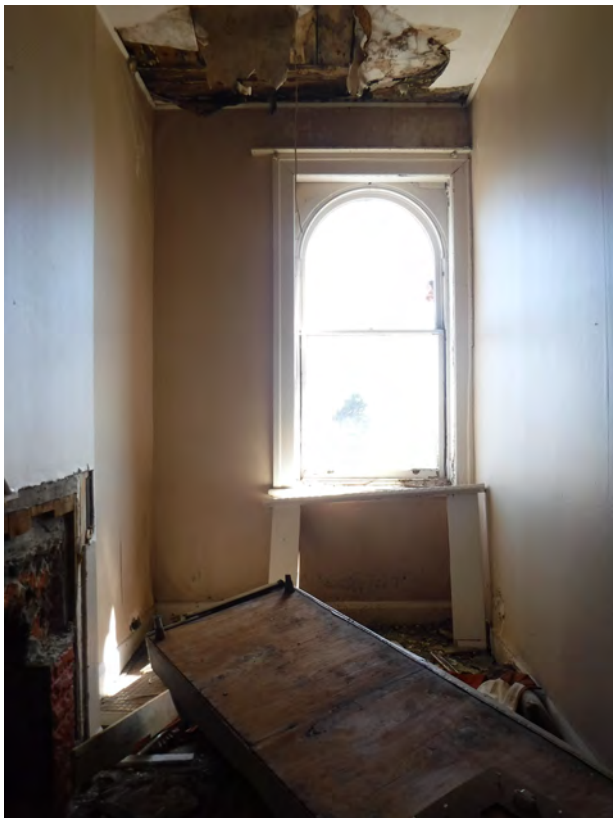
Room A06 looking south



Room A07 looking north



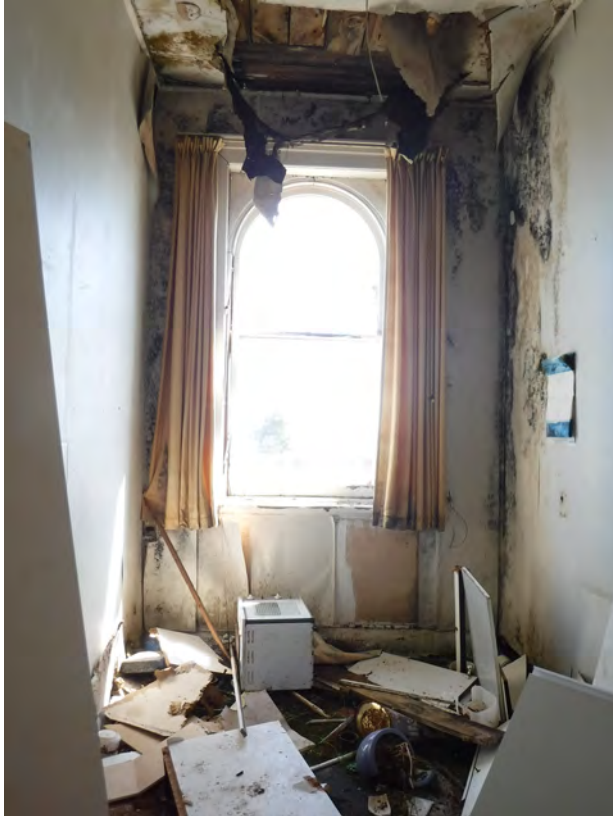
Room A07 looking south



Room A08 looking north



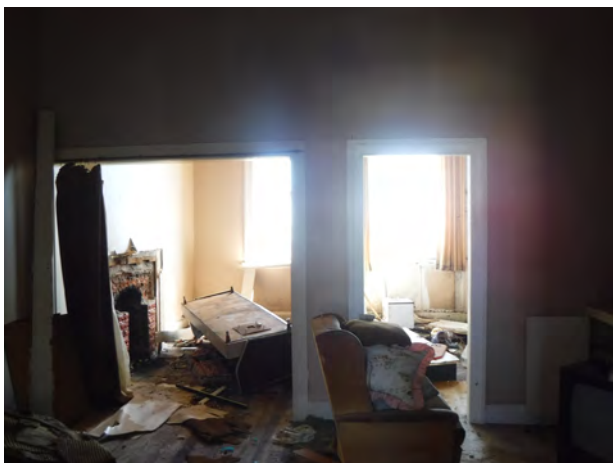
Room A08 looking south



Room A09 looking north



Room A09 looking south



Room A10 looking north



Room A10 looking south



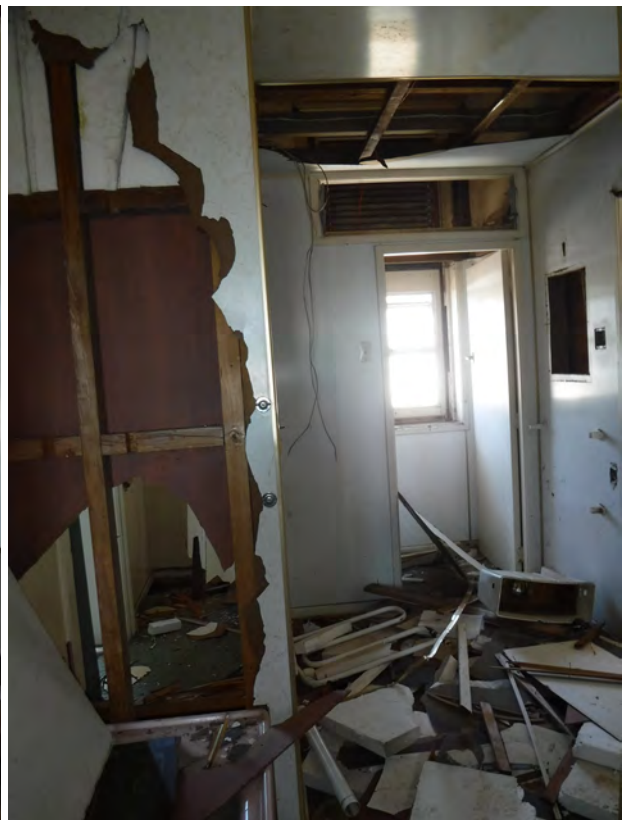
Room A11 looking north



Room A11 looking south



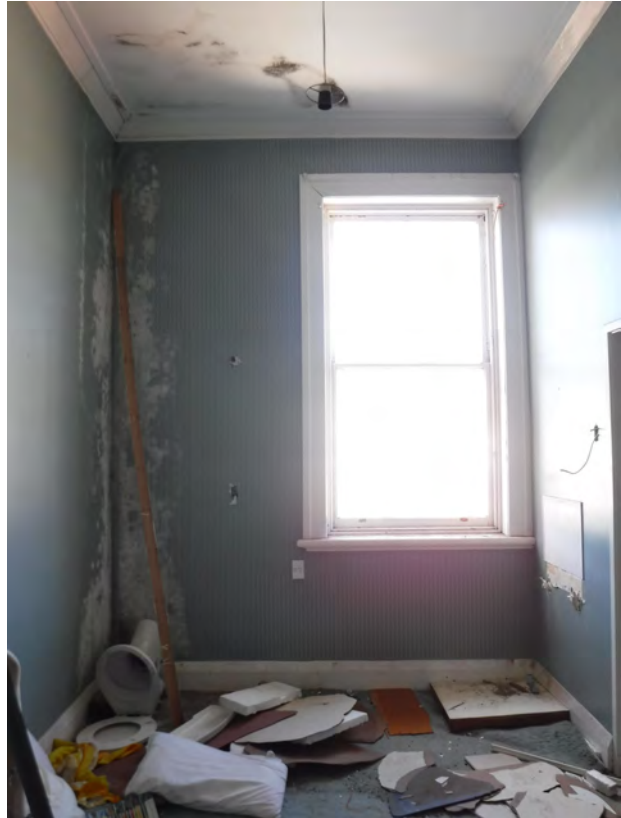
Room A12 looking north



Room A12 looking south



Room A13 looking north



Room A13 looking south



Room A14 looking north



Room A14 looking south



Room A15 looking north



Room A15 looking south



Room A16 looking west



Room A16 looking east



Room B01 looking north



Room B01 looking south



Room B02 looking north



Room B02 looking south



Room B03 looking west



Room B03 looking west. Detail of newel post.



Room B04 looking north



Room B04 looking south



Room B05 looking north



Room B05 looking south



Room B06 looking west



Room B06 looking east



Room B07 looking east



Room B07 looking south



Room B08 looking north



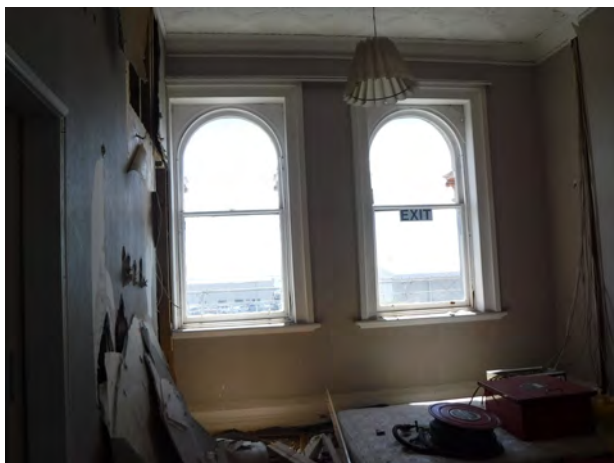
Room B08 looking north



Room B09 looking north



Room B09 looking south



Room B10 looking north



Room B10 looking south



Room B11 looking west



Room B11 looking east



Room B12 looking west



Room B12 looking east



Room B13 looking south



Room B13 looking south



Room B14 looking north



Room B14 looking south



Room B15 looking east



Room B15 looking west



Room B16 looking east



Room B16 looking west



Room B17 looking east



Room B17 looking east



Room B18 looking east



Room B18 looking west



Room B19 looking northwest



Room B19 looking northeast



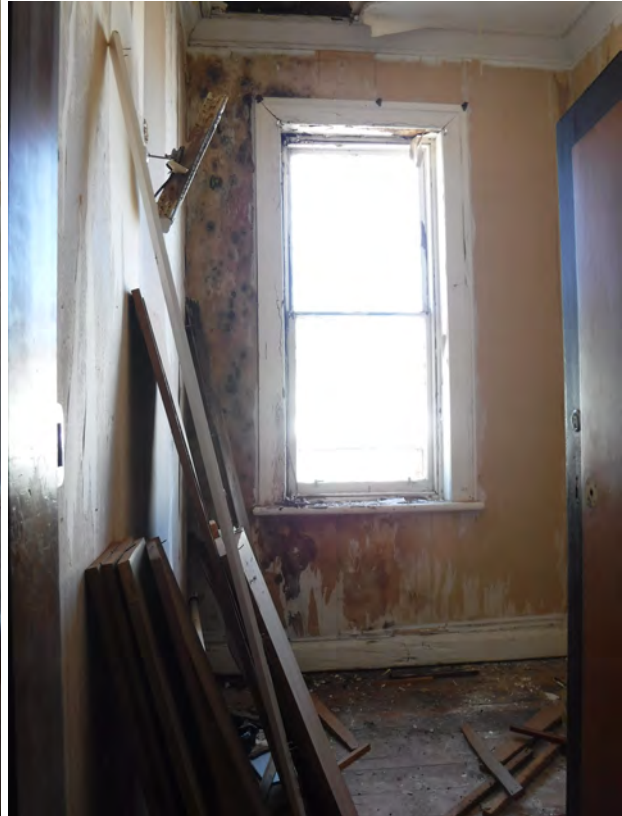
Room B20 looking north



Room B20 looking south



Room B21 looking north



Room B21 looking south



Room B22 looking south



Room B22 looking north



Room B23 looking east



Room B23 looking west



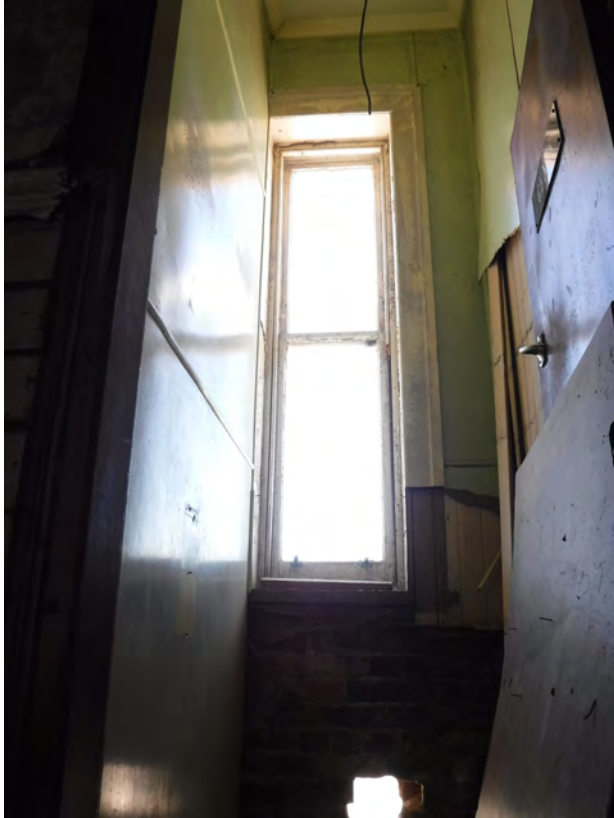
Room B24 looking south



Room B25 looking west



Room B26 looking south



Room B27 looking south



Room B28 looking east



Room B28 looking west



Room C01 looking north



Room C01 looking south



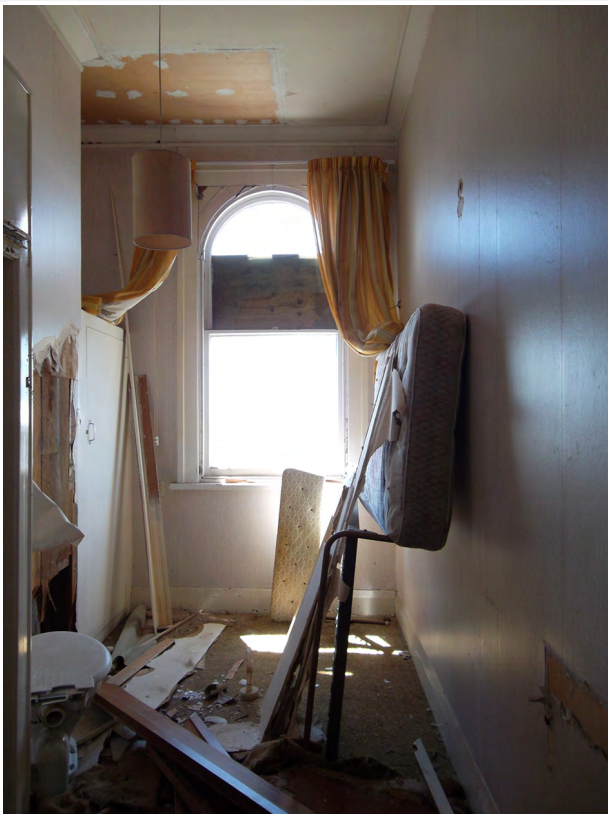
Room C02 looking north



Room C02 looking south



Room C03 looking east



Room C04 looking east



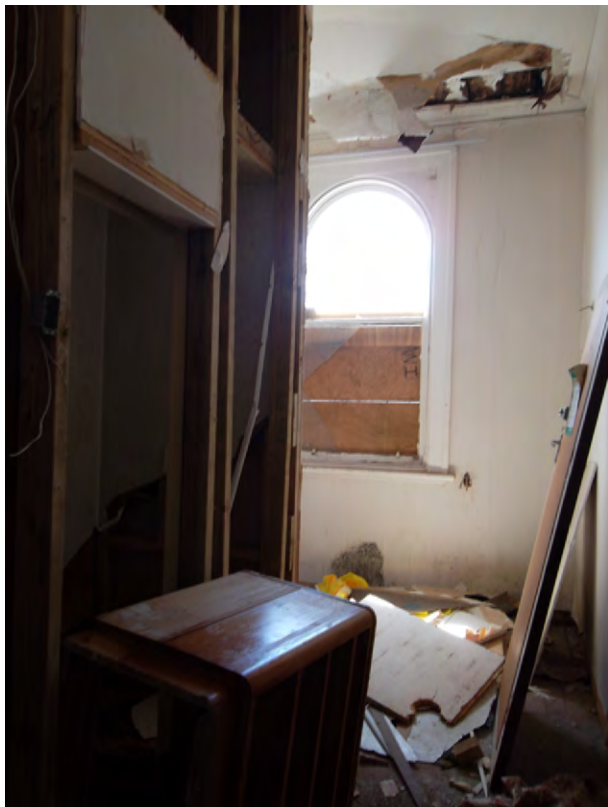
Room C04 looking west



Room C05 looking north



Room C05 looking south



Room C06 looking north



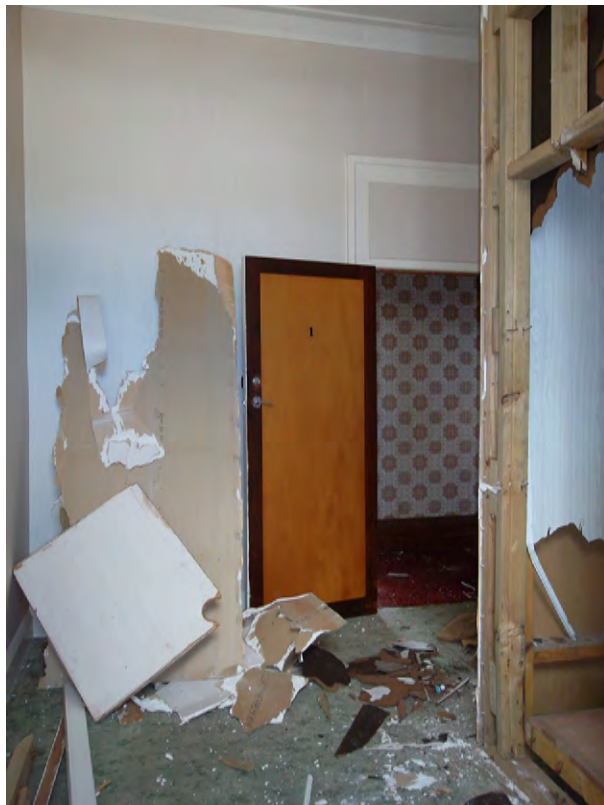
Room C06 looking south



Room C07 looking west



Room C07 looking east



Room C08 looking north



Room C08 looking south



Room C09 looking south



Room C09 looking north



Room D01 looking north



Room D01 looking south



Room D02 looking north



Room D02 looking south



Room D03 looking north



Room D03 looking south



Room D04 looking west



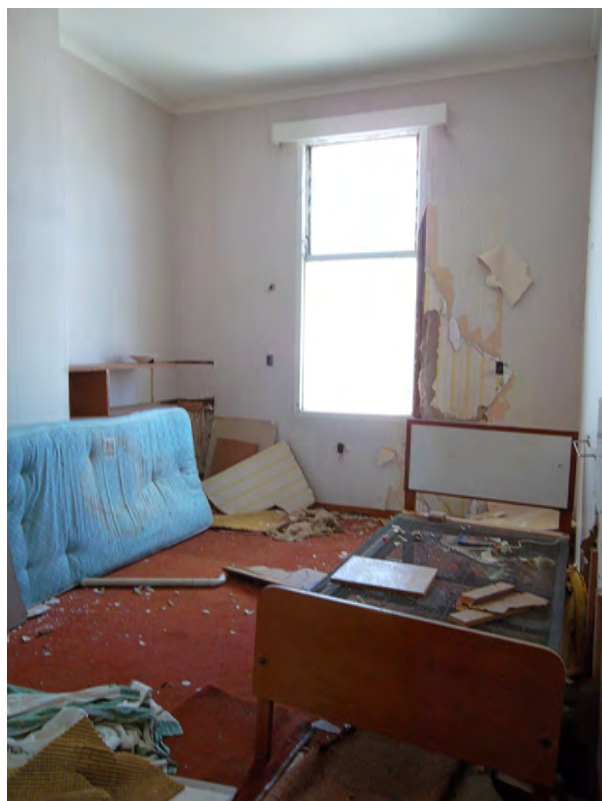
Room D04 looking east



Room D05 looking south



Room D05 looking west



Room D06 looking south

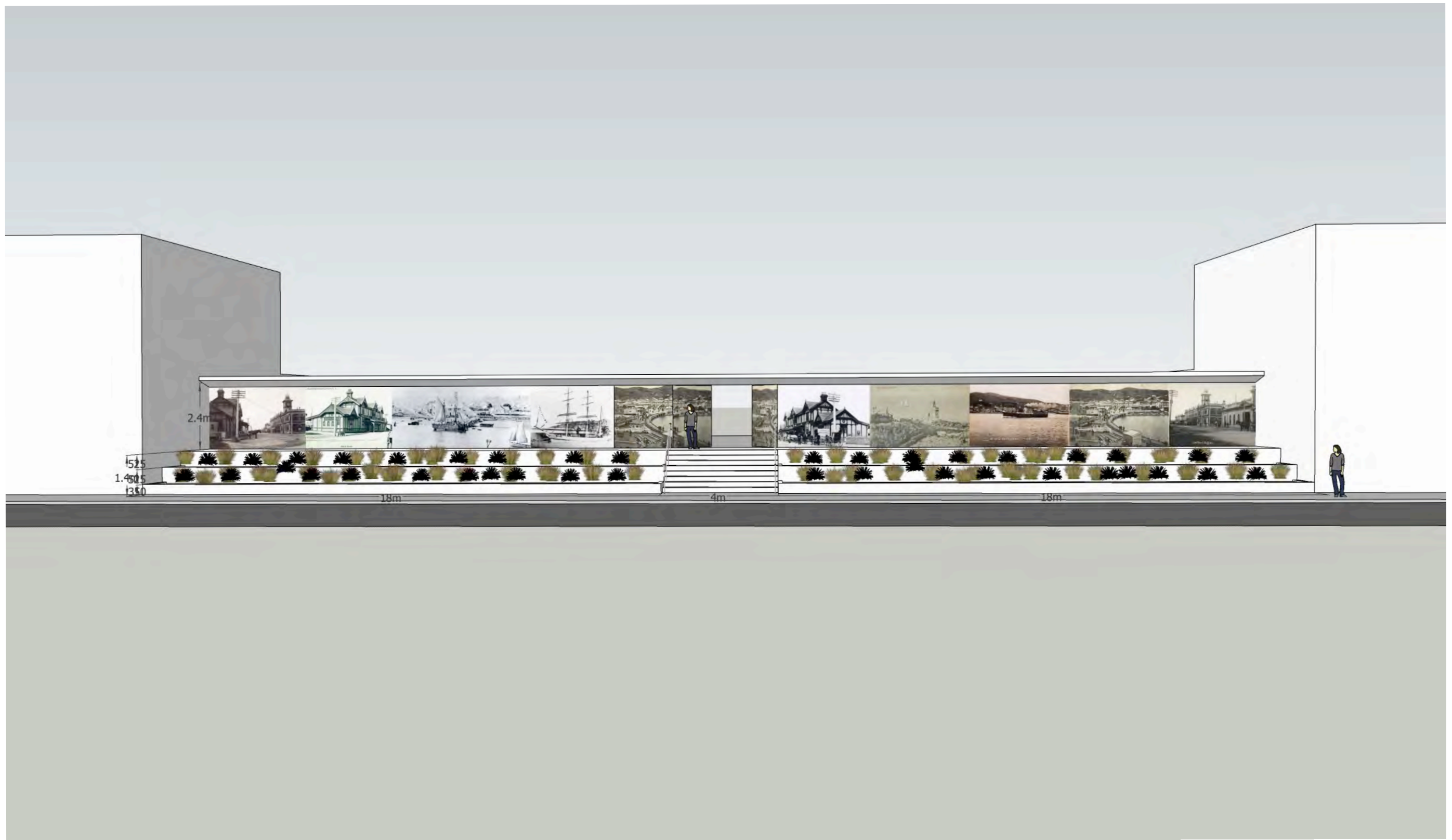


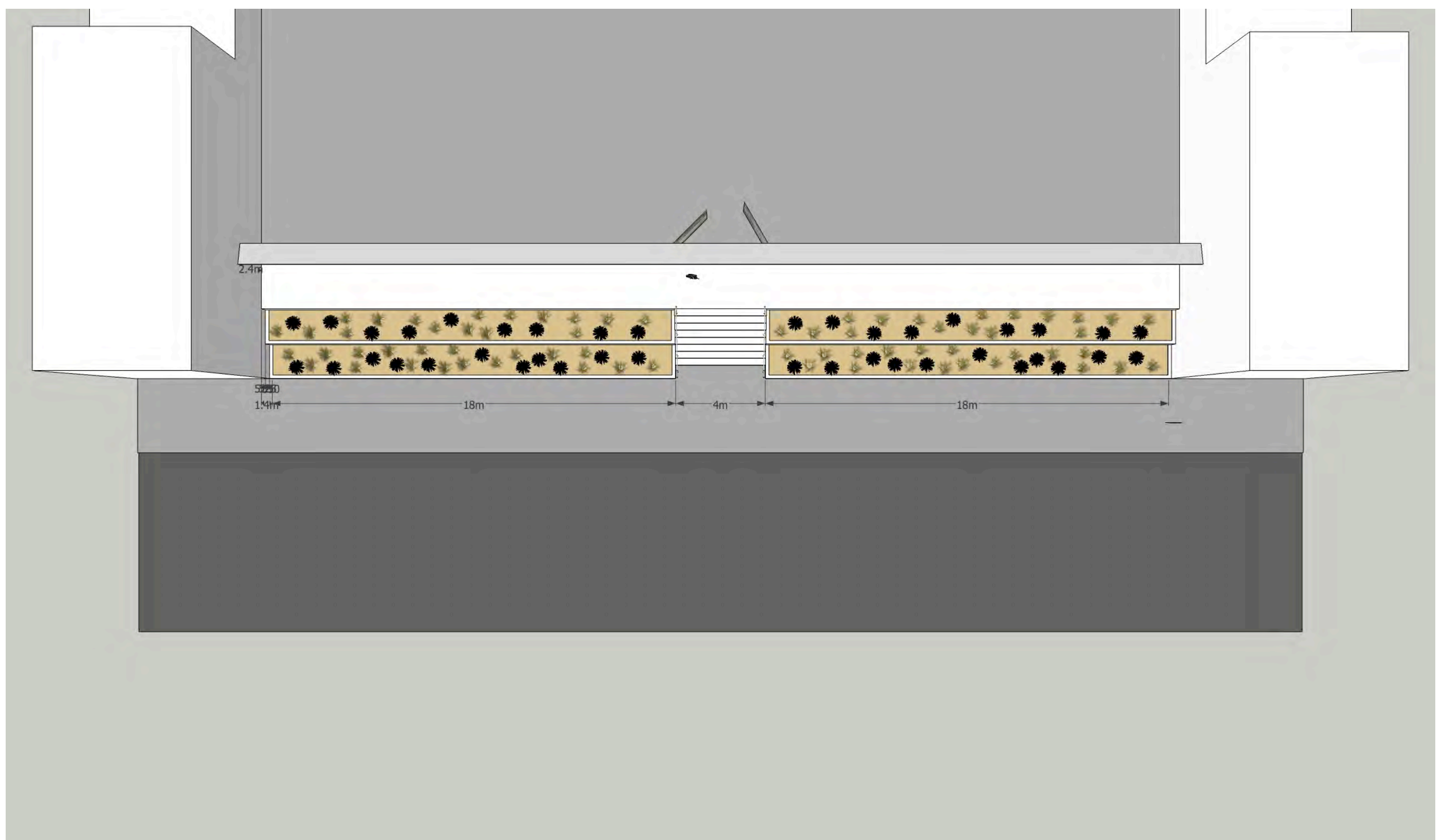
Room D06 looking west

Appendix D Development Plans












Appendix E Letters of Commentary – GM Designs

GM DESIGNS LIMITED 
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"Chartered Professionals"

Letter of Commentary - Construction Review

NON TRANSFERABLE

Date: 13 October 2017
Client: Russell Clouston

Location of Works: 116 Gore St, Bluff 9814
Legal Description: n 2 Blk I TN OF Campbelltown

Territorial Authority: Invercargill City Council, 101 Esk Street, Private Bag 90104,
Invercargill 9840

J6102 - Site Inspection - 116 Gore Street, Bluff

Configuration Covered by this Commentary:

Specific Findings: Configuration Covered by this Commentary:

Classification of :

"THE OLD CLUB HOTEL BLUFF"

For :

The Bluff Oyster & Food Festival Trust.

Proposed Demolition of Existing Building:

Specific Findings:

A detailed seismic assessment of the Old Club Hotel Bluff at 116 Gore Street SHW no. 1 Bluff was carried out (see appendix 1) coming to the regulation definition defining this building to be Earthquake Prone, being less than 33%. This defines it to be an Earthquake Prone Building adjacent to the State Highway frontage. This then is likely to be classified as a priority building which would give it only 12.5 year from the date of the EQ prone building notice by the local TA. These notices will be issued shortly, requiring potentially EQ prone buildings to be dealt with in accordance with the new provisions within the Act 133AB. This gives the owners 1 year to deliver an Engineering report. This report is in the form of an IEP which deems the Building is EQ prone which is currently available.

This commentary addresses the Council's request to define the structural classification of this building as determined by our investigation on site and should be read in conjunction with the Site IEP report by others.

Our assessment concurred with our peer with respect to the 13% NBS or less for the Old Club Hotel which is definitely EQ prone. It would fall strictly within the scope of a priority building to be subject to the early issue from the TA, a notice to comply with a full EQ evaluation in the form of reports as IEP (initial Evaluation Procedures) or more recent reference to a ISA (initial Seismic Assessment) and further intensive EQ assessment called a DSA (Detailed Seismic Assessment) to be required within 1 year of this notice as issued by the TA (Territorial Authority).

The current owners of the building have determined ahead of this notice that they do not wish to entertain any strengthening programme as the building cannot be easily maintained as it has been



subject to high state of disrepair in the brickwork, windows and general plaster façade, throughout the front with the rear of the building more extensively having deteriorated well beyond any maintenance strengthening programme that could form any viable alternative solution other than entertain full demolition. The rear and front views of the building are shown in the attachments in the appendix of this document.

The first floor as sighted has large holes in the floor and is in a dangerous state to any persons who might enter the building legally or otherwise as the building is not cordoned off and hence forms a public danger in principle to persons wondering about at large. From these findings we needed to further determine how the existing building is attached or not attached to the adjoining buildings, before consideration is entertained to any proposed demolition.

Intense inspections on site were undertaken by the writer to determine exactly how each adjacent building on the N-S boundary lines were joined together. The photos in the appendix show clearly that there exists, two separate faces to the neighbouring buildings in both cases. Due to historical fires and the associated rebuilding of the boundary walls, there may well be isolated areas that have been compromised, where the separate integrity of the walls have been breached locally along the boundary lines. Due to the typical boundary wall construction methods used over time, the programmed removal of debris and bricks must be carefully removed. Hence it is reasonable for all parties to have an observer on site at all times to look after their respective interests of all building owners as they see fit. An engineer for the respective parties should be engaged for the adjacent owners to maintain an active monitoring of their respective building when the removal of adjacent bricks is being undertaken. It is imperative that there is on-site mutual understanding of all parties' respective interests when undertaking any programmed demolition which is the preferred solution of the Bluff Oyster and Food Festival Trust.

We need to then consider the new Section 133AB Earthquake Buildings defined in the Building Act 2004 when considering the demolition of this 'OLD CLUB HOTEL'.

Section 133AB of the Building Act 2004 (amended July 2017)

Meaning of earthquake-prone building.

- (1) A building or a part of a building is **earthquake prone** if, having regard to the condition of the building or part and to the ground on which the building is built, and because of the construction of the building or part,—
 - (a) the building or part will have its ultimate capacity exceeded in a moderate **earthquake**;
and
 - (b) if the building or part were to collapse, the collapse would be likely to cause—
 - (i) injury or death to persons in or near the building or on any other property; or
 - (ii) damage to any other property.
- (2) Whether a building or a part of a building is **earthquake prone** is determined by the territorial authority in whose district the building is situated: *see* [section 133AK](#).
- (3) For the purpose of subsection (1)(a), **ultimate capacity** and **moderate earthquake** have the meanings given to them by regulations.



The building is without further argument an 'earthquake prone' by definition, as its % NBS is so low as has been determined. What must be also addressed is the current state of the buildings structural integrity is in now, due to holes in the floor, numerous broken window panes in the front and in the rear of the building, crumbling mortar, cracked plaster about most window frames which is imminently ready to fall to the ground onto the street below on to the public Highway. There are numerous holes to the rear of the building where there are no doors but sufficient holes in the exterior of the building envelope to attract the likes of rodents which automatically alerts the local authority to consider the building, deemed potentially Insanitary under section 124. The state of the current building with broken glass falling to the ground adjacent to a SHW would leads the writer to suggest this building could also been deemed dangerous under the same section 124 of the Act.

When this building is under any significant EQ attach, the building itself could well respond in an engineering manner that could be deemed dangerous, as it is prone to a sudden shear failure of the internal beam fixings. There is a very large concrete upper first floor beam to the East of the front section about an internal chimney which offers vertical support only which is highly likely to fall internally in any moderate EQ. In terms of the act under any EQ the building is only deemed EQ prone, but under section 124 this building could be termed Insanitary, or even dangerous due to falling debris onto the pavement below and hence could be dealt with by the local authority under this section of the act rather than section 133AB for this building, such a term never the less can describe a building that can well collapse within a code EQ and be the subject of possible loss of life to any person in the building at the time.

In conclusion, it is GM Designs' professional opinion that the most economical and practical solution to address the building in accordance to section 124 & 126, 133AB of the Building Act 2004, would be to demolish the entire structure, including the front façade, due to the cost and aesthetical requirements of a retrofitted strengthening solution exceeding the value of any form of patch up or restoration of the existing façade that far exceeds any notable intrinsic value that could be placed on any Category 2 Historic Places status (a place of historical or cultural heritage significance or value) that this building has within the foreshore main street of Bluff. The client offers their alternative visual attached to replace the current building should it be demolished.

"Section 124 of the building act: Dangerous, affected, earthquake-prone, or insanitary buildings: powers of territorial authority

- (1) This section applies if a territorial authority is satisfied that a building in its district is a dangerous, affected, earthquake-prone, or insanitary building.
- (2) In a case to which this section applies, the territorial authority may do any or all of the following:
 - (a) put up a hoarding or fence to prevent people from approaching the building nearer than is safe:
 - (b) attach in a prominent place on, or adjacent to, the building a notice that warns people not to approach the building:
 - (c) except in the case of an affected building, issue a notice that complies with section 125(1) requiring work to be carried out on the building to—
 - (i) reduce or remove the danger; or
 - (ii) prevent the building from remaining insanitary:



- (d) issue a notice that complies with section 125(1A) restricting entry to the building for particular purposes or restricting entry to particular persons or groups of persons.
- (3) This section does not limit the powers of a territorial authority."

"127 Building work includes demolition of building

Any work required or authorised to be done under section 124(2)(c) or section 126 may include the demolition of all or part of a building."

Historical Places Classification on the Front Façade:

The street frontage to the existing building is defined within the district scheme as having a Type Two Historical Places Classification to retain the existing frontage façade on the SHW.

In essence, this façade can be well measured and historically noted by the use of photos. One could not hope to hold the current façade by itself even if backed by a new insitu concrete backing as the materials are well over weathered and very brittle to very soft and fully weathered, the whole facade is rotten, falling apart with significant cracking in it and is recommended it be pulled down and or replaced. Some form of steel bracing structure would also need to be built at some significant cost to keep any new replacement façade emulation made from lightweight concretes at a significant cost, I would estimate at some 1M\$ plus as we would guess to approximate. Naturally this is unrealistic, this not being any economically viable solution.

The visual aesthetic impact left and replaced with a new solution must be addressed and the client has a proposal to be rendered by their Architects for this new entranceway to the greater rear of the site. This new proposal visual will be discussed further by the Architect.

The significance of any such retention of the front façade of this building would need to be debated as having any significance to the Bluff heritage site and its forward use which forms no realistic use of the space that would be left. To conclude, we must not lose sight of the building as a whole which is deemed to be a an earthquake Prone status or a dilapidated building in Bluff that if left standing as it is would continue to fall down and at some stage certainly become a dangerous building having lost any functionality or purpose that cannot be fixed as it is without any viable solution to keep the building other than in pulling what exists down. No adequately qualified Earthquake Engineer can ignore the basic danger exposed within this building by the grossly weak and low ductile mechanisms that lie dormant within the building until the next major earthquake attack.

Such a situation may well occur due to the movement expected along the main Alpine Fault which is currently some 50+ years overdue. A magnitude 8 plus EQ would be felt within the whole of Southland including Bluff that could well topple this weaker building in a mode of failure similar to that seen in the building of Christchurch which is far from the ideal failure modes for any URM building to retain,

The proposed new frontage façade replacement to what is currently in place should be reviewed to form the Trusts thoughts on their intended future use as is presented by their Architect.

The Historical Places trust must consider in a timely manner such an application for the programmed demolition. If there is no immediate permission to grant this planned demolition, then such continued delay in affect, allows for the further decay of the building to a stage where the building becomes dangerous physically as it starts falling apart perhaps with debris falling onto the street. At this stage the TA can issue a permit to demolish the building under the correct statues 124 of the building Act. This then would circumvent any intervention from the Historical Places Trust. NO property owner will invest any money into these buildings to save the facade or strengthen these buildings as they are so far beyond this stage and the only consideration is one of demolition as soon as is practical.

Signed by:

For & on Behalf of GM Designs Ltd



Graeme McMillan

CPENG AFIM MIPENZ BE (HONS) RPEq

Appendix:

1. The IEP undertaken by G Cole CPENG.
2. Architects proposed new façade replacement & discussion.

Limitation statement:

The sole purpose of this scope of works and the associated services performed by GM Designs Ltd. "GMDesigns" is to determine a solution for the remedial work required, in accordance with the scope of services set out in the contract between GM Designs and the Client. GM Designs has not considered the condition of any building services on the site. A full description of the basis on which GM Designs has undertaken its services is set out in the proposal/agreement and is limited by the ability to carry out inspections due to potential structural instability and safety considerations, as well as being limited by the time available to carry out such investigations. The limited scope of GM Designs brief in this matter, including the level of investigation requested by the Client, means that the report addresses readily apparent visual items only. Where site inspections were made, they were restricted in their scope to external inspections and, where practicable, limited internal visual inspections. No detailed inspections or testing were carried out other than is referred to. This scope of works does not cover defects that are not reasonably discoverable on visual inspection, including defects in inaccessible places and latent defects. For this scope of works, GM Designs has not undertaken any work of a specific engineering nature, such as engineering calculations, structural analysis, subsurface investigation or measurement. To this extent, GM Designs takes no responsibility, and disclaims all liability whatsoever, for any subsequent loss or damage caused by any structural instability arising in connection with future aftershocks or earthquakes. This scope of works is not a certification, warranty or guarantee. While this scope of works may assist the Client in making an assessment, any decision as to whether any building considered in this scope of works should be demolished or repaired is solely the responsibility of the Client. Any such decisions are at the Client's own risk. This scope of works has been prepared on behalf of, and for the exclusive use of, GM Designs Client, and is subject to, and issued in accordance with, the provisions of the contract between GM Designs and the Client. It is not possible to make a proper assessment of this scope of works without a clear understanding of the terms of engagement under which it has been prepared, including the scope of the instructions and directions given to, and the assumptions made, by GM Designs. The scope of works may not address issues which would need to be considered for another party if that party's particular circumstances, requirements and experience were known and, further, may make assumptions about matters of which a third party is not aware. No responsibility or liability to any third party is accepted for any loss or damage whatsoever arising out of the use of or reliance on this scope of works by any third party. Without limiting any of the above, in the event of any liability, GM Designs liability, whether under the law of contract, tort, statute, equity or otherwise, is limited as set out in the terms of the engagement with the Client.



Fig 1 Rear of the Building South View.





Figure 2: Front Façade discussed facing North. Adjacent yellow building to the West on the RHS.





Fig 2A: Showing adjacent building to the East. BNZ Bank on the LHS.





Fig 3 Fire damaged exterior brick wall to the west side first floor.



Fig 4: East Wall Boundary, showing rear of the adjoining house where boards have been found on the neighbours inside wall.

Fig 5 : West Boundary wall with very soft bricks.



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Letter of Commentary - Inspection Review

NON TRANSFERABLE

Date: 26 February 2018	Location of	116 Gore St, Bluff 9814
Client: Russell Clouston/Fowler	Works:	2 2 BLK 1 TN OF Campbell town
	Legal	
	Description:	
	Territorial	Invercargill City Council, 101 Esk Street,
	Authority:	Private Bag 90104, Invercargill 9840

J6102 - Site Inspection - 116 Gore Street, Bluff

19 Feb 2018

Configuration Covered by this Commentary:

Consideration of how or if it is practical to strengthen the two buildings 1&2 as discussed by the Heritage Properties NZ in their email of the 19th feb 2018.

Consider the Statement as proposed by the Client and others "What will it take to strengthen the building 1 and 2 to the East side of the "Club Hotel" frontage?"

1.0

At this meeting it was pointed out to the owners and others present that to strengthen any building as is required and indicated by the Heritage Properties NZ in their emails. You firstly must define your load paths and further resolve these into structural mechanism that can transfer the loads down to the ground.

This enables the loads generated by the mass from the self-weight of any components in the building to be fixed into a proposed mechanism where all shear loads can be transferred down to the foundations of the building.

2.0

The possible required loading mechanisms could be in the form of steel columns, portals and shear wall diaphragms. The building is made up predominantly of aged soft brick, bound to successive layers in some cases with poor lime mortar where it has aged or shrunk to offer no bond what so ever to the adjacent brick course. These bricks are placed in several arrangements that fail to offer any coherent means of adequate fixing to any structural member.



The walls are made up of bricks, unreinforced concrete, timber with decorative plaster corbels and other facings. These walls show cracking in all planes, horizontally, laterally and vertically such cracking infers they no longer offer any structural integrity throughout the wall. The bricks are failing in their cohesion due to their age and loss of strength, poor or non-existent pointing to now not be able to be harnessed into any adjacent shear load transferal mechanisms other than direct friction due to gravity loads.

These walls (see FIG 1& 2) are past the point where they can be considered to offer any reasonable shear transfer to render themselves collectively as interlinked units outside that of individual bricks which lack structural integrity as is required by walls themselves to transfer such shear loads to adjacent structural mechanisms often in the form of columns.

It is common to strengthen brick walls with the use of structural plaster/render systems with membranes reinforcement using adhesive plaster to the rear brick wall facings to interlink the outer bricks to form a new composite brick shear wall, but the bricks have failed past the point where their make-up can offer adequate shear strength and their stiffness has been compromised so they crumble across the whole front façade. (see photos Fig 6.0).

3.0

It is the writer's objective conclusion that the building if required to be held in its current form will need to be completely demolished and be rebuilt in its entirety along the full frontage facing the highway. Then a new structure could resemble the historical building built from new building components, such as reinforced concrete, polystyrene, new brick backed with concrete reinforcement and held in steel portals accordingly. For this to be undertaken, any historic significance in reality has been lost and such monetary input would be better directed to restore other historic buildings in the area able to fit the criteria where they offer some ability to strengthen as this building does not possess such inherent features to offer any worthwhile practical strengthening solution due to poor structural mechanisms which have been additionally compromised by historic alterations including the removal of internal load bearing walls and poorly interlinked brick walls, where the bricks themselves have now lost adequate compressive and tensile strength to be used reliably in any restoration.

The costs to rebuild these building are very significant and outside any common use on a return basis. Regardless we must now consider if this portion of the building is not actually dangerous in itself as defined within the building act. We consider the cracks within the corbels and parts there of containing individual bricks shall fail all together and

fall off the building at some stage. (See the photos of the whole parapets Fig 7.0). We set out the definition in the act within the appendixes. This building could then fall within the Councils sole discretion as to its future and can act independently to issue any demolition or restoration permit accordingly.

We see that an application for resource consent should not be withheld for any such demolition permit application pending in the near future. Adequate consideration and research has been carried out to conclude that this particular building is beyond any restoration due to the loss of the individual strength of component parts to make it a viable solution.

It is of some concern that the Heritage properties and the ICC building division will not take due regard to professional Engineering advice as is required under the act.

Signed by:



For and on behalf of

GM Designs Ltd

Assurances:

The comments expressed in this review are those of the company GM Designs Ltd and are not transferable to any individual person outside the diligence of the companies act statues.



Appendix: A

Subpart 6—Special provisions for **dangerous**, affected, and insanitary buildings
Subpart 6 heading: amended, on 1 July 2017, by [section 12](#) of the Building (Earthquake-prone Buildings) Amendment Act 2016 (2016 No 22).

Interpretation and application

Heading: replaced, on 1 July 2017, by [section 13](#) of the Building (Earthquake-prone Buildings) Amendment Act 2016 (2016 No 22).

121 Meaning of **dangerous building**

(1)

A building is **dangerous** for the purposes of this Act if,—

(a)

in the ordinary course of events (excluding the occurrence of an earthquake), the building is likely to cause—

(i)

injury or death (whether by collapse or otherwise) to any persons in it or to persons on other property; or

(ii)

damage to other property; or

(b)

In the event of fire, injury or death to any persons in the building or to persons on other property is likely.

(2)

For the purpose of determining whether a building is **dangerous** in terms of subsection (1)(b), a territorial authority—

(a)

may seek advice from employees, volunteers, and contractors of Fire and Emergency New Zealand who have been notified to the territorial authority by the board of Fire and Emergency New Zealand as being competent to give advice; and

(b)

If the advice is sought, must have due regard to the advice.

Compare: 1991 No 150 s 64(1), (2), (3)

Section 121(1)(b): amended, on 13 March 2012, by [section 51](#) of the Building Amendment Act 2012 (2012 No 23).

Section 121(2)(a): amended, on 1 July 2017, by [section 197](#) of the Fire and Emergency New Zealand Act 2017 (2017 No 17)

Appendix B Photo's with commentary of the buildings 1 & 2



F 1.0 Historic entries for newer ducts have caused major structural damage which has tried to be fix with insut concrete but the bricks at the interface are crumbling.



F 2.0 Major cracks in unrienforced foundation beams make it difficult to consider any strengthening solution as load paths to the ground have been compromised.



F 3.0; This is the North wall adjacent to the ICC building, where the outer wall is believed to be a common wall with the neighbouring building, one can see where the new front shear wall in bricks has been simply butted up to the older wall with no inter linking of the course in adjacent brick placements. The upper photo shows concrete and rubble placement and the lower F4.0 shows the side butting of bricks.





F 5.0; You see the use of timber open lintels above the lower windows which is most unusual as this offers not lateral load lines between adjacent column window breasts.



Fig 6.0; see the weathered bricks adjacent to the upper windows, there is no strength left in these bricks, the crumbling of plasters are significant with bricks being dislodged with weathering and damage which precludes these walls from any structural maintenance or refitting of new bricks as the bricks themselves have lost their inherent strength and no bond at all is left between any courses adjacent.



F7.0; There are numerous complete shear cracks between the upper lintels / parapets to make them ready to topple off and go through the ground veranda to the pavement, wind could well move such large parapets and hence this supports the argument that the building is now dangerous.



Fig 8; The cracking around the decorative corbels is not just through the plaster but such cracks go right through into the bricks placement which was poorly built from day one, the numerous cracking means large sections of these plastering features are able to come a drift with continual weathering over time and it is just typical of this whole front facade.



F 9; note the upper corbel cap how it has become dislodged over time, where weather has dislodged the bricks. The lower F 10.0; show the same problems but it whole cap could drop off at any stage.



F10.0 Notice the cracking above the corbel as shown in the grey painted area, such cracks riddle the parapet all along the building, these cracks are not just surface deep they extend into the bricks internally.



Fig 11.0; See the vertical shear cracks where the steel bar has been placed to limit future cracking, but unfortunately this will do little to stop cracking continue to plague this whole parapet.



F12; This chimney breast shows how the bricks are not interlocked into the opening and flue which is poorly detailed as there is no strength between these changes, the bricks are poorly cemented together and their quality is not far off rubble as can be seen in a few of them.



F13; Rubble of bricks are shown with poor cemented interlacing to the front bricks, such situations in this building is common.



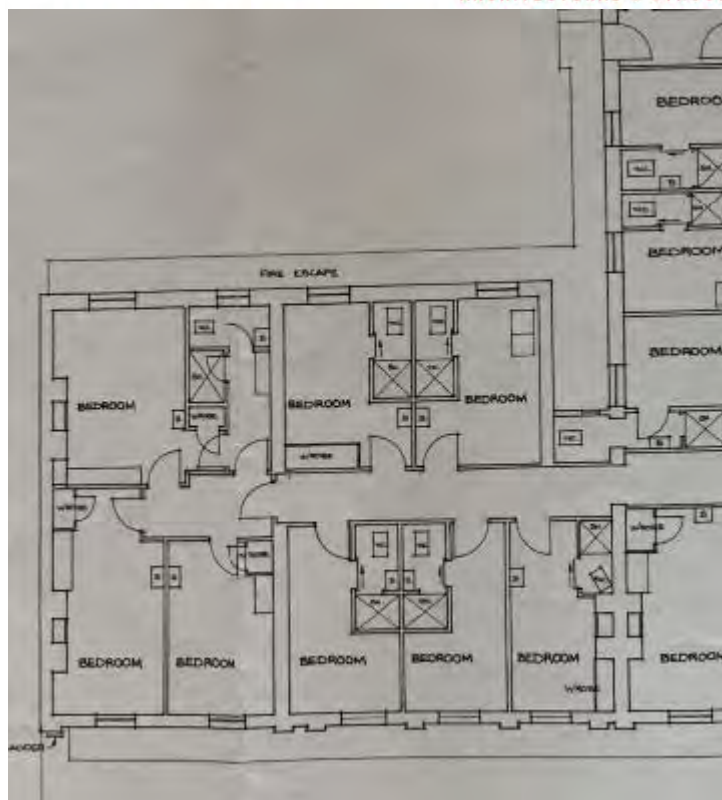
F14; Note the concrete fix ups with the diagonal shear cracks radiating up from the vertical edges about the concrete. This whole wall has been undermined with its lower removal of the historic internal load bearing wall as can be seen off the original drawings in Fig 17.



F15; Note the horizontal cracking through the lintel



F16; There exists horizontal cracking through the brick courses which results from poor failed mortar and no doubt historical EQ loads exceeding the strength of the in place brick shear walls, or these courses could well have dropped at the similar time the concrete section of the new base lintel was poured. These part concrete lintels as placed in sections through the lower floor will contribute to significant weakening of the whole building.



F17; facing North onto the SHW -Gore Street.

The main internal load bearing wall have been removed and in its place are poorly detailed lintels that have cracks and well simply fall over in any EQ.