

# HONE TUWHARE CRIB

1992 - 2008

1346 KAKA POINT ROAD, KAKA POINT,  
SOUTH OTAGO



Image: Kevin Stent, Sunday Star Times.c.2006

## CONSERVATION PLAN

AUGUST 2014

Prepared for the Hone Tuwhare Charitable Trust  
By Burgess + Treep Architects Ltd  
Graeme Burgess, Lucy Treep + Lilli Knight



Position on World Ball.  
16° 16 minutes, East.  
46° 31 minutes Latitude (South)  
My Crib is south of that give  
or take a few seconds.  
————— " —————

Image source: <http://honetuwhare.org.nz/>

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Figure 2. Hone Tuwhare at Kaka Point (1988). Image: Ans Westra

## ACKNOWLEDGEMENTS

We would like to thank all those who have assisted us with this project, for their support and time. The trustees of the Hone Tuwhare Charitable Trust entrusted us with the task of writing this report, and guided us with their clear vision. Rob and Jill Tuwhare, with Chris McBride, were essential in the polishing and crafting of the document. Stan Scott has freely given advice with regard to the building fabric of the crib.

Sharon Dell of the Hocken Library was very helpful in sharing her knowledge of the Tuwhare archives and she and her staff facilitated our access to the Tuwhare papers held by the library. Gary Ross, the Curator at South Otago Museum gave freely of his time and extensive knowledge of the area and its people.

Kate Smith- Bingham of Kaka Point, Peter Olds, in Dunedin, Doreen Edwards in Balclutha, Jeremy Hay of Dunedin, and Janet Hunt, Tuwhare's biographer, were all generous with their time and their interest in this project, sharing their memories of friendship with Tuwhare. Peter Olds also kindly allowed us to take copies of his personal photographs of Hone Tuwhare.

We would also like to thank the Clutha District Council for their assistance with the property files, and the historical background information of the area. At the Point Café we discovered a treasure trove of information collected by Marilyn Dunn, and this resource has helped us immeasurably.



Figure 3. Hone outside the crib, c.2005. Image: [www.odt.co.nz/the-regions/south-otago/50001/trust-formed-preserve-poet039s-home-retreat](http://www.odt.co.nz/the-regions/south-otago/50001/trust-formed-preserve-poet039s-home-retreat)



Figure 3a. Hone inside the crib playing the clarinet, c.1993. Image: <https://www.facebook.com/pages/ShirleyGrace/293097710872357?fref=photo>

# PART I. CULTURAL SIGNIFICANCE

## 1.0 INTRODUCTION/EXECUTIVE SUMMARY

This report has been commissioned by The Hone Tuwhare Charitable Trust.

The Hone Tuwhare Crib is currently owned by the Takutai Trust, a private family trust. The property was purchased by the Takutai Trust with the intention that it will be gifted to the Hone Tuwhare Charitable Trust on completion of the restoration and building stages of the project. The crib was occupied by Hone Tuwhare from 1992 to 2008

In 1992 he purchased a cottage overlooking the ocean at Kākā Point on the South Otago coast and hunkered down to write. The whare at Kaka Point was Hone's first home since the late 1960s. He was welcomed by the local community and became part of the place. His last four books were written here. His last tour, in 2004, took him back to Northland. He died on 16 January 2008 in Dunedin and was buried on a hillside in his family's urupā (cemetery) near Kaikohe. His grave is marked by a simple river stone inscribed by his friend, the sculptor Chris Booth

The primary significance of the place is the association with Hone Tuwhare. The place has a high level of significance as it remains largely as it was during the years that he lived here; the fabric of the place is largely as he experienced it and as he lived in it. The property at Kaka Point provides a window onto the life and work of Hone Tuwhare.

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## 1.1 SUMMARY OF CULTURAL HISTORY

### 1.1 (i) Hone Tuwhare

Hone Tuwhare was one of the best New Zealand poets of the post war generation and was the most distinguished Maori poet writing in English,. Born in 1922 in the small settlement of Kokewai, just south of Kaikohe, into the Nga Puhi tribe (hapu Ngati Korokoro, Ngati Tautahi, Te Popoto, Uri-o-hau) Tuwhare began writing during his apprenticeship on the railways, when he also became involved in the trade union movement. He was an organiser of the first Maori Writers and Artists Conference at Te Kaha in 1973 and participated in the Maori Land March of 1975. He won two Montana NZ Book Awards, was Te Mata Poet Laureate, and held two honorary doctorates in literature. In 2003 he was among ten of New Zealand's greatest living artists named as Arts Foundation of New Zealand Icon Artists.

Hone Tuwhare lived at Kaka Point from 1992 until he passed away in 2008.

## **1.1 (ii) Kaka Point**

Before European colonization the local area was important to Ngai Tahu for food gathering, a place of seasonal camps. By the mid 19<sup>th</sup> century the local Māori population had dwindled to a very small group, largely as a result of the effects of exposure to European illnesses.

The area remains significant for Ngai Tahu. A Māori reserve was set aside during the earliest years of settlement at Karoro (right beside Kaka Point), a bush reserve that includes the coastal urupa of the local iwi at Mokatu Point.

During the first half of the nineteenth century Molyneux Bay was the gateway to South Otago, with Port Molyneux at first competing with Dunedin to be the principal harbour for the province. Vegetation clearance and gold mining activities caused fundamental changes to the waterways and by the 1870s Port Molyneux had silted up and was abandoned.

Kaka Point was a place of interchange between local Māori and the first settlers. The principal activities in the area were based on whaling, sealing, fishing and the harvesting of bull kelp bladders to be used for preservation of mutton birds. As the name suggests, Kaka Point was also a place used for seasonal hunting of Kaka. Small huts were constructed at the fishing camps and at other places along the coast to support these activities and industries.

Kaka Point became a very popular seaside holiday destination by the 1870s following the formation of the coastal road through to the new lighthouse at Tokatā (The Nuggets). The citizens of Balclutha established summer camps at Kaka Point, sophisticated boarding houses soon followed and the first cribs were built.

Kaka Point remains a seaside holiday destination, with a very strong association with Balclutha.

## **1.1 (ii) The Crib**

The crib at Kaka Point, a small building constructed in stages over time, is one of a diminishing number of humble cribs in the area. The crib demonstrates the crib lifestyle at Kaka Point, and represents the cultural history of Kaka Point from the 1940s to the present, and by association represents the mid 20<sup>th</sup> century vacation lifestyle of New Zealand.

## 1.2 LEGAL STATUS OF THE PROPERTY

The subject property is located at 1346 Kaka Point Road, Kaka Point, South Otago.

The legal description of the site is LOT 2 DP 18006 and the certificate of title number is OT9A/977

The property has been zoned as 'Urban' under the Operative Clutha District Plan.

The property has not been listed as a heritage item by the Clutha District Council.

The Hone Tuwhare Crib is not registered by Heritage New Zealand (formerly NZHPT).



Figure 4. Map of Kaka Point showing position of Hone Tuwhares Crib marked by 'A' Image: Google Maps



Figure 5. Kaka Point, Clutha terrace is just beyond the church, pictured center right. Image: Otago Daily Times



Figure 6. Tokatā, (The Nuggets) south of Kaka Point. Image: [www.newzealandphoto.info](http://www.newzealandphoto.info)



Figure 7. Hone Tuwhare's Crib at Kaka Point. Image: Linda Robertson

## **1.3 BRIEF DESCRIPTION OF THE PROPERTY**

### **1.3 (i) Setting**

Kaka Point is a small settlement at the northern edge of The Catlins, an area of the southern South Island of New Zealand. It is located 14 km south of Balclutha and 8 km north of the headland of Tokatā (Nugget Point). Tokatā is the first line of shelter on the Otago coast from the rugged Southerly wind/ocean. Kaka Point has a seasonally fluctuating population, and there are a number of cribs (holiday homes) some modest, some the size of proper houses at the settlement. It has a permanent population of about 150.<sup>2</sup>

During early European settlement Kaka Point was associated with the nearby Port Molyneux which was an important port town servicing the South Otago region from the early to mid nineteenth century. Kaka Point has strong links to Balclutha, the main population centre in the area, close to the sea on the Clutha River.

### **1.3 (ii) The Crib**

The crib is a very plain rectangular building, a shed clad in flat “Fibrolite” sheeting, with simple skillion roofs of corrugated iron. The crib is “hokey”, a humble place that has grown a little over time. Every part of the place has “happened” rather than been thoughtfully planned. There are some areas where this casual approach to construction has resulted in problems and awkwardness.

The central section appears to be the oldest part of the building as it is lined in tongued and grooved boards. This may have been one of the simple working huts or holiday cabins of the area, and may have been moved to the site. The central section has been expanded, first to west to form a bedroom, and later to the east to create the kitchen area. In addition to this a porch has been added to the northern side of the crib, and the roof has been extended out to the west to form an attached carport. The current form of the crib is as it was when Hone Tuwhare first came to live here in 1992.

### **1.3 (iii) The Shed**

The shed is located at the north west corner of the property. The shed is set beneath the remaining large macrocarpa. The shed was extended by the previous owners of the property. The original section of the shed runs down the north boundary. This area is unlined and was used as a garden shed to house tools and equipment. The shed was extended to the south across its full width.

The old section of the shed is clad in layered metal sheeting, unfolded cans/drums, on its eastern frontage, with vertical corrugated iron on the north frontage. The addition is clad in vertical corrugated iron. The old section of the shed was a plain skillion roofed garden shed. The roof pitches down to the north.

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<sup>2</sup> [http://en.wikipedia.org/wiki/Kaka\\_Point](http://en.wikipedia.org/wiki/Kaka_Point)

The new section pitches back to the south, creating a pragmatic off centre gabled shed. The roof is also corrugated iron. The new room is very plain. This room was used by Tuwhare to write in the warmer months.

## **1.4 METHODOLOGY**

This document is based on *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Heritage Significance*, National Trust (N.S.W.), 1990, by James Semple Kerr, and on the principles and practices set out in the *ICOMOS New Zealand Charter For The Conservation Of Places Of Cultural Heritage Value*, 1995, and the *NZHPT Guidelines for the Preparation of Conservation Plans*, 1994.

This document is intended to provide as full as possible a record of the buildings and site, as it is, from readily available primary and secondary historical sources, a survey of its present state, and from the recollections of those associated with Hone Tuwhare during the time he occupied the property.

The conservation plan is in two sections: Cultural Significance, and Conservation Policy.

Part One: Cultural Significance establishes the history of the place and its relationship to key New Zealand literary figure, Hone Tuwhare. This has been summarized in the “Statement of Cultural Significance” at the end of the section.

Part Two: Conservation Policy is intended as a management tool to guide the future development and care of the place, in a manner which will retain and reinforce its significance as Hone Tuwhare’s home. The policies are also intended to allow for future planning. Consideration has been given to the Trust’s wish to use the property as an arts based community facility, potentially as a writer’s residence

## 1.5 PURPOSE OF THE CONSERVATION PLAN

The conservation plan is intended to be a template to assess the impact of change on the future care, development, and interpretation of the property. It is a document that, as accurately as possible, from available records and examination of the physical fabric of the place, establishes the history of that place and a record of its development. From this evidence an assessment is made of the cultural significance of the place and its component parts. The conservation plan also discusses processes for appropriately protecting the most culturally significant fabric of the place, and considers other factors influencing the future of the place as a whole.

The heritage assessments, set out at the conclusion of the first section of the document, are intended to clarify which components of the property are most significant to the cultural value of the place. There is a hierarchy of values and a defined set of appropriate conservation processes which may take place according to the particular value. These processes are defined in the ICOMOS (NZ) Charter. (*Appendix 1. of this document*)

Enhancing and protecting those parts and aspects of the property which connect most strongly to time when Hone Tuwhare lived at the place must be considered in the process of establishing future uses and development of the property.

One of the primary concerns for this property is ensuring that the heritage value of the place, intrinsically linked to its character, built and landscape form, and pattern of development and the association with Hone Tuwhare is enhanced, not obliterated or simply tacked on to new development as a meaningless gesture.

The purpose of the Conservation Plan is to guide future processes on the property to ensure that the cultural value of the place is protected and enhanced. Change is inevitable and should be positive. This property must be useful and able to be used. The Trust do not want the place to become a museum, they want people to stay in the crib, light the fire and put a boil-up or chowder on.

The cultural history of the place, particularly the association with New Zealand poet Hone Tuwhare, adds a rich layer of meaning to the property and this association is at the core of the heritage value of this place. Some significance can also be attributed to historical, community and sense of place values. The whare is a true crib of the mid 20<sup>th</sup> Century period, a building type that represents an almost forgotten way of life. Similarly the shed is also an unpretentious building, and was part of Tuwhare's daily life.

Consideration is also given to other factors that may impact on the future care of the place and to changes that may be required to ensure its survival.



## 1.6 HISTORY OF KAKA POINT

### 1.6 (i) EARLY MAORI HISTORY

The first Maori who had contact with the South Island in legend were known as Te Rapuwa, and are thought to have descended from the Uruao canoe of 850. These people were later assimilated into the Waitaha tribe who arrived on the Takitimu canoe of 1350.

The Takitimu canoe under the legendary Tamatea, sailed from Tahiti and journeyed down the coasts of both the North and South Islands of New Zealand, leaving people at several places along the way. It is thought that the Molyneux area in South Otago was one of the places included in these landings.

About 1550, the Ngati Mamoe, a tribe said to be a mixture of Polynesian and Melanesian people, arrived in the lower South Island, to exploit the rich food sources of places such as the Kaitangata Lakes area. Peace prevailed in the region until about 1650 when population pressure in the North Island forced a sub tribe from the Gisborne area, the Ngai Tahu, to migrate to the south.

Over the next 150 years, there were many battles between the invaders from the north and the local populations of the south. Large battles took place in around 1680 and 1750 at Iwikatea (Balclutha), in 1765 at Kaitangata Lake and in 1775 at Kauwe Whakatoro (Hillend).

The Ngai Tahu won the majority of the battles and in most cases the survivors were assimilated into one people. Peace lasted until about 1800, when the fighting spread to the Whawhapo (Karoro) area and to Murikauhaka (Port Molyneux). It is said that

*“Warfare started when a section of the Ngai Tahu Tribe under Waitai II, Pokohiwi, Tamahiku and Taikawa, apparently as sport, killed off a few of the Ngati Mamoe. When the object was accomplished, Taikawa stopped proceedings”<sup>3</sup>*

The arrival of sealers and whalers in the early 1800s gave Maori possession of muskets and whaleboats and this caused a radical change in fighting tactics. The main fighting headquarters became established at Otago Heads and Ruakupe Island and sub tribes occupied the villages at Matau, Kaitangata and Molyneux.

*“The Maori villages that were established around and near the mouth of the Molyneux River were called Murikauhaka, Otapatu and Matai pipi.”<sup>4</sup>*

It is likely that the Maori population who resided around Kaka Point or Parauriki after 1800 consisted mostly of the survivors of the villages at Port Molyneux where fighting and disruption had occurred, forcing them to relocate.

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<sup>3</sup> Kaka Point Archive

<sup>4</sup> Kaka Point Archive

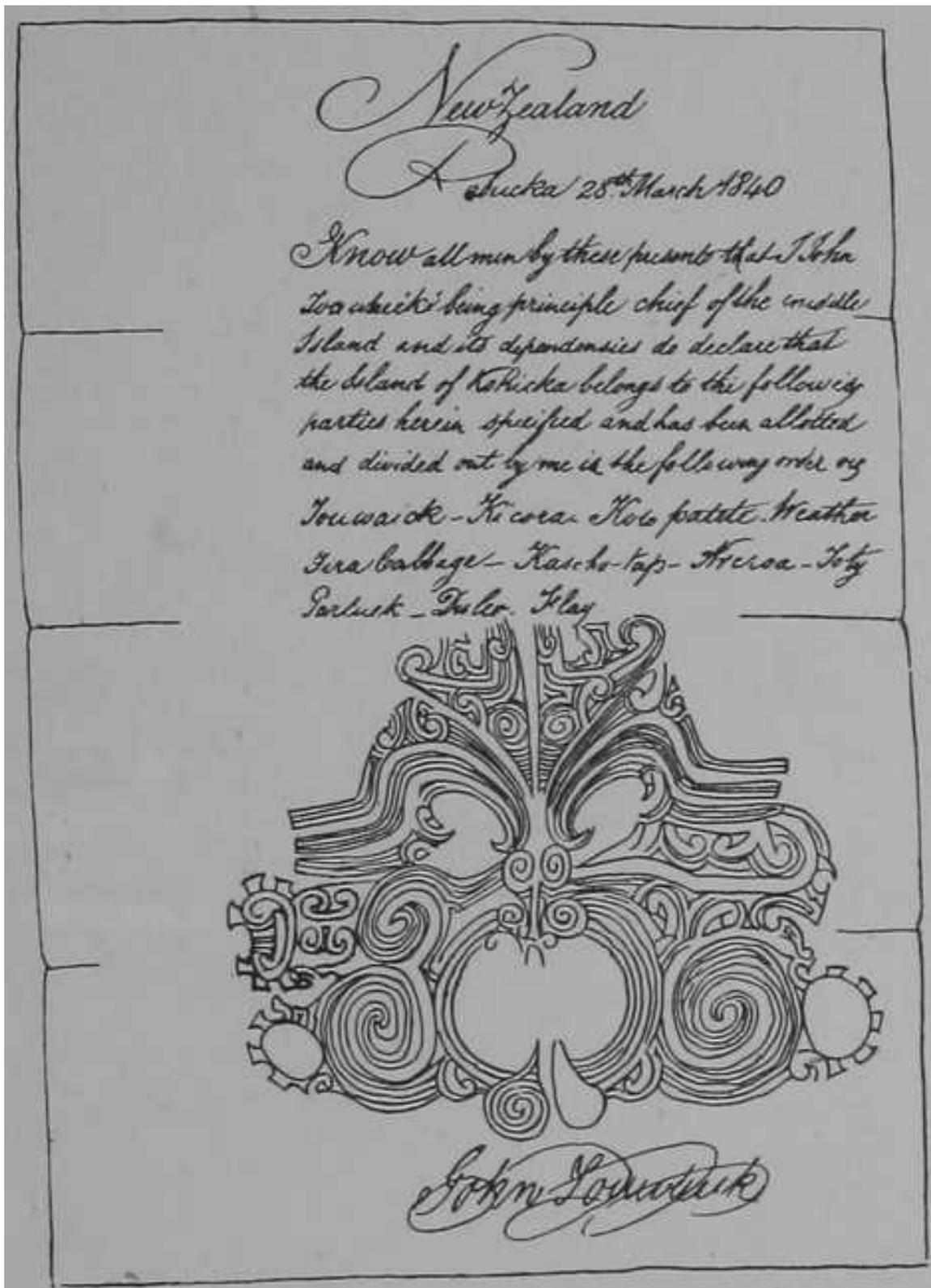


Figure 10. Moko signature on a deed. This is a land grant signed by Tuawhai (alias "Bloody Jack"), a chief of Otago (Ngaitahu tribe) Image: <http://nzetc.victoria.ac.nz/tm/scholarly/RobMoko-fig-RobMoko013a.html>

*“Māori have a long association with the region and kaika or seasonal camps were dotted along the coastline, most notably at Papatowai. Owaka means place of the canoe. Fishing was an important activity at Māori camps and one which was beginning to replace moa hunting and sealing as early as 1350”.<sup>5</sup>*

*“Taumata o te rakipokia is the hill behind the Nuggets Point Lighthouse. Campbell's Point and the creek there is called Owaea; Taumata kotare is the hill nearby; the spring at Hay's Gap is named Puna a wai toriki, Jenkinson's Creek bears the name of Wairawaru.*

*Willsher Bay, named after the early Pakeha settler, is known to the Maoris as Te Karoro. Taukohu is the spur running from the Karoro Creek to Omaru Hill near Romahapa. The cave on the north side of the Lighthouse Point is Te Ana o Ngatiwairua, being the name of a hapu of the Ngati Mamoe Tribe. The hills behind Port Molyneux are called Tamahika. Parauriki is Kaka Point; Fisherman's Hill near Willsher Bay bears the name of Taita.”<sup>6</sup>*

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<sup>5</sup> [http://en.wikipedia.org/wiki/Kaka\\_Point/History](http://en.wikipedia.org/wiki/Kaka_Point/History)

<sup>6</sup> Taylor, W. A. : Lore and History of the South Island Maori

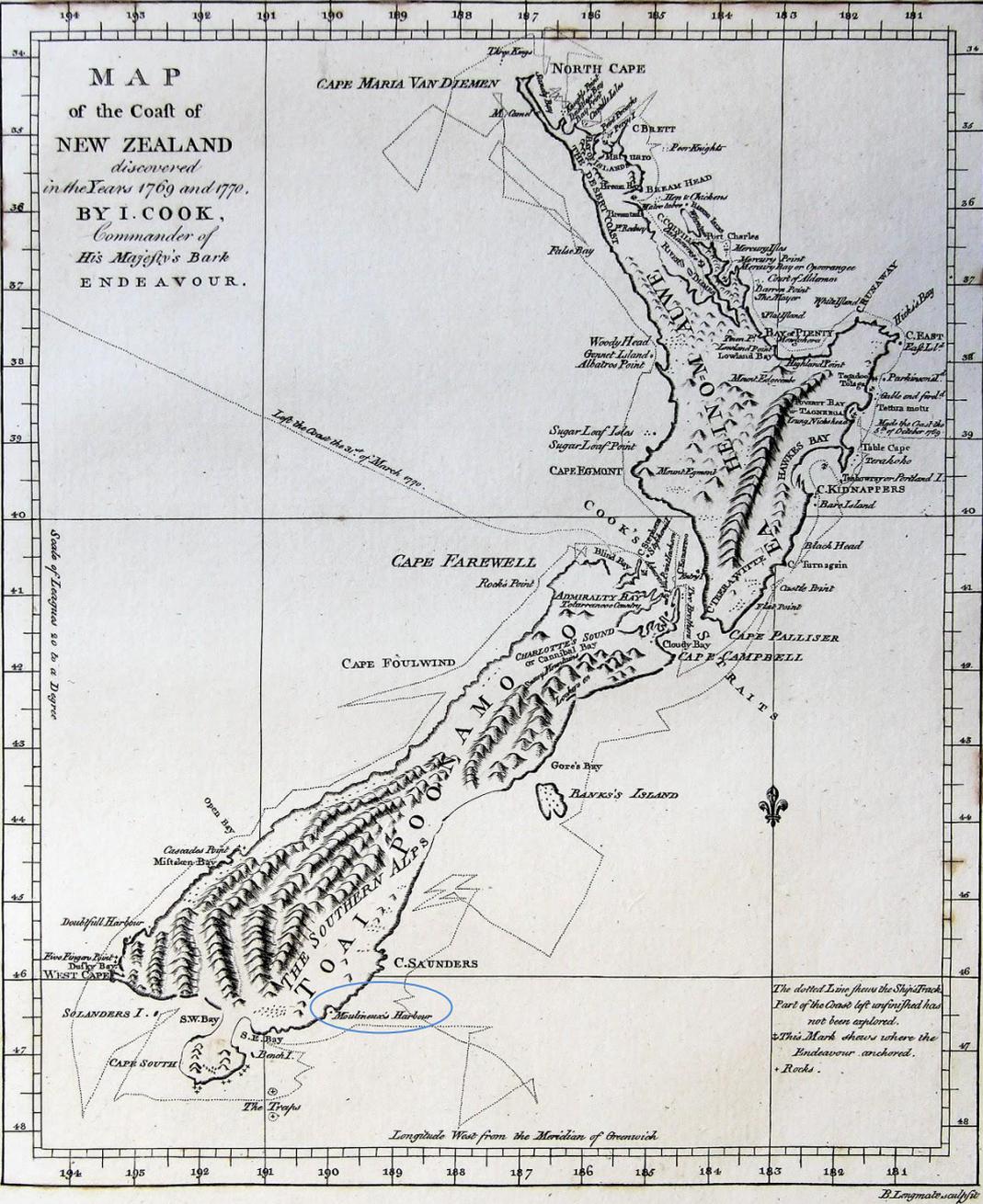


Figure 11. Captain James Cook's Map of New Zealand 1770 (Molineux Bay circled in blue)  
Image: <http://beattiesbookblog.blogspot.co.nz/2012/06/charting-land-on-ocean-exhibition.html>

## 1.6 (ii) EARLY EUROPEAN EXPLORERS + SETTLERS

In late February early March 1770 Captain James Cook, on the HMS Endeavour, was navigating the uncharted east coast of the South Island of New Zealand. As he travelled southwards into the Otago region he noted in his journal "*of a wealth of whales and seals along the coast*".<sup>7</sup> His map from 1770 names the bay Molineux Harbour. This was one of only three places on the south east coast of the South Island named by Cook on this voyage.

Sydney Parkinson the ships artist aboard the Endeavour with Cook wrote on 4 March 1770; "*...after having beat about near a week, by the favour of a breeze from the north, we got a sight of land again, which tended away to the S.W and by W, and appeared to be of great extent. We had a continual rolling swell from the S.W and saw the appearance of a harbour, which we named Molineux's harbour, after the name of the master of our ship.*"<sup>8</sup>

Life changed dramatically for Māori, once European contact was established. The first mixed race settlements in the region formed around whaling bases at Port Molyneux, Tautuku and Waikawa,

Tuhawaiki (c. 1805–1844) — often known as Hone Tuhawaiki, John Tuhawaiki or Jack Tuhawaiki, or by his nickname of "Bloody Jack" — became a paramount chief of the Ngāi Tahu Māori iwi in South Otago. He gained his nickname from early interactions with Foveaux Strait whalers on account of his colourful and expletive-laden speech, and this embarrassed him in later years after his conversion to Christianity.

Born at Inch Clutha, the island at the mouth of the Clutha River (Mata-Au), in the early years of the 19th century, Tuhawaiki gained prominence in about 1833 when a war-party led by him defeated the Ngāti Toa chief Te Rauparaha at Lake Grassmere. The Ngāti Toa leader escaped with his life only through luck. Four years later, a war-party led by Tuhawaiki and Tairaroa inflicted severe damage on Ngāti Toa troops in a number of raids. Around the same time following the death of his uncle Te Whakataupuka, Tuhawaiki became a paramount Ngāi Tahu chief.

He gained a reputation as a bold and intelligent military leader, and was shrewd and insightful in his non-military dealings with pākehā settlers.

On 10 June 1840, Tuhawaiki signed a copy of the Treaty of Waitangi aboard the HMS Herald at Ruapuke. Tuhawaiki became involved in numerous sales of land to settlers and entrepreneurs, notably that of the Otago Block to Frederick Tuckett, Symonds, and Clarke for £2,400 in July 1844.<sup>9</sup>

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<sup>7</sup> <http://gutenberg.net.au/ebooks/e00043.html>

<sup>8</sup> <http://southseas.nla.gov.au/journals/parkinson/contents.html>

<sup>9</sup> <http://en.wikipedia.org/wiki/Tuhawaiki>

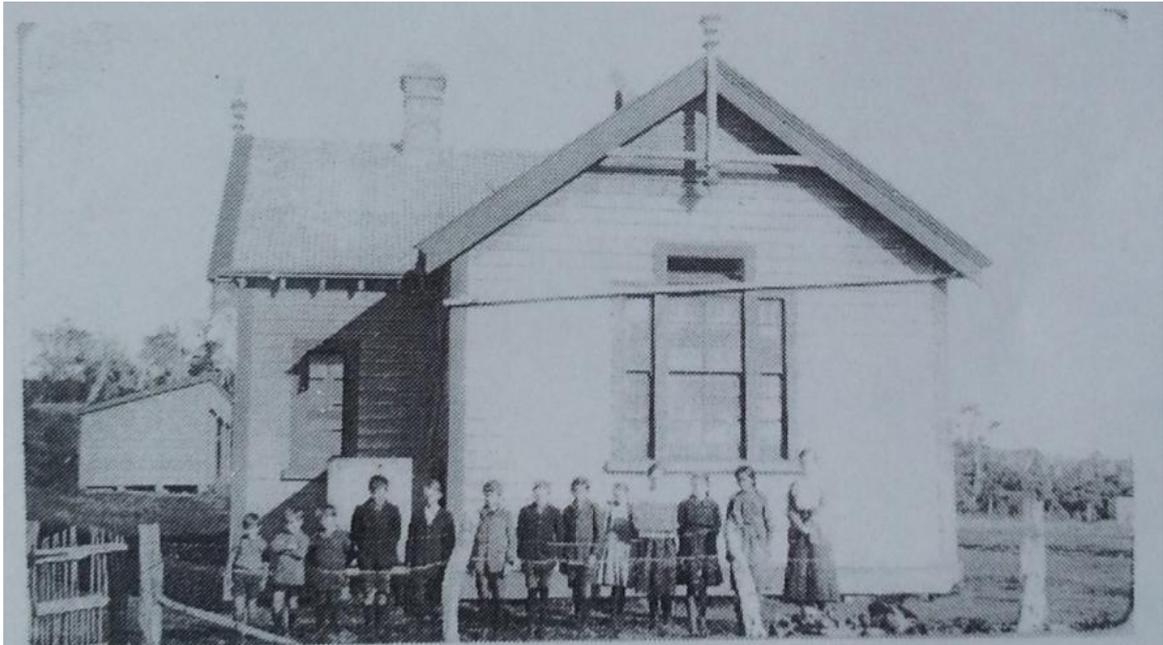


Figure 12. Miss Mabel Hislop with her pupils outside the Reomoana school in 1920. Image: Owaka Museum.



Figure 13. Whanau at the tangi of Ihaia Potiki, near Kaka Point. Image: Owaka Museum CT79.1290b.

The introduction of muskets changed the nature of warfare and new illnesses had a huge impact on the population. Local Māori were exposed to disease brought to the region by the hunters, whalers and sealers who exploited the rich supply of whales and seals over the first half of the nineteenth century. There were several epidemics of diseases, Māori had no experience of these diseases and had no medicines or immunity to protect them.

A measles outbreak around 1835-36 was considered the worst, however there were also influenza and small-pox outbreaks to contend with. By the 1840's the Māori population of Otago had dropped to around 400.<sup>11</sup> It was reported that;

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<sup>11</sup> <http://www.cluthacountry.co.nz/pages/13/History>

*“When Captain Benjamin Morrell, the American whaler, visited Port Molyneux on January 7th, 1830, he found 200 Maoris dwelling there. When George Willsher came on the scene in 1840 the native population had shrunk to half a dozen persons and when Frederick Tucker, the surveyor on May 7th, 1844, was at Port Molyneux, (Maranuku), he found the following Maoris dwelling there; Toke, the widow of Tahu and aunt of Tuhawaiki; Makariri her daughter; Maihou and Tauwera, both old men; Raki raki, Kinihi Kurupohatu; and three children.*

*The reason for so few inhabitants being found there, was the introduction of measles and influenza epidemics by Europeans. At Measley Beach, near Wangaloa can be seen hundreds of graves (as at other places), which according to Dr Ellison, a Maori authority, reduced the South Island Maori population from 30,000 to to approximately 3,000 souls; a greater scourge than war.”<sup>12</sup>*

By the end of the 1840s hunters had depleted the regions rich resources, to such an extent that the camps were deserted.

### **1.6 (iii) LAND DEALS**

With the establishment of the shore stations, some Europeans sought to buy Murihiku land, but these dealings were voided when the colonial government was established after the Treaty of Waitangi was signed in February 1840. In June 1840 Major Thomas Bunbury gained the signatures of Ngāi Tahu leaders to the treaty. In 1844 the Ngāi Tahu chiefs Taiaroa and Karetai agreed to the sale of the Otago block, opening the way for Pākehā settlement in Otago.<sup>13</sup>

This included the kaika (kainga) of Karoro, at Kaka Point.

The Otago block was bought by the New Zealand Company in 1844, during a brief period when the Crown waived its monopoly over land purchases. Important Ngāi Tahu leaders – notably Tūhawaiki, Taiaroa and Karetai – signed the deed. The signatures of New Zealand Company surveyor Frederick Tuckett and Crown Protector of Aborigines, George Clarke, are at left. The official translation of the deed reads:

*‘then a certain piece at the Karoro of which the Karoro is the southern boundary and the ocean is the eastern boundary the northern boundary includes the local settlement and goes inland about one mile and these cut-off places we will not sell or let to any person whatever unless the Governor of New Zealand agrees to it. As payment for the land first specified we have received two thousand four hundred pounds which we have taken hold of on this day in the presence of these witnesses.’<sup>14</sup>*

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<sup>12</sup> Taylor, W. A. : Lore and History of the South Island Maori

<sup>13</sup> <http://www.teara.govt.nz/en/otago-region/page-4>

<sup>14</sup> Harry C. Evison, The Ngai Tahu deeds: a window on New Zealand history. Christchurch: Canterbury University Press, 2006, p. 54.

The native school of tree ferns and a clay floor was built by the Maori people at Karoro reserve in 1881. The school was run by the Native Department, it was attended by Maori and 3 European children. When the education board took over in 1893 a new school was built and named Reomoana situated on the piece of land known as Mokatu point behind the burial ground (the headland between Willsher bay and Kaka Point). This building became the Teachers residence in 1902 when a new school was built beside it. This school closed in 1929. The school building was in 1933 handed over to the oldest Maori resident of the district, given In liu of rental for the use of the land, John Raki Raki for residential purposes. <sup>15</sup>

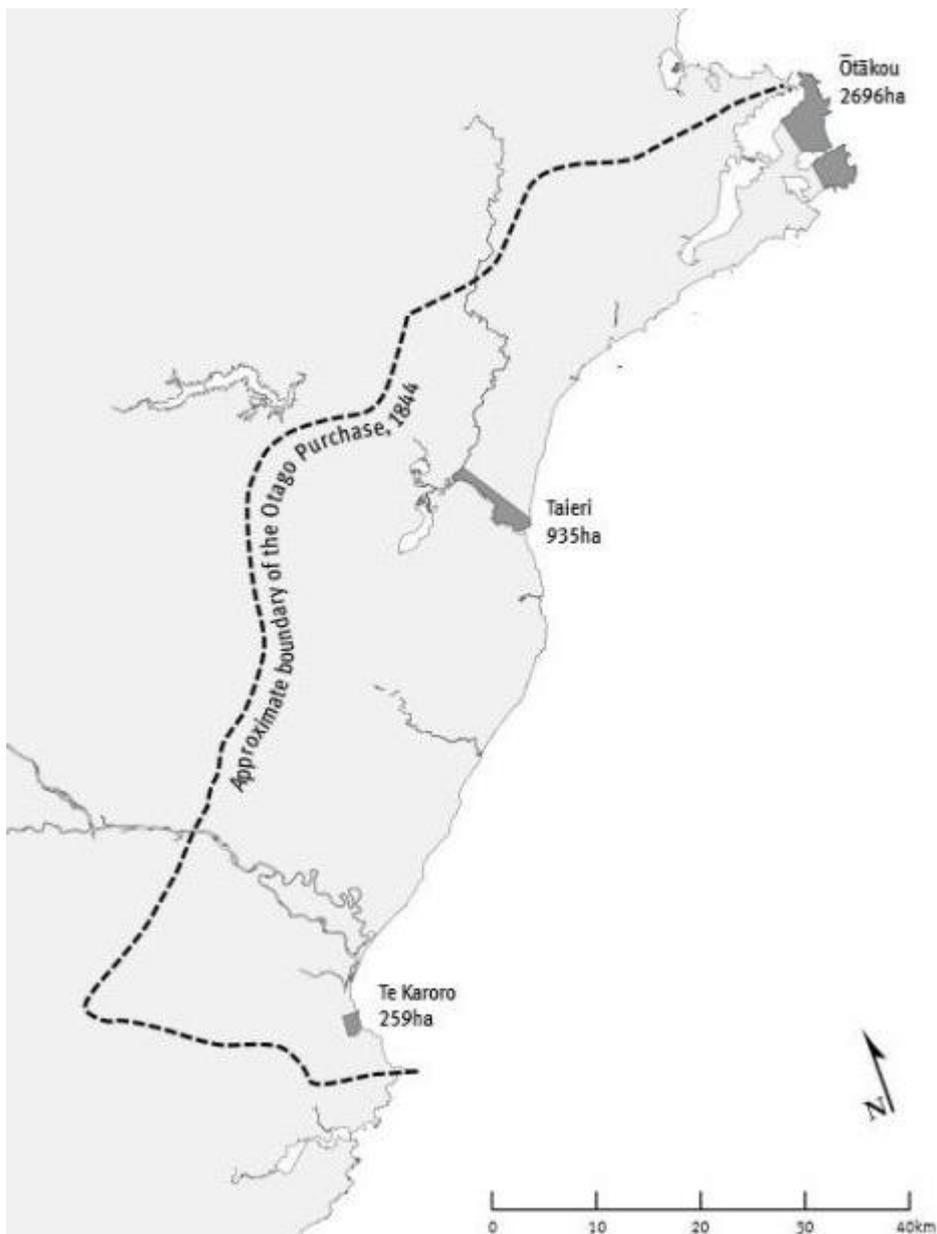


Figure 14. The Otago Purchase 1844, showing the native reserves at Otakao, Taieri and Te Karoro Wanhalla. Image: In visible sight: the mixed-descent families of Southern New Zealand by Angela Wanhalla.

<sup>15</sup> Kaka Point Archive

## **1.6 (iv) PORT MOLYNEUX**

The nature of the country along the Port Molyneux coast had become fairly well known to the Europeans by 1839 as a result of years of contact by sealers and whalers.

In 1840 a small party of speculative land purchasers arrived at Port Molyneux on the ship *Portenia* from Sydney. Their land claims were subsequently disallowed. Two men by the names George Willsher and Thomas Russell persevered and consequently became the first agricultural settlers permanently established in South Otago. Both were reported to have visited Kaka Point upon arrival in 1840.

Willsher went on to guide Frederick Tuckett, who was employed by New Zealand Land Company on behalf of the Free Church of Scotland, for the purposes of finding a suitable location for a Scottish colony in New Zealand. Frederick Tuckett, with David Monro and Maori guides came overland from Otago Harbour in May 1844. Tuckett made a sketch map indicating land considered suitable for farming and recommended the purchase of what was later called the Otago Block.

Port Molyneux is located at the mouth of the Mata-Au (Clutha River). In the 1800s a long sand spit stretched southward from Summer Hill, 8 kms to Port Molyneux. Behind the spit, the river and a large lagoon provided anchorage for ships visiting the port. Molyneux became established as a port town in the early days of European settlement and the town served as the main distributing centre and place of entry for the whole of the lower Clutha basin. The chief means of communication in the South Otago region in the early years of European settlement was through the port at Molyneux and by the 1840s a number of large ships were trading between Dunedin and South Otago.

Goods carried between Dunedin and South Otago were varied. Incoming cargo included cattle, cargoes of food and general necessities. Outgoing cargoes were flax, timber and grain. Wharf workers accommodation and numerous sheds were erected around the port, the settlement flourished and over time a large township was developed.

The settlement at Port Molyneux commenced in 1849. It emerged slowly at first but began to develop in the 1860s, and by mid-decade the first school and church was built with local subscriptions. The surrounding land was subdivided and property was sold off. Early settlers believed that the port would continue to play an integral role in the development of the wider district and that Molyneux would continue to be a thriving settlement and the principal harbour of Otago. The survey plans and escalating number of land sales of the time illustrate this belief in the area.



After arriving on the immigrant ships at Dunedin, some of the early Scottish settlers moved to the Clutha arriving from Dunedin at Port Molyneux. By 1875, the town was firmly established and continuing to grow with the increasing settlement of the Scottish in the Clutha Valley. Some of the local Maori people residing at Port Molyneux guided the new settlers along the bush tracks to their 50 acre blocks.

The discovery of gold in the region after 1861 also played a role in developing the port. In the early years of the Otago gold rush much of the food and apparatus required by South Otago miners arrived at Port Molyneux.

The introduction of gold dredges on the Mata-Au (Clutha) together with the discharge of fine silt from hydraulic sluicing gold claims, caused so much silt to be deposited in the harbour basin that the mouth of the river rapidly became shallow and dangerous to shipping. Navigation became difficult and several ships were wrecked on the bar.

A flood in 1878 altered the landscape permanently at Port Molyneux. The flood took out the Balclutha bridge and split the Clutha River (Mata-Au), creating the two 'river plains' north of Kaka Point. Flood waters cut an opening to the ocean at Coal Point, and what was once the Molyneux harbour was completely silted up. Population in the area decreased dramatically at the port town and by 1899, there were only 100 voters in the Port Molyneux area.

People moved away from the port town, inland from the river or further along the coast. This migration completed the demise of Port Molyneux. The loss of the harbour meant that Dunedin became the main service area for South Otago.

The Bates Family were one of the early pioneer families of South Otago. Samuel Bates lived at the Manuka Island settlement, upriver from Balclutha, until he and his family were washed out in the great flood of 1878 "*their house floated away and was never seen again*" <sup>16</sup> They then settled at Kaka Point, at that time a predominantly Maori settlement in the bush.

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<sup>16</sup> Kaka Point Archive



Figure 17. Cribs on the beach near Kaka Point late 19th century. Image: George T Randall Collection, Owaka Museum.



Figure 18. Fishing camp, Nuggets, near Kaka Point, The Catlins, 1907. Image: George T Randall Collection, Owaka Museum.

## 1.6 (v) KAKA POINT

A description in the Clutha Leader of the early days of settlement in the district highlights the inconveniences and hardships of settling the rugged coastal environment surrounding Kaka Point.<sup>17</sup> The article recalls how, in the 1850s when European settlers were arriving in the area, there was little communication between Dunedin and the Clutha except for when an occasional boat bringing supplies to the settlers landed on the beach at Willshire Bay (Kaka Point lies on the coast in between Willshire Bay and Port Molyneux).

By that time, large ships were unable to cross the bar as it was thought unsafe to attempt it. The arrival of a boat was a moment rejoiced amongst settlers who were living in a very isolated environment. To alert others in the area a smoke signal would be made up in the hills where it would be seen by the nearest neighbour who would in turn reciprocate the signal. This meant that the news of the boats arrival would rapidly be telegraphed inland reaching the entire community.

At that time there was no road along the coast. The track through to Port Molyneux from Willshire Bay was treacherous and could take several days by foot. Settlers had to carry their stores wrapped in blankets over Kaka Point on an almost inaccessible track *“resembling a goat beaten path”*. Instead of traveling over the point to the Port Molyneux township, travellers frequently used the beach at low tide as an easier means of passage. Local Māori were sometimes hired to assist the settlers in carrying belongings over Kaka Point.

A newspaper article at the time describes the general features of the *‘terrain to have a rough and broken appearance; the hills were thickly overgrown with fern, flax and tutu.’*<sup>18</sup>

The road around the coast from Port Molyneux to the Nuggets (Tokatā) was formed in 1869 to facilitate the construction and servicing of the proposed lighthouse which was erected at Tokatā (Nugget Point) in 1870. The section of road over Kaka Point towards Willshire Bay was reported to have been constructed in two days<sup>19</sup> The road commenced half way between the pilot station and Kaka Point and continued in a straight line parallel to the beach running through the bush behind the point and coming out on the beach at Willshire Bay at the north east corner of the Maori Reserve (Karoro).

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<sup>17</sup> Clutha Leader, Volume II, Issue 60, 2 September 1875, Page 7

<sup>18</sup> Clutha Leader, Volume II, Issue 60, 2 September 1875, Page 7

<sup>19</sup> Otago Daily Times, Issue 2260, 4 May 1869, Page 2

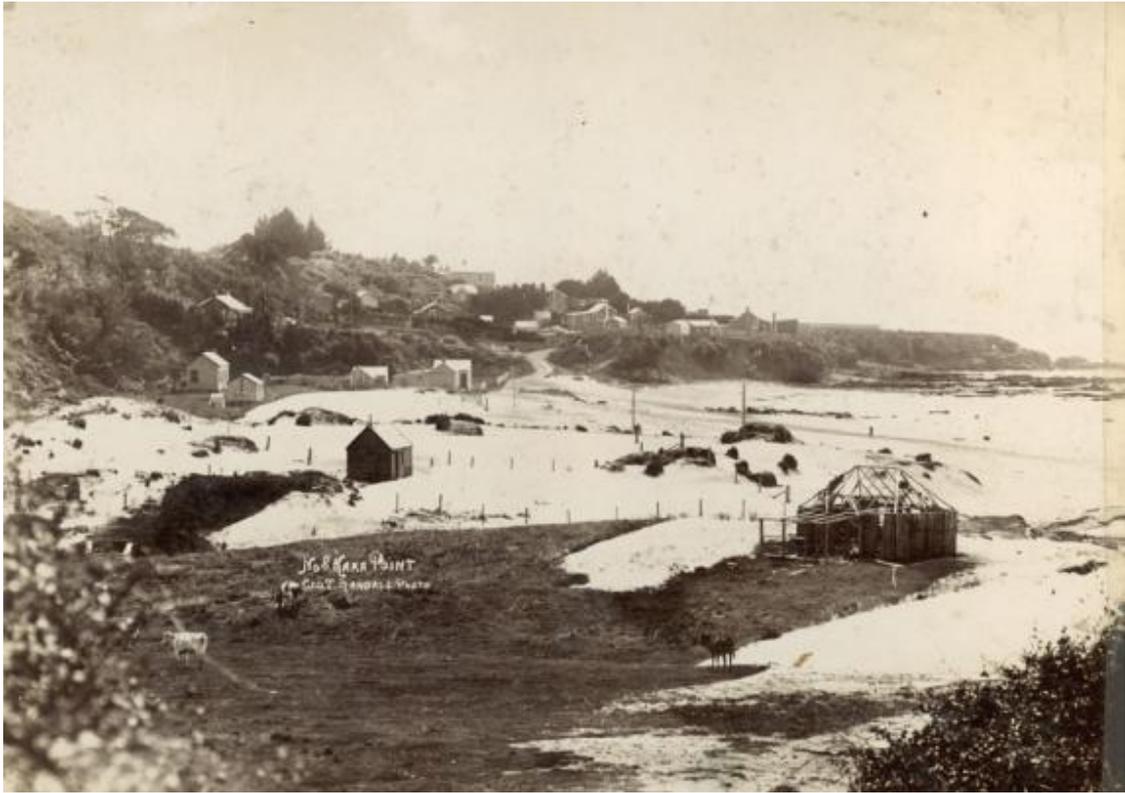


Figure 19. Kaka Point c. 1890, showing sand on the area where there are now a number of houses, a restaurant, road and surf club building. Image: George T Randall Collection, Owaka Museum CT79.1290c,



Figure 20. The Fishing Village, Post Card c. 1910. Image: South Otago Museum.

R. Wilson, a Kaka Point resident, through whose property a large portion of the road was to run, offered up the land as a gift.<sup>21</sup> As the number of visitors and permanent residents to the area increased, improved access around the coast was much needed. The passage around the coast was formerly very dangerous and locals and tourists had been petitioning to have it upgraded.

The land surrounding Kaka Point was described as unbelievably beautiful by Thomas Russell who together with George Willsher built the first houses at Karoro. Willsher married Makariri, a daughter of the Matau chief Tahu who resided in the area.

Willsher's land was later sold to Thomas Mackenzie. Thomas Mackenzie was the founder of Balclutha Import Stores and later knighted Sir Thomas Mackenzie. He became Prime Minister of NZ in 1912. He was an early explorer of the bush in South Otago and became Minister of Lands. When elected to parliament for Clutha he proposed making a reserve which would have included all the bush covered land along the coast from Karoro Creek to the Nuggets and south to Cannibal Bay. He almost succeeded with this but pressure from the settlers was too great and the coastal land was increasingly carved up into settlement blocks and the bush cleared for farming.

As early as 1892, Kaka Point was beginning to become a popular seaside resort and what land there was remaining by the beach was in demand. Balclutha residents had been making a rush for building sites located on the terraces overlooking the beach and it was reported that *'No fewer than three summer dwellings are to be erected shortly in the vicinity of Kaka Point.'*<sup>22</sup>

An account of January 2<sup>nd</sup> 1893 at Kaka Point describes in detail the great numbers of people who visited the beach to enjoy the sun and sea. It was estimated that 2200 people, not including those staying with friends in the neighborhood of the beach, in different accommodation houses or those camping out, had arrived at the beach on this day.

*"This was a huge number of people, almost a third of the entire population of the county at the time, and probably the largest concourse of persons ever gathered on any occasion in the Clutha. The sporting event organized was held near the Kororo Creek bridge and was a great attraction with a huge crowd."*<sup>23</sup>

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<sup>21</sup> Bruce Herald, Volume X, Issue 915, 19 June 1877, Page 5

<sup>22</sup> Clutha Leader, Volume XIX, Issue 952, 14 October 1892, Page 5

<sup>23</sup> Otago Witness, Issue 2028, 5 January 1893, Page 21



Figure 21. Dining & Tea Rooms, also offering board and residence, at Kaka Point, early 1900s. Image: Owaka Museum CT88.1853r.



Figure 22. "Albion House" Mrs Ottaway's Boarding House, Kaka Point c. 1900. Image: George T Randall Collection, Owaka Museum CT79.1290d.

In 1895 Daniel Stewart subdivided his 10 acre block in Kaka Point and offered sections for sale. By then the Point was already well known and had become famous in the South Otago District because of the well attended annual New Years Sports Day which took place at Willsher Bay. Rimu Street, in Kaka Point became known for the holiday houses of the more wealthy visitors and the quality and style of the Rimu Street residences earned the area the name “Millionaire’s Corner”. This area was considered highly desirable real estate as houses positioned at the high point provided a spectacular view north across Port Molyneux and south to Tokatā (The Nuggets).

At the turn of the century Kaka Point was still often referred to as part of Port Molyneux although it gradually gained distinction as the port became increasingly redundant and Kaka Point became established as a popular holiday resort town. An event which signifies this transition was the relocation of the church, built at Port Molyneux in 1875, to its present site at Kaka Point in 1918.

A number of large guest houses were built to provide accommodation for the increasing number of visitors. These boarding houses were grand and popular places to stay for the more wealthy tourists frequenting the area in the summer months.

Many thought the sea frontage between Tokatā (The Nuggets) and Kaka Point should have been preserved as a public park for the common use of the people of South Otago as Thomas MacKenzie had proposed during the time of the initial subdivision of the area.

*“...instead pleasure seekers were being hemmed in by barb wire fences, and not daring to venture more than a couple of score of feet from high water mark without laying themselves open to an action for trespass....where could be seen a more beautiful sight than the stretch of promontory, creek and bay, as viewed from Kaka Point before the desecrating axe had penetrated the forest greenery and left those mighty unsightly clearings which look like huge scabs on the mountains breast.”<sup>24</sup>*

It was not until the advent of motor transport and the subsequent development of graveled roads that it became increasingly popular to motor down to the beach for a picnic day out and many smaller holiday homes / cribs started to appear along the coastline.

The Kaka Point Welfare Society was a body set up around 1916, to promote Kaka Point as a holiday resort<sup>25</sup>, and to provide facilities at some of the beaches that were starting to be used for the building of cribs, and to purchase land suitable for subdivision into reasonably priced sections.

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<sup>24</sup> Clutha Leader, Volume XV, Issue 760, 8 February 1889, Page 5

<sup>25</sup> Papers Past: Clutha Leader, Volume XLVI, Issue 61, 3 February 1920, Page 3



Figure 23. Camping at Kaka Point, 1909-1910. Image: George T Randall Collection, Otago Museum CT83.1569c.



Figure 24. Kaka Point Carnival: Post Card c. 1925. Image: South Otago Museum.

Following the formation of the Society swings were built, along with a bathing shed and ladies toilet. In 1917 a surf rescue line was placed at Bates Beach. In 1919 a hall and bowling green were proposed but they were not built by Kaka Point residents until 1928. The Welfare Society was also responsible for the Kaka Point camp ground.

An account from 1922 looks back over the 75 year history of Kaka Point as a seaside holiday resort and provides a description of the evident popularity of this place over that time with the increase in the number of cribs being erected and the escalation of land values in the area.<sup>26</sup>

*“Kaka Point continues its charm for holiday makers. Fourteen new cribs have been recently erected and four stores had a busy time during the year end. Gores contingent at the point this year is as large as ever...A dozen years ago Kaka Point comprised about 20 cottages; today its dwellings, big and little, number 125, and even with this multiplication of accommodation there’s not a spare shakedown to be found at present.*

*As is inevitable under such circumstances land values have gone kite flying, the latest known evidence of this being 80 pounds paid by a Gore man the other day for a quarter acre. But even at this figure it is a payable proposition, since visitors from near and far are constantly on the lookout for crib sites.*

*Kaka Point is not readily accessible; to get there is just sufficiently difficult to keep it from becoming ultra fashionable. They don’t dress for dinner at Kaka Point, nor exchange ‘calls’, nor study the fashions over much; its habitués are just a holiday crowd bent on wholesome frolic and good fellowship”.*

In 1909 Willshire Bay close to Kaka Point was the setting for the wedding of Percy Redwood (actually a woman called Amy Bock) to Agnes Ottoway, a member of a local family. This theatrical episode in which the bride was unaware of the true identity of her groom, and the revelation that followed the wedding created considerable interest and gave a measure of notoriety to Kaka Point at that time.

A recreation of the wedding involving the descendents of the original families was held at Kaka Point in December 2009, 100 years after the event.<sup>27</sup> Tuwhare spent some time looking at the Amy Bock case during his time researching at the Hocken.

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<sup>26</sup> Snippets of the past 75 years ago... 1922 Kaka Point archive

<sup>27</sup> Clutha Leader, 24 December 2009. Clipping: Kaka Point Archive.

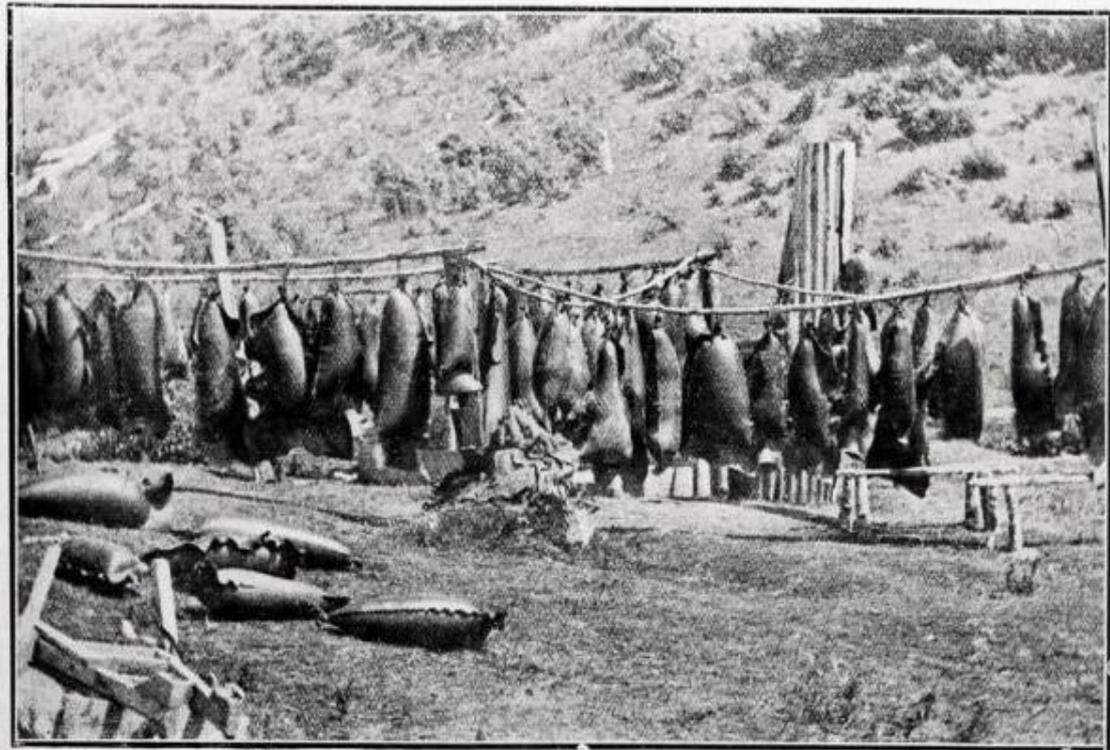


Figure 25. The kelp bag industry at Kaka Point, 28 September 1922. Image: Sir George Grey Special Collections, Auckland Libraries, AWNS-19220928-36-4 .



Figure 26. Some of the Maoris engaged in the kelp bag industry at Port Molyneux, Otago 1922. Image: Sir George Grey Special Collections, Auckland Libraries, AWNS-19220928-36-5.

In the early 1920s Kaka Point was the main centre of the kelp bag industry. This was seasonal work which involved the preparation of kelp bags for the storage of mutton birds.

*“...as the group of rocks which stud the beach line forming the best known ground for the particular form of kelp used in the mutton harvest. In consequence, there occurs at this time each year a fore gathering of Maoris, who, with the resident natives are daily to be seen busily manufacturing the receptacles for the succulent mutton bird.”<sup>28</sup>*

The tangata whenua still harvest Tītī, (Mutton bird) and still collect bull kelp to make containers for the birds.

Kaka Point remains a holiday destination, and a weekend retreat for those lucky enough to have a property on the coast. It has a close association with Balclutha and has become known as a gateway to the Caitlins.



Figure 27. Aerial photograph of Kaka Point coastline, c. 1950. Image: Whites Aviation, South Otago Museum.

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<sup>28</sup> Northern Advocate , 7 February 1921, Page 4

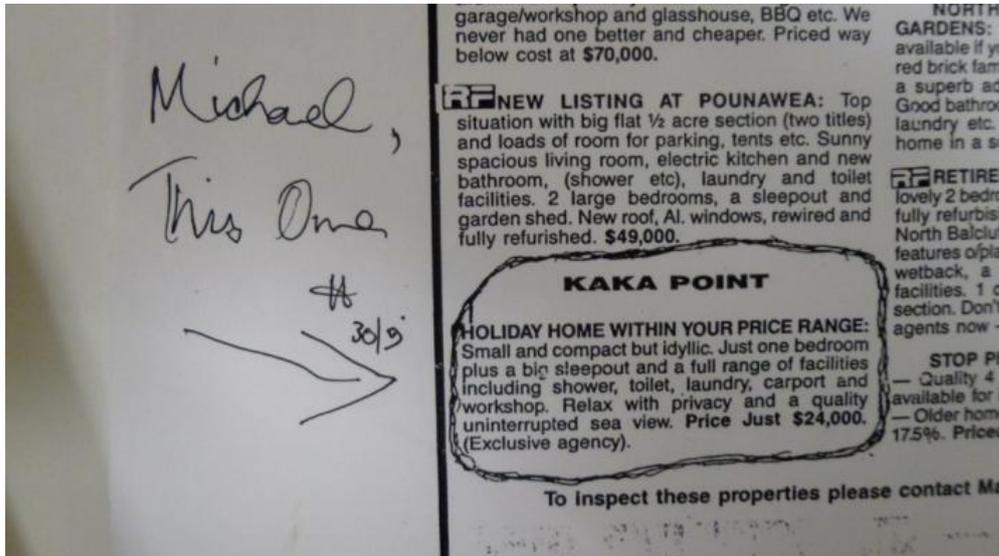


Figure 28. Clipping from the Balclutha Leader, sent by Doreen Edwards to Hone. Image: Hocken Library Collections.



Figure 29. Hone Tuwhare & Peter Olds standing on the porch at the crib at Kaka Point (199-) Photograph courtesy of Peter Olds.



Figure 30. Hone Tuwhare in his crib at Kaka Point (199-) Photograph courtesy of Peter Olds.

## 1.6 (vi) HONE TUWHARE AT KAKA POINT

In 1992, Hone Tuwhare was awarded the Queen Elizabeth II Arts Council Leading Writer's Grant of \$36,000. He had spent the previous year in Auckland as the University of Auckland's Writing Fellow. This had meant, as Tuwhare put it, "moving my gear and my stuff out of my place where I'd been staying for nothing" in Dunedin, and, at the end of his year as writing fellow he urgently needed another place to live. His biographer, Janet Hunt comments that on receiving the QEII grant, "For the first time in many years [Tuwhare] had funds available, and determined to put them to good use."<sup>29</sup>

With the help of friends, Doreen Edwards, and ex-landlord, Richard Hatherly, Tuwhare found a small dwelling on the coast at Kaka Point. He had written to Doreen and said that he wanted "to get out of the rat-race to a nice place with Tangaroa whispering to me". The next day the property at Kaka Point was advertised for sale in the *Clutha Leader*, and Doreen sent the clipping to Tuwhare in Auckland. Tuwhare was on his way to speak in Christchurch and he made arrangements with Richard Hatherly to extend his trip and went with him to view the property at Kaka Point. Richard thought that it was a very good buy, and Hone purchased the property.<sup>30</sup>

The crib on the South Otago coast became his home for the rest of his life. At the time Tuwhare said, "At present I'm suffering acutely from a problem of finding as quickly as possible – a writing place, a study place, a working place of my very own so that I may have a secure roof over my head – a secure working place to write in – for the rest of my life. I have a lifetime driver's licence and will buy a reliable, workhorse utility to enable me to get in and out of the place for provisions – it's only one and three quarter hours from the Hocken Library and Dunedin, do you see?"<sup>31</sup>

The distance from Kaka Point to Dunedin may have been seen by Tuwhare as easily driveable, but nevertheless, Kaka Point's location on the Catlins coast is relatively isolated and this isolation proved to be important to Tuwhare. Further, as Hunt notes, "the crib he found had the added distinction of being not just inconspicuous but invisible to all except those who knew its location. From his perch above the ocean, he was free to dream and write without interruption".<sup>32</sup>

Tuwhare's friend and fellow poet, Peter Olds commented, "He moved down there and it was obviously a signal that he ... just wanted a quiet place for himself... He didn't really want everybody to know where he was".<sup>33</sup> Tuwhare had two handwritten wooden signs outside his crib, one saying "welcome" and the other "EFF-off!"<sup>34</sup>. The contradictory messages of these signs symbolise Tuwhare's attitude to visitors. Olds says,

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<sup>29</sup> Janet Hunt. *Hone Tuwhare: A Biography* (181).

<sup>30</sup> p.com Doreen Edwards 2 July 2014

<sup>31</sup> Letter to Rosemary Wildblood, Queen Elizabeth II Arts Council, 24 Sep, 1992 (quoted in Hunt, 185).

<sup>32</sup> Hunt, 186.

<sup>33</sup> Peter Olds. *Conversation*, 20/03/14.

<sup>34</sup> These signs are shown clearly in the 2005 Documentary; "Tuwhare" directed by Lala Rolls for Charlotte Yates Productions Ltd, Toi Maori Aotearoa.

“He accepted friends but you just had to take pot luck whether he wanted to see you when you got down there”. He remembers one time when Tuwhare had invited him down to Kaka Point but when he got there Hone wouldn't let him in. Olds returned the next day and was made very welcome.<sup>35</sup>

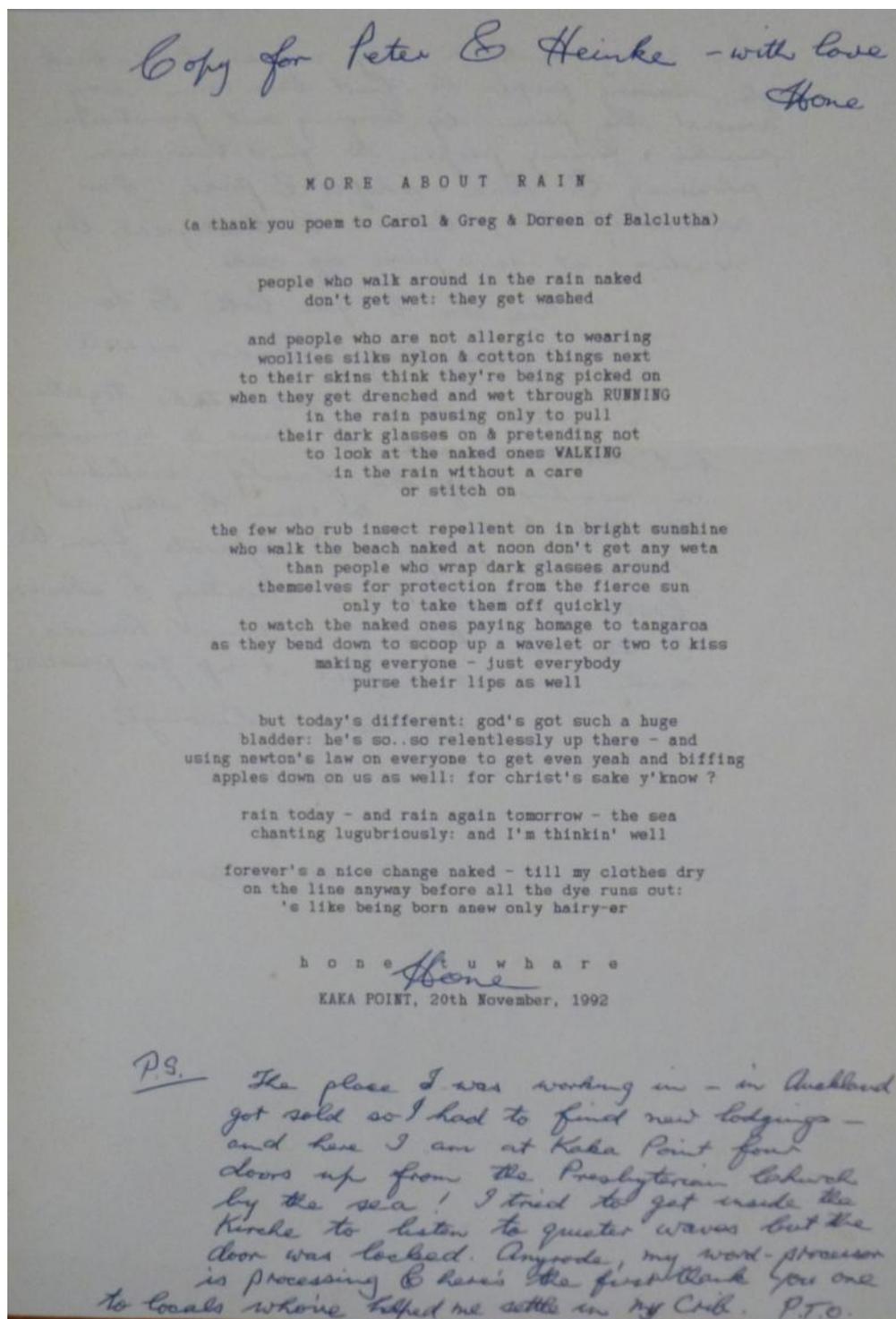


Figure 31. Poem sent by Tuwhare to Peter + Heinke Sommer-Matheson.

Image: Hocken Library. Ref MS/3613/001 Sommer-Matheson, Heinke: Letters and other papers from Hone Tuwhare

<sup>35</sup> Olds. Ibid.

Kaka Point was distant from the distractions of family as well as those of friends. Hunt says, "He got a sense that if he went up north he would be a kaumatua, and he would be on call, and he didn't want to do that. He wanted to be a writer and lead his own independent life... and so he bought the place at Kaka Point".<sup>36</sup> In 1999 Tuwhare was interviewed by the *Otago Daily Times* and the article notes: "In the north he would be tied up with Maori things like tangis and birthday parties which would keep him away from his computer and his work. Here he is not so involved in Maori issues. 'You're an outsider really. You can't talk about land matters. That's one of the reasons why I left. I've got bits and pieces of land [in Northland] too, but I've left all that stuff to my grand-daughter, Moana, who's studying law, to sort out.'"<sup>37</sup>

Whilst Tuwhare sought a quiet place to write, free from distraction, he had friends in the area, and quickly made more. In a letter to Peter and Heinke Sommer-Matheson he encloses a poem, "More About Rain (a thank you poem to Carol & Greg & Doreen of Balclutha)", and says, "The place I was working in in Auckland got sold so I had to find new lodgings- and here I am at Kaka Point four doors up from the Presbyterian Church by the sea!... Anyway, my word-processor is processing & here's the first thank you one to locals who've helped me settle in my crib".<sup>38</sup>

Local, Kate Smith-Bingham, says that "although Hone was loath to have visitors, it was different with local people; he wanted to get to know local people". The Kaka Point store became a regular destination for Tuwhare, and Smith-Bingham remembers that Tuwhare would "walk down to the shop, and he'd go to the pub quite frequently until he got too old to walk".<sup>39</sup> The owners of the store, Norman and Glennis Woods, became friends with Tuwhare. He used the fax machine at the store to send messages, and Hunt remembers that Tuwhare would "go down and hang out at the shop, and [the Woods] would collect and keep mail for him".<sup>40</sup> Glennis arranged for Tuwhare to do some poetry readings.

Tuwhare became the patron of the Kaka Point Writers Group and was considered to be "really approachable". Member, Unn West, praised Tuwhare, saying that "He takes the time to look at your poetry and gives comments on it".<sup>41</sup> Tuwhare in turn "heaped praise on the Kaka Point Writers Group during the [2004] launch of its anthology of works. [He] was the star of the launch but he insisted the efforts of the group's 20 members deserved plenty of attention in their own right: 'Gee, there is some good stuff in here' he said as he scanned *Stories and Poems*. Tuwhare, the group patron, wrote the foreword in which he encouraged local writers to keep supporting each other."<sup>42</sup>

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<sup>36</sup> Hunt. Conversation, 21/03/14.

<sup>37</sup> Charmian Smith "Tuwhare: Acclaimed poet no ordinary son of Kaikohe". *Otago Daily Times*, February 2, 1999.

<sup>38</sup> Hone Tuwhare. "Sommer-Matheson, Heinke: Letters and other poems from Hone", Letters, poems and photographs, Ref MS-3613/001.

<sup>39</sup> Conversation,

<sup>40</sup> Conversation, 21/03/14.

<sup>41</sup> Carolyn Deverson, 'Cattlins Home to Leader' Clutha Leader, July 10, 2003.

<sup>42</sup> Glenn Conway, "A poet's praise" *Otago Daily Times* December 2004

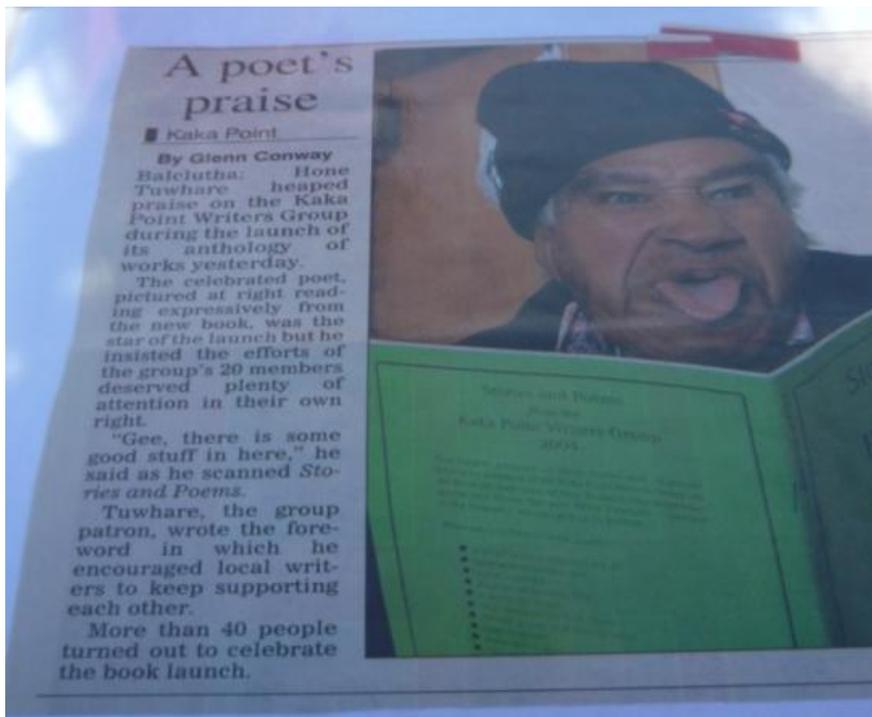


Figure 32. Kaka Point Writers Group Launch of Anthology. Image: Newspaper clipping Kaka Point Archive



Figure 33. Newspaper clipping Clutha Leader December 23 2004. Image: Kaka Point Archive:

One year, Tuwhare took on the role of Father Christmas for the community, and surprised everyone with a Christmas story that he'd written for the children.<sup>44</sup>

As well as participating in the Kaka Point Writers Group anthology and other local activities, over the time that he lived in Kaka Point, Tuwhare had four poetry collections published, and another was published posthumously. He and his work received numerous awards and growing national and international attention. In 1993 Godwit published *Deep River Talk: Collected Poems* with a cover designed by Christine Hansen. The collection "addresses the shortcomings of [the earlier collection] *Mihi*" and is Tuwhare's most comprehensive collection, containing 135 republished poems and nine new pieces – in chronological order".<sup>45</sup> It was also released by the University of Hawaii Press. In 1997, *Shape-Shifter* was published by Steele Roberts. This volume contains a "large collection, with 56 pieces including 32 new poems and two short stories, and is illustrated in colour with paintings by Shirley Grace".<sup>46</sup> *Shape-Shifter* took the poetry prize in the Montana NZ Book Awards in 1998.

1998 was a big year for Tuwhare. As well as receiving the award for *Shape-Shifter*, he received an honorary doctorate from the University of Otago, and Shirley Grace's painting of Tuwhare, *Hone at Pakiri* (1994) was acquired by the Hocken Library. A 2005 newspaper article notes that in the portrait, Tuwhare "looks remarkably like Rudolph Valentino- Sheik Tuwhare".<sup>47</sup> Also in 1998, Tuwhare was named the New Zealand Te Mata Poet Laureate. The appointment carried a cash award, a publishing contract, a wine allowance and a ceremonial staff (tokotoko) carved by John Scott of Haumoana in a design inspired by Tuwhare's words. Tuwhare's response to the award was typically humble: "I never dreamed anyone wanted to plonk that on me. Goodness gracious me".<sup>48</sup>

In 2001 *Piggy-back Moon* was published by Godwit and illustrated by Ralph Hotere. Poet Gregory O'Brien reviewed it for *The NZ Herald*, noting that in this book, Tuwhare, "locating himself firmly at Kaka Point, in South Otago...contemplates time and nature, remembers friends who have died and converses with the sea-god Tangaroa, who is both provider and destroyer".<sup>49</sup> Later in the year, *Piggy-back Moon* won the poetry section of the Montana Book Awards, and alongside seven other Otago poets, in 2001 Tuwhare spoke at the Montana Poetry Day reading at the Dunedin Public Library to a large crowd.

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<sup>44</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>45</sup> Janet Hunt, *Hone Tuwhare: A Biography* (188).

<sup>46</sup> Janet Hunt, *Hone Tuwhare: A Biography* (189).

<sup>47</sup> Otago Daily Times, 2005???

<sup>48</sup> Charmian Smith, "Honour for Otago poet" *Otago Daily Times*, February 2, 1999.

<sup>49</sup> Gregory O'Brien. *The New Zealand Herald*. "Hone Tuwhare: Piggy-back Moon" August 25, 2001.



Figure 34. Hone seated in the garden bar of Glennis and Norman Woods' Kaka Point Wine and Café Bar, 1998. Image: Glennis and Norman Woods.

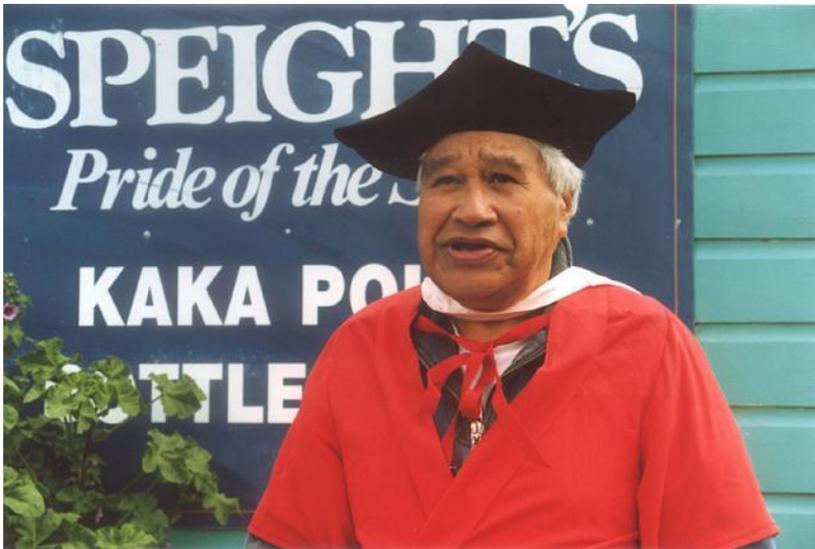


Figure 35. Hone outside Glennis and Norman Woods' Kaka Point Wine and Café Bar, wearing academic regalia for the conferment in 1998 of his Otago University Honorary Doctorate. Image: Glennis and Norman Woods.



Figure 36. In 2003 Hone Tuwhare won the inaugural Prime Minister's Award for poetry. He is shown with the Prime Minister, Helen Clark, at the award ceremony. Image: [www.teara.govt.nz/en/photograph/29801/tuwhare-and-helen-clark-2003](http://www.teara.govt.nz/en/photograph/29801/tuwhare-and-helen-clark-2003)

On June 25<sup>th</sup>, 2003, Tuwhare was named as an Arts Foundation of New Zealand Living Icon Artist with nine others ((Janet Frame, Ralph Hotere, Len Castle, Maurice gee, Russell Kerr, Sir Donald McIntyre, Milan Mrkusich, Diggeress Te Kanawa, and Sir Miles Warren). Then, on October 6, Tuwhare, Janet Frame and Michael King were awarded Prime Minister's Awards for Literary Achievement.

The prize was worth \$60,000 to each writer. Tuwhare said he found out about the award when he landed at Wellington airport. "The buggers kept it a secret from me".<sup>50</sup>

Poems by Tuwhare were put to music by a number of New Zealand musicians, and the pieces released on a CD, *Tuwhare*, in May 2005. According to Glennis Woods, Tuwhare had a life-long love of music (he was a member of a quartet around 1947/48 that performed at trade union dos, Maori community centres, on the Waiheke Ferry etc covering Inkspots songs etc), and "yonks ago" had released a couple of albums himself; "he plays the clarinet, the guitar. He's just got a beautiful singing voice. Hone's very musical..."<sup>51</sup> According to the family he was always singing, humming (Up the Lazy River, Blueberry Hill, Mack the Knife, Louis Armstrong songs).<sup>52</sup> Later that year, in a low-key ceremony, the University of Auckland bestowed honorary doctorates on Tuwhare and Ralph Hotere. In consideration of the age of the two men, the ceremony was held in Port Chalmers.

A large celebration was organized for the official launch in 2005 of *Oooooo...!!!*, Tuwhare's fifteenth collection of poetry. In the *Clutha Leader*, Carolyn Deverson wrote, "In keeping with the themes of the poems and their emphasis on the sensual aspects of life, the 70 people present were presented with platters of muttonbirds, mussels, paua patties, seafood tarts and other goodies. Tuwhare was piped into the Kaka Point Hall by Wee Jock Howie who came from Oamaru to attend the function and offered his services. Dame Judith Tizard and David Benson-Pope attended... Mrs Woods said Tuwhare was very fond of her husband Norman who was a fellow writer, doing the sports columns for the *Clutha Leader* and other papers".<sup>53</sup>

At the launch, publisher Roger Steele described *Oooooo...!!!* as a "wonderful milestone in New Zealand literature". Steele paid tribute to Kaka Point residents Norman and Glennis Woods, who at that time looked after Tuwhare every day and managed his affairs. He said, "Mrs Woods was one of the 'heroes of the day' because she was the one who essentially instigated another book from Tuwhare. He had written several new poems on everything from old letters to the back of supermarket receipts. Mrs Woods collected them and passed them on to Mr Steele's publishing company".<sup>54</sup>

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<sup>50</sup> *Otago Daily Times* October 7, 2003.

<sup>51</sup> Glenn Conway "Tuwhare's new album" 30 April, 2005

<sup>52</sup> p.com Rob Tuwhare, comments on draft.

<sup>53</sup> Carolyn Deverson. "Oooooo...!!! Collection launched". *Clutha Leader*, June 30, 2005

<sup>54</sup> Glenn Conway, "Tuwhare latest a literary feast", *Otago Daily Times*, June 6, 2005.



Figure 36. Hone Tuwhare by the kitchen window. Photograph courtesy of Rob Tuwhare.

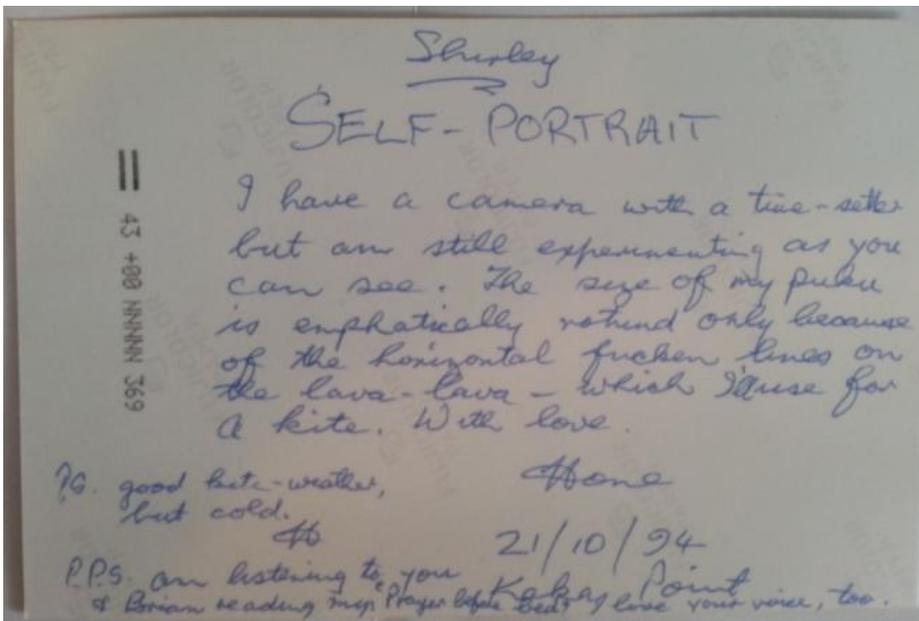


Figure 37. Reverse of photograph above. Photograph courtesy of Rob Tuwhare.



Figure 38. End wall of the bedroom. Photograph courtesy of Rob Tuwhare.

Peter Olds recalls: “After *Shape-Shifter* was published, Tuwhare said ‘I’ve got one more book in me’ and when *Oooooo...!!!* came out I said ‘Hone is this the book?’ and he said ‘no, this is their book’ because Steele and [the Woods] would gather up Hone’s writings because otherwise they’d get lost...well a lot of them ended up at Roger Steele’s and that was the book... but [Hone] liked to be in control. He was quite sure he had another book in him”.<sup>56</sup>

When Janet Hunt was visiting Tuwhare in the mid 1990s, researching for her biography of him, Tuwhare had a computer, or a “word processor”<sup>57</sup> in the shed at the back of the property, and he used to write letters and poetry on that. When Hunt first approached Tuwhare, he sent her out to the shed to sift through the boxes of letters and other papers he had stored out there. She says, “he would get so much mail, and all that sort of stuff and it would pile up on his table, and he would sweep it up into a plastic bag and put it out in the back shed”.<sup>58</sup>

Kate Smith-Bingham also remembers Tuwhare’s method for dealing with the amount of paper in his life: “what I ended up doing was separating out the newspapers from the magazines, and putting the newspapers in a pile and the magazines in another pile and taking everything, all the books and magazines and newspapers that were piled up under his bed and putting them in separate piles for him so that he could see what there was”. Smith-Bingham remembers his computer sitting on the kitchen table in the crib, but thinks that he didn’t use it much.<sup>59</sup> She says, “The computer went at some time...it was on the table, but it went, and then there was more space for piles of stuff, newspapers, and magazines and books and bits and pieces. There were bits of paper everywhere with bits of writing on them... he would surprise you with things he’d written, and I think when he was older he would write on little bits of table napkins and scraps everywhere. He would read out a poem and say no I don’t like that bit and change it, so he liked to have people to listen to his poems and then, he wouldn’t ask for advice or an opinion in particular, he’s just like you to listen so that he could hear the poem and change as he’d like. But he did like to read out a poem if he was having a problem with one”.<sup>60</sup>

Both Smith-Bingham and Hunt remember Tuwhare as being a night owl. Smith Bingham says, “He would write at night a lot, but at the same time he might jot down something at any time; I think that’s why he stayed in bed till midday because he was writing at night”.<sup>61</sup> The mornings at Kaka point could also be very cold.<sup>62</sup> Tuwhare discouraged visitors before midday: “He liked to have his privacy, sometimes he didn’t want any visitors and he was...well he did have a lot of visitors, he did, but he saw this very much as a private retreat, for him so that he could just do what he wanted to do, if he wanted to just stay in bed till 2 o’clock in the afternoon he could

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<sup>56</sup> Peter Olds, Conversation (20/03/14).

<sup>57</sup> p.com Rob Tuwhare (comments on Draft) the family still have this computer.

<sup>58</sup> Hunt. Conversation 21/03/14

<sup>59</sup> p.com Rob Tuwhare (comments on Draft) Hone regularly used the computer earlier on.

<sup>60</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>61</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>62</sup> P.com Rob Tuwhare (comments on Draft).



Figure 39. Hone Tuwhare and visitor in the living room. Photograph courtesy of Peter Olds.



Figure 40. Unknown visitor in the living room. Photograph courtesy of Peter Olds.



Figure 41. Hone Tuwhare sitting by the fire. Photograph courtesy of Peter Olds.

and if he wanted people over and have whiskeys then he could do that... He would sometimes get quite rude, if he had been drinking, so he did get a bit of a reputation in the village for being a bit eccentric, and some people disapproved because of his poetry because of the sexual references in it, so there some people who didn't want a bar of him, and there were other people who were really dedicated, and helped to look after him, and other people who did care one way or another..."<sup>64</sup>

In September 1996, the *Kaka Point News* featured a full page article on Gaylene Preston's documentary on Tuwhare, about to be shown on television as part of the "Work of Art: New Zealand" series. A preview of the documentary had been shown at the Penguin's Retreat, apparently in order "to encourage Hone to attend the film festival showing", but the opinion of some of the people who saw the tape was coloured by the reading of a poem that had not been previously published and "could best be described as erotic". The article noted: "It is unfortunate that this relatively short section of the documentary should detract from the obvious sense of humour Hone has, and the passion with which he regards the written word".<sup>65</sup>

As Tuwhare got older there were a number of locals who cared about his welfare, and were prepared to care for him on a regular basis. He was determined to be independent from the family. Other carers were organized through the public health system but his primary care in the later years came from his friends and neighbours at Kaka Point. At first Tuwhare had a car, and drove himself to Balclutha and Dunedin for supplies and to meet friends. He travelled regularly to literary events. Later, local friends drove him to Balclutha each week: "I think something went wrong with his car and it wasn't worth fixing, so for a couple of years we would go into Balclutha on a Thursday, and in my car, and we'd go into the bank and he'd get his money out and he would do a few errands, pay a bill or something like that, and we'd go to the supermarket, and he's buy his groceries and we'd go to Liquorland and he's buy a cask of red wine and then we'd pick up the kids from daycare and we'd drop him off and he'd say off you go then thank you and he was always, always so gracious, saying thank you every time..."<sup>66</sup> Norman Woods in particular, drove Hone around, organized his affairs, got the lawn mowed, a regular supply of firewood – Hone described him as his right hand man.<sup>67</sup> As well as offering Tuwhare help getting around, the local community was aware of Tuwhare's favourite foods and drink, in particular his love of mutton bird, fish heads and other kai moana. Peter Olds says, "people just gave him things; weekly, people would turn up with whiskey, or a bottle of wine and food was coming in all the time..."<sup>68</sup>

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<sup>64</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>65</sup> "Kaka Point Resident Features in a TV Documentary", *Kaka Point News*, September 1996.

<sup>66</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>67</sup> p.com Rob Tuwhare, comments on draft.

<sup>68</sup> Peter Olds, Conversation (20/03/14).



Figure 42. Hone Tuwhare crib with car in carport. Photograph courtesy of Rob Tuwhare.



Figure 43. Winter at the Tuwhare crib. Photograph courtesy of Rob Tuwhare.

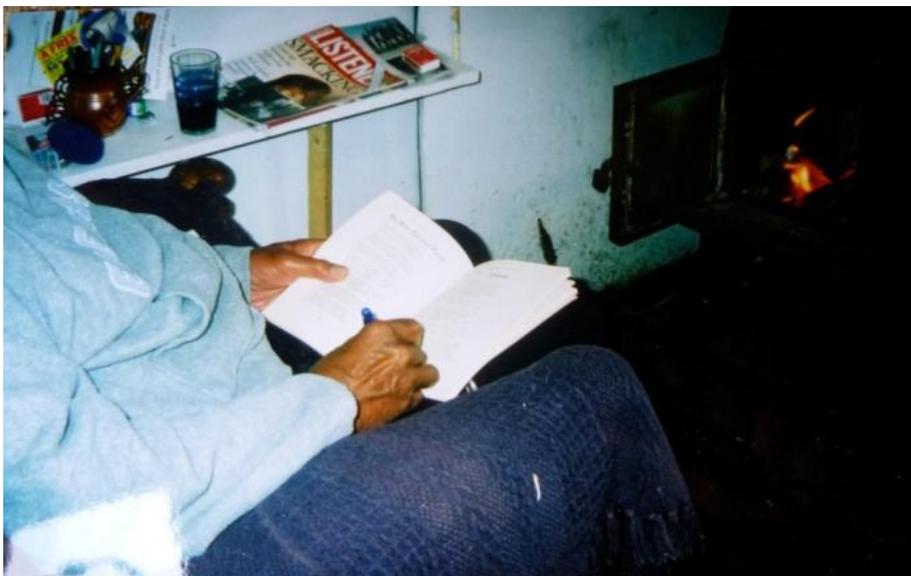


Figure 44. Hone writing fireside. Photograph courtesy of Peter Olds.

Tuwhare was also offered help in keeping the crib tidy. Smith-Bingham recalls: “He was a very fastidious person in some ways. He had trouble with the mice and he would have all his sugar and things in the mouse proof cupboard which was mouse proof... it was away from the wall. It was just above the sink. And he would put out poison.”<sup>70</sup>

I did some laundry but he was pretty independent with the laundry; but he’d had some trouble with the washing machine... it wasn’t going properly, and I don’t think he ever replaced that washing machine, I think he did a lot of washing by hand... and he was very pleased with his pulley clothes hoist that he had...that was before the fireplace was installed, so he had an oil fin-heater, and I remember there were always jerseys and blankets and more jerseys and shirts and things all piled up on the heater, and it wasn’t very efficient they didn’t dry very well. For years he didn’t have a fireplace... he loved the fireplace when it was installed, he absolutely loved it, he used to sit in front of it and feed bits of wood into it and just watch the flames, and when the fireplace was installed, his clothes drying was more efficient and he chopped his own wood, people used to come and drop off wood for him, I think Glennis and Norman got him wood, but he would chop it himself, apart from the bits that he couldn’t handle, which are now stacked up here, the really long ones that wouldn’t fit (in the fire place). ”<sup>71</sup>

Hunt remembers that most of her visits to Tuwhare would involve some kind of cleaning, and Smith-Bingham says that when she first met Tuwhare the locals who had been helping him had stepped back for a while so she filled the gap: “He used to go away, for events and poetry readings and all sorts of things, festivals and quite a lot of things, and when he was away I’d clean out his fridge... And there was another time, and he had this big bucket of mutton birds, he loved his mutton birds, and they came in these 10 litre pails, he had the pail out here and I didn’t know, I thought it was all off because it was covered with mould, and I threw it away. He told me after that it was like cheese, and they were still good, so I got into a bit of trouble over that, but he was quite good, he laughed”.<sup>72</sup>

In a newspaper article which noted that Tuwhare lived quietly in the South Otago seaside town [of Kaka Point], reading, writing poetry and giving occasional readings in schools to supplement his pension Tuwhare says, “I have to get out now and again because I can’t afford muttonbirds and things like that as a pensioner. I like to get a bucket of muttonbirds. It’s about \$150. Although, mind you, there’s 40 of them, so that it’s worthwhile. They last me a whole winter, you see, if you stretch it out with kumaras. It’s a very sexy bird to eat. It’s very oily”.<sup>73</sup>

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<sup>70</sup> p.com Rob Tuwhare, comments on draft. Hone also fed the mice along with the generations of seagulls, and had quite a serious rat problem.

<sup>71</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>72</sup> Kate Smith-Bingham, Conversation (18/03/14)

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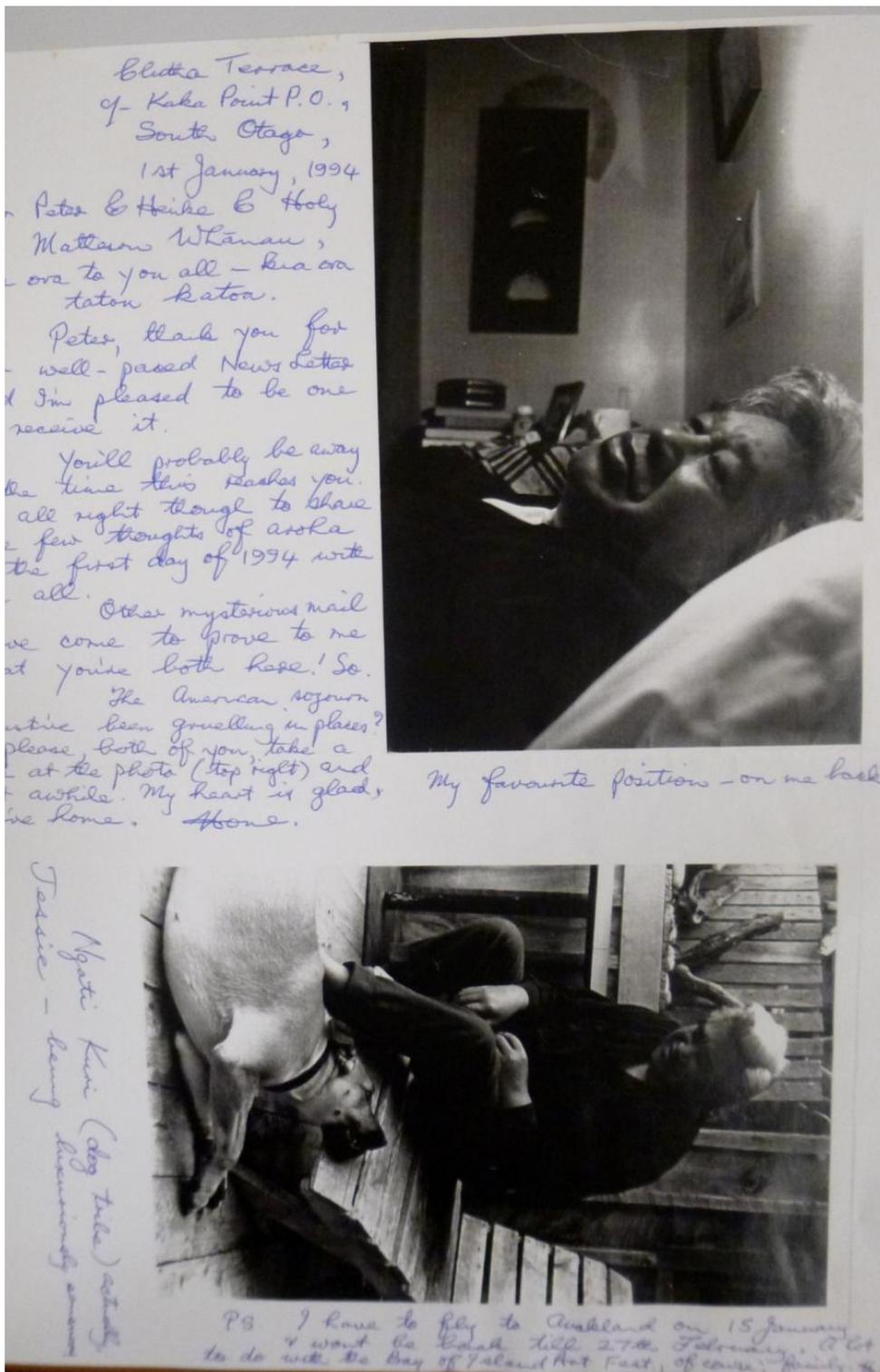


Figure 45. Hocken Library. Ref MS/3613/001 Sommer-Matheson, Heinke: Letters and other papers from Hone Tuwhare

Money was frequently a problem for Tuwhare. Smith-Bingham says that “he would just give it away; he had no money sense at all”.<sup>74</sup> Hunt echoes this observation, saying: “he was hopeless with his money”.<sup>75</sup> Amongst the papers collected in the Tuwhare archive in the Hocken Library are notices of outstanding rates owed to the Otago Regional Council, and a letter from the bank regarding a dishonoured cheque. Peter Olds recounts a story told to him by Tuwhare, in which Tuwhare’s bank manager asks him to come in and discuss his overdraft: “Well Hone charmed this guy, he not only got the bank to write off, I think, the debt, but Hone bought him off by giving him a poem!”<sup>76</sup> But a note attached to a letter to Shirley Grace hints of a more serious awareness of financial stress. Tuwhare discusses the upcoming showing of Ralph Hotere’s exhibition “Out The Black Window” in Rotorua, noting that he has been asked to read at it alongside Bill Manhire and Ian Wedde, “fellow poets, with secure & well-paid jobs (Ian is very critical about his present job & has gone public! (God bless our reasoned stupidities & ambiguous bum-shifters!))”.<sup>77</sup>

General awareness of this aspect of Tuwhare’s affairs is obvious in Smith-Bingham’s matter-of-fact statement that “sometimes he got into trouble with his bills, and then that would all go to the Hatherlys in Dunedin”.<sup>78</sup>

When Tuwhare had cash he was prone to giving it away. He would also be generous with things that had been given to him. He covered the walls inside his crib with a mixture of pieces of art that he’d been given, newspaper clippings, photographs, and postcards. While he rarely moved his furniture around (he changed the position of his bed and chest of drawers a few times) these pieces on the walls were constantly rearranged by Tuwhare as new things arrived in the house, and often, as he gave things away. As Olds points out, “He was always a bit off a fusser: put the kettle on, make sure you had food, he was the host you know. If he was moody... he wouldn’t let you in the house, but if you were in, he was hospitable and he would try and give you things... he was very generous”.<sup>79</sup>

Tuwhare spent a lot of time sitting on the verandah attached to his crib. “He used to really love sitting up on the deck there with his mega sized cup of tea he had this cup and it was huge, it was about half a gallon, and he’d sit there and have his cup of tea and in the winter time he’d sit with a blanket on him, but he’d still sit there and watch the waves. And if it was afternoon and the wind was coming from the east he could sit at the other end of the deck, and it would be warm and sheltered. He didn’t have much of a view, but it’s so private...”<sup>80</sup>

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<sup>74</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>75</sup> Hunt. Conversation 21/03/14.

<sup>76</sup> Peter Olds, Conversation (20/03/14).

<sup>77</sup> Hocken Library.

<sup>78</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>79</sup> Peter Olds, Conversation (20/03/14).

<sup>80</sup> Kate Smith-Bingham, Conversation (18/03/14)



Figure 46. West wall of the living room showing curtained doorway to bedroom (left) Figure 47. Tuwhare poster on bathroom wall (right) Photographs courtesy of Rob Tuwhare.



Figure 48. Tuwhare in living area (left) south west corner of bedroom (right) Figure 49. Photographs courtesy of Peter Olds.

Tuwhare planted a rose by the gate leading in to the property, a hydrangea grows there as well. He kept a vegetable garden and enjoyed feeding the seagulls. They frequently gathered on the neighbour's roof and waited for Tuwhare to throw his leftovers out for them. Mussel shells under the rose and chop bones arranged on a fence are testaments to Tuwhare's love of food.

Smith-Bingham recalls, "things were very simple...he had very simple tastes... he would tell me about when he was little and he would live in the half tent with sides on it when his dad was working on the roads... he obviously was happy with a very simple, simple lifestyle..."<sup>83</sup>

Hunt remembers that the crib was quite smart when [Tuwhare] first arrived there: "When he bought it, it was reasonably tidy and it just deteriorated in his time".<sup>84</sup> The fireplace was installed, with the help of the Hatherlys, and a new septic waste system was installed towards the end of Tuwhare's time in the crib. When Tuwhare was in the Montecillo Rest Home during one of his last illnesses, a group of friends repainted the interior of the crib. But Hunt says that at the time she was visiting Tuwhare "he didn't have hot water over the kitchen sink... he had a zip there but in the time I knew him it didn't work".

Smith-Bingham remembers that "at one point the water was dripping off the light bulb...in the middle of the living room, and it didn't get fixed and it didn't get fixed and Hone just didn't seem to worry about it. I would say to him, it's got to be fixed. I had to ring the Hatherlys. And I think that's why he stopped using his little writer's room there because it was leaking too much too".<sup>85</sup>

The crib also leaked and was at times bitterly cold. Richard Hatherly asked his friend Jeremy Hay to help Hone with these and other building maintenance issues from time to time. When Jeremy first saw the crib, windows were rotting out, there was only a gas heater and the interior was very damp and mouldy. He recalls that Hone was not concerned by the leaks and told him "the rain, it speaks to me". Jeremy fitted new roofing on the back of the crib to repair the leaks and did his best to make running repairs to help keep the crib warm and dry. He frequently visited Hone, bringing him Hapuka heads and other kai moana.

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<sup>83</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>84</sup> Hunt. Conversation 21/03/14

<sup>85</sup> Kate Smith-Bingham, Conversation (18/03/14)



Figure 50. Hone fitting the flue, 2002. Photograph: Jeremy Hay



Figure 51. Hone playing guitar and singing in 2002 at his 80th birthday party, held at the Kaka Point home of Glennis and Norman Woods. Photograph: Glennis and Norman Woods.

In 2002 Jeremy helped Hone to install the wood burning fire. The permit for the fire was obtained by Richard Hatherly. The fire was a great success, if slightly worrying for others, as Hone sometimes stacked driftwood against the firebox.<sup>86</sup>

An article in the Otago Daily Times stresses the humbleness of Tuwhare's home in 2004: "One of New Zealand's foremost poets, Hone Tuwhare, lives in what he calls luxury – a run-down, cluttered, one-bedroom Kaka Point crib crammed with a lifetime of memorabilia. A fridge, freshly packed with groceries, and TV set on the blink are the only signs of modernity. Tuwhare (81), "I'm isolated here. I'm not bothered by all the relatives calling in and annoying the hell out of me."..."It's a solitary job, this writing. I need the peace and I find it here." The crib – "my humble little abode" – is as modest as the man. Barely holding itself together, the rundown structure boasts an impressive coastal view which has served as a much-used source of inspiration. On his porch sits a well-worn wooden armchair with a pair of even older slippers at its feet. It may be a humble place but it is home and the welcome is warm. Even the ever-circling seagulls know they can get a feed at Tuwhare's place. He is the perfect host".<sup>87</sup>

As Smith-Bingham notes of Tuwhare: "He was such a great character and this place just suited him down to the ground. He loved it here, he really did".<sup>88</sup> On Tuwhare's death, on the 16<sup>th</sup> January, 2008, Glenn Conway reported that a caregiver, "Maureen Hanley, had spent the past few weeks cleaning up the place, which was a mess most of the time. But not [now]. Books were stacked neatly on shelves, the bed was cleared. It was immaculate. Tuwhare would have hated it." The photo accompanying the article shows "Norman and Glennis Woods, of Kaka Point, who looked after the poet Hone Tuwhare for more than 15 years, sit[ting] on his bed... holding the black suit in which Tuwhare will be buried." The Woods were almost daily visitors to Tuwhare, "ensuring Tuwhare was looked after".<sup>89</sup>

Hone's son Rob Tuwhare, his wife Jill and Rob's children and grandchildren went to Dunedin. They collected Hone from the funeral home and he was taken to the Hatherlys home at Maori Hill in Dunedin. Hone lay in the living room and the house became as a marae, with many of his loved ones, both whanau and great mates coming to see him. A funeral service was held at First Church Dunedin, he was then taken North by the family and accompanied to Kaikohe where he lay on the wharenuī at Te Kotahitanga Marae for two days before his burial at Wharepaipai urupa.<sup>91</sup>

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<sup>86</sup> p.comm Jeremy Hay 27 May 2014

<sup>87</sup> *Otago Daily Times* 27-8 March, 2004.

<sup>88</sup> Kate Smith-Bingham, Conversation (18/03/14)

<sup>89</sup> Glenn Conway "Smiles as poet remembered " 18 January 2008

<sup>91</sup> P.com Rob Tuwhare



Figure 52 . Newspaper clipping Kaka Point Archive: Clutha Leader 24 December 2008



Figure 53. Newspaper clipping Kaka Point Archive: Clutha Leader 24 December 2008. Rob Tuwhare has noted that the things in the photographs, the desk and the chair, were not things that he recognised, and for him did not represent the way his father had lived at Kaka Point<sup>92</sup>

<sup>92</sup> p.com Rob Tuwhare, comment on draft plan

## 1.6 (vii) HONE TUWHARE: CHRONOLOGY OF CULTURAL LIFE

- 1922:** Born in Kokewai, Kaikohe District, October 21
- 1928:** Tuwhare's mother, Mihipaea Maihi, dies
- 1939:** Apprenticed to NZ Railways as fitter and turner, then as boilermaker
- 1946:** Sailed on the *Chitral* as part of Japanese occupation force
- 1949:** Married Jean Agnes McCormack
- 1952:** Son, Rewi, born
- 1954:** Twin sons, Andrew and Robert, born
- 1959?:** Tuwhare's father, Pene (Ben) Tuwhare Anitipa Te Pona, dies.
- 1964:** *No Ordinary Sun*
- 1969:** Awarded the Robert Burns fellowship
- 1970:** *Come Rain Hail* (illustrations by Ralph Hotere)
- 1972:** Marriage to Jean formally ended
- 1972:** *Sapwood and Milk* (illustrations by Ralph Hotere)
- 1973:** Tuwhare helped organize the first conference of Maori writers and artists
- 1974:** Awarded the Robert Burns fellowship
- 1974:** *Something Nothing* (illustrations by Ralph Hotere)
- 1975:** Four Poets Tour with Denis Glover, Alan Brunton and Sam Hunt
- 1975:** Maori Land March
- 1978:** *Making a Fist of It* (illustrations by Ralph Hotere)
- 1979:** Second Four Poets Tour, with Sam Hunt, Jan Kemp and Alistair Campbell.
- 1980:** *Selected Poems*
- 1982:** *Year of the Dog: Poems New and Selected;*
- 1982:** *In the Wilderness Without a Hat (On Ilkla Moor ba't 'at)* first performed (at the Freeman's Bay Community Centre)
- 1983:** Hocken Library Research Fellow

- 1985:** DAAD Scholarship to study in Germany
- 1985:** *Was wirklicher ist als Sterben*, a 12-page broad-sheet of 31 poems in English and German
- 1987:** *Mihi: Collected Poems* (illustrations by Ralph Hotere)
- 1989:** *In the Wilderness Without a Hat* opens at Taki Rua Theatre, Wellington
- 1990:** Cameo role in *The Returning*, meets Shirley Grace (actor on set)
- 1991:** Te Waka Toi Award
- 1991:** University of Auckland Literary Fellow
- 1992:** *Short Back and Side-ways: Poems and Prose* (photographs by Shirley Grace)
- 1992:** Purchase of property at Kaka Point
- 1993:** *Deep River Talk: Collected Poems*
- 1997:** *Shape-Shifter* (illustrations by Shirley Grace)
- 1998:** Montana NZ Book Awards winner in poetry section for *Shape-Shifter*
- 1998:** Honorary Doctorate of Literature from University of Otago
- 1999:** Named New Zealand's Te Mata Poet Laureate.
- 2000:** Shirley Grace passes away
- 2001:** *Piggy Back Moon*
- 2002:** Poetry winner, Montana NZ Book Awards winner in poetry section for *Piggy Back Moon*
- 2003:** Named as an Arts Foundation of New Zealand Icon Artist.
- 2003:** Received the inaugural Prime Minister's Award for literary achievement, along with Janet Frame and Michael King.
- 2005:** Tuwhare's last book *Oooooo...!!!* published
- 2005:** Honorary doctorate of literature from University of Auckland
- 2007:** Tuwhare's words were put to music by some of New Zealand's leading musicians.

- 2007:** A limited edition hand-set printing of Tuwhare's poem "Rain" produced by the University of Otago as part of the Printing in Residence Programme.
- 2008:** Hone Tuwhare passed away at Ross Home in Dunedin on 16 January.<sup>93</sup>
- 2010:** Hone Tuwhare Charitable Trust Established.
- 2011:** *Small Holes in the Silence: Collected Poems* by Hone Tuwhare published.
- 2012:** Property at Kaka Point purchased by the Takutai Trust for the Hone Tuwhare Charitable Trust, with the aim of turning it into a writer's residence.

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<sup>93</sup> pcom Peter Olds,



Figure 54. The Inaugural Residency, the Dark Light Collective (left to right, Ted Whitaker, Robyn Bardos, Rachel Hope Allan + Kirsten O'Sullivan Pereu) in the crib. Photograph: Peter MacIntosh, Otago Daily Times 18 July 2014.

## 1.6 (viii) THE HONE TUWHARE CHARITABLE TRUST

The Trust had its genesis in 2009, as a discussion between Rob Tuwhare and supportive old friends and community organizations in the hope that the property at Kaka Point might become a place that celebrated Hone's contribution to the arts in New Zealand.<sup>94</sup> The Trust was formed in 2010 and was formally launched at a public fundraising event held at Auckland on 7 July 2011<sup>95</sup>. The trust was formed by Hone's son Rob Tuwhare with other trust members, Ella Henry, Carol Hirschfeld, Matt Shirtcliffe and Suze Keith and with Sir Paul Reeves as patron and poets Peter Olds and Cilla McQueen in liason roles. At that time Rob Tuwhare is quoted in the Otago Daily Times as saying; "All the little cribs around the country are disappearing, so we want to keep it how dad had it. (...) It's hard to get seed funding for a new trust so we've got to do it in little pieces and put the jigsaw into place."

<sup>94</sup> Otago Daily Times 27 March 2009, John Lewis

<sup>95</sup> Otago Daily Times 21 June 2011, Nigel Benson. The launch was a tribute concert compered by Carol Hirschfeld, with performances by Martin Phillipps, David Kigour, Graham Brazier, Sam Hunt, Glenn Colquoun + Whirimaiako Black.

The initial aim of the Hone Tuwhare Charitable Trust was to purchase the property at Kaka Point and to establish Hone's home in Kaka Point as a writers'/artist residency. His much-loved crib looks out over the vast ocean and a pristine beach that runs to the mouth of the Clutha River (Mata-au). In the first years it proved difficult to fund that process. In December 2011 the Otago Daily Times reported that the Trust had been unable to raise sufficient funds to purchase and restore the property despite tremendous support. Rob told the reporter Nigel Benson, "...we are still hoping (...) We want to keep it how Dad had it (...) and give other New Zealanders the opportunity to create work in the same environment that inspired Dad".

The hope was realised, the Takutai Trust, an Auckland based philanthropic family trust with strong links to the South Island, stepped in and bought the property. The Otago Daily Times reported that "the Takutai Trust plans to gift the crib and property to the Hone Tuwhare Charitable Trust once the project is completed."<sup>96</sup> Hone was very hospitable and loved to share his fire, food, a drink, song and laughter. He also valued his solitude and being able to work undisturbed in the comfortable, peaceful, inspirational place he called home.

His crib will now provide manaakitanga for writers and school groups from throughout the region and regional, national and international visitors — a resource Kaka Point, the Otago region and New Zealand can be proud of.<sup>97</sup> The first residency at the crib took place in the second week of July 2014. The recipients of the week long residency were the Dark Light Art Collective (Dunedin video artist, Ted Whitaker, Hawea Flats painter and photographer Robyn Bardas, Dunedin photographer Rachel Hope Allan, and Gibbston Valley light artist Kristen O'Sullivan Peren).

The current trustees are: Robert Tuwhare, Dr. Noel Waite (chairperson), Suze Keith (secretary), Matt Shirtcliffe, Butch Riechelmann (accountant), assisted by Chris McBride (manager). Iwi advisers: Ngai Tahu - Tahu Potiki, Nga Puhi - Patu Hohepa. Writer's advisers: Peter Olds and Cilla McQueen. Advisor: Ella Henry. The current patron is Sir Jerry Mateparae.

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<sup>96</sup> Otago Daily Times 18 February 2012, Nigel Benson

<sup>97</sup> <http://hone.org.nz>



Figure 55. Workers Cottage, Kaka Point. c. 1900. Image: South Otago Museum.

## 1.6 (ix) BACH / CRIB ARCHITECTURAL STYLE

The crib at Kaka Point is an unpretentious small building, a type of camp made permanent, typical of the older cribs (and baches) that were constructed throughout New Zealand at holiday destinations from the late 19<sup>th</sup> century through to the last decades of the 20<sup>th</sup> century. Cribs and baches are notable for being loosely constructed using readily available materials with little consideration for any kind of “design”. These were the places to escape the cares and concerns of normal structured life, and their plainness and seeming lack of order provide a perfect framework for that holiday lifestyle.

*“Still in the dunes at Orewa, Whangamata, Waihi, the Mount and Ohope, and every 30-year-old sandhill colony, are lean-to baches, now old and touching veterans of the dunes, heavily painted in dozy timber, or bleached and blotchy in Fibrolite, lifting their lids to the sea and to the summer dreams of stock agents, secretaries and school teachers in walk shorts.”<sup>98</sup>*

These places represent a modest time in New Zealand society, a less regulated time when it was possible to simply adapt an old shed or build a new one, regardless of any building rules, generally using the cheapest readily available materials. Architecturally designed cribs exist, but were, until recently, the exception. The crib at Kaka Point is a very good example of the building type. It is informal, it has been constructed in a semi-random way using plain materials, and it is humble.

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<sup>98</sup> p21. The Elegant Shed- New Zealand Architecture Since 1945, David Mitchell and Gillian Chaplin, Oxford University Press 1984



Figure 56. Kaka Point Crib. Photograph: LK B&T Architects March 2014.



Figure 57. Kaka Point Crib. Photograph: LK B&T Architects March 2014.



Figure 58. Kaka Point Crib. Photograph: LK B&T Architects March 2014.



Figure 59. Chatham Islands Bach. Photograph: Stephen Robinson. 100



Figure 60. Chatham Islands Bach. Photograph: Stephen Robinson. 101



Figure 61. Bach at Boulder Bank, Nelson: Photograph: GB B&T Architects.

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100 The bach : cribs and baches : a Kiwi journey / text and photographs by Stephen Robinson. [Auckland, N.Z.] : Whitcoulls, 2005. Pg 104

101 Pg 105

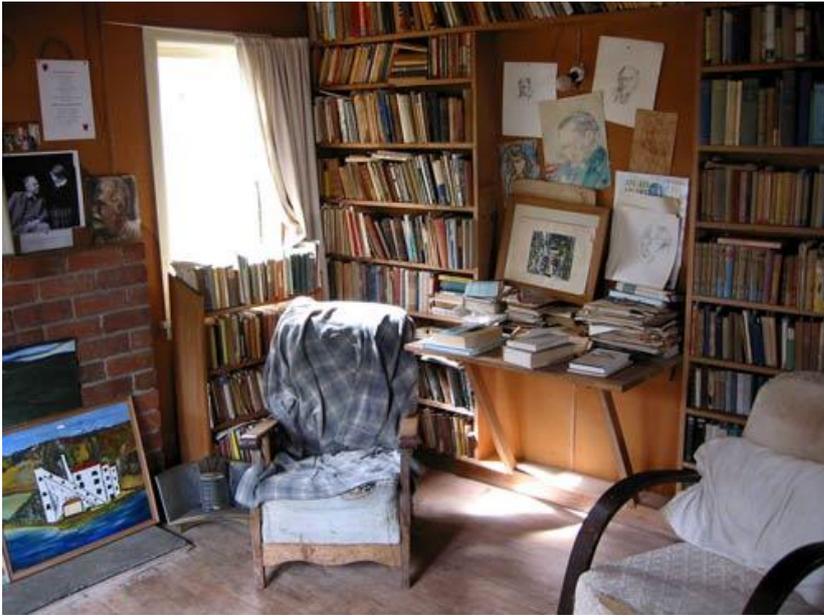


Figure 62. Interior of the Frank Sargeson House, Takapuna, Auckland. Image: [www.teara.govt.nz](http://www.teara.govt.nz)



Figure 63. Frank Sargeson House, Takapuna. Image: [www.teara.govt.nz](http://www.teara.govt.nz)



Figure 64. Ngaio Marsh house. Image: [www.heritage.org.nz/the-list/details/3673](http://www.heritage.org.nz/the-list/details/3673)

## 1.6 (x) WRITERS' HOUSES

Writers' (and other artists') houses have been recognised as places of great cultural significance, both for the inspiration that they may bring to others and as places that speak in some way of the people who lived in them, and of the time at which they lived at these places and wrote. Celebrating creative achievement contributes to the growth of culture, and recognizing and valuing the places in which writers have lived is an important aspect of this.

There are several former writers houses in New Zealand that have become destinations: the childhood home of Katherine Mansfield at 25 Tinakori Road, Thorndon in Wellington, the Ngaio Marsh house at 37 Valley Road, Cashmere in Christchurch and the Frank Sargeson house at 14A Esmonde Road, in Takapuna.

Of these the Sargeson house has the most in common with the crib at Kaka Point. The Sargeson house is also a very humble building, and was originally a humble bach. This house is close to the sea, and was in a backwater during the time Sargeson lived there. Sargeson's house has architectural qualities. The original bach was rebuilt for Sargeson by George Haydn in 1948, as economically as possible, using the avante guard modernist aesthetics of that time.<sup>102</sup> The later additions were designed by architect Nigel Cook, in the same manner. This contrasts with Hone's crib, a place that had "happened" without conscious architectural design, but still has similar qualities in its scale and modesty.

In his introduction to the book "Writer's Houses + the Making of Memory" Harald Hendrix writes; "the house of a writer may be a source of inspiration in its own right or a material frame necessary for the production of literature. (...) Factual spaces in various ways condition the author's mental map and this returns, be it directly or metaphorically, on the pages of his poetry or narrative. Such spaces do not just provide a reservoir of possible descriptions, they moreover condition the way in which an author thinks and works, by association or through memory, willingly or consciously or not. Besides being shaped by writers, houses shape the writers dwelling in them."<sup>103</sup>

The crib at Kaka Point and the surrounding environment suffused Hone's work. This was a place that he chose to be in and a place that fed his creative imagination.

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<sup>102</sup> p.com. Johnny Haydn (son of George Haydn. 12 August 2014.

<sup>103</sup> P.4 Writers' Houses and the Making of Memory, edited by Harald Hendrix, published 2008 Routledge

## 1.6 (xi) SUMMARY OF CHANGES TO THE CRIB + PROPERTY

There is no record of when the property was first developed. The crib was present in something close to its present form at the time Whites Aviation photographed Kaka Point in 1956 (*Refer Fig.27*). None of the works carried out on the crib have been documented except for the installation of the wood burner.

The extension to the shed was carried out in November 1985 as a building permit was obtained for this work by A.W. + E.F.Booth, who owned the property at that time.<sup>104</sup>

The central section of the crib (living room and bathroom) is the oldest. On the basis of the timber linings this appears to date from the early 20<sup>th</sup> century. This was most likely an independent building and may have been relocated to the property. Photographs of Kaka Point from the late 19<sup>th</sup> and early 20<sup>th</sup> century show a number of small huts that are similar in form and scale to this section of the crib. (*Refer Fig.17-20 + 55*).

The timber flooring indicates that the bedroom was the first addition to the core rooms.

The kitchen room across the east of the crib was the last expansion of the interior plan. This area has a particle board floor and tanalised sub floor framing. This indicates that the work was carried out in the 1970s at the earliest.

The roofed porch on the northern side of the building appears to have been constructed after the kitchen area.

The carport at the western end of the crib was added after this.

In 2002 an application was submitted to Clutha District Council by Richard Hatherly, a close friend of Tuwhare, for the installation of the wood burning stove.<sup>105</sup> The wood burner was installed by Jeremy Hay with help from Hone.<sup>106</sup> This was the only improvement carried out on the crib during the time Tuwhare owned the property.

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<sup>104</sup> Clutha District Council site file for 1346 Kaka Point Road, Kaka Point.

<sup>105</sup> Clutha District Council site file for 1346 Kaka Point Road, Kaka Point.

<sup>106</sup> p.com. Jeremy Hay, 21 May 2014

## 1.6 (xii) PROPERTY CHRONOLOGY

<b>1953 16 February:</b>	Davis Robinson Corbett, sawmill worker of Kaka Point
<b>1953 February:</b>	Mortgage to John Anderson Sim
<b>1953 August:</b>	Mortgage to Joseph <i>McGriffen</i>
<b>1969 11 September:</b>	Mortgage to <i>Marie Blanch</i> , married woman of Kaka Point
<b>1982 09 November:</b>	Allan Walter Booth, Warepa Water Reticulation Foreman and his wife Elizabeth Francis Booth purchased the property
<b>1983 23 February:</b>	Mortgage to Leonard Farquhar
<b>1985 18 January:</b>	Transmission of mortgage to the public trustee
<b>1985 03 July:</b>	Transfer of mortgage to Leonard John Farquhar and Peter Desmond Farquhar as tenants in common in equal shares
<b>1985 8 November:</b>	Building Consent issued to A.W. Booth for the extension of the shed.
<b>1989 21 June:</b>	Transfer to Allan Walter Booth of Balclutha engineer
<b>1991 29 August:</b>	Transfer to Michael John McMillan, Restart Employee and Beverley Ann McMillan of Balclutha
<b>1992 09 November:</b>	Transfer to Hone Tuwhare of Dunedin, Poet
<b>2002 02 February:</b>	Building consent for new effluent pit
<b>2002 24 June:</b>	Building consent for installation of solid fuel heater
<b>1998 02 February:</b>	Mortgage to Valmai Hopwood
<b>2003 23 June:</b>	Discharge of mortgage
<b>2006 04 August:</b>	Mortgage to Sentinel Custodians Ltd
<b>2009 29 January:</b>	Transmission to Public Trust as Executor
<b>2010 11 June:</b>	Discharge of mortgage
<b>2012 10 February:</b>	Transfer to Peter Kevin Wells Mary Elizabeth Wells and Warwick Nelson Jones



Figure 65. Kaka Point aerial photograph, NB property marked 'A'. Image: Google Maps 2014.

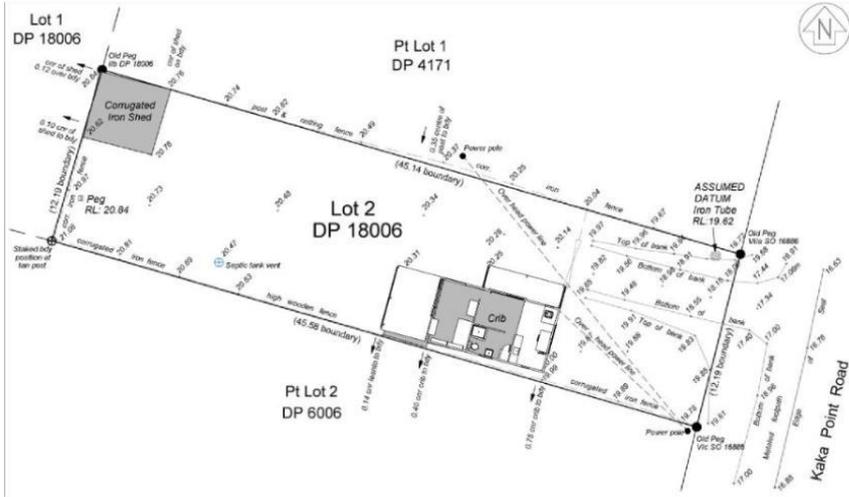


Figure 66. Survey of the property at Kaka Point Road: B&T LK March 2014.

## **1.7 PHYSICAL DESCRIPTION**

### **1.7 (i) INTRODUCTION**

We visited the property on 18<sup>th</sup> March 2014. The following descriptions are of the place as we found it during the time of our survey, supplemented by further information from reliable archival sources discovered in the course of our research.

### **1.7 (ii) CONTEXT**

Kaka Point is a holiday settlement close to the mouth of the Clutha River on Molyneux Bay. The closest town is Balclutha, a ten minute drive away.

At Kaka Point the form of the land rises from the plain of the Clutha flats as the folded formation of the hills that run across the northern edge of the Catlins hit the sea. (This is part of the geological formation known as Murihiku terrane, which runs inland from this section of coast through to Mossburn in Southland). The coastline here is made up of long beaches with small rocky headlands, with rolling hills behind and the larger folded hillscape of the Catlins to the west and south along the road to (Nugget Point).

Kaka Point Road runs from the Owaka Highway across the Clutha flatlands to the coastal settlement then continues as Nuggets Road beyond Kaka Point through the rocky coastal hills to the lighthouse at Tōkata. The land around is largely farmland, with a large area of native bush on Maori reserve land behind the town. The coast has an untamed character, the beaches strewn with bull kelp and storm wrack, the coastal vegetation hardy flax and coastal shrubs.

Kaka Point is a modest settlement spread a little along the coast. There are few remaining places that still represent the earliest period of settlement, a church, a few older houses and underlying this, the names of these places. The houses are now mostly the homes of local residents and in amongst these are cribs, the plain holiday homes built here since the late 19<sup>th</sup> century, and older modest buildings adapted for use as holiday homes.

The crib is located on a long narrow section with the long axis running east/west, on a natural platform above the coastal road. On the rating information this part of Kaka Point is known as “Clutha Terrace”. From the street the property is very discrete. The road frontage here is a two metre high bank covered in native vegetation. The neighbouring house to the south is also an old crib, with some outbuildings. It is set slightly closer to the road and fully screens the Tuwhare crib from the south. Although also a humble building, this is a much larger building than the Tuwhare crib and has a strong presence as a neighbour.

The house to the north is larger and newer, a 1970s bungalow. This house is also set at the front of the property, closer to the road than the Tuwhare crib. It has the scale of a family home. Although larger than both the crib and the other neighbour, this house does not overlook the property and has a discrete presence.



Figure 67. View of the property from Kaka Point Road looking up the driveway. Photograph: LK 2014.



Figure 68. View looking from the gate at top of driveway out to the sea. Photograph: LK 2014.

## 1.7 (iii) The Site

A steep gravel driveway runs up the northern boundary onto the property. The bank has a mix of coastal native plants, predominantly Harakeke (flax) and Hebes. The bank and vegetation give privacy to the site, a quality that was appreciated by Tuwhare.

From the top of the drive, the property is almost level. The crib sits close to the southern boundary at the top of the drive. The only other building on the lot is a plain corrugated iron shed at the north western corner of the site.

On the south boundary a corrugated iron fence runs down the side of the crib to the carport, and extends out to the front of the property. Slightly beyond the fence, on the neighbouring property is a power pole from which the power cable to the house hangs across to a connection point at the front of the crib. The power pole was timber. It is referred to in Tuwhare's poem Kaka Point;

*" ( ) The power pole is festooned,  
with a choir of singing wires – a Kiwi Landscape,  
of classical distinction.( )"*<sup>107</sup>

The site is largely open apart from the crib and shed. There is a single large *Macrocarpa* close to the shed on the northern boundary. Until recently there were two of these trees on this boundary. The second tree is now a cut stump. From the front of the property a corrugated iron fence runs along the boundary.

A gate fixed to a vertical board fence runs out in line with the eastern face of the crib. The framing of the northern boundary fence is exposed on this side. The fence does not continue down the whole boundary. It ends close to the stump of the *macrocarpa*. The open boundary is planted.

The fence along the south boundary to the west of the carport is finished in two materials. Close to the carport the fence is hit and miss boards, with the framing on the neighbours side. The remainder of the fence is vertical corrugated iron, also with the framing on the neighbours side. The corrugated iron fence returns across the rear boundary and past the corner shed. At the south west corner a "U" shaped compost bin has been formed using mortared concrete blocks.

The yard is goat-grazed grass.

The waste water system on the property runs to a septic tank that is located to the west of the crib in the rear yard.

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<sup>107</sup> From the poem "Kaka Point" Pg.78, *Shape-Shifter*. Hone Tuwhare, Steele Roberts 1997.



Figure 69. View looking west from the crib over the rear of the property showing the shed, macrocarpa tree (right) and corrugated iron boundary fence. Photograph: LK March 2014.



Figure 70. View looking east from the rear of the property. Photograph: LK March 2014.



Figure 71. North West corner of the crib. Photograph: LK March 2014.

### **1.7 (iv) LANDSCAPE / GARDEN**

The property is not landscaped. The bank at the roadside is covered in a mix of local coastal natives, predominantly hebes and flax.

At the eastern frontage of the crib the ground forms a level platform out towards the road. This platform is mown grass.

The driveway runs up the northern side of the property and levels off at the front of the crib. The remainder of the site is level and grassed, even the driveway area. There is a single large macrocarpa tree by the shed on the northern boundary. The boundaries are fenced except for a short section of the northern boundary which has low planting.

### **1.7 (v) THE CRIB – General Description**

The crib is a very plain rectangular building, a shed clad in flat “Fibrolite” sheeting, with simple skillion roofs of corrugated iron. The exterior was painted at some stage, but not recently. The roofing is unpainted galvanised iron. There is no consistent detail finishing on the cladding. The joinery is a mixture of timber joinery and aluminium.

The crib is “hokey”, a humble place that has grown a little over time. Every part of the place has “happened” rather than been thoughtfully planned. There are some areas where this casual approach to construction has resulted in problems, and awkwardness. This is not a place that has been built to meet any code. In some places this means that the construction is not good enough to keep the crib waterproof. These matters are addressed later in this document (*Refer 2.3(iv) Physical Condition and Appendix 8.*).

The central section appears to be the oldest part of the building as it is lined in tongued and grooved boards. This may have been one of the simple working huts or holiday cabins of the area, and may have been moved to the site. The central section has been expanded, first to west to form a bedroom, and later to the east to create the kitchen area.

In addition to this a porch has been added to the northern side of the crib, and the roof has been extended out to the west to form an attached carport. It is not known when these changes were made.

There are no Council records of these changes.

The current form of the crib is as it was when Hone Tuwhare first came to live here in 1992.

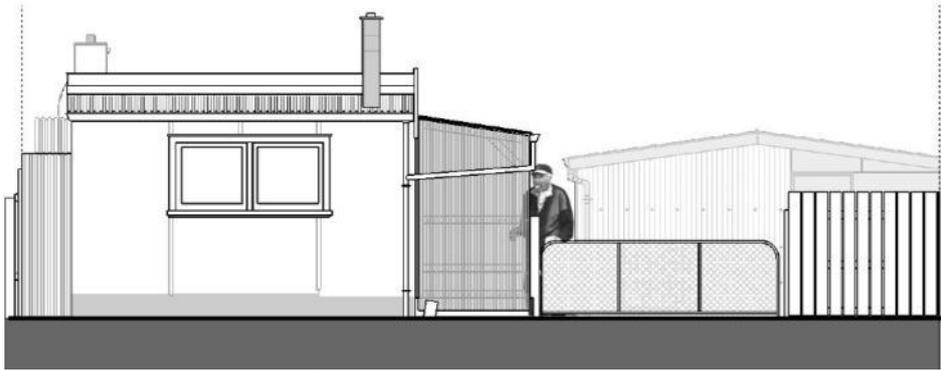


Figure 72. East Elevation. B&T Architects, LK March 2014.



Figure 73. East Elevation of the crib. Photograph: LK March 2014.



Figure 74. Power line detail (left) Terrace edge (right) Photographs: LK March 2014.

### **1.7 (vi)a THE CRIB - East Elevation** (facing the road and the sea)

The fibrolite cladding on this side has 60 x 12 mm battens at the vertical junctions. At the corners the sheets are butted without any flashing or cover battens. The right hand sheet has been fixed slightly lower than the other two sheets. The base is closed by painted galvanised sheeting. To the right, on the north side, is the corrugated plastic sheeting of the porch.

Almost at the centre is a timber window in two parts, the right hand sash awning hung, the left hand fixed. This window has a facing across the head and down the sides that is slightly wider than the battens. There is a plain metal flashing in two parts over the head. The cill is a narrow board with a small timber batten under. Above the left hand corner of the window the junction batten has been removed and a Sky dish attached to the crib. The cable from this has been run down the face of the sash and then drilled through at the bottom corner of the sash.

At the top of the wall is a ¼ round pvc spouting on a planted fascia. This finishes just short of the north east corner in a rainwater head. A pvc downpipe runs down the face of the cladding. This is secured with galvanised straps. A connection to the spouting of the porch roof comes into the side of the downpipe. Between the end of the spouting and the north corner a vertical hardwood batten has been fitted at the top of the wall. This extends up above the roof line and is the connection point for the power line. The base of this batten has decayed, and has also cracked the cladding, which has been temporarily repaired with sealing tape. The power connection is fixed with a proprietary bracket.

The power feed runs down the side of the batten and then is drilled through the north eastern corner of the crib. Behind the power connection, and slightly back, is the metal flue of the wood burner. This is a plain round metal flue. Angle iron braces are fitted from the flue to the roof. The power batten has round section metal brace elements also fitted to the roof.

The eastern end of the porch is in line with this face of the crib. The base of the porch is off form concrete. The end wall of the porch is framed in 100 x 50 timber. The cladding, vertical corrugated plastic, is fixed to the outside face of the framing. The cladding runs from below the level of the fibrolite cladding and is cut to the line of the porch roof. The porch roof pitches from the line of the south east corner of the crib roof, out to the north. At the external corner is a fence post set into the ground up to the mid height of the wall. A rustic galvanised pipe gate with hurricane mesh closes against this post. A horse shoe has been attached to the centre of the gate. The gate, in line with the face of the crib, is the width of the drive, and the drive slopes up to this line. The gate is hinged off a tanalised fence post on the northern side of the gateway. A hit and miss board fence extends across from the gateway to the fence on the northern boundary.



Figure 75. Old downpipe connection (left) Figure 76. Sheet connection detail (right),) Photographs: LK March 2014.



Figure 77. Horse shoe on gate (left) Figure 78. Boundary treatment on east (right), Photographs: LK March 2014.

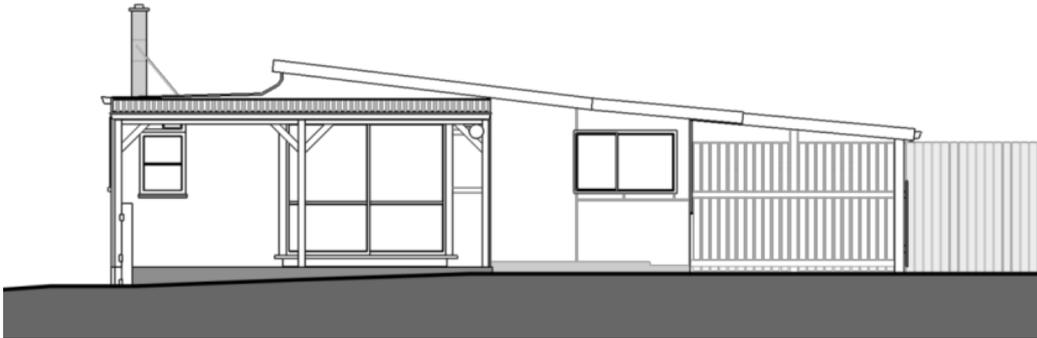


Figure 79. North Elevation. B&T Architects, LK March 2014



Figure 80. North Elevation of the crib. Photograph: LK March 2014.

### 1.7 (vi)b THE CRIB - North Elevation

The north face of the crib is the main frontage. The form of the building is most clear on this side of the crib. The eastern end containing the kitchen has its own lean-to roof sloping down from the end wall of the living area to the outside. This roof has no barge and no barge flashing. The wall steps up at that junction and from there the main roof of the crib slopes back to the west. Along this section of the roof there is a full barge flashing. The pitch of the roof is shallow, and becomes even more shallow at the intersection with the bedroom. The roof extends at this same pitch over the carport at the west end of the crib. The open carport is in line with the face of the crib on this frontage. There is no barge flashing on the carport roof.

A simple lean-to verandah/porch has been built along the northern side of the crib from the north east corner through to the west wall of the living area. The end panels and roof are clad in clear corrugated plastic. The front edge of the porch roof is finished in a PVC spouting with a rainwater head at the eastern end and an outlet that wraps back to the downpipe on the eastern frontage. At the eastern end the roof is set in line with the top edge of the front fascia. At the western end the roofing fits just beneath the barge board. There is no apron flashing and no barge flashings on the porch roof. The roof of the porch is framed in plain exposed 100 x 50 framing. There are seven rafters set out at even centres, with a centre line of dwangs. A carved teko teko figure was attached to the central post (*Refer Fig. 29*). This carving is now held by Rob and Jill Tuwhare.



Figure 83. East interior porch wall (left) Figure 84. West interior porch wall (right) Photographs: GB March 2014.



Figure 85. West porch wall GB July 2013 (left) Figure 86. Porch showing wood pile & pipe (right) GB March 2014

At the wall of the crib the rafters are supported on a planted stringer, also 100 x 50, and a 100 x 50 lintel in the plane of the rafters spans across the outside line. The lintel beam is supported by framing at each end and by a 100 x 100 post at the centre. At the top of the post there are two 100 x 50 angle brackets, in line with the face of the lintel, and there are matching planted brackets at each side. The post at the eastern end is fitted to the top of the fence post, which is offset to allow for the projecting horizontal rails, with vertical solid blocking between. From the base of the fence post a narrow polyethylene pipe arcs up across the porch and is fixed to the top of the central post. At the western end of the porch a single globe light on a timber block has been fitted to the end framing. The central post is supported on a proprietary galvanised bracket set into the porch deck. The deck is poured concrete. At the eastern end it is approximately 300 above the ground, at the western end it is almost at ground level.

On the wall of the crib within the porch there is a window at the east end. This is a fixed timber sash with a single horizontal glazing bar. A framed panel has been fitted above the window up to the stringer line of the porch roof. The meter board is at the right hand side of this panel. The window has been blocked on the inside by the fire rated panelling behind the solid wood burner. An aluminium "ranch slider" door has been fitted at the right hand side of the porch. This is a 1970s period door. It is plain anodised and has very slim profiles. The right hand section slides across the left hand panel, which is fixed. The door is set 70mm above the porch deck.

To the west of the porch is the end room, the bedroom. On this northern wall there is a bronze anodised aluminium window at the corner. The window unit has an awning window on the left and a larger fixed panel on the right. The unit is fitted over the cladding. There are junctions in the cladding below, to the left and to the right of this unit. These are finished with proprietary junction sections. At the corner the fibrolite is covered by a painted galvanised corner flashing. At the base the "fibrolite" extends down over a tanalised timber base board. There is an old school television aerial fixed to the barge above the corner of the bedroom.



Figure 81. Flax flowers, west interior porch wall (left) Figure 82. Wood stack, east interior porch wall (right) GB July 2013



Figure 83. Paua shell on porch post (left) Figure 84. Porch wall detail (right) GB March 2014



Figure 85. North elevation of lean to carport showing south boundary fence GB March 2014



Figure 86. South wall of lean to carport GB March 2014

### **1.7 (vi)c THE CRIB Lean-To Carport**

From the corner of the bedroom the roof has been extended out to form an open carport. The carport opening is formed by the span of the edge rafter. There is no barge flashing across the face of the carport. This rafter, one of only three, is supported on a round fence post, and extends beyond the side of the carport to form an eave.

The west wall of the carport is semi-enclosed. The three rafters project beyond the posts and finish in a 100 x 50 fascia. This is level with the hit and miss board fence on the southern boundary. The corrugated roofing falls to this edge. One section of the roofing is "clearlite", the remainder is galvanised iron.

The pvc spouting fixed to the fascia runs to a rainwater head at the south corner. The downpipe drops from this point and bends back through to the face of the fence on the boundary inside the carport. There is a remnant section of galvanised iron downpipe hanging loosely from the outside of the wall at the south corner. The base of the outside wall of the carport is a plain hit and miss board fence, on two horizontal rails. Above the fence sheets of vertical corrugated iron are fitted at the edge of the purlin and down over the face of the fence to the top rail line. The vertical corrugated sheeting is fitted along most of the wall but not at the southern end.

There are only three rafters over the carport, each with a supporting post along the west wall. The rafters are 100 x 50 rough sawn timber. The rafter at the southern end projects past the side of the crib and fixes to it. The central rafter is fixed to a rough sawn block, planted on a rough sawn stringer plate that runs the length of the wall. This fixes above the window. The end rafter across the opening at the north, is also fixed to a rough sawn block fixed on the stringer. 5 x 75 x 50 purlins span across the rafters.

The purlins span out to the fence line. The fence on the southern boundary and along the west wall of the carport is made of hit and miss vertical palings. The palings are all edge trimmings from posts. At the south east corner and at the centre of the west wall of the carport the posts extend up and support the end framing of the roof. Across the left hand bay a lower rail is fitted between the two posts. This is not in line with the fall of the roof. A sheet of vertical corrugated iron is fitted into the gap between the corner of the crib and the fence.

The base of the carport is a mix of pine bark and gravel.

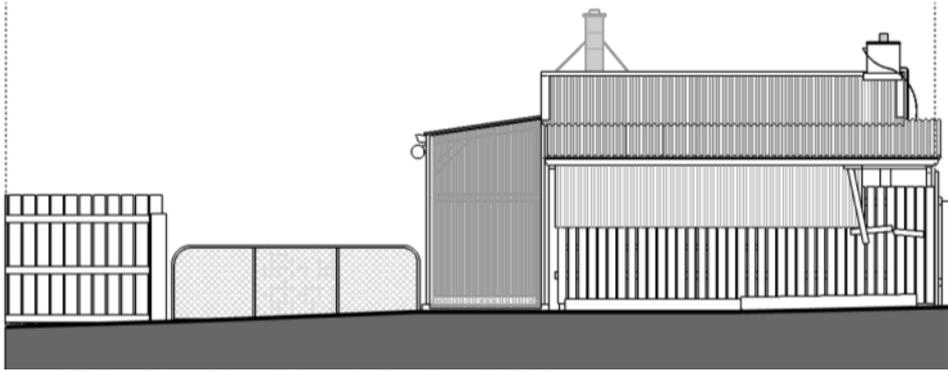


Figure 87. West Elevation, B&T Architects LK March 2014



Figure 88. West Elevation of the crib/ lean to carport, LK March 2014



Figure 89. West wall of crib, showing bedroom windows, GB March 2014

### **1.7 (vi)d EXTERIOR OF THE CRIB - West Elevation**

The west wall of the crib, the outside wall of the bedroom, is inside the carport. This wall is also finished in "fibrolite". The central sheet junctions are covered in 60 x 12 mm battens. The horizontal junction by the window is fitted with a proprietary jointer. The northern corner is covered by a galvanised iron flashing. The southern corner is obscured by the vertical corrugated iron fixed across the gap.

The "fibrolite" comes down over a tanalised base board, and has a planted board fitted horizontally across the base. At the north east corner the bottom edge of the cladding is approximately 100mm above the ground. This height is fairly consistent across the base of the wall.

At the northern corner of the wall is a timber joinery unit in four equal sections with mullions between. The two end sashes are casement windows. The left hand (northern) central sash is fixed, the right hand central window has a small awning sash at the top and a fixed panel below. The facing boards around the window are 65x18. The cill is narrow and has a similarly dimensioned sub cill board. At the base of the wall close to the northern corner is a telephone connection box.

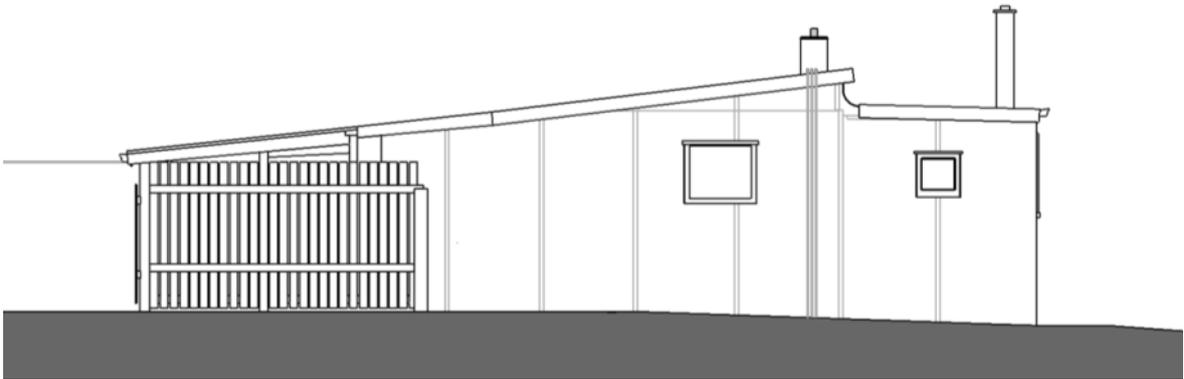


Figure 90. South Elevation, B&T Architects LK March 2014



Figure 91. South wall of lean to carport (left) Figure 92. South wall of crib. view from neighbouring property looking west (right) GB March 2014



Figure 93. South wall of crib, showing bathroom window as viewed from neighbouring property neighbours shed pictured right (left) Figure 94. South wall of crib view east. (right) GB March 2014

## 1.7 (vi)e EXTERIOR OF THE CRIB - South Elevation

On the south face of the building the sheets are battened with 60 x 12 mm battens at the sheet junctions with a capping moulding the same thickness running along the top of the wall beneath the plain flat metal barge flashing (150mm deep). At the intersection between the middle section and the lower kitchen roof the barge stops short of the junction. There is no cover flashing at this junction and the barge flashing of the lower roof also stops short of the junction.

A galvanised metal bracket for the terminal vent of the waste water system remains on the barge above the western end of the bathroom. There is no terminal vent. At both corners the cladding is butted at the south east corner with no over flashing or battening.

The sheets are standard length. The cladding begins at the bottom line of the joists. The base line of the cladding is also finished in a 60 x 12 batten. There is no base-boarding on this side of the building. A layer of fibrolite has been applied over the primary cladding at the high point along the wall.

The two windows on this side of the building, the side window in the kitchen, and the bathroom window, have unsupported metal flashings that run across the window openings and over the narrow facing boards. The windows are plain timber. The bathroom window has a fixed sash. The external cill is a narrow, unpainted tanalised board. The kitchen window was an awning sash. The facings have been removed, and the cill has gone. The edges of this opening have been sealed with a sealing tape.

Service pipes have been fixed to the exterior of this wall, and the soil waste pipe from the w.c. has been pushed through in a rather perfunctory fashion. The pipe penetrations are not properly sealed. A number of pipes have been fitted at the junction between the bathroom and the kitchen as there is a proprietary metal header tank on the main roof at this point. The tank is seated between the ridge flashing and a tanalised piece of timber set across the roof. The pipes to the tank are plastic. The old pipes to the header tank are still partly attached to the crib and the board that held them has fallen on to the roof of the neighbours' shed on the adjoining property.

Close to the south east corner the earth rod for the house is driven into the ground and wired to the house.

At the western end the rafter of the carport runs through on the face of the cladding. Beneath the rafter a vertical sheet of corrugated iron has been fixed across to close the opening between the face of the crib and the end of the carport which finishes into the boundary fence. The fence changes at this point from vertical corrugated iron on a plain timber frame to a hit and miss vertical board (1/4 rounds) fence through the carport. The corrugated iron fence is 1200mm high, the timber fence is over 1800mm.



Figure 95. South wall for crib, showing bathroom and kitchen windows, and proximity of neighbouring shed (left) Figure 96. South east corner of crib as viewed from neighbouring property (right), GB March 2014



Figure 97. South wall, view west, showing pipes between crib and neighbouring shed (left) Figure 98. Kitchen window detail, showing temporary weathering repairs (right), GB March 2014

### **1.7 (vi)f EXTERIOR OF THE CRIB - Roof**

The roof of the crib is in two parts. The main roof, a plain corrugated iron skillion roof falls from the eastern wall of the central section to the west, and continues over the lean-to carport at the side of the bedroom. This roof is shallow in pitch, and changes pitch in a slight curve to an even more shallow pitch over the bedroom and carport. The carport roof is separately clad with that roofing slid under the main roof.

There is a separate roof over the kitchen area, a plain lean-to type roof at a lower level falling to the seaward end of the building. This roof is also shallow pitched. The cylindrical flue of the fire penetrates through the north eastern corner of the kitchen roof. The flue is braced back to the roof with two sections of galvanised angle iron. The power connection, at the outside face on line with the northern wall, projects above the roof line and is also braced back to the roof with metal tie rods. The kitchen roof has no barge or barge flashing. The main roof does have a planted barge with a full over-flashing. At the intersection between the two roofs the cladding runs straight into the edge of the apron flashing, with no additional weathering.

The spouting across the eastern frontage and across the face of the porch connects to a downpipe at the north eastern face of the eastern frontage. The rear spouting, across the western face of the carport, connects to a downpipe that is run back to a connection with the old storm water line at the south west corner of the crib.



Figure 98. View east over roof of the crib and carport lean to, GB March 2014



Figure 99. View north over lean to kitchen roof, GB March 2014



Figure 100. View north showing roofing junctions, GB March 2014



Figure 101. Crib Floor Plan, B&T Architects LK March 2014

### 1.7 (vii) CRIB INTERIOR – General Description

The internal plan of the crib is very simple. The building is a rectangle divided into three parts: a bedroom across the west end, a central section with a living area to the north and a bathroom to the south, and a kitchen/dining area across the east end. The floor height changes at each section stepping up from the kitchen into the living area and slightly up from this area into the bedroom. The entry to the crib is through the sliding aluminium door within the porch at the north wall of the living area. The ceilings all follow the pitch of the roof.

#### 1.7 (vii)a CRIB INTERIOR – Living Area

The Living Area is the central room of the crib. This section of the crib, together with the bathroom, appears to be the oldest section of the building. The linings and timber flooring suggest that this area may have been a stand alone hut or shed that has since been expanded. This is further reinforced by the very minor changes in floor level between this room and the bedroom, and the more significant drop into the kitchen area. Layered ramps have been formed at the doorway to the bedroom and at the side of the kitchen. These appear to be relatively recent and are a makeshift solution.

The linings in the living area are t g + v horizontal boards (match lining) on the walls and across the ceiling (north/south), (except at the face of the lintel to the kitchen area, which has been lined in oil tempered hardboard, with “D” mouldings to the junctions). At the eastern end of the room there is a metal panel fitted to the ceiling, which may once have been a flue position. Close to this a bamboo rod on metal block and tackles, has been fitted to the ceiling as an interior washing line.

There are generally no skirtings or architraves in this area, apart from a ¼ round moulding between the walls at the south west corner. A fibre board cornice has been fitted at the intersection of the ceiling and walls, except at the eastern end of the room which has a quarter round moulding to this intersection.

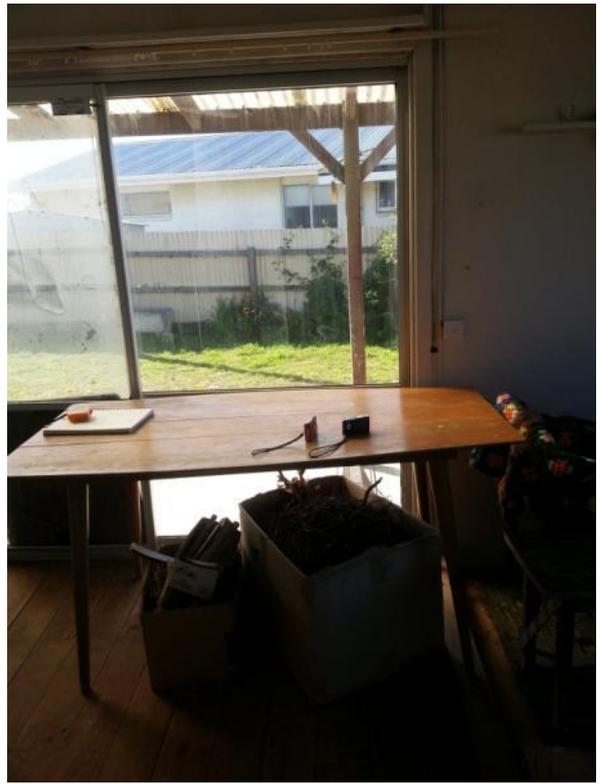


Figure 102. North wall of living area showing ranch sliders and table, GB March 2014



Figure 104. North east corner, ceiling in living area (left) Figure 105. Washing line, pulley detail (right) GB March 2014

The fixing holes in the cornice are not filled. The floor in this area is t + g timber running across the room (north / south). An aluminium “ranch slider” has been fitted in the external wall, the north wall. This is the only entry to the crib. The substructure has slumped at the line of the bedroom wall.

The doorway to the bedroom is at the north west corner of this room, on the west wall. There is no door, only a surface mounted curtain track. The bedroom is slightly higher than the living area and a crude ramp of plywood fixed over sections of carpet, linoleum and old newspapers has been constructed at this threshold. The doorway slumps badly to the left and the wall lining has opened where the structure has failed. At the south end of this wall (the western wall of the room) a small rectangular opening has been cut at the top of the wall into the bedroom. The opening is not finished in any way on this side.

The doorway into the bathroom is at the south east corner of the room on the central wall. There is no door, only a curtain track, mounted above the doorway on the wall of the living area. The kitchen wall projects out slightly at this corner, and the hardboard wall finishes of the kitchen return back from the corner, through the doorway and into the bathroom. The living area wall butts into a plain door jamb.

The only remaining furniture in this area is a 1960s/70s timber table which at the time of our survey was set across the fixed panel of the “ranch slider”.



Figure 106. View through living area into kitchen from bedroom (left) Figure 107. Ranch slider door detail (right) GB March 2014



Figure 108. South west corner, ceiling in living area showing opening (left) Figure 109. Plywood ramp into bedroom from living area, north west corner (right) GB March 2014



Figure 110. South wall of living area showing doorway through to bathroom, GB March 2014



Figure 111. Crib Floor Plan, B&T Architects LK March 2014

### 1.7 (vii)b CRIB INTERIOR – Bathroom

The bathroom is on the southern side of the living area within the central section of the crib. Inside this small room is the hot water cupboard at the south east corner, a tub/basin on the south wall, the toilet at the south west corner against the west wall, and a shower box at the north west corner of the room.

The bathroom ceiling and walls are lined in enamel painted oil tempered hardboard. There are ¼ round mouldings at the intersection of the ceiling and the walls and at the corners. The ceiling follows the fall of the roof. The skirting is also 60 x 12 bull nose. The cornice is a small square timber moulding. Along the outside wall by the toilet the skirting has peeled off the wall, or was pushed off when a new connection pipe was fitted.

The strip timber floor (continuous with the floor of the living area) is covered in nondescript domestic vinyl. A hole has been cut in the floor close to the doorway. This was used to carry out repair work to the plumbing.

At the south eastern corner of the bathroom is a full height hot water cupboard, with two flush panel doors. The HWC is in the lower section of the cupboard, the upper section has two sets of unpainted slat shelves. The cupboard interior is lined in unpainted oil tempered hard board. A moulded plastic mirror cupboard with matching soap dish has been attached to the side of the cupboard.

There is a rectangular window on the outside (south) wall of the bathroom just above a tub basin on an enamel painted customwood cupboard unit. The window has an awning stay. The opening is “picture framed” with plain 60 x 12 mm bullnose mouldings.



Figure 112. Pipe from WC & peeling skirting board (left) Figure 113. Bathroom south west corner (right) LK March 2014



Figure 113. North east corner showing doorway into living area (left) Figure 114. HWC cupboard (right) LK March 2014

The toilet is at the south west corner, on the west wall. This is a ceramic pan and plastic cistern. The pan has a side outlet that has been crudely forced through the wall. The toilet is pale pink, matching the wall colour.

Beside the toilet at the north west corner of the room, is the shower cubicle. This has a stainless steel tray and a projecting side wall forms the cubicle. The projecting wall is open at the top. The walls of the shower are also finished in enamel painted oil tempered hardboard. The corners are finished in painted timber external corner mouldings. The top of the partition wall is capped by a plain wide board. The mixer, a "Topliss" brand proprietary mixer, is mounted on the wing wall, and the shower head, a fixed unit, is mounted at the centre of the shower box on the end wall.

There is a plain metal towel rail on the wall between the shower and the doorway



Figure 112. Mirror on HWC cupboard wall (left) Figure 113. South wall showing window and tub (right) LK March 2014



Figure 113. South wall of the kitchen area showing table (left) Figure 114. South west corner showing kitchen cabinetry (right) LK March 2014



Figure 115. South east corner kitchen area as viewed from doorway into living area, LK March 2014



Figure 116. Linoleum patchwork on kitchen floor (left) Figure 117. Electrical socket detail below window on east wall (right) LK March 2014

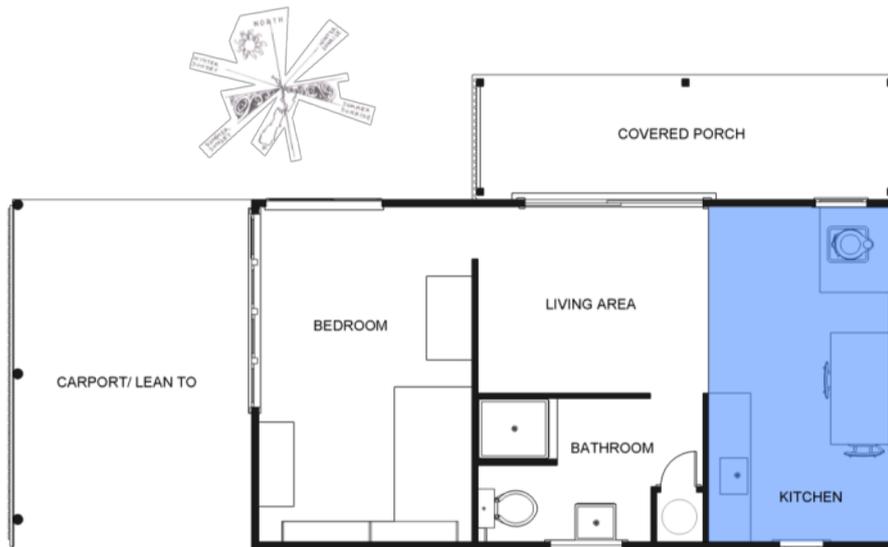


Figure 118. Crib Floor Plan, B&T Architects LK March 2014

### 1.7 (vii)c CRIB INTERIOR – Kitchen Area

The living room is open to the kitchen area facing the sea. This is a simple lean-to form that has been added to the crib. The floor in the kitchen area is slightly below the main floor of the house (70mm step down from the living room into the kitchen area) and the ceiling in this section slopes down to the front of the house following the line of the roof. The ceiling is lined in “Pinex” softboard, with 40 x 6mm battens to the junctions and ¼ round mouldings to the edges.

The kitchen area is lined in oil tempered hardboard, with “D” mouldings to the junctions. There is a ¼ round moulding at the south eastern corner that ends where the paint finish ends, half way down the wall. The end wall has a ¼ round skirting.

The floor in this area is particle board on tanalised timber joists and foundations. The floor is covered with a mix of materials.

The kitchen bench is set against the bathroom wall. This comprises a stainless steel bench-top with a central sink, set on a Rimu and plywood cupboard unit. There is a wall mounted cupboard unit above this, and a boiler unit on the wall to the left.

There are no appliances remaining at the crib.

A shelf runs across the head of the side window from the boiler unit to the front wall. The side window is almost square, and awning hung.

At the centre of the end wall, facing the sea, is a timber window in two parts. The right hand side is fixed, the left hand side is an awning sash. The television aerial has been drilled through the sash at the bottom right hand corner of the fixed window. There is a plain board shelf over most, but not all, of the opening. The opening is picture framed with 60x12 mm bull nosed architrave.



Figure 119. North east corner of kitchen area showing wood burner (left) Figure 120. Wood burner detail (right) LK March 14



Figure 121. North east corner of kitchen area showing electrical switch board and flue from wood burner (left) Figure 122 Shelf on north wall (right) LK March 2014



Figure 123. Linoleum patchwork on kitchen floor (left) Figure 124. Electrical socket detail below window on east wall (right) LK March 2014

At the north east corner, set to the corner, is a rectangular, free standing, wood burning stove. The stove is set on a small plastered plinth with a large  $\frac{1}{4}$  round base moulding to the edges. Behind the stove, on both walls are panels of rough cut fire rated material, set out from the old wall linings that remain in place behind.

The panels stop short of the ceiling. The panel on the north wall has been cut around the fuse board, which sits at ceiling level at the top left hand corner of the panel. The panel also covers a window on the north wall, which has been left in place



Figure 124. Linoleum patchwork on kitchen floor (left) Figure 125. Electrical socket detail below window on east wall (right) LK March 2014



Figure 126. Chair with crocheted blanket by fire (left) Figure 127. Shelf detail in south west corner of kitchen (right) LK March 2014



Figure 128. Kitchen cabinetry and boiler unit on west wall of kitchen, LK March 2014



Figure 129. Kitchen cabinetry on west wall of kitchen, LK March 2014



Figure 130. Mug in kitchen (left) Figure 131. Plastic flowers in kitchen (right) LK March 2014



Figure 132. Crib Floor Plan, B&T Architects LK March 2014

### 1.7 (vii)d CRIB INTERIOR – Bedroom

The bedroom is at the western end of the crib. It is a simple rectangular room.

The floor is strip timber running across the crib (north / south). The room was carpeted during the time Tuwhare lived here. The carpet has been lifted. A rectangular panel of linoleum covers most of the floor. This panel was designed as a single piece, a bordered sheet in art nouveau style that suggests that this was made in the first decades of the 20<sup>th</sup> century.

The walls of the room are lined in painted oil tempered hardboard. The sheet junctions, both horizontal and vertical, are covered with timber “D” mouldings. At the north west corner is a rectangular moulding. The telephone wire snakes up this corner and across the ceiling over the western wall. There is a similar rectangular timber moulding at the south western corner. At the south eastern corner the moulding is a 70 x 40 ¼ round. This same moulding is used as a skirting right around the room.

The ceiling within this space is “pinex softboard”. Only some of the ceiling junctions are covered with 60 x 18 rectangular mouldings. A similar timber batten has been fitted to the ceiling to hold the light fitting. This is a plain batten holder with a “Chinese hat”.

The cornice along the western wall is a 70 x 18 planted to the wall with a “D” moulding below. Across the eastern wall the cornice is an unpainted 70 x 18 board. Across the northern wall the cornice is a planted rectangular board on the wall with a 70 x 18 planted moulding to the ceiling. There is no cornice moulding along the south wall. An exposed electrical wire runs across the intersection of the wall and ceiling on the northern wall and down the north west corner to a power outlet set just above the skirting on the north wall.



Figure 133. North wall of bedroom, GB March 2014



Figure 134. South wall of bedroom, GB March 2014



Figure 135. West wall of bedroom, GB March 2014

The door way to the living room is at the northern end of the partition wall between this space and the adjoining living area. There is no door between the rooms, simply a doorway. The doorway has a plain board architraves across the top, the wall runs through the opening on the north wall and steps out slightly through the opening. A planted bevelled moulding runs up this face and is finished into the side of another planted moulding on the living room side of the opening. The internal face of the door opening is finished in "D" mouldings, with the lining butting to the side.

There is an aluminium window unit on the northern wall. The unit has an awning panel and a fixed panel. The plain timber jambs of this window sit out from the interior lining. There are no architraves. On the end wall (western wall) at the northern corner is a four panel timber joinery unit. The sashes at each end are side hung casements, with a fixed sash and a fixed sash with awning between. The cill of this window is finished in a section of unpainted tanalised timber. The architraves are 60 x 12 bevelled mouldings.

Close to the centre of the eastern wall (to the living area) a rectangular opening has been cut close to the top of the wall. This small opening is framed with "D" mouldings. An aerial wire comes through this hole, runs across the junction of the ceiling and wall to the south, and then down the centre of the south wall to a junction box. There is a power outlet below this.

A box bookcase of dressed timber is fitted across the south wall. This is a simple rectangular box fixed to the wall at head height.

Within the room there is a c.1930s wardrobe, a dresser, also from that period, and a relatively new single bed. The bed was covered with a colourful crocheted blanket at the time of our survey.



Figure 136. South west corner of bedroom showing dresser, GB March 2014



Figure 137. 1940s Man robe in bedroom, GB March 2014



Figure 138. Ramp into bedroom, GB March 2014



Figure 139. South west corner bedroom ceiling, GB March 2014



Figure 140. West wall of bedroom, GB March 2014



Figure 141. Ceiling in bedroom, GB March 2014



Figure 142. Layered flooring in bedroom, GB March 2014



Figure 143. Ramped floor into bedroom at doorway, GB March 2014



Figure 144. Ceiling in bedroom, east wall, GB March 2014



Figure 145. Light fitting in bedroom, GB March 2014



Figure 146. Floor / wall south west corner, GB March 2014



Figure 147. East elevation of the shed, LK March 2014



Figure 148. South elevation of the shed, LK March 2014



Figure 149. East wall showing material junctions, LK March 2014

## 1.7 (viii) THE SHED

The shed is located at the north west corner of the property. The shed is set beneath the remaining large macrocarpa. The shed was extended by the previous owners of the property.

The original section of the shed runs down the north boundary. This area is unlined and was used as a garden shed to house tools and equipment. The shed was extended to the south across its full width.

The old section of the shed is clad in layered metal sheeting, unfolded cans/drums on its eastern frontage, with vertical corrugated iron on the north frontage. The addition is clad in vertical corrugated iron. The old section of the shed was a plain skillion roofed garden shed. The roof pitches down to the north. The new section pitches back to the south, creating a pragmatic off centre gabled shed. The roof is also corrugated iron.

There is a door into the shed on the eastern wall of the old section. This is a timber door over-clad in plywood. There is a single light in the door. There are no facings. The corrugated iron runs up to the side of this door. The old shed has a small "lobby" area at the doorway. To the left of this is an internal door to the new area, ahead is the storage area.

Within the storage area is a second doorway at the western end of the shed that may once have opened out to the neighbouring paddock. The western boundary fence runs right across this enclosing the door and associated window.

The new room is very plain. This room was used by Tuwhare to write in the warmer months. It has a timber joinery unit at the centre of the south wall, this has casement windows on each side and a fixed sash at the centre. The floor is a poured concrete slab. Until recently this was carpeted. The walls and ceiling are lined with "Pinex softboard". The sheet junctions are not covered. There is a softboard cornice around the room. The window is finished with simple bull nosed architraving. The same profile moulding is used as the skirting. The window is not faced on the exterior.

On the east wall is a note written by Tuwhare directly onto the lining. This reads

*"For my 70<sup>th</sup> birthday celebration at Pakiri organised by "Kereihi" (Shirley) "*

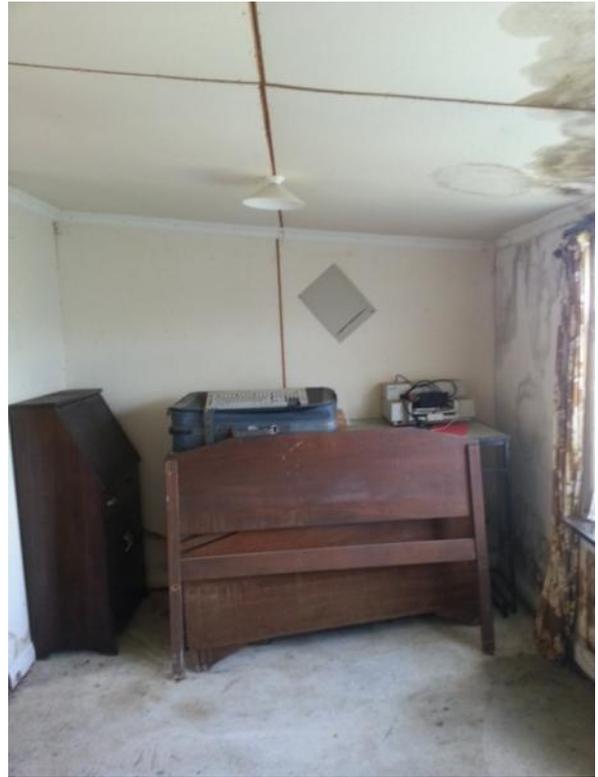


Figure 150. Sliding door (left) Figure 151. Piano on east wall (right) LK March 2014

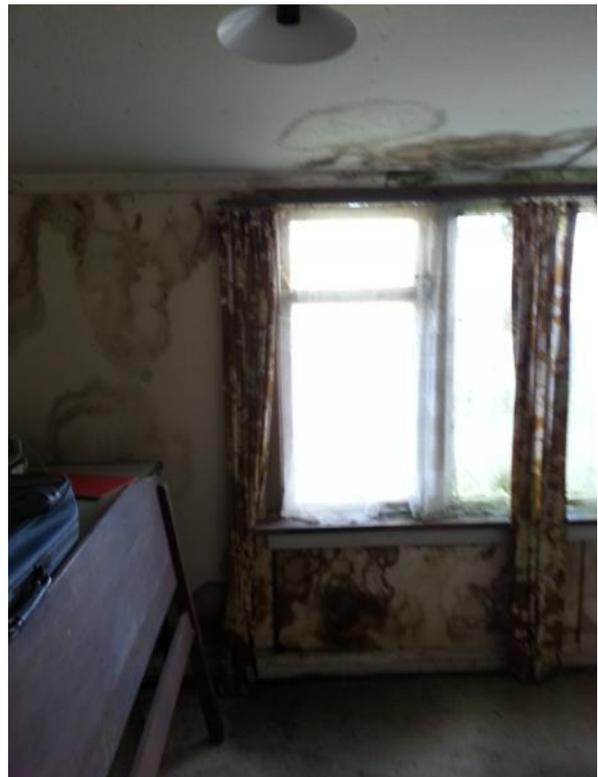


Figure 152. West wall (left) Figure 153. South exterior wall (right) LK March 2014



Figure 154. Entry room looking through to back room showing exposed rafters and wall framing (left) Figure 155. Exterior north wall showing window and shelves (right) LK March 2014



Figure 156. Blocked door in west exterior wall (left) Figure 157. Microwave on shelves north east corner (right) LK March 2014

## 1.8 ASSESSMENT OF HERITAGE VALUE

### 1.8 (i) INTRODUCTION

The place as it stands is evidence of events and activities associated with Hone Tuwhare from 1992-2008.

The crib is also an authentic crib, an informal and humble building type that is becoming increasingly rare.

The heritage value of the place rests entirely in the association of this place with Hone Tuwhare. In assessing heritage values we have considered how the place was when Tuwhare lived on the property, as best as we can from the information available, and from our survey. The place is more or less as it was left following his passing in 2008. Things have been removed, and some parts have deteriorated through disuse. Those parts of the place that are as he knew it have been considered to be most significant. The place is what it is, a very ordinary pair of buildings on a small coastal site, and that is what it was when Tuwhare lived here. The hierarchy of values is an attempt to distinguish between those parts of the place that most clearly represent Tuwhare's time here, and those parts that were possibly less significant to him/less used by him.

The condition of the place is not considered in this assessment. Condition does have a significant effect on the future of the place, as parts that have deteriorated cannot be left, and may be found to be beyond repair. This is addressed in Section 2.4 (iv) Physical Condition – Remedial Works

The following tables are based on the description of the property (**Section 1.5**). On the right hand side a heritage value is given. These values are intended to guide any processes undertaken on the buildings, as defined in the section "Conservation Processes" in the ICOMOS (NZ) Charter (Appendix One);

## 1.8 (ii) EXPLANATION OF HERITAGE VALUES

Below each section of the description is a table of heritage values. These values are intended to guide any processes undertaken on the building, as defined in the section "Conservation Processes" in the ICOMOS (NZ) Charter (*refer Appendix One*).

Heritage values represent the assessment of the cultural significance of each element described. These values have been attributed to large elements or rooms. All other elements, unless separately noted, should be considered to have the significance of the space or element in which they occur.

The heritage values also guide conservation processes. The following table sets out the appropriate conservation processes (*based on the definitions of the ICOMOS (NZ) Charter*) for each of the given heritage values:

### **Heritage Value 1 - *Of great significance***

Work on spaces or elements of great significance is limited to non-intervention, maintenance, stabilization, repair.

### **Heritage Value 2 - *Significant***

These items should be preserved and protected where this does not conflict with the conservation of items of higher significance. Building fabric and spaces with a Heritage Value of 2 may be adapted to new uses; otherwise work must be limited to maintenance, stabilization, restoration, reconstruction and reinstatement.

### **Heritage Value 3 - *Of little Significance***

It is preferable to retain these items. Removal may be justified where this facilitates the recovery of overall significance. Any modifications must not conflict with items of a higher Heritage Value.

### **Neut. - *Of no Significance***

These items may be retained for practical or functional reasons as long as they do not obscure components or sections of the building with Heritage Values of 2 or 3. If possible parts of the building's fabric rated Neut (neutral) should be removed.

### **Int. - *Intrusive***

Detracts from the heritage significance of the place. These items should be removed or concealed.

## 1.8 (iii) TABULATION OF HERITAGE VALUE

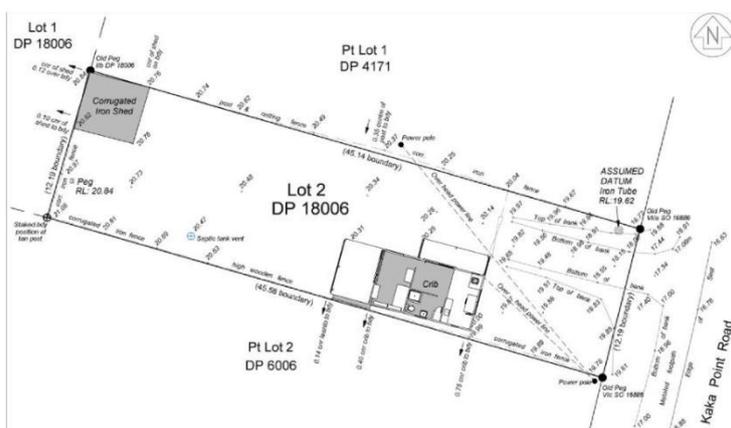


Figure 158. Survey Plan, B&T Architects LK March 2014



Figure 159. View of the site looking east from the rear of the property, LK March 2014

### **SITE + SETTING**

Street Frontage (bank and driveway)	1
Power lines (pole is on adjoining property)	1
Boundary fences	1
Open Yard at the front of the Crib	1
Yard between the end of the crib and the northern boundary	1
Rear Yard	2

### **OVERALL CRIB**

Siting	1
Crib Overall Form	1
Roofing- corrugated iron	1
Cladding- "fibrolite" sheeting	1
Timber Joinery	1
Aluminium Joinery	1
Porch	1

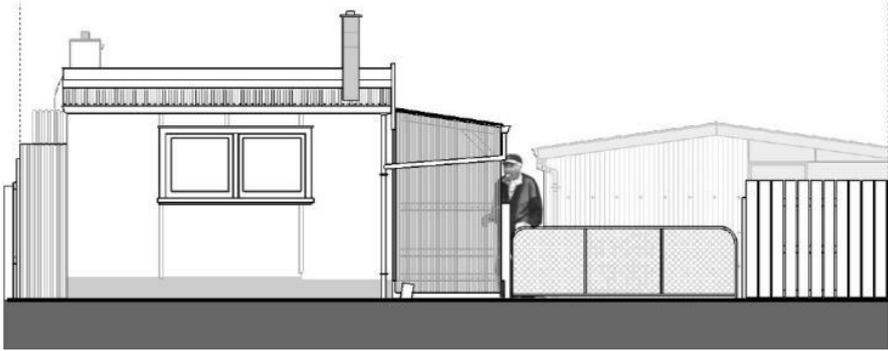


Figure 160. East Elevation, B&T Architects LK March 2014



Figure 161. East Elevation of the crib, LK March 2014

**EAST ELEVATION (Facing The Road And The Sea)**

General Finishes	<i>refer overall</i>
Sky Dish	1
Sky Dish Cable	1
Power Connection	1
Metal Flue	1
Porch frame	1
Corrugated plastic	1
Metal Pipe gate	1
Horse shoe	1
Hit + Miss Board Fence	1

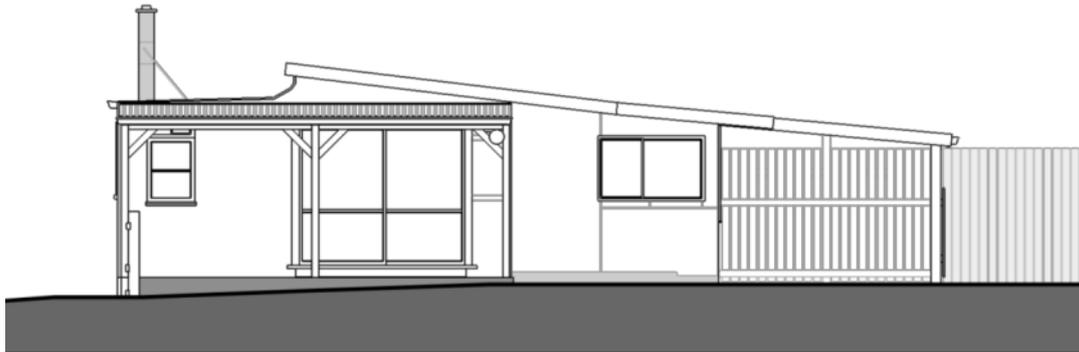


Figure 162. North Elevation, B&T Architects LK March 2014



Figure 163. North Elevation of the crib, LK March 2014

## **NORTH ELEVATION**

General Finishes	<i>refer overall</i>
Lean-to verandah	
<i>Corrugated plastic roof</i>	<i>1</i>
<i>Timber framing</i>	<i>1</i>
<i>Corrugated plastic end panels</i>	<i>1</i>
<i>Globe light</i>	<i>1</i>
<i>Concrete base</i>	<i>1</i>
<i>Polyethylene pipe</i>	<i>1</i>
Meter board	<i>1</i>
Enclosed window	<i>1</i>
Ranch Slider	<i>1</i>
Aluminium window to bedroom	<i>1</i>
Television Aerial	<i>1</i>
Teko Teko Figure	<i>1</i>



Figure 164. North elevation of lean to carport showing south boundary fence GB March 2014



Figure 165. South wall of lean to carport GB March 2014

### **LEAN-TO CARPORT**

Carport framing	1
Carport Roof	
<i>Corrugated iron</i>	1
<i>Clear corrugated roofing</i>	1
Carport base	1
Western wall	
<i>Corrugated iron upper panel</i>	1
<i>Hit + miss board fence</i>	1
<i>PVC spouting + downpipe</i>	1
<i>Remnant galv. Dp</i>	1
Southern end/fence	1
Corrugated iron corner	1

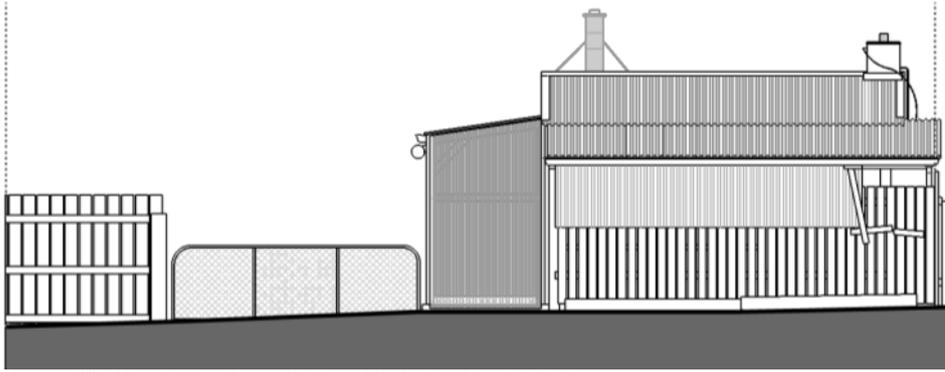


Figure 166. South Elevation, B&T Architects LK March 2014



Figure 167. West Elevation of the crib/ lean to carport, LK March 2014

**WEST ELEVATION**

General Finishes	<i>refer overall</i>
Four panel timber joinery unit	1
Support for carport framing	1
Corrugated iron end panel	1
Telephone box (bottom NW corner)	1

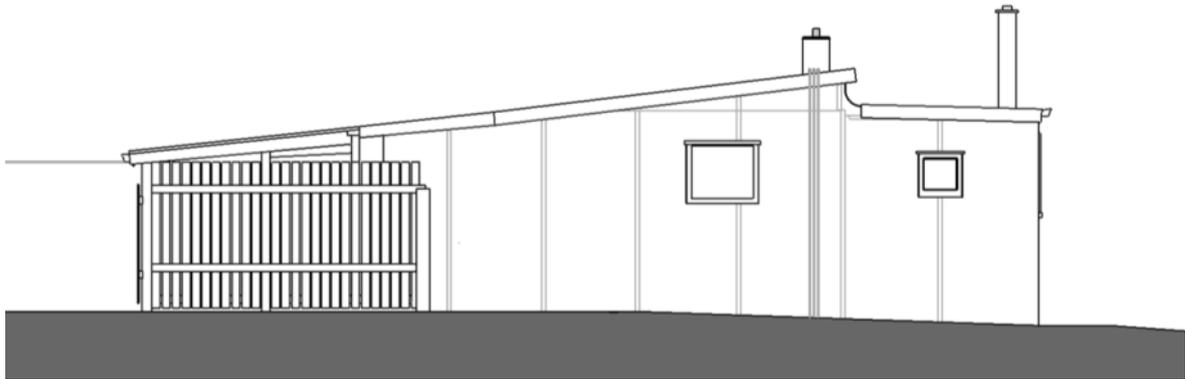


Figure 168. South Elevation, B&T Architects LK March 2014



Figure 169. South wall of lean to carport (left) Figure 170. South wall of crib. view from neighbouring property looking west. LK March 2014

**SOUTH ELEVATION**

General Finishes	<i>refer overall</i>
Bathroom- timber window	1
Kitchen- timber window	1
Piping to header tank	3
Old header tank connections	3
WC waste penetration + connection	neut.



Figure 171. View east over roof of the crib and carport lean to, GB March 2014

## **ROOF**

### **Main Roof**

Corrugated iron	1
Barge + fascia flashings	1
Cast metal header tank	1

### **Kitchen Area Roof**

Corrugated iron roofing	1
Flashing to upstand	1
PVC spouting	2
Plain metal flue with brace elements	1
Metal rod brace elements for hardwood power connection	1

### **Carport Roof**

Corrugated iron roofing	1
Corrugated plastic roofing	1
PVC spouting	2

### **Porch Roof**

Corrugated plastic roofing	1
PVC spouting	1

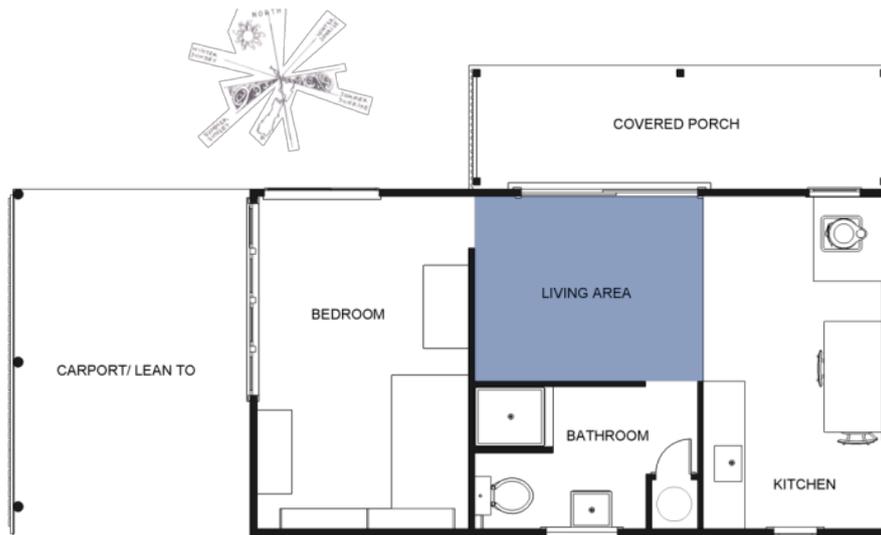


Figure 172. Crib Floor Plan, B&T Architects LK March 2014

## LIVING AREA

### Floor

Strip timber flooring	1
<i>Roughly formed ramp to bedroom</i>	3
<i>Open edge to Kitchen Area</i>	1
<i>Sloping Floor (north to south)</i>	1

### Walls

Horizontal t + g lining (west + south)	1
<i>Unframed door opening to bedroom area</i>	1
<i>Curtain rail</i>	1
<i>Rectangular hole in west wall</i>	1
<i>Unframed door opening to bathroom</i>	1
<i>Curtain rail</i>	1
Oil tempered hard board lining (north + east)	1
<i>"D" mouldings</i>	1
<i>Timber edge mouldings</i>	1
Aluminium "Ranch Slider" north wall	1
<i>Plain timber architraves</i>	1
<i>Lock block insert</i>	1
<i>Curtain track mounted on architrave</i>	1
<i>Shelf over eastern end of the opening</i>	1

### Ceiling

T + g ceiling	1
<i>Surface mounted plastic cable duct</i>	1
<i>to single surface mounted batten hold light.</i>	1
<i>Ceiling mounted bamboo rod on block + tackle</i>	1
Rectangular metal sheet repair at eastern side	1
Fibre Board cornice	1
Fittings and furniture	1
Surface run wiring	1
Power sockets + telephone blocks	1
1960's semi-elliptical table (if used by Tuwhare)	1



Figure 173. Crib Floor Plan, B&T Architects LK March 2014

## **BATHROOM**

### **Floor**

Strip timber flooring	2
Domestic vinyl	3
Sloping floor	1

### **Walls**

Painted oil tempered hardboard	1
Timber junction mouldings	1
Plain bull nosed skirting	1
Rectangular awning hung window	1
Cill mounted casement stay	1
Plain bull nosed architrave	1

### **Ceiling**

Painted oil tempered hardboard	1
Quarter round timber cornice moulding	1
Plain batten holder light fitting	1

### **Hot Water Cupboard**

Linings as per walls	1
Doors	1
Interior lining	1
Timber slat shelves	1
Electric hot water cylinder	3

### **Shower box**

Form	1
Painted oil tempered hardboard linings	1
Stainless steel tray	1
“Topliss” mixer	1
Fixed shower head	1

### **Fittings + Fixtures**

Stainless Steel tub	1
Customwood tub cabinet	1
Wall mounted plastic cosmetic cupboard and shelf	1
Wall mounted metal towel rail	1



Figure 174. Pipe from WC & peeling skirting board (left) Figure 175. Bathroom south west corner (right) LK March 2014



Figure 176. North east corner showing doorway into living area (left) Figure 177. HWC cupboard (right) LK March 2014

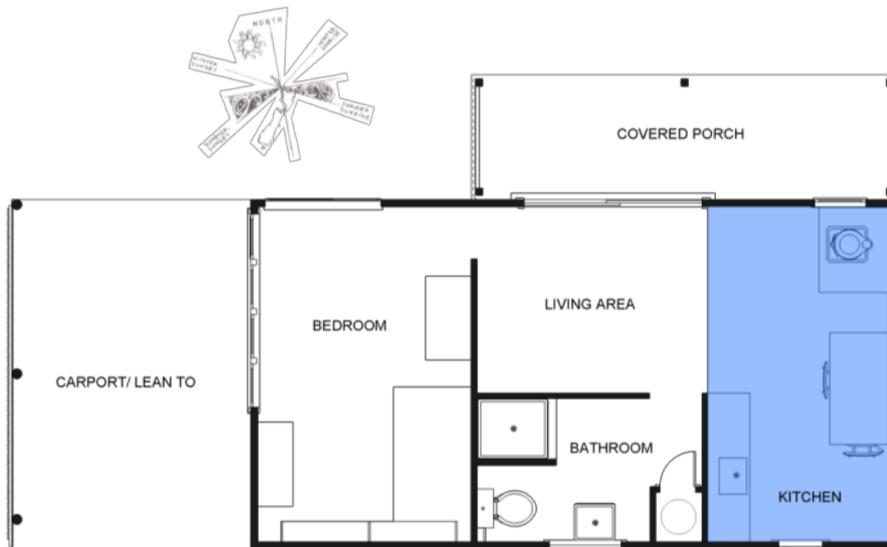


Figure 178. Crib Floor Plan, B&T Architects LK March 2014

## **KITCHEN AREA**

### **Floor**

Particle board flooring	3
Array of vinyl	2
Roughly formed ramp by kitchen bench	3

### **Walls**

Painted/unpainted oil tempered hardboard	1
Timber mouldings	1
¼ round skirting (east wall)	1
South wall timber window (rectangular awning)	1
Timber shelf across south window	1
Plain 60 x 12 architraves	1
East wall picture window	1
Sky connection through sash	1
Plain timber architraves + cill	1
Part shelf over window	1

### **Ceiling**

Fibre board ceiling	1
Plain rectangular ceiling battens	1
Surface mounted batten holder light fitting	1

### **Kitchen Bench**

Stainless steel bench with single sink	1
Plain wall mount chrome taps	1
Rimu and rimu ply bench unit	1
Timber shelf above bench upstand	1
Wall hung painted cupboard unit	1
Wall mounted boiler unit	1



Figure 179. South wall of the kitchen area showing table (left) Figure 180. South west corner showing kitchen cabinetry (right) LK March 2014

### Fire + Surround

Solid plaster plinth with large timber ¼ round skirting	1
Proprietary solid wood burning stove + flue	1
Rough cut “supalux” fire rated boards	1

### Fittings + fixtures

Exposed electrical distribution board	1
Surface run wiring	1
Power points and telephone blocks	1

### Furniture + personal effects (Heritage value is dependent on association with Hone, hence the question marks)

Laminate surfaced kitchen table	1?
Metal Chair with crocheted blanket	1?
Wooden stool, with upholstered seat	1?
Plain vinyl upholstered tubular metal chair	1?
Metal bucket	1?
Glass vase with artificial flowers	1?
Coloured wine bottle with artificial flowers	1?
Green ceramic vase	1?
Mug “if you don’t like my attitude.. get a dog”	1?
2x domestic fire extinguishers	neut
Window cleaning tool	neut



Figure 181. Crib Floor Plan, B&T Architects LK March 2014

## **BEDROOM**

### **Floor**

Strip timber flooring	2
Screen printed linoleum	neut
Sloping floor (north/south)	1

### **Walls**

Painted oil tempered hardboard linings	1
Timber mouldings	1
Plain door opening	1
Small rectangular hole on the east wall by ceiling	1
Timber box shelf fixed to wall across south wall	1

#### Window unit - north wall

<i>Aluminium sash</i>	1
<i>Projecting timber reveals.</i>	1
<i>Curtain rail over window</i>	1

#### Window unit - west wall

<i>Timber casement window unit</i>	1
<i>Plain bull nosed architraving</i>	1
<i>Unpainted tanalised cill</i>	3
<i>Curtain rail over window</i>	1

### **Ceiling**

Fibre board ceiling	1
Unpainted rectangular timber mouldings	1
Unpainted surface mounted timber batten from wall to light fitting	2



Figure 182. North wall of bedroom, GB March 2014



Figure 183. South wall of bedroom, GB March 2014

### **Fittings + fixtures**

Surface run wiring	1
Power points and telephone blocks	1
3 x postcards/photographs above dresser	1

### **Furniture**

Single bed with crocheted blanket	1?
Mid 20 <sup>th</sup> century timber dresser with mirror	1
Mid 20 <sup>th</sup> century free standing wardrobe unit	1



Figure 184. East elevation of the shed, LK March 2014



Figure 185. South elevation of the shed, LK March 2014



Figure 186. Interior of the shed, LK March 2014

## **THE SHED**

Overall form of Shed	2
Siting of Shed	2

## **EXTERIOR**

Corrugated iron roofing	1
Corrugated iron cladding	1
Flattened sheet metal cladding	1
Entry Door flat sheet panel with top light	2
Window unit to studio space	1
Hidden window + door	2

## **INTERIOR**

### **Original section**

Exposed timber framing (no linings)	2
Concrete floor	2

### **1980s Addition**

Concrete floor	2
Fibre board lining to walls and ceiling	2
Inscription on the east wall <i>"for my 70<sup>th</sup> birthday celebration at Pakiri organised by "Kereihui" (Shirley) "</i>	1
Mouldings	2
Panelled sliding door	2
Window unit	3

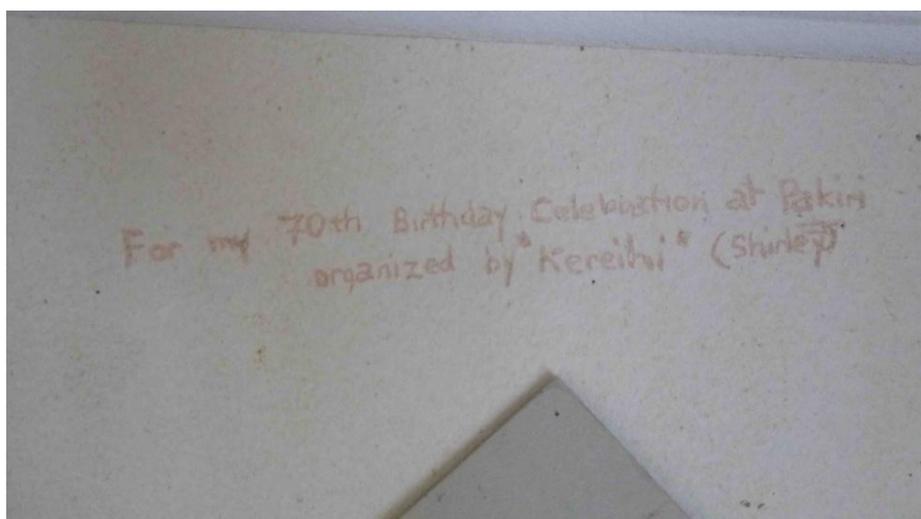


Figure 187. Inscription on the wall of the shed by Hone Tuwhare. Photograph Graeme Burgess.



## **1.9 STATEMENT OF CULTURAL SIGNIFICANCE**

### **Historical / Social Significance**

The crib was the home of Hone Tuwhare from 1992 until 2008.

Tuwhare was a highly acclaimed poet, among the best New Zealand writers of his generation.

His work was recognised nationally and internationally.

The property at Kaka Point was his home in his last years, and he was supported by, and contributed to, the community.

The crib has some local historic significance as a surviving pre-1956 crib as it demonstrates the holiday lifestyle of Kaka Point before 1950, and is typical of cribs (baches) from that time.

### **Architectural / Aesthetic Significance**

The crib has little or no architectural/aesthetic significance

The crib is an excellent example of a humble crib, and is representative of the informal seaside holiday homes of the mid to late 20<sup>th</sup> century.

### **Cultural Landscape**

The crib does not contribute significantly to the cultural landscape of Kaka Point.

It is part of the authentic mid 20<sup>th</sup> Century township of Kaka Point and is representative of that time when the place was an informal holiday destination.

### **Technological Significance**

The crib does not demonstrate technological significance

### **Summary of Significance**

The primary significance of this place is related to the association of Hone Tuwhare with the crib and with Kaka Point. The entire site has this association. The crib, as his home is most significant. The shed was used by Tuwhare as a writing studio, and hence has some significance.

The crib is an excellent example of an informal crib, a building type considered by many New Zealanders to be iconic, yet now a diminishing resource.



## PART II. CONSERVATION POLICY

### 2.1 INTRODUCTION

The purpose of the conservation plan document is to provide a tool that can be used to guide the future care and use of the Hone Tuwhare property to ensure that all factors affecting the place are considered. The document is intended to enhance the meaning of the building to the community by encouraging the understanding of its history and occupants and also an appreciation of its qualities.

It is hoped that the story told in this document will stimulate further research and stimulate an interest in the proposed use of the crib as a writer's residence.

The requirements of the owners, the Takutai Trust and the Hone Tuwhare Charitable Trust, who administer the building, are considered.

The continued use of the building and its relationship to the family and the Hone Tuwhare Charitable Trust who have commissioned this report is fundamental to the success of the conservation of the structure.

If any work, beyond maintenance and repair, (or demolition), is to be carried out on the buildings it will be necessary to apply to the Clutha District Council for Building Consent and possibly for Resource Consent. An application would be assessed against the requirements of relevant Statutory Codes, the Building Act (2004) in particular.

The responsibilities of external authorities, and how their requirements may influence processes of change, has been considered in formulating the conservation policies (part 2 of this document).

It is essential that Council is supportive of the Trust, and that they have a clear understanding of the conservation issues involved. The regulatory authorities should be given copies of the conservation plan.

## 2.2 METHODOLOGY

In order to determine appropriate conservation policies for the building, the entire structure has been inspected and described and the existing archival records of the development of the building have been researched. From this information an assessment has been made of the Heritage Value of the building and its component parts. The Heritage Values are intended to clearly guide which conservation processes (as defined in the ICOMOS (NZ) Charter, appendix 1) are appropriate for each part of the building and to ensure that any changes, including maintenance and repair, will not destroy the cultural heritage significance of the place.

To assist determining the conservation policies for the building a thorough visual survey has been undertaken, 1.4 Physical Description. From this, and taking into consideration 1.5 Assessment of Heritage Values, we have derived the specific recommendations included in the survey that relate to the building fabric.

The requirements of regulatory authorities and other interested parties (Clutha District Council, New Zealand Historical Places Trust, Hone Tuwhare Charitable Trust etc.) are considered in section 2.4(ii). The Clutha District Council as the Territorial Authority is responsible for the administration of the Resource Management Act, and the Building Act.

Section 2.4(ii) considers the requirements of the property owner, and how these may impact on the cultural heritage significance of the building.

Consideration has been given to the existing condition of the building. Problems with the existing fabric are identified in the survey of building fabric in addition to discussion in Part 2 Conservation Policy. This information is included as the condition of the building fabric and its proper care effects the heritage values of the place and its parts.

## 2.3 IMPLEMENTATION OF CONSERVATION POLICY

### 2.3 (i) GUIDING CONSERVATION PRINCIPLES

**ICOMOS:** The ICOMOS NZ Aotearoa Charter (Appendix 1) sets out the definitions and guiding principles of building conservation. These methods and principles are intended to give clear guidelines as to how change can be managed, especially appropriate methods for carrying out building work. The intention of these principles is to ensure that the fabric of the building of significant heritage value is retained and appropriately treated.

- Policy 1.** *ICOMOS: The fabric of the place which has been assessed as significantly contributing to the understanding of the building as a place of cultural heritage value (as set out in the Statement of Cultural Significance) must be protected.*
- Policy 2.** *ICOMOS: The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the place and its parts to ensure the preservation and care of its significance*
- Policy 3.** *ICOMOS: A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.*
- Policy 4.** *ICOMOS: In considering changes to be made to the place, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and it's parts (as set out in the tabulations of Heritage Values )*
- Policy 5.** *ICOMOS: Where possible, without compromising the heritage value of the place, new work is to comply with the requirements of the Building Act.*
- Policy 6.** *ICOMOS: All work on the place should be carried out by experienced trades people who are aware of (and sympathetic to) conservation requirements and are familiar with the conservation processes and methodologies set out in the ICOMOS NZ Aotearoa Charter*

## 2.3 (ii) THE ROLE OF EXTERNAL AUTHORITIES

Regulatory authorities may be involved in any future processes on the property. The Clutha District Council is the local Territorial Authority with responsibility for administering the requirements of the Building Act (2004) and the Resource Management Act (1991) as these may apply.

The District Plan controls that apply to zoning are relevant to the future care of the property. How District Plan controls are interpreted may affect its heritage value. The District Plan Zoning Controls establish parameters for the development of the property, including height controls, coverage controls, height in relation to boundary controls, and other controls that affect the development potential of the property.

The conservation and maintenance of the property will be influenced by the requirements of a number of outside authorities or organisations which may have a role determining the future of the building. These organisations should be made aware of why the building is significant and how they can assist in its preservation/conservation.

The provisions and requirements of the Building Act are considered by the Territorial Authority (Clutha District Council) when processing Building Consent applications. A Building Consent is required for any changes to the building which involve changes to the structure of the building, or changes to the building services. The Building Act covers all services (plumbing, drainage, electrical) and sets out all the provisions which apply to them. The Building Act (1991) also addresses the fire safety, disabled access requirements and structural integrity.

The provisions of the Building Act will have an effect on the place in the event of any works being carried out that require a building consent.

The crib is within one metre of the south boundary. Council may require that this side of the building is fire rated, in which case the windows in the south wall would be required to comply.

None of the weathering details on the building comply with the requirements of Section E2AS1 of the Building Code.

The existing structure, built without any known consents, sits outside the requirements of the Building Code.

The property is not heritage listed by Clutha District Council.

***Policy 7: Role of External Authorities: Where possible, when new work is necessary, it should be carried out in accordance with the requirements of the Building Act, "as nearly as is reasonably practicable".***

***Policy 8: Role of External Authorities: In considering any changes to the crib, work should be limited as much as possible to works that are considered to be repair and maintenance under the Building Act.***

***(refer also to Conservation Policies 3 - 5)***

### 2.3 (iii) OWNERS REQUIREMENTS AND USES

The property is owned by the Takutai Trust, a philanthropic family trust. The Takutai Trust is strongly supportive of the project to restore the crib and to establish a residency/educational program on the property, and it is planned to gift the property to the Hone Tuwhare Charitable trust once the project is completed.

The Hone Tuwhare Charitable Trust is an independent trust established for the purpose of caring for this place, and encouraging interest in Hone Tuwhare's life and work, with the long term aim to establish a residency or some form of educational facility for writers/students at the property.

*"The Hone Tuwhare Charitable Trust's initial aim is to purchase and restore Hone's home in Kaka Point as a writers' residency. His much-loved crib looks out over the vast ocean and a pristine beach that runs to the mouth of the Clutha River (Mata-au). Hone was very hospitable and loved to share his fire, food, a drink, song and laughter. He also valued his solitude and being able to work undisturbed in the comfortable, peaceful, inspirational place he called home.*

*His crib will now provide manaakitanga for writers and school groups from throughout the region and regional, national and international visitors — a resource Kaka Point, the Otago region and New Zealand can be proud of."*<sup>108</sup>

It is entirely appropriate to use this as a place for writers and other artists, and for musicians, tertiary students, school children and ordinary New Zealanders. The place carries huge resonance from Tuwhare's time and it remains largely as it was in 2008.

Any development of the property beyond maintenance and repair will have an effect on the existing qualities of the place, and what it represents. The simplicity of the place, its ordinariness, is significant. The dishelved nature of the place represents Hone Tuwhare's relationship with property and material things.

***Policy 9: Owners Requirements and Uses: The proposed uses of the place should respect and, to the greatest extent possible, reinforce the cultural heritage value of the place, and should not overwhelm or detract from the honest and plain nature of the place.***

***Policy.10: Owners Requirements and Uses: Parts of the place which have been assessed as being of significant heritage value are to be retained in their original form + materials to the greatest extent practicable.***

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<sup>108</sup> <http://honetuwhare.org.nz/kaka-point-writer's-residency>

## **2.3 (iv) PHYSICAL CONDITION – REMEDIAL WORKS**

When the draft of this document was sent to the Trust for comment, members of the Trust asked how it would be possible to begin to upgrade the crib and perhaps even the shed, as the condition of the place makes this a matter of some urgency. We gave this some consideration, and we wrote to the Trust on 8 June 2014 “First Thoughts on a To Do List”. This document is included in this report as an appendix.

### **The Crib Exterior**

The exterior of the crib is not in good condition.

#### **Sub Floor**

The subfloor of the crib is very close to the ground, particularly at the western end. The subfloor is not accessible at this end of the building.

The subfloor of the kitchen area is in good condition. The piles and bearers in this area are tanalised pine. The floor is particle board.

The sub floor has subsided on the line of the wall between the bedroom and the living area. The floor junction at the doorway between these rooms has shifted and the interior wall has dropped causing the timber linings to split and open. This indicates serious problems with the subfloor in that area. The window on the west wall of the bedroom had slumped substantially at the south end also indicating failure of the subfloor along this wall. There is no subfloor ventilation and no access to the subfloor area at this end of the crib.

The strip timber flooring in the bedroom and living area is in reasonable condition. The access hole cut in the bathroom floor is dangerous as the cut section is not supported at the edges.

#### **Roof**

The roof has been replaced /repaired recently. It is not adequately flashed, particularly at the intersection of the kitchen roof with the living room wall, and across the northern edge of the kitchen roof which does not have a cover flashing. At these junctions there are visible gaps between the wall and roofing. There is no barge flashing on the kitchen lean-to.

Before the roof was repaired the crib leaked. This has affected the condition of the interior. The base of the wall linings at the south west corner of the bedroom (and up the south wall) are buckled and show signs of water damage and possible decay. There is staining on the interior linings.

#### **Cladding**

The cladding is sheet “fibrolite”. Once painted, it has not been recoated for decades. The cladding is directly fixed to the framing. The junctions are not adequately protected, some are completely unprotected. The junctions, both horizontal and vertical junctions, do not meet basic building code requirements. The corners are not adequately protected, some are simply butted sheets.

The sheeting is cracked and broken in places. At the intersection with the vertical hardwood batten that holds the power connection (east elevation), the movement of the batten, which has rotted at the base, has caused the cladding to crack.

“Fibrolite” is a form of asbestos sheeting. There are serious guidelines for working with this as it is a hazardous substance. No work should be carried out repair or removal of the cladding without proper measures being put in place to protect all workers and the environment. Asbestos must be disposed of in a manner that meets Clutha District Council requirements for the disposal of potentially hazardous waste.

The window openings are not adequately protected or sealed. The facings around the south windows, both the kitchen and bathroom, have decayed.

The exterior is not fully sealed and vermin proofed.

## **Joinery**

Neither of the windows on the south side are functioning. The east window similarly is in poor condition. The opening sash of this window still functions. The Sky cable has been drilled through the bottom corner of the fixed sash.

The only entry to the crib, the “ranch slider” from the porch, is set straight into the wall without flashings or sealing. The unit was not functioning at the time of our visit. The roller system was seized.

The aluminium bedroom window is not adequately flashed or sealed. It does function. The frames appear to be in fair condition, but the runners have seized. The glazed panel in the opening door is broken.

This wall of the bedroom on the north wall is bowed outwards in the horizontal plane.

The joinery unit on the west wall of the bedroom is in bad condition. The wall has slumped and this has affected the south end of the unit in particular. The lintel over this opening is overloaded by the addition of the carport roof framing as the central rafter lands above the opening. The southernmost window sash does not fit into its frame, the frame is distorted by the slump in the floor and by the dropped lintel. The glass in the left hand sash is broken.

The timber joinery has not been well maintained. All the units required repair and painting, the windows on the south wall and the west wall required substantial reconstruction.

## **The Crib Interior**

The crib interior was in much better condition than the exterior would imply. There are many parts of the crib that have suffered from lack of maintenance, but on the whole the interior is dry and intact, although intact is a difficult word to use for the collage of materials used in these few spaces.

The effects of sub floor collapse are strongly evident in the bedroom and on the west wall of the living room.

## **Bedroom**

The floor in the bedroom is bowed. At the south west corner there are signs of water damage. The strip timber flooring (running north/south across the room) appears to be in good condition.

At the intersection between the bedroom and the living area, there is a level shift at the doorway. The floor drops across this opening from north to south. A makeshift ramp has been fitted across the opening down into the living area. The level shift is approximately 50mm. Some of this is a consequence of the failure of the subfloor.

The walls of the bedroom are lined in painted oil tempered hardboard. The south wall has suffered from dampness. The linings are buckled on this wall and appear to be slightly decayed at the south western corner. The framing of the external walls is not straight, or has moved over time. The north wall bows outwards at the centre, the west wall is slumped. At the north west corner the lining is stained right down the corner

At the ceiling level on the east wall of the room a section of the top edge has deteriorated.

The wall between the bedroom and the living room has slumped from north to south.

The pinex ceiling in the room is droopy and is only partially battened. The ceiling is water stained. The battens are unpainted pine with exposed fixings. Rough sawn timber has been used as a ceiling batten for the light fitting.

Electrical wires and data/telephone cabling is run exposed and loose across the ceiling/wall intersection and down the north west corner and the centre of the south wall.

## **Living Room**

The floor across the living area and through into the bathroom is also strip timber flooring. The floor is not level. The flooring is in good condition. The ramp up to the bedroom is made of folded carpet, newspapers, all covered in plywood. As previously described it is "makeshift". The floor also steps down across the opening into the kitchen area. At the south side of this opening, by the doorway to the bathroom, there is a second "makeshift" ramp, also formed of the same materials.

The west and south walls are lined in t + g horizontal boards. In general the linings are in good condition. On the western wall, the wall slumps from north to south. At the doorway the lining has opened as a consequence. There are many nail and pin holes in the wall.

The room is open to the kitchen area. The bulkhead across this opening is lined in painted oil tempered hardboard. There is a hole in the hardboard at the northern end and the end of the board is broken.

The north wall is also lined in oil tempered hardboard. The linings on this wall are continuous with the linings in the kitchen area. The architraves around the aluminium slider have been cut to fit switch and lock blocks.

The ceiling in this area is lined with T + G boards that run north/south. The ceiling is in good condition. The cornice used on the west, north and south wall is a fibre board moulding. These appear to have been fixed recently. The fixings are exposed.

## **Bathroom**

In the bathroom the floor has been overlaid with domestic vinyl. Between the doorway and the hot water cupboard a hole has been cut in the floor. This section of flooring is unsupported.

The linings in this room are painted oil tempered hardboard. The toilet has a side outlet through the south wall. A new pipe has been fitted and has been forced through the lining breaking it and forcing the skirting off the wall. In most other respects the linings, including the ceiling lining, are tidy and show no signs of decay or damage.

The sink/tub unit in the room is not in good condition. This unit is made of particle board. The particle board has absorbed moisture and swollen. It is beyond repair.

## **Kitchen Area**

The floor of the kitchen area is 70mm below the living area. The wall between the living area and the dining side of the kitchen area is completely open. The ramp, previously described, is only at the south end of the opening by the side of the kitchen bench.

The floor is covered in a variety of vinyls, all in need of replacement. The flooring under this is particle board.

The walls are lined in painted oil tempered hardboard. At the south east corner the wall was not painted behind the appliances that were in that area. There are holes and cracks in the lining. One hole, to the left of the window on the south wall, has a mysterious plastic insert. Not all the junctions are covered, some have never been covered. The skirting is not continuous.

The ceiling is fibre board. There are holes in the ceiling. The cornice between the walls and the ceiling has pulled away from the walls in places.

The solid fuel burner is at the north east corner. The protective linings around this are fitted over the existing linings and are roughly trimmed. The surface is not painted and has some scratching and other damage. At the position of the distribution board the top edge of the lining is missing. There is some damage to the ceiling at the flue penetration.

## **The Shed**

The shed is a utility building with a room across the south side and an older storage area along the boundary to the north. It is timber framed and clad in a mix of vertical corrugated iron and layered flat sheeting. The roof is low pitch corrugated iron. The floor of the shed is concreted.

The cladding is in poor condition. The sheeting has large rusted areas, and is set down into the ground.

The floor is almost at ground level. The ground clearance is less than required for habitable spaces. The floor was carpeted, however the carpet has been removed as it was rotten.

The roof has leaked, particularly over the southern side. The fibre board linings, both ceiling and walls in this area are all very damaged as a consequence. There is evidence of mould and dampness throughout, and the framing appears to have also suffered from the damp.

The joinery unit on the south side of the shed is in very poor condition.

***Recommendation 1: Physical Condition: Refer the recommendations and policies that follow, under 2.3 (v) Preventative/Cyclical Maintenance. Refer also to Appendix 8.***

### **2.3 (v) PREVENTATIVE/CYCLICAL MAINTENANCE**

In order to ensure the future of the Crib and the Shed the buildings require a regular program of cyclical maintenance.

***Recommendation 2: Preventative/Cyclical Maintenance: As soon as possible carry out all basic repairs necessary to ensure that the buildings are fully weathertight and vermin proof.***

***Policy 11: Establish an approach to repair and maintenance or reconstruction that respects the qualities and character of the place based on the heritage values of the place. The heritage value of this place rests in the association with Hone Tuwhare. The authentic physical fabric of the place that remains is evidence of how Tuwhare lived in this place and connects us to his life at Kaka Point. Repair may involve replacement of elements of the buildings where the materials are broken or decayed. The extent of replacement should be limited to the least amount of material required.***

***Policy 12: Formulate and institute a cyclical maintenance plan that addresses the long-term maintenance and care of the buildings, the building services, and the landscape of the property.***

### **2.3 (vi) SERVICES**

No-one has lived on the property since 2008. The current state of the services is not known.

The property is connected to the public water supply.

The property is not connected to the public sewerage system (which does exist). The current waste disposal system is a septic tank system.

The Crib has a power supply that enters the cottage at the north east corner. The meter board sits within the porch at the eastern end. The distribution board is exposed on the interior wall behind the meter board. Some wiring inside the Crib is within the walls, some is run exposed.

The Crib has a telephone connection. Telephone wires are run exposed within the crib.

***Recommendation 3: Services: Include the services as part of the cyclical maintenance of the property. Allow to check all services periodically. Refer Policies 11 + 12***

***Recommendation 4: Services: feasible, connect the property to the public sewerage and stormwater systems.***

***Policy 13 :Services: Maintain the existing “character” of the services on and in the crib. Leave existing exposed services exposed, even when these become redundant, as this is part of the character of the place.***

### **2.3 (vii) FIRE PROTECTION AND EGRESS**

There are no fire protection or warning systems in either the Crib or the Shed. These small buildings are very vulnerable to fire, and a fire in this isolated community would be difficult to contain.

***Recommendation 5: Fire Protection and Egress: Install smoke alarms. Install a domestic sprinkler system.***

### **2.3 (ix) SECURITY.**

Neither the Crib nor the Shed are very secure. The Crib has broken windows and was not secured at the time of our visit.

The place has no security alarm system.

***Recommendation 6: Security: Make the buildings secure, as part of the repair and maintenance works. Refer Policies 11 + 12***

***Recommendation 7: Security: Consider security alarm systems that may also be part of fire protection systems.***

### **2.3 (x) DISABLED ACCESS AND FACILITIES**

The Crib is low to the ground. It would be possible to create a ramped access to the porch. The Crib is on three levels with only minor differences in height between each section. At the entry the ranch slider sits slightly above floor level. The bathroom facilities are as one would expect in a plain domestic bathroom.

The Crib is a plain seaside cottage. The facilities and the strange level shifts are as built and as lived in by Tuwhare, they are part of the heritage value of the place.

The place is not required to comply with the Disabled Access provisions of the Building Code.

***Recommendation 8: Disabled Access: Retain the existing oddities of level within the Crib. Retain the existing configuration of the bathroom.***

### 2.3 (xi) LANDSCAPE CHARACTER

The site is screened from the road by the rising topography of the bank and by the coastal vegetation on the bank.

The driveway is formed of compacted gravel. Grasses and other robust small plants are growing on the driveway giving it a character that blends with the open yard space.

The side and rear boundary lines are fenced, except for a section on the northern boundary that is open. The front boundary is open, with a fence line through to the northern boundary in line with the front of the Crib.

The yard is open and grassed.

There is a single large macrocarpa tree beside the Shed on the northern boundary.

**Recommendation 9: Landscape Character: Respect the existing plain landscape character of the site to the greatest extent possible.**

**Recommendation 10: Landscape Character: Include the maintenance and upkeep of the landscape, including maintenance planting and the possible planting of a vegetable garden as part of the long-term cyclical maintenance of the property. Refer Policy 12.**

### 2.3 (xii) HERITAGE COLOURS

Colour photographs from the early 2000s indicate that the crib interior was brightly coloured.

***Recommendation 11: Heritage Colours: Using paint scraping and colour matching with the photographs, ascertain the previous colours of the bedroom and living areas, and repaint these areas to match.***

***Policy 14: Heritage Colours: Establish the colours used in each part of the Crib through research and colour scrapings. Reinstate that colour scheme, and maintain it. Leave unpainted surfaces unpainted.***

### 2.3 (xiii) INSULATION AND HEATING

The Crib is unlikely to be insulated. The only form of heating in the Crib is the solid fuel burner installed in 2002.

The fabric of the Crib is thin and fragile and loosely constructed. The state of the Crib and its basic construction make it very difficult to thermally improve without destructive work or substantial reconstruction. The cladding and linings have little or no thermal resistance.

**Recommendation 12: Insulation + Heating: If possible, install appropriate insulation to meet or exceed current code requirements. Refer to Appendix 8- Suggested Priority List for Repair + Maintenance.**

**Recommendation 13: Insulation + Heating: If other methods of heating the crib or shed are considered, consideration must be given to how and if the system will fit with the heritage fabric of the place.**

### **2.3 (xiv) INTERPRETATION**

Both the Crib and the Shed were used by Tuwhare.

The Crib was his home, and most photographs of Hone that show him at Kaka Point are in the Crib or on the porch of the Crib. These photographs help to understand how he lived in these small rooms, they are full of things, books, cuttings and drawings pinned to the walls, vibrant images of a person engaged in life. The Crib was cleared of most things by the family following his death in 2008 as much of what had been left had been damaged by pests and damp.<sup>110</sup> His papers were willed by Hone to the Hocken Library. Staff from the Hocken assisted the family and also took a record of his library.

The Shed was used by Tuwhare during summer months as a writing studio. According to Sharon Dell of the Hocken Library<sup>111</sup> many of Tuwhare's personal papers were kept in the shed, however the family have no recollection of this.

***Policy 15: Interpretation: Retain, to the greatest extent possible, those aspects of the place, the spaces, the forms, the materials, the finishes, and the things that remain as they were when Hone Tuwhare lived on the property. Establish and maintain an archive of material relating to the property, both physical archives and digital material, that helps visitors and others to understand this place, and that will encourage further research and creative responses to this place.***

### **2.3 (xv) INSURANCE**

Consideration needs to be given to contingencies for major disruption or damage through accident or "Act of God". The insurance on the property should reflect the full replacement cost of the Crib and Shed. The nature of the site, a coastal property, should also be considered.

***Policy 16: Insurance: The insurance policy for the place should allow for the rebuilding of the existing structures, in their present form and finishes.***

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<sup>110</sup> p.com Rob Tuwhare, comments on Draft

<sup>111</sup> p.com Sharon Dell 19<sup>th</sup> March 2014.



## 2.4. SUMMARY OF CONSERVATION POLICIES AND RECOMMENDATIONS

- POLICY 1. ICOMOS:** The fabric of the place which has been assessed as significantly contributing to the understanding of the building as a place of cultural heritage value (as set out in the Statement of Cultural Significance) must be protected.
- POLICY 2. ICOMOS:** The principles and guidelines of the ICOMOS NZ Aotearoa Charter are to be applied in determining the appropriate methods and /or treatment of the place and its parts to ensure the preservation and care of its significance
- POLICY 3. ICOMOS:** A formal process should be established to ensure that the recommendations of this document are supported by the external authorities which may be involved in decisions regarding its future.
- POLICY 4. ICOMOS:** In considering changes to be made to the place, whether for Building or Resource Consent, the Territorial Authority must give full consideration to the cultural significance of the building, and its parts (as set out in the tabulations of Heritage Values)
- POLICY 5. ICOMOS:** Where possible, without compromising the heritage value of the place, new work is to comply with the requirements of the Building Act.
- POLICY 6. ICOMOS:** All work on the place should be carried out by experienced trades people who are aware of (and sympathetic to) conservation requirements and are familiar with the conservation processes and methodologies set out in the ICOMOS NZ Aotearoa Charter
- POLICY 7. Role of External Authorities:** Where possible, when new work is necessary, it should be carried out in accordance with the requirements of the Building Act, “as nearly as is reasonably practicable”.
- POLICY 8. Role of External Authorities:** In considering any changes to the place, work should be limited as much as possible to works that are considered to be repair and maintenance under the Building Act. *Refer to Conservation Policies 3- 5*
- POLICY 9. Owners Requirements and Uses:** The proposed uses of the place should respect and, to the greatest extent possible, reinforce the cultural heritage value of the place, and should not overwhelm or detract from the honest and plain nature of the place.
- POLICY 10. Owners Requirements and Uses:** Parts of the place which have been assessed as being of significant heritage value are to be retained in their original form + materials to the greatest extent practicable.

- POLICY 11.** Establish an approach to repair and maintenance or reconstruction that respects the qualities and character of the place based on the heritage values of the place. The heritage value of this place rests in the association with Hone Tuwhare. The authentic physical fabric of the place that remains is evidence of how Tuwhare lived in this place and connects us to his life at Kaka Point. Repair may involve replacement of elements of the buildings where the materials are broken or decayed. The extent of replacement should be limited to the least amount of material required.
- POLICY 12.** Formulate and institute a cyclical maintenance plan that addresses the long-term maintenance and care of the buildings, the building services, and the landscape of the property.
- POLICY 13. Services:** Maintain the existing “character” of the services on and in the crib. Leave existing exposed services exposed, even when these become redundant, as this is part of the character of the place.
- POLICY 14. Heritage Colours:** Establish the colours used in each part of the Crib through research and colour scrapings. Reinstate that colour scheme, and maintain it. Leave unpainted surfaces unpainted.
- POLICY 15. Interpretation:** Retain, to the greatest extent possible, those aspects of the place, the spaces, the forms, the materials, the finishes, and the things that remain as they were when Hone Tuwhare lived on the property. Establish and maintain an archive of material relating to the property, both physical archives and digital material, that helps visitors and others to understand this place, and that will encourage further research and creative responses to this place.
- POLICY 16. Insurance:** The insurance policy for the place should allow for the rebuilding of the existing structures, in their present form and finishes.

- RECOMMENDATION 1. Physical Condition:** Refer the recommendations and policies that follow, under 2.3 (v) Preventative/Cyclical Maintenance. *Refer also to Appendix 8*
- RECOMMENDATION 2. Preventative/Cyclical Maintenance:** As soon as possible carry out all basic repairs necessary to ensure that the buildings are fully weathertight and vermin proof.
- RECOMMENDATION 3. Services:** Include the services as part of the cyclical maintenance of the property. Allow to check all services periodically. *Refer Policies 11 + 12*
- RECOMMENDATION 4. Services:** feasible, connect the property to the public sewerage and stormwater systems.
- RECOMMENDATION 5. Fire Protection and Egress:** Install smoke alarms. Install a domestic sprinkler system.
- RECOMMENDATION 6. Security:** Make the buildings secure, as part of the repair and maintenance works. *Refer Policies 11 + 12*
- RECOMMENDATION 7. Security:** Consider security alarm systems that may also be part of fire protection systems.
- RECOMMENDATION 8. Disabled Access:** Retain the existing oddities of level within the Crib. Retain the existing configuration of the bathroom.
- RECOMMENDATION 9. Landscape Character:** Respect the existing plain landscape character of the site to the greatest extent possible.
- RECOMMENDATION 10. Landscape Character:** Include the maintenance and upkeep of the landscape, including maintenance planting and the possible planting of a vegetable garden as part of the long-term cyclical maintenance of the property. *Refer Policy 12.*
- RECOMMENDATION 11. Heritage Colours:** Using paint scraping and colour matching with the photographs, ascertain the previous colours of the bedroom and living areas, and repaint these areas to match.
- RECOMMENDATION 12. Insulation + Heating:** If possible, install appropriate insulation to meet or exceed current code requirements. Refer to Appendix 8- Suggested Priority List for Repair + Maintenance.
- RECOMMENDATION 13. Insulation + Heating:** If other methods of heating the crib or shed are considered, consideration must be given to how and if the system will fit with the heritage fabric of the place.

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<b>Appendix 3</b>	Certificates of Title
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<b>Appendix 5</b>	Clutha District Council Site File
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# 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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Bilingual text first published 1995

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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 2- Hone Tuwhare Charitable Trust Statement of Purpose

### **HONE TUWHARE CHARITABLE TRUST**

#### **Trust Objectives<sup>114</sup>**

To purchase and restore Hone 's crib at Kaka Point, South Otago, for use as a writers' residency — the first to be established in the home of a Maori writer.

To create a visitors' centre that will be open to the public, available for school visits etc.

To support the development of resources for schools and kura kaupapa Maori, in English and Maori, covering poetry, writing, self-expression and Hone's life and work.

To initiate events that celebrate Hone's contribution to the arts in New Zealand e.g. an outdoor concert on Hone's birthday, performances of his plays, poetry in schools etc.

#### **Stage One — Purchase & Planning**

- Purchase of crib
- Full planning & consultation with Kaka Point locals, local businesses, Clutha District Council officials, Dunedin City Council, Otago Regional Council, Otago University, architects, specialist builders, earthworks contractors and local advisors. Including planning permission and consents.

#### **Stage Two — Development**

- Extensive restoration/rebuild of Hone's home so that it is warm and comfortable for one or two people to stay in (same floor plan, insulate, rewire, update plumbing/drainage etc and raise kitchen floor by approx 40mm to same height as rest of house). Install wooden triple glazed windows. Tile bathroom.
- Recreate art work for walls and restore basic furniture.
- Set up with basics (crockery, pots/pans, sheets/towels) as in a motel.
- Restore back studio for use as studio/storage/laundry.
- Building of a 40 m<sup>2</sup> multi-purpose visitor centre.
- Retain front of section, link to mains sewerage, improve drainage and driveway, install gates.

#### **Stage Three — Establishment of Residency**

- Determining structure of residency and level of support
- Forming partnerships with other agencies and institutions
- Organising administration and maintenance of residence
- Celebrating launch of Hone Writers' Residency

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<sup>114</sup> <http://hone.org.nz>

## Appendix 3- Certificates of Title



### COMPUTER FREEHOLD REGISTER UNDER LAND TRANSFER ACT 1952

#### Historical Search Copy



**Identifier** OT9A/977  
**Land Registration District** Otago  
**Date Issued** 09 November 1982

#### Prior References

OT363/101

---

**Estate** Fee Simple  
**Area** 552 square metres more or less  
**Legal Description** Lot 2 Deposited Plan 18006

#### Original Proprietors

Hone Tuwhare

#### Interests

943077.1 Mortgage to Valmai Hopwood - 2.2.1998 at 3:10 pm  
5632078.1 Discharge of Mortgage 943077.1 - 23.6.2003 at 9:00 am  
6976401.1 Mortgage to Sentinel Custodians Limited - 4.8.2006 at 9:00 am  
8059072.1 Transmission to Public Trust as Executor - 29.1.2009 at 3:37 pm  
8516896.1 Discharge of Mortgage 6976401.1 - 11.6.2010 at 3:40 pm  
8979532.1 Transfer to Peter Kevin Wells, Mary Elizabeth Wells and Warwick Nelson Jones - 10.2.2012 at 1:37 pm

CANCELLED

OFFICE

Head and District  
FORM B

Reference: Vol. 243, Folio 234  
Transfer No.  
Order for N/C No. X.15041

Register-book

Vol. 363, folio 101

NEW ZEALAND



363/101

Image Quality due to Condition of Original

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT

This Certificate, dated the Sixteenth day of February, one thousand nine hundred and fiftythree under the hand and seal of the District Land Registrar of the Land Registration District of Otago Witnesseth that DAVID ROBINSON CORBETT of Kaka Point, Sawmill Worker,

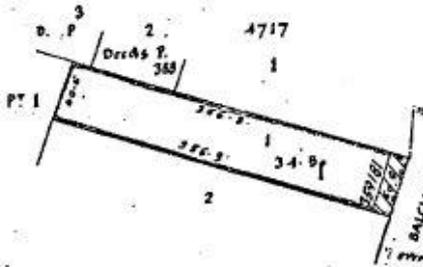
is seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered, green, to the several admeasurements a little more or less, that is to say: All that parcel of land containing thirtyfour decimal five (34.5) perches more or less being Lot One (1) Deposited Plan 6006 and being part Section 1 Block II SOUTH HOLYMUSS DISTRICT.

EQUIVALENT METRIC AREA IS 807m<sup>2</sup>



District Land Registrar.

BLOCK II - SOUTH HOLYMUSS S.D.



Total Area: 345p  
26 359181  
31.9p

new plan 17006  
1

Mortgage No. 159060 **CHARGED** to Corbett to John Anderson Sin. 16th February 1953 at 2.30 p.m.  
A of Deeds 17006  
Transfer 12005: John Anderson here to Joseph McPhee produced 22 August 1953 at 2.20 p.m.  
305525 Transfer to Marie Blanch of Kaka Point March 1969 - 11.9.1969 at 12.30 pm.

THIS REPRODUCTION (ON A REDUCED SCALE) CERTIFIED TO BE A TRUE COPY OF THE ORIGINAL REGISTERED FOR THE PURPOSES OF SECTION 215A LAND TRANSFER ACT 1952.

359181 **Notice** proclaiming as Road the part indicated on the plan hereon (2.6 perches) - 18.8.1970 at 9.5 am  
A.L.R.

585677 Transfer of Lot 2 DP 18006 to Allen Walter Booth and Elizabeth Frances Booth - 9.11.1982 at 2:21 pm  
C.T. 9A/977 issued  
A.L.R.

OVER

C.T. 363/101

**CANCELLED**

585677 ( Cancelled and a new C.T. 9A/978  
9.11.1982( issued for Lot 1 DP 18006

*[Handwritten signature]*  
A.L.R.

**DUPLICATE DESTROYED**  
6 / 12 / 82.

DISTRICT LAND  
REGISTRAR  
**CANCELLED**  
OTAGO  
NEW ZEALAND





**Appendix 5- Clutha District Council Site File**

# CLUTHA COUNTY COUNCIL

To the BUILDING INSPECTOR, P.O. BOX 25, Balclutha

RECEIPT No. 16589  
 ROLL No. 28791/092-1  
 PERMIT No. 16517  
 DATE GRANTED 8/11/85

---

## APPLICATION FOR BUILDING PERMIT

No building work is to be commenced until permit is issued

I hereby apply for permission to

at KAKA POINT  
(Locality)

of 6 ESSEX ST BALCLUTHA  
(Postal Address)

ERECT \_\_\_\_\_

ALTER \_\_\_\_\_

CONVERT EXTEND SHED OUTBUILDING

REINSTATE \_\_\_\_\_

REMOVE \_\_\_\_\_

for AW + EF BOOTH  
(Owner)

according to the locality plan and detailed plans, elevations, cross-sections and specifications, deposited herewith in DUPLICATE.

Particulars of Land Legal Description

Lot 2 D.P. 18006 Section \_\_\_\_\_ Block \_\_\_\_\_

Survey District \_\_\_\_\_

Township \_\_\_\_\_

Area \_\_\_\_\_ Frontage \_\_\_\_\_

Foundations CONCRETE Walls TIMBER IRON GALV

Particulars of Buildings

Roof IRON Area of Ground Floor 10 m<sup>2</sup>

Area of Outbuildings \_\_\_\_\_ m<sup>2</sup> Other Floors \_\_\_\_\_ m<sup>2</sup>

Proposed Use or Occupancy \_\_\_\_\_

Estimated Cost or Value:	Charges:
Building - - - - \$ <u>500</u>	Building Permit Fee - - - - \$ <u>10</u> :-
Plumbing and Drainage - - - - \$ _____	Building Research Levy - - - - \$ _____
<b>Total</b> - - - - \$ _____	Water Connection Fee - - - - \$ _____
	Sewer Connection Fee - - - - \$ _____
	Footpath Deposit - - - - \$ _____
	Street Crossing Fee - - - - \$ _____
	<b>Total</b> - - - - \$ _____

Name of Builder SELF

Signature of Applicant [Signature]

Approved \_\_\_\_\_

Health \_\_\_\_\_

Building \_\_\_\_\_

Town Planning \_\_\_\_\_

Address 6 ESSEX ST

Date 5-11-85 Phone No. 82963

Remarks \_\_\_\_\_

Clutha County Council,  
P.O. Box 25,  
BALCLUTHA.

I HEREBY APPLY FOR A PERMIT TO EXECUTE THE FOLLOWING WORKS:-  
(State shortly the nature of the work and materials etc)

PLUMBING:

DRAINAGE:

SEPTIC TANK INLET + DRAINS

VALUE OF WORK (LABOUR ONLY) \$

On premises owned by ... A.W. BF. BOOTH .....  
Address of Work ... Port. MARYMERE ... KAKA POINT .....  
Section or Lot No. ... 2 ... D.P. ... 1800.G. Block ... S.D. ....  
Full Name and Address of Contractor ... JOE CRASS .....  
Date 6-11-85 ..... Registered Plumber/Drainlayer .....  
(Signature)

OFFICE USE ONLY:

Fees Paid \$.. 7.9 ..... Receipt No. ... 1658.G. ... Date .....  
Permit No. ... 1134 ..... Date ... 8/11/85 ... Inspector ... M.L. Palmer

DRAINAGE AND PLUMBING PERMIT FEE

SINGLE UNIT DWELLING

Drainage and Plumbing for new dwelling	\$70
Drainage only for new dwelling	\$30
Plumbing only for new dwelling	\$40

WOOLSHEDS

Septic tanks and associated plumbing and drainage work.	\$30
---	------

ALL OTHER WORK

Estimated value of work, excluding materials					FEE
			Not Exceeding	\$250	\$20
Over	\$250	and	"	"	\$30
"	\$500	"	"	"	\$40
"	\$750	"	"	"	\$50
"	\$1,000	"	"	"	\$60
"	\$1,250	"	"	"	\$70
"	\$1,500	"	"	"	\$80
"	\$1,750	"	"	"	\$90
"	\$2,000	"	"	"	\$90

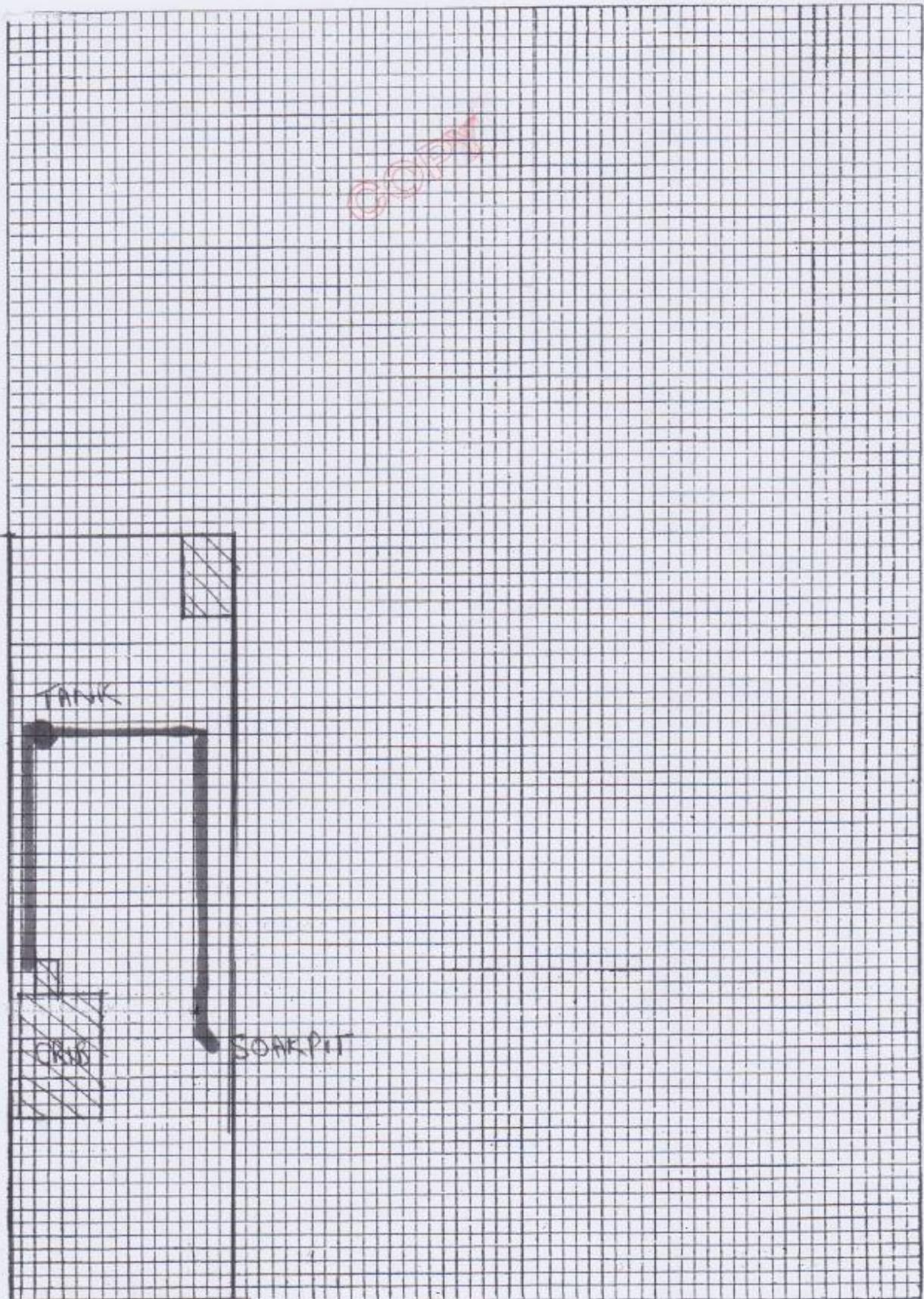
For every \$250 or part thereof in excess of \$2,000 an additional fee of \$10.

Inspection fee for Crown drainage work - \$30.

Sewerage connection fee for serviced properties - \$20.

Sanitary Drainage  
New Stormwater - Black  
Scale 1:100

All drawings must be Correct to Scale showing all necessary information.



28791/84 Church.  
S/E OK

28791/85  
A.F. M'CLENNAN  
S/E OK

28791/91 H.T. Dale - s/t at rear - s/w to wood St OK  
28791/93 M.I. M'CLENZIE s/t at rear OK?

28791/92/1 Mike McMillan s/t ed in driveway  
Home Technology P 5006

28791/94 E.O. Jones, s/t - piped across rd

28791/92 MYRA BLANCHE s/t

28791/90 E.O. Jones

28791/88 Joan Smith

29/9/92

E.O. Jones 28791/86

PT1  
S. MOLYNEUX  
S.D.

By  
964 D.H. 351

DEEDS P. 388  
48385

968  
1196

DEEDS P. 388  
455  
508  
6\*5  
4\*3  
711  
900  
723\*4  
800\*33  
1209\*0

COPY



# NOTICE OF CHANGE OF OWNERSHIP OR OCCUPANCY

(PURSUANT TO SECTION 106, NATURAL RESOURCES ACT 1991)

CLUTHA DISTRICT COUNCIL

VALUATION REFERENCE NO.

DATE RECEIVED  
28/9/92

VALUATION NEW ZEALAND P.O. BOX 215, DUNEDIN			NAME AND ADDRESS OF LOCAL AUTHORITY Please Type Otago Regional Council Private Bag, DUNEDIN Clutha District Council, PO Box 25, BALCLUTHA		
VALUATION REFERENCE NO.	INDICATORS	PREVIOUS OWNER/OCCUPIER/LESSEE			
ROLL AMENDED	FIELD/SUB NOTED	SALES LIST NOTED:	SURNAME BOOTH ALLAN WALTER		
PLAN NOTED:	CV	LV	OTHER NAMES		

NEW OWNER/OCCUPIER/LESSEE (Enter first the name of the person to exercise Ratepayer Vote)		
SURNAME	OTHER NAMES	OCCUPATION
McMILLAN	MICHAEL JOHN	Restart Employee
McMILLAN	BEVERLEY ANN	HOME EXECUTIVE
NEW POSTAL ADDRESS (for notices & rate demands)		STREET
		Clutha Terrace
		TOWN
		Kaka Point
AREA (hectare)	HA	M <sup>2</sup>
		552
CERTIFICATE(S) OF TITLE		
		9A 977
LEGAL DESCRIPTION		
Being Lot 2 Deposited Plan 18006 SOUTH MOLYNEUX DISTRICT		
STREET NO.	STREET, ROAD	ADDRESS OF PROPERTY
		Clutha Terrace, Kaka Point

DETAILS OF TRANSACTION							
(State which Sale, gift, will, exchange, JFH, lease, sub-lease, transfer of lease, surrender of lease, etc.)							
NATURE OF TRANSACTION	SALE						
DATE OFFER ACCEPTED	29 / 6 / 91	DATE OF SETTLEMENT	26 / 7 / 91	DATE OF POSSESSION	26 / 7 / 91	DID GROSS CONSIDERATION INCLUDE GST?	YES/NO XX
GROSS CONSIDERATION (inc GST)	\$ 17,000.00	LAND & BUILDINGS (inc GST)	\$16,500.00	CHATELLE	\$ 500	OTHER	\$ -
SUBJECT TO TENANCY	XX/NO	VENDOR FINANCE	XX/NO	IF SO, AMOUNT	\$ -	TERM	-
IF MULTI-UNIT PROPERTY, IS THERE ANY SPECIFIC RATE SHARING AGREEMENT?		YES/NO	IF SO, WHAT IS THE AGREED SHARE FOR THIS FLAT?			BUILDINGS ON THE LAND?	YES/NO

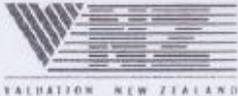
DETAILS OF LEASE — GROUND LEASE/LAND & BUILDINGS LEASE/DEFERRED PAYMENT LICENCE/OTHER					
LEASE No.		RENTAL		TERM	FROM
RIGHT OF RENEWAL	YES/NO	COMPENSATION FOR IMPROVEMENTS	YES/NO	OTHER DETAILS	

OWNER OR AGENT NAME	A.W. BOOTH			SIGNATURE	<i>e. ch. Booth</i>
ADDRESS	22 WALKER ST, GORE.			PHONE No.	208-4637

FOR OFFICE USE	DATE	TYP	CLASSIFICATION			GROSS PRICE			NET PRICE		CHATELLE	OTHER	PRODUCTION		
	CATEGORY	ZONE	USE	UNIT	% SUB	PARK	AGE	COND	CONS	SITE COVER	FLOOR				
	CV			LV			VI		X - REFERENCE - 1		X - REFERENCE - 2		Xi		
	GROSS SITE AREA			LEGAL DESCRIPTION										Nat.	Ind.
	VALUERS REMARKS						VENDOR/PURCHASER								

CSI	LOT	CTR	LSC	VIEW	SCP	HST	MDD	EYB	MIL	TFL	PFN	DEK	LW	LOI	CAR	DRV	GMR	GFS	OUT	GST	Y or N
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M183D-3145 rev 2/90/91



# NOTICE OF CHANGE OF OWNERSHIP OR OCCUPANCY

(PURSUANT TO SECTION 106, RATING POWERS ACT 1989)

VALUATION REFERENCE

28791/92/1

V.411

VALUATION NEW ZEALAND P.O. BOX 215, Dunedin		NAME AND ADDRESS OF LOCAL RATING AUTHORITY Please Type Rates Department, Clutha District Council, 52 Wilson Road, Balclutha.	
PREVIOUS OWNER/OCCUPIER/LESSEE SURNAME: <u>McMILLAN</u> OTHER NAMES: <u>MICHAEL JOHN</u> <u>McMILLAN</u> <u>BEVERLEY ANN</u>		RESPONSE:	
NEW OWNER/OCCUPIER/LESSEE (Enter last the name of the person to exercise Rating/your Vote) SURNAME: <u>TUWHARE</u> OTHER NAMES: <u>HONE</u> OCCUPATION: <u>POET</u>			
NEW POSTAL ADDRESS (For notices & rate demands) STREET: <u>Clutha Terrace</u> TOWN: <u>Kaka Point</u>		CERTIFICATE/ZONE CODE <u>9A</u> <u>977</u>	
AREA District: <u>HA</u> NA: <u>552</u> AS: <u>552</u>			
LEGAL DESCRIPTION <u>Lot 2 D.P. 18006</u> <u>SOUTH MOLYNEUX DISTRICT</u>			
STREET NO: <u>Clutha Terrace</u> STREET ROAD: <u>Kaka Point</u> ADDRESS OF PROPERTY: <u>Clutha Terrace, Kaka Point</u>			
<b>DETAILS OF TRANSACTION</b>			
(State whether Sale, gift, mortgage, etc., lease, sub-lease, transfer of lease, surrender of lease, etc.) <b>NATURE OF TRANSACTION: Sale</b>			
DATE OFFER ACCEPTED	29 9 92	DATE OF SETTLEMENT	30 10 92
DATE OF POSSESSION	30 10 92	DID GROSS CONSIDERATION INCLUDE GST?	YES <b>XXX</b>
GROSS CONSIDERATION (inc GST)	\$21500.00	LAND & BUILDINGS (inc GST)	\$ 21500.00
CHATTELS	\$ ---	OTHER	\$ ---
SUBJECT TO MORTGAGE	<b>XXX</b>	IF SO, AMOUNT	\$ ---
TERM	---	BUILDINGS ON THE LAND?	YES <b>XX</b>
IF MULTI-UNIT PROPERTY, IS THERE ANY SPECIFIC RATE SHARING AGREEMENT?	<b>XXX</b>	IF SO, WHAT IS THE AGREED SHARE FOR THIS FLAT?	---
<b>DETAILS OF LEASE</b>			
LEASE No.	RENTAL	TERM	FROM
RENEWAL	COMMITMENT	YES/NO	OTHER DETAIL
OWNER OR AGENT NAME: <u>SUMPTER MOORE</u> SIGNATURE: <i>[Signature]</i> ADDRESS: <u>P.O. BOX 89, BALCLUTHA.</u> PHONE No.: <u>4180066</u>			
<b>FOR OFFICE USE</b>			
DATE	TYP	CLASSIFICATION	GROSS PRICE
NET PRICE	CHATTELS	OTHER	PRODUCTION
CATEGORY	ZONE	USE	UNIT
% SUB	PARK	AGE	COND
CONS	SITE COVER	FLOOR	C
CV	LV	VI	X-REFERENCE - 1
X-REFERENCE - 2	XI		
GROSS SITE AREA		LEGAL DESCRIPTION	
VALUERS REMARKS		VENDOR/PURCHASER	
CSI	LOI	CTR	LSC
VEW	SCP	HST	MOO
LYB	MFL	TRL	PFN
DEK	LIW	LOI	CAR
DRV	GMR	GFS	OUT
GST	Y or N		



# CLUTHA DISTRICT COUNCIL

COPY!

## REQUEST FOR SERVICE

Bill reckons this is building not stormwater Request No: \_\_\_\_\_  
 For the attention of: - *to the building guy who issued the permit should be very clear & quantified unquote*  
 Water / Roading / Reserves / Inspectorate / Property / Hydatids / Town Planning

Date: 7/7/05 Time: \_\_\_\_\_ Initials: \_\_\_\_\_

The following request has been received. Would you please investigate/take the appropriate action.

Name of Caller: TUWHARE

Address: 3 Houses past church + log cabin on the approach to  
Kahu point township  
Port Molyer?

Contact Phone No.: 412 8871

Description of Request: (Please indicate name of scheme/road etc, if appropriate)

Storm/water overdrainage running onto ~~the~~ my  
property + filling up sump + generally making  
a bloody mess "Quote unquote"  
Would like someone to look at it + see what his rights are?"

Location for Service: (If different from above)

Port Molyer area?

Request Passed To: \_\_\_\_\_ by Hand / RT / Fax / Telephone

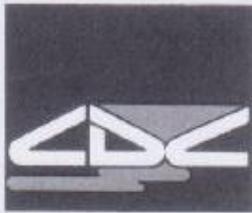
Date: \_\_\_\_\_ Time: \_\_\_\_\_ Initials: \_\_\_\_\_

### REPORT

Request Actioned By: \_\_\_\_\_

Action Taken: \_\_\_\_\_

Date: \_\_\_\_\_ Time: \_\_\_\_\_



# CLUTHA DISTRICT COUNCIL

TELEPHONE (03) 418-1350  
FAX (03) 418-3185  
P.O. BOX 25, BALCLUTHA

Appn No. 6902<sup>1</sup> -  
Date Lodged 22-2-02  
Receipt No. 361270  
Date Paid \_\_\_\_\_  
Date issued 1-3-02

## APPLICATION FOR BUILDING CONSENT

Section 33, Building Act 1991

### Part A

(Insert a Tick in each appropriate box. Attach relevant documents in duplicate)

APPLICANT (Owner)	PROJECT
Name: <u>Home Tankare</u>	Description of Building Work: _____
Mailing Address: <u>1346 Kaka point Rd. Kaka point.</u>	<u>NEW EFFLUENT PIT.</u>
Phone: _____	Intended Use(s): <u>Effluent Disposal</u>
Contact Name: <u>Murray Edwards</u>	New Building: ..... <input type="checkbox"/>
Contact Address: <u>25 Pakefield St Balclutha</u>	Alteration: ..... <input checked="" type="checkbox"/>
Position: _____	Solid Fuel Burner: ..... <input type="checkbox"/>
Phone: <u>418 0734</u> Fax: _____	Relocated Building: ..... <input type="checkbox"/>
<b>PROJECT LOCATION</b>	Intended Life:
Street Address: <u>1346 Kaka Point Rd</u>	Indefinite, but not less than 50 years ..... <input type="checkbox"/>
_____	Specified as _____ years ..... <input type="checkbox"/>
<b>LEGAL DESCRIPTION</b>	Demolition: ..... <input type="checkbox"/>
Valuation Roll Number: <u>28791/092 - 01</u>	Floor Area _____ sq. metres
Lot: <u>2</u> DP: <u>18006</u>	Total Value (incl. GST) <u>\$ 2,475.00.</u>
Section: _____ Block: _____	<b>FEES</b>
Survey District: _____	Building Consent ..... \$ <u>110</u>
Ward: _____	BRANZ Levy ..... \$ _____
	B.I.A. Levy ..... \$ _____
	Reserve Contribution ..... \$ _____
	Other ..... \$ _____
	TOTAL \$ <u>110.</u>

SIGNED by or on behalf of the applicant:

Name: M.D. Edwards Position: PLUMBER Date: 22/02/02

\* Under Section 33 of the Building Act 1991 the applicant must be the owner of the land on which building work is contemplated or a person who or which has agreed in writing, whether conditionally or unconditionally, to purchase the land or any leasehold estate or interest in the land, or to take a lease of the land, while the agreement remains in force.

Validation Roll No. 28791/092/01

PIM No: 6902

**Applicant Name**

Hone Tuwhare  
Clutha Terrace  
Kaka Point

Description: Install new  
Effluents Pit.

Proposed Use: Effluent Disposal

Telephone No: \_\_\_\_\_

**Project Location**

1346 Kaka Point Road,  
Kaka Point

Builder Details: CME Plumbing  
25 Pakefield St  
Baldwin

**Contact Details**

Name: CME Plumbing  
Address: 25 Pakefield St  
Baldwin

Floor Area: \_\_\_\_\_

Inspector: 1-RJA 2-DWG 3-GAB

Phone: 4120734 Fax: \_\_\_\_\_

**Inspection Notes:**

Value: \$ 2475 Fee Paid: \$ 110

	Sign	Comp Entry
PIM Info	<u>SW</u>	<u>25.2.02</u>
Pim Printed	<u>to</u>	<u>25.2.02</u>
Consents Entered	<u>to</u>	<u>25.2.02</u>
Planning	<u>B</u>	<u>26.2.02</u>
District Assets		
Consent Approved	<u>B</u>	<u>28.2.02</u>
Waiver Issued		
Consents Printed	<u>to</u>	<u>1.3.02</u>
Mailed	<u>SW</u>	<u>1/3/02</u>

Delays	Actioned	
	By	Date

**Memos/Endorsements:**

- Sewerage Services      Zoning Plan
- Water Services         District Plan Rules
- Stormwater Services    Location Plan
- Property Drainage Plan   Resource Consent
- Back Flow Preventors    Trench in Road Reserve
- Dairy Shed Effluent     Vehicular Crossing
- Stock Droving Bylaw    Electrical Safety
- Solid Fuel Heater        Oil Fuel Heater
- No Drainage Plan on File   Septic Tank Guide

Conditions Attached: 3, 22

Validation Roll No. 28791/092/01

PIM No: 6902

**Applicant Name**

Hone Tuwhare  
Clutha Terrace  
Kaka Point

Description: Final New  
Effluents Pit.

Proposed Use: Effluent Disposal

Telephone No: \_\_\_\_\_

**Project Location**

1346 Kaka Point Road,  
Kaka Point

Builder Details: CME Plumbing  
25 Pakefield St  
Baldwin

**Contact Details**

Name: CME Plumbing  
Address: 25 Pakefield St  
Baldwin  
Phone: 4130734 Fax: \_\_\_\_\_

Floor Area: \_\_\_\_\_

Inspector: 1-RJA 2-DWG 3-GAB

**Inspection Notes:**

Value: \$ 2475 Fee Paid: \$110.

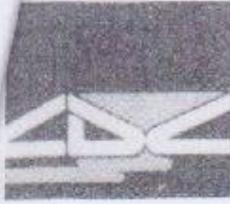
	Sign	Comp Entry
PIM Info	<u>GA</u>	<u>25.2.02</u>
Pim Printed	<u>6</u>	<u>25.2.02</u>
Consents Entered	<u>6</u>	<u>25.2.02</u>
Planning	<u>R</u>	<u>26.2.02</u>
District Assets	<u>3</u>	
Consent Approved	<u>B</u>	<u>28.2.02</u>
Waiver Issued		
Consents Printed	<u>6</u>	<u>1.3.02</u>
Mailed	<u>GA</u>	<u>1/3/02</u>

Delays	Actioned	
	By	Date

**Memos/Endorsements:**

- Sewerage Services      Zoning Plan
- Water Services        District Plan Rules
- Stormwater Services    Location Plan
- Property Drainage Plan    Resource Consent
- Back Flow Preventors    Trench in Road Reserve
- Dairy Shed Effluent     Vehicular Crossing
- Stock Driving Bylaw     Electrical Safety
- Solid Fuel Heater        Oil Fuel Heater
- No Drainage Plan on File    Septic Tank Guide

Conditions Attached: 3, 22



# CLUTHA DISTRICT COUNCIL

TELEPHONE (03) 418-1350

FAX (03) 418-3185

P.O.BOX 25, BALCLUTHA

## PROJECT INFORMATION MEMORANDUM

P.I.M. No. 6902/02	Date Rec'd. 22/02/2002	Date Act'd. 22/02/2002
--------------------	------------------------	------------------------

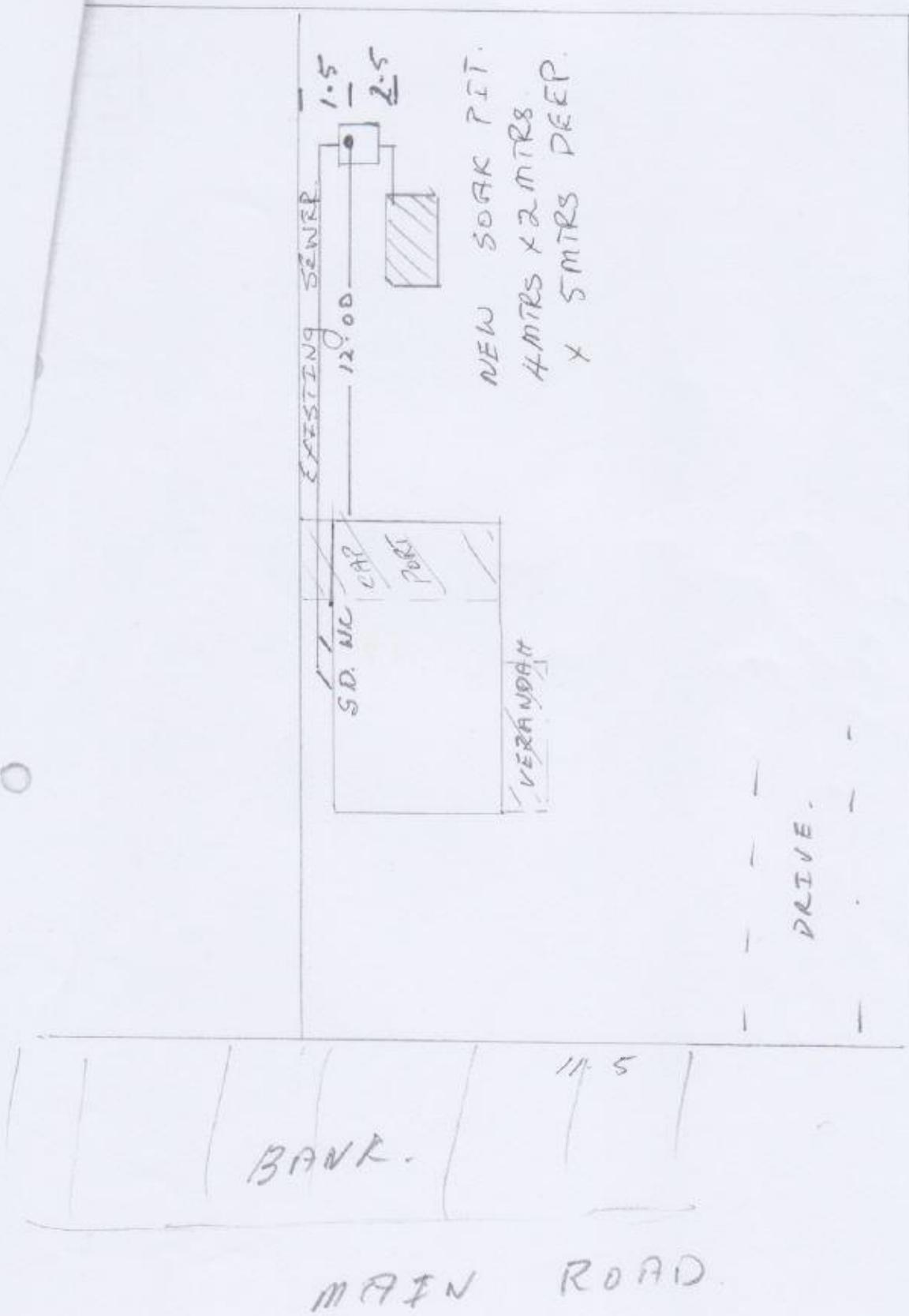
APPLICANT/CONTACT	PROJECT
<b>Owners Name &amp; Address</b> HONE TUWHARE CLUTHA TERRACE KAKA POINT 9200  <b>Applicants Name &amp; Address</b> C ME PLUMBING AND DRAINAGE 25 PAKEFIELD STREET BALCLUTHA 9200	<b>Description of Project</b> INSTALL NEW EFFLUENT PIT  <b>Intended Life</b> 50+    years  <b>Project Types</b> PLUMBING & DRAINAGE MINOR
PROPERTY	
<b>Street Location</b> 1346 KAKA POINT ROAD KAKA POINT  <b>Legal Description</b>  <b>Valuation Roll No</b> 28791/092/01	<b>Producer Statement</b>  <b>Approximate Value</b> \$2475

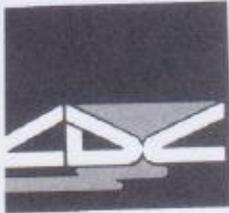
This Project Information Memorandum includes all information known to this authority and is issued in accordance with the Building Act 1991.

<b>Signed for and on behalf of the CLUTHA DISTRICT COUNCIL</b>		
	<b>Name</b> RJ APPELGARTH	
<b>Position</b> DISTRICT INSPECTOR	<b>Date</b> 25-Feb-02	<b>Time</b> 14:09

SITE PLAN

COPY





# CLUTHA DISTRICT COUNCIL

TELEPHONE (03) 418-1350  
FAX (03) 418-3185  
P.O. BOX 25, BALCLUTHA

Appln No.	7198
Date Lodged	24/6/02
Receipt No.	382652
Date Paid	24-6-02
Date Issued	1-7-02

## APPLICATION FOR BUILDING CONSENT

Section 33, Building Act 1991

### Part A

(Insert a Tick in each appropriate box. Attach relevant documents in duplicate)

APPLICANT (Owner)	PROJECT
Name: <u>HONE TUWHARE</u>	Description of Building Work: <u>install Solid Fuel HEATER</u>
Mailing Address: <u>RAPID 1346 KAKA POINT</u>	Intended Use(s): <u>Heating</u>
Phone: _____	New Building: <input type="checkbox"/>
Contact Name: <u>Richard HATHERLY</u>	Alteration: <input type="checkbox"/>
Contact Address: <u>108 Cannington Rd Dunedin</u>	Solid Fuel Burner: <input type="checkbox"/>
Position: <u>Drinking buddy</u>	Relocated Building: <input type="checkbox"/>
Phone: <u>025 368325</u> Fax: <u>03 4640450</u>	Intended Life:
	Indefinite, but not less than 50 years <input type="checkbox"/>
	Specified as _____ years <input type="checkbox"/>
	Demolition: <input type="checkbox"/>
	Floor Area _____ sq. metres
	Total Value (incl. GST) \$ <u>2000</u>
PROJECT LOCATION	FEES
Street Address: <u>1346 Kaka Point Road, Kaka Point</u>	Building Consent ..... \$ _____
	BRANZ Levy ..... \$ _____
	B.I.A. Levy ..... \$ _____
	Reserve Contribution ..... \$ _____
	Other ..... \$ _____
	<b>TOTAL \$ 110</b>
LEGAL DESCRIPTION	
Valuation Roll Number: <u>28791/092101</u>	
Lot: _____ DP: _____	
Section: _____ Block: _____	
Survey District: _____	
Ward: _____	

SIGNED by or on behalf of the applicant:

Name: Richard Hatherly for Tuwhare Position: mate Date: 24-6-02

\* Under Section 33 of the Building Act 1991 the applicant must be the owner of the land on which building work is contemplated or a person who or which has agreed in writing, whether conditionally or unconditionally, to purchase the land or any leasehold estate or interest in the land, or to take a lease of the land, while the agreement remains in force.





# CLUTHA DISTRICT COUNCIL

TELEPHONE (03) 418-1350

FAX (03) 418-3185

P.O. BOX 25, BALCLUTHA

## BUILDING CONSENT No 7198/02

Issued in accordance with Project Information Memorandum No 7198/02

APPLICANT/CONTACT	CONSENT DETAILS
<b>Owners Name &amp; Address</b> HONE TUWHARE CLUTHA TERRACE KAKA POINT 9200  <b>Contact Name &amp; Address</b> HONE TUWHARE CLUTHA TERRACE KAKA POINT 9200	<b>Consent Number</b> 7198/02  <b>Description of Consent</b> INSTALL SOLID FUEL HEATER - WAGENER WOODBURNER F/S  <b>Intended Life</b>  <b>Consent Type</b> Solid Fuel Heater  <b>No of Units</b> 00000 <b>No of Storeys</b> 0  <b>Floor Area</b> 0.00 sq metres  <b>Designer</b>  <b>Value of Stage</b> \$2000
PROPERTY	
<b>Street Location</b> 1346 KAKA POINT ROAD KAKA POINT 9200  <b>Legal Description</b>  <b>Valuation Roll No</b> 28791/092/01	

This building permit is a consent under the Building Act 1991 to undertake building work in accordance with the attached plans and specifications so as to comply with the provisions of the Building Code. It does not affect any duty or responsibility under any other Act nor permit any breach of any other Act. It is issued subject to the conditions specified in the attached page(s) entitled "Conditions of Consent".

<b>Signed for and on behalf of the CLUTHA DISTRICT COUNCIL</b>	 <b>Name G A Beaumont</b>	
	<b>Position</b> BUILDING CONTROL OFFICER	<b>Date</b> 1-Jul-02

**Note Required Inspections and Conditions as Attached**

SITE PLAN

COPY



28791/092/01

COPY



Pool testing kit - DPD1 + DPD3  
Nessler's

Visited on 16/10/03 - septic tank had  
filled up again, and water was  
flowing down side of house beside  
fence. Tested water where it flowed  
near septic tank vent - DPD1 tab  
was strongly positive for free chlorine  
RJA discussed with Paul Stattery -  
Fintan Hogan to visit & repair.  
WShan/16/10/03.

9/12/07

6. UTM	10	COUNCIL
D		
	13 DEC 2007	
5. READY	EA	Robert Ferguson
4. YG		
3. MONT		
2. CANVA		

28791/092/01

217408

to whom it may concern

COPY

I have been visiting my father home Tuwhare in Kaka Pt and would like a copy of his property boundary. I am considering doing work on his driveway which is need to be concreted so as to be safe and acessable for his carer and friends visiting. He is elderly and frail and it would benefit him greatly. Would a photocopy of his Property and road boundary be ok to send to me at my Ph is 0276181557.

Rob Tuwhare  
 42 bay rd Ostend  
 Waiheke Island  
 Auckland 1080

Thanking you Robert Tuwhare.  
 If there is a fee I can post Cha to you.



# CLUTHA DISTRICT COUNCIL

Phone: (03) 419-0200  
Fax: (03) 418-3185  
P.O. Box 25, BALCLUTHA  
Email: help.desk@cluthadc.govt.nz  
Website: www.cluthadc.govt.nz

With Compliments *Ruy Apoteyante*

*Rob Tawhara  
42 Bay Rd  
Ostend  
Waikato Island  
Huckland 1080*

**COPY**

*Kaka Point aerial photograph as requested.  
R.*



Information shown is the currently assumed knowledge as at date printed. If information is vital, confirm with authoritative owner. Clutha District Council.

**Murray Brass**

**From:** Murray Brass  
**Sent:** Thursday, 31 March 2011 1:33 p.m.  
**To:** 'Duncan Kenderdine'  
**Subject:** RE: Hone Tuwhare Crib

COPY

Hi Duncan

I've had a quick look through the property file and talked to some people here who know the crib. Points are:

- aerial photo attached. The crib has water (blue line), but not sewer.
- septic tank effluent goes to a soak pit (plan attached). There have been problems in the past, but apparently they were due to lack of maintenance which was addressed.
- the crib itself is in very poor condition, and may well be unlivable by now
- if a new building was placed on the site it may be able to use the existing septic system provided that there was no increase in loadings. This would depend on what was happening to the crib and the size of the new building. However, if total use was intensified a new septic system would be required (and it is likely to be difficult to meet modern standards on that site).
- be aware that any new effluent discharge within 50m of the coast also requires Regional Council consent
- it may be possible to connect to the Kaka Point sewerage scheme (about 150m south on Kaka Point Road), but likely to be expensive
- a second building could also attract extra rates, but the Trust could potentially avoid this by making a statutory declaration that the old crib is unfit and unused.

Hopefully this gives a start. In general, it looks as if running both the existing crib plus a new writer's residence would pose some challenges. However, it would be less difficult if the existing crib was either to be unused or removed. If the Trust starts to work through options I'd suggest that they contact us so that we can look at things in more detail.

Cheers, Murray

Murray Brass  
**Planning and Environment Manager**

Ph 03 419 0200  
DDI 03 419 0272  
Mob 027 201 2159  
Fax 03 418 3185  
PO Box 25, Balclutha 9240  
For information about Council visit [www.cluthadc.govt.nz](http://www.cluthadc.govt.nz)  
[www.CluthaCountry.co.nz](http://www.CluthaCountry.co.nz) - where everyone says hello

-----Original Message-----

**From:** Duncan Kenderdine [mailto:Duncan.Kenderdine@downer.co.nz]  
**Sent:** Monday, 28 March 2011 3:19 p.m.  
**To:** Murray Brass  
**Subject:** Hone Tuwhare Crib

Thanks for looking into this for me Murray, much appreciated

Thanks

Duncan

---

**Duncan Kenderdine** |  
Strategic Development  
Manager | Downer  
**Downer** T 03 478 8214 | M 021 998

**The Hone Tuwhare Charitable Trust**

**PO Box 56 397  
Dominion Road  
Auckland 1446  
Ph 09 846 5272  
or 0276181557  
tuwharetrust@gmail.com  
www.honetuwhare.org.nz**



15<sup>th</sup> April 2011

COPY

Murray Brass & Ray Applegarth  
Clutha District Council  
PO Box 25  
Balclutha 9240

*Re: Hone Tuwhare Writers' Residency at Kaka Point*

Dear Murray and Ray

Thanks very much for taking the time to talk with us. It was a pleasure to meet you both.

We are very appreciative that you have such a thorough knowledge of Dad's property at Kaka Point and that you have a practical and helpful approach to assisting us, in order to ensure that any development of the property is completed to a high standard.

We look forward to receiving contact details for the neighbouring properties so that we can introduce ourselves and follow up regarding connection to the town sewerage line.

We were heartened by the warm reception our plans had in meetings at Kaka Point, Balclutha and Dunedin and we are now following these up and focussing on fundraising. We'll be in touch on a regular basis with updates on the trust.

Please do not hesitate to let me know if you have any questions or would like more information.

We enclose one of Hone's poems - *Here's Looking at You, Sea*.

Warm regards

Rob Tuwhare  
**Trustee**  
**The Hone Tuwhare Charitable Trust**

14 FEB 2012

*Br. South*

**NOTICE OF CHANGE OF OWNERSHIP OR OCCUPANCY**

28791-09201

**COPY**

Clutha District Council  
PO Box 25, Balclutha 9240

~~Otago Regional Council~~  
Private Bag 1954, Dunedin 9054

Previous Owner/Lessee: PUBLIC TRUST *Estate of Hone Tuwhare*

New Owner/Lessee: PETER KEVIN WELLS, MARY ELIZABETH WELLS & WARWICK NELSON JONES as trustees of Takutai Trust

New Owner Postal Address: C/- Takutai Trust , PO Box 54-301 The Marina, Auckland 2144

Address of Property: *1346* Kaka Pt Road, Otanomomo

Legal Description: Lot 2 DP 18006

Certificate of Title: OT9A/977      Area:      552sqm

Nature of Transaction: Sale

Date Offer Accepted: February 2012      Date of Settlement: 10 February 2012

Gross Consideration: \$130,000.00      Land and Buildings: \$130,000.00

Buildings on the Land: Yes      GST included: Yes

Subject to Lease: No      Commencement Date: n/a

Term of Lease: n/a      Lease No: n/a

Subject to Tenancy: No      Tenant's Name: n/a

Agent for Vendor: The Conveyancing Company (Courtney Ward)

Address: Private Bag 31905, Lower Hutt      *5040*

Phone: 0508 862 668      Fax: (04) 569 0301

Signature:      Date:

Wells/Notice of Sale



# Clutha District Council

## File Note

**Subject:** GENERAL BUILDING INSPECTION NOT ATTACHED CONSENT

**Date:** 15/6/12

**Name of Requestor:** Ray Applegate **COPY**

**Address of Inspection:** 1346 Kaka Point Road

**Type of Inspection:** Re: Condition of existing dwelling

**Inspector:** Chris Hight

**File No (VZ):** 28791/092/01.

1. Explained requirements for on site wastewater disposal and requirement for upgrade if Altering building.
2. Discussed Repair with comparable materials in the context of schedule 1 exempt building work.
3. Discussed considerations regarding Alteration to existing building in terms of Sec 112 of the Building Act.

Check file and provide copy of all relevant records held on property file, to Noel Waite @ stago.ac.nz. KH 19/6/12

**Karen Anderson**

---

**From:** Karen Anderson  
**Sent:** Tuesday, 19 June 2012 2:12 p.m.  
**To:** 'noel.waite@otago.ac.nz'  
**Subject:** 1346 Kaka Point Road  
**Attachments:** img-619140101-0001.pdf

Chris Hight (Building Control Officer) has asked me to forward any information held on the above property. Please find attached copies of building consents/permits that have been issued. Building Consent 6902 (new effluent pit) does not have a Code Compliance Certificate.

Thanks  
Karen Anderson  
Regulatory Services  
CLUTHA DISTRICT COUNCIL

DDI: 03 4190275

COPY

SCANNED

A 8620.

## CLUTHA DISTRICT COUNCIL LAND INFORMATION MEMORANDUM

PO Box 25  
BALCLUTHA

Phone (03) 4190200  
Fax (03) 4183185

### APPLICANT

Name: Mary Wells for Takutai Trust  
Address: PO Box 54-301, The Marina, Auckland 2144

### PROPERTY

Address: 1346 Kaka Point Road, Kaka Point  
Owner: PETER KEVIN WELLS and MARY ELIZABETH WELLS and WARWICK NELSON JONES  
Valuation Roll No: 28791-092-01 Land Area: 552 m<sup>2</sup>  
Legal Description: LOT 2 DP 18006 SOUTH MOLYNEUX SD

### INFORMATION ATTACHED

- |  |   |  |
|--|---|--|
| <input checked="" type="checkbox"/> Location Map   | <input checked="" type="checkbox"/> Zoning Map  | <input checked="" type="checkbox"/> Zoning Rules |
| <input type="checkbox"/> Flood Prone Area  | <input type="checkbox"/> Geological Fault   |  |
| <input type="checkbox"/> Resource Consent  |   |  |
| <input checked="" type="checkbox"/> Copies of Building Permit/Consent Applications                       |   |  |
| <input checked="" type="checkbox"/> Copy of Permits/Consents for Solid Fuel Heater(s)                    |   |  |
| <input checked="" type="checkbox"/> Copies of Drainage Permits   |   |  |
| <input checked="" type="checkbox"/> Outstanding Code Compliance Certificates                             | Yes/No  | BC 6902/02                                       |
| <input type="checkbox"/> Food Premises Information   | Where reports in respect to these issues are more than 12 months old we recommend you commission a more current report from the appropriate Council Officer |  |
| <input type="checkbox"/> Licensed Premises Information   |   |  |
| <input type="checkbox"/> Compliance Schedule   | <input type="checkbox"/> Current Warrant of Fitness   | Yes/No   |
| <input checked="" type="checkbox"/> Air Discharges from Domestic Heating Appliances – Decision Flowchart |   |  |
| <input checked="" type="checkbox"/> Buying Houses - DBH information handout                              |   |  |

Services – Yes/No *Richardson Scheme 2 units*

- |  |   |   |                   |
|--|---|---|-------------------|
| <input checked="" type="checkbox"/> Water Plans        | <input type="checkbox"/> Sewerage Plans               | <input type="checkbox"/> Stormwater Plans | Checked <i>KA</i> |
| <input checked="" type="checkbox"/> Rural Water Info   | <input checked="" type="checkbox"/> Septic Tank Guide |   |                   |
| <input checked="" type="checkbox"/> Rating Information | <input type="checkbox"/> Roading Information          |   |                   |

**The ticked boxes indicate relevant information included in this memorandum. All issues listed above have been considered in the compilation of this memorandum.**

Other: Email re general property information March 2011

Application No:	4628	Prepared By:	Karen Anderson	Date:	28-8-12
Date Rec'd:	21-8-12	Reviewed By:	<i>[Signature]</i>	Date:	28-8-12
Date Issued:	28/8/12				
Receipt Number:	1204769				

Please refer to the important information on the reverse of this page

## Kaka Point Crib Project

### Create Materials List and Updated Measurements for Hone's Crib & Shed Development

- *Will a total rebuild be required?*
- *Consider cost – if there are two different options, note them both*
- *Consider needs of second dwelling (whare) e.g. power, water, sewerage will all be going to the whare also. Also ensure crib and shed are vermin-proof.*
- *Once updated measurements have been factored in, architectural plans will be drawn up using Duncan's sketched plans and the project will be put out for tender.*

#### **Drainage**

- Identify drainage needs/sewerage requirements to hook sewerage system up to mains with Council engineers
- Identify drainage needs for new laundry in shed

#### **Floors**

- Measure raised height of kitchen floor so its at the same level as the rest of the house (note raised kitchen ceiling measurement so floor to ceiling height remains as original)
- Decide best sub-floor method for entire house. (e.g. replace with concrete floor throughout house and underfloor heating powered by woodstove? vs wood)
- Identify floor-boards that are suitable for re-use (probably only those in the living room).
- Look at viability of re-use living room floorboards for area around fireplace (was carpeted – impractical/unsafe) Concrete floor lower here so that floorboards flush with carpet/lino?
- Retro (second hand) carpet and quality underlay living room and bedroom
- Lino bathroom (and up to skirting board height for easy cleaning)
- Lino kitchen with skirting board

#### **Doors**

- Sliding door replaced with double/triple glazed aluminium sliding door
- Measure widened bedroom doorway to allow wheelchair access (will have curtain, no door)
- Sliding door on bathroom doorway

#### **Windows**

- All windows replaced with double/triple glazed, wood framed windows (except built over window on N living room wall by fireplace which will be removed)

## **Roof**

- Assess whether roof and gutter needs to be replaced.
- Replace corrugated iron on carport roof around bedroom windows with clearlight to bring light into bedroom
- Install maximum eco-insulation in ceiling

## **Walls**

- extend exterior wall to allow 90mm wall (we think its 75mm now) to allow maximum insulation without changing interior room dimensions
- Install maximum eco-insulation
- Fire-resistant walls either side of woodstove
- Bathroom to be tiled or simple wall surface used that is waterproof and easy to clean
- Tongue and groove reused in living room (and is it in kitchen?)
- Gib board for remaining areas
- Replace exterior fibrolite cladding (with 7mm fibrolite?)

## **Electrical & Plumbing**

- Re-wire house (see shed also)
- Replace hot water cylinder (ensure reasonable size), leave airing space for storage.
- Replace toilet (ideally water saving but not too modern looking)
- Consider whether shower can be reused or needs replacing (with similar shower)

## **Fittings**

- Decide how to simply set up the bathroom so that it can be easily cleaned. Same layout, new hand basin next to hot water cupboard (in keeping with crib)
- Consider whether kitchen shelves, cupboard, stove stand, and sink can be reused or need replacing (with similar)

## **Deck**

- Removable ply ramp to front door for wheelchair access
- Replace cloudy corrugated plastic roofing sheet at each end of deck with clearlite sheets

## **Shed**

- Original concrete floor OK?
- Repair and re-line shed with maximum insulation with eco insulation
- New wiring to shed (to stay clear of where building site)
- Shed rewired
- Studio will have gib walls and painted concrete floor
- Heating (just to keep studio warm) needs to be considered here.

## **Driveway & Retaining**

- Improve driveway for immediate needs (will be completed following where build and factored into plans and costs related to this build)
- Retain road-frontage bank attractively and sustainably
- Landscape front garden so that sea view is retained and to prevent erosion, see Fernlea Backpackers plantings esp to N of building for inspiration. Rose might be willing to take care of planting and is very experienced in local plants etc

## **General**

- Ti tree drying rack needs to be retained
- We need to identify paint colours beneath white paint on walls and on kitchen shelves and exterior walls. Please suggest when these should best be taken

## **Contacts**

Ray Applegarth, Murray Brass – Council Engineers ph 0800 801 350

Dunedin Car Rental – [dunedin@rentadent.co.nz](mailto:dunedin@rentadent.co.nz) ph 0800 736 823

Kaka Point Motel ph 0800 525 278

Fernlea Backpackers – Rose 03 412 8834 (may soon close for winter)

Kate Smith-Bingham ph 03 412 8706 (key holder, KP local, will have contacts for local service-people, has surfing connections)

## **NB Stage Two – Whare Development**

- If appropriate consents are gained, a simple 40m<sup>2</sup> multi-purpose building (whare) would be built on the property to accommodate groups of up to 8 people (or writer's family) but that could open up to host one or two classes of school children for a day visit. It would be good if this could be close to (or possibly linked to) the shed. There may be a fence between the crib and the whare.
- You could consider where the whare could ideally be sited.

**Appendix 7- Photographs of Tuwhare Crib taken by Sharon Dell of the Hocken Library**

The following images were taken at the Tuwhare Crib by Sharon Dell from the Hocken Library in 2010. These photographs are an excellent record of what remained in the house after Hone's passing. The photographs show the place as it was at that time and record the things that were in the crib and the shed at that time. The family photographs and visitor photographs (and documentary footage) from earlier periods are considered by the Trust to be more representative of how Hone lived in the house and arranged his things and furniture.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.



Figure 8.



Figure 9.



Figure 10.



Figure 11.



Figure 12.



Figure 13.



Figure 14.



Figure 15.



Figure 16.

## Appendix 8- Suggested Priority List for Repair and Maintenance

8 June 2014

**BURGESS  
& TREEP**  
ARCHITECTS  
fourth floor  
keans building  
35 high street  
auckland, nz  
po box 6837  
wellesley st  
ph 09 3030412  
fax 09 3030412

### WHARE HONE TUWHARE, KAKA POINT

#### FIRST THOUGHTS ON A TO DO LIST

##### Stabilisation Work.

***Policy: Establish an approach to repair and maintenance or reconstruction that respects the qualities and character of the place based on the heritage values of the place. The heritage value of this place rests in the association with Hone Tuwhare. The authentic physical fabric of the place that remains is evidence of how Tuwhare lived in this place and connects us to his life at Kaka Point. Repair may involve replacement of elements of the buildings where the materials are broken or decayed. The extent of replacement should be limited to the least amount of material required. (146-7)***

The crib is a difficult building. It is small, yet complex. It is a place that has grown around the core central section. At the western end it is very close to the ground, this is not ideal for timber construction. The roof has leaked and the walls are cracked and thin. The cladding material, and most likely the vinyl flooring, has a level of asbestos. The crib also sits very close to the southern boundary, too close to meet current fire separation requirements if this was a new building. And of course, as a strong counterpoint to all this, this place, as it stands, represents Hone.

In the conservation plan we have considered those parts of the place that remain as they were when Hone lived at Kaka Point to carry significance regardless of the mankiness and poor condition. Hence the existing form, materials, detail and finishes of the place, have a value.

In thinking of how to maintain those physical aspects of the place, we considered how works to improve the place may affect its character and what that represents. With the McCahon House project the work on the cottage was carried out in small sections with particular care taken to do “the least possible” in order to stabilise the house and where possible to retain or recover the original appearance and finishes. This is slow work and requires sympathetic/empathetic tradespeople. In my experience the process requires good communication and discussion at every stage to work out the implications of decisions as they are made. If things get taken apart too quickly it is not possible to then re-make them.

I would recommend carrying out any work on the crib in clearly defined stages.

At this stage, in my opinion, any work should be limited to just what is needed to make the crib dry, solid and secure. Avoid any works that would require the removal of the interior linings or exterior cladding. This will have to happen but as a careful process that respects the existing setout and finishes.

### **Priority List**

Carry out all basic repairs necessary to ensure that the buildings are fully weathertight and vermin proof. (146)

The following would be my priority list.

Repile the back end of the crib and repair subfloor areas where necessary. Do this from underneath by digging in along the bearer lines (painful process).

Create a cutoff drain around the crib, trench with field drain and scoria, or the South Otago scoria equivalent.

Redo the roof and put in place proper flashings at the intersections. Introduce thermal insulation to the roof cavity (add deeper purlins if necessary to achieve this). Introduce full building paper layer. Note: the roof cavity, only the space between the purlins, is the easiest area to lay services, power, domestic sprinklers etc. The trust should consider whether it is possible to run services at this time for future use, or will this overcomplicate matters.

Repair all the timber joinery, reconstruct the missing/rotten bits. (The bedroom window to the carport may need a new lintel). If the joinery is removed, the opening will need treatment and repair. This would be part of a process, and the openings relate to the overall framing, which will need to be addressed later. Fit new/old hardware to secure the windows.

Repair the aluminium sliding door running gear if possible. The door is jammed, most likely because the running mechanisms have seized. The actual door should be kept if possible. Other possible problems with the door: sunk structure at the base of the opening, dropped lintel over the opening. It may be necessary to replace it after investigating these other possibilities. If this is necessary, can the handle be kept and used?

### **Asbestos**

Asbestos - hazardous material (143)

This has been a matter of great public interest in the last week or so with regard to demolition and repair works in Christchurch. The crib is clad in flat asbestos sheet with small timber battens. Sheet asbestos is common and is not super dangerous as the asbestos is part of the cement sheet, it is "contained". It must not be cut or sanded. The handling and disposal of asbestos sheet material must be carried out in accordance with the requirements of the South Otago Council and Worksafe New Zealand.

The Christchurch discussion has also addressed vinyl flooring. There is quite a bit of vinyl flooring in the crib. Until very recently most domestic vinyls were manufactured with an asbestos component. It would be possible to have the vinyl tested, or to assume that it has an

asbestos component and to treat it as a potentially hazardous material. The handling and disposal of the vinyl should also be carried out in accordance with the requirements of the South Otago Council and Worksafe New Zealand.

## **Cladding**

Repair or replacement of the cladding is a more difficult matter. The crib is clad in sheet asbestos directly fixed to a light timber frame. The cladding is broken in places and does not meet current building requirements for weathertightness. New regulations require wider battens, and more flashings. Flat sheet material has to be installed on a fully drained cavity system.

The physical appearance of the crib should, if possible, be retained. The existing cladding is not fully waterproof and needs replacing. Replacing the cladding would also remove the asbestos from the site.

I would recommend replacing all the cladding, with new sheet material set out to match what is there now, and with intersection details to match the best of what is there now. This approach needs to be supported by Council.

I recommend introducing a cavity system. This would give the opportunity to repair any parts of the framing that are damaged or rotten, to introduce thermal insulation, to fit building paper and/or a rigid air barrier then a cavity, then to reinstate the old look using new materials on the outside. This would involve addressing all the window openings as the wall thickness changes, and, down the southern side, upgrading the wall, including the windows, to meet fire separation requirements. Doing this work from the outside should allow the interior to remain as it is.

## **Linings**

Using paint scraping and colour matching with the photographs, ascertain the previous colours of the bedroom and living areas, and repaint these areas to match. (148)

The interior has very plain linings, match lining in the oldest sections, and oil tempered hardboard elsewhere. The strange miscellany of mouldings throughout the crib, and the unexpected areas that are not finished, the surface run wiring, the splits and odd holes, are part of the character of the place. Any proposed works, such as window repair, should allow for these quirks to remain intact.

The photographs from Hone's time, show the interior quite brightly coloured. The photographs are clear evidence of this, and the actual colours can be matched by scraping the white from the walls to check the layers beneath.

## **Fire Protection, Security Alarms, Insurance.**

Sprinkler system, smoke alarms, security alarm (147) Insurance (149)

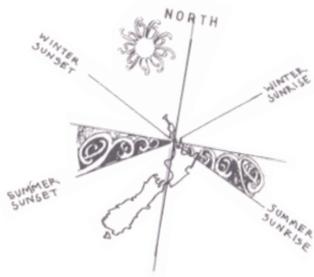
New systems for fire protection and security may be desired. As previously noted, the only clear area to wire and pipe for these would be within the roof framing. The McCahon House

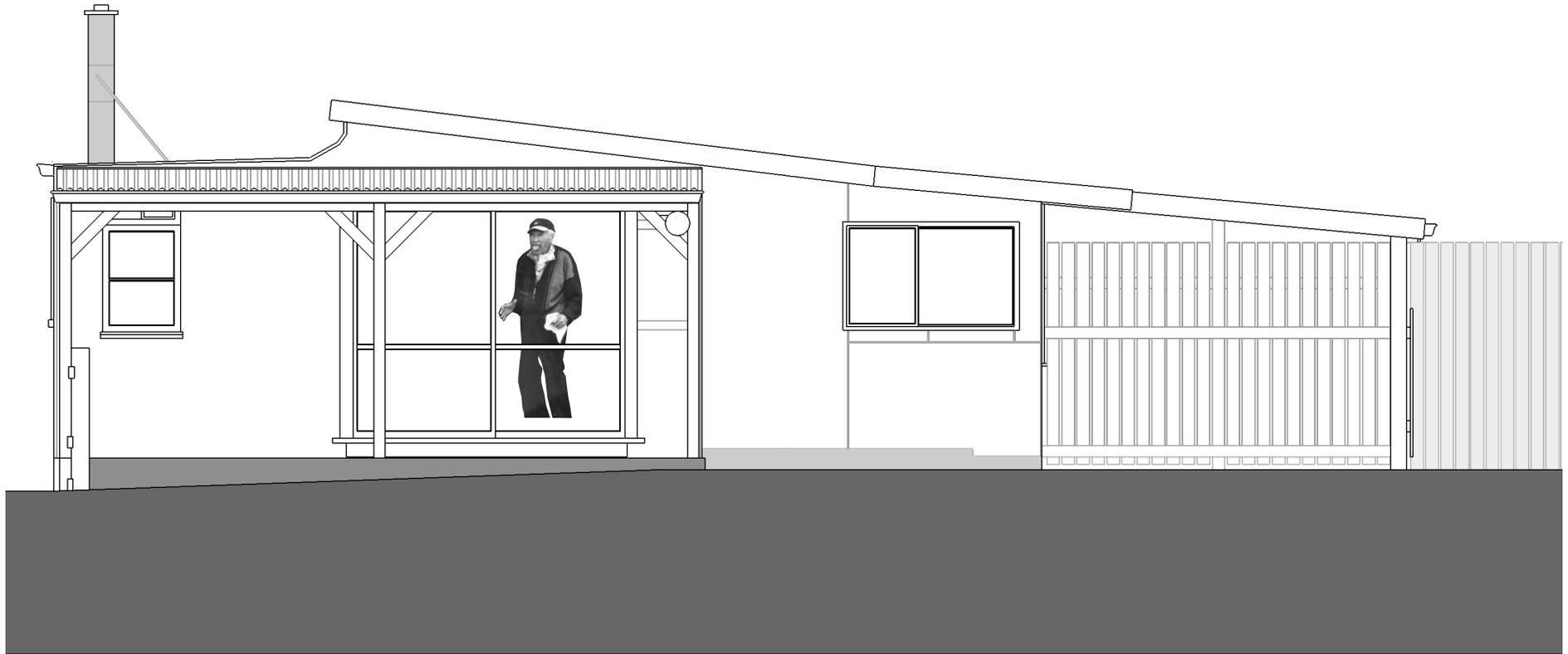
has a domestic sprinkler system, and I have also overseen the installation of domestic sprinklers at Turangawaewae House (the Maori Parliament) at Ngaruawahia. As with all conservation work, installation of sprinklers requires a sensitive approach so that as much of the system as possible is concealed, and to ensure that the bits that will show will work but will be discrete. Smoke alarms are easier, particularly with recent developments of smaller alarms. With both of these, consideration is needed. Is there sufficient water pressure? If there is an alarm is it connected to the fire brigade?

Fitting alarm and sprinkler systems, and addressing any fire separation matters will help with insurance.

A handwritten signature in black ink, appearing to read 'Graeme Burgess'. The signature is fluid and cursive, with a large initial 'G' and 'B'.

**Graeme Burgess**



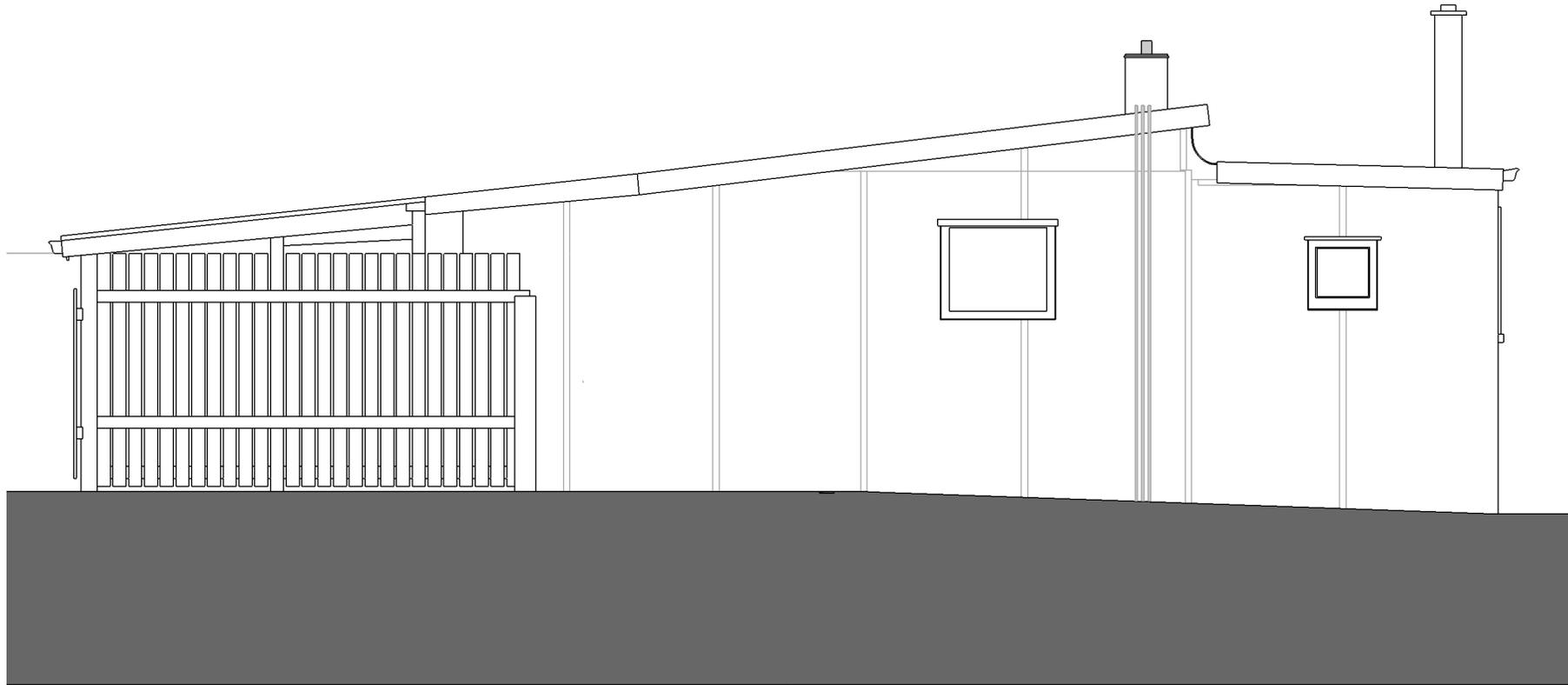


**BURGESS  
& TREP  
ARCHITECTS**

32a ST MARYS RD  
SAINT MARYS BAY  
P.O BOX 6837  
WELLESLEY ST  
PH - 09 3030412

**NORTH ELEVATION**  
Scale 1.50 @ A4

**HONE TUWARE CRIB**  
Kaka Point, South Otago



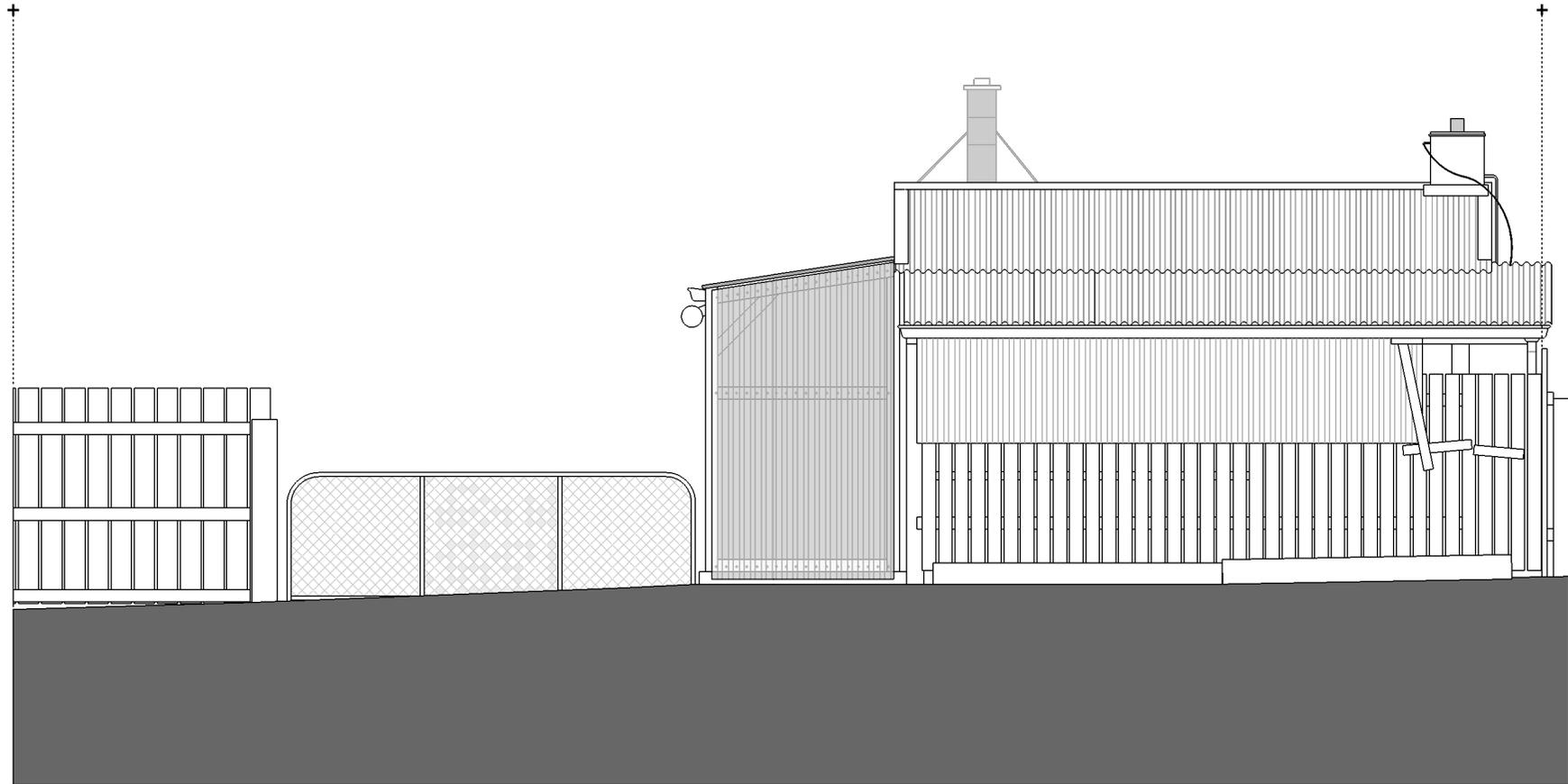
**BURGESS**  
& **TREEP**  
ARCHITECTS

32a ST MARYS RD  
SAINT MARYS BAY  
P.O. BOX 6837  
WELLESLEY ST  
PH - 09 3030412

**SOUTH ELEVATION**

Scale 1.50 @ A4

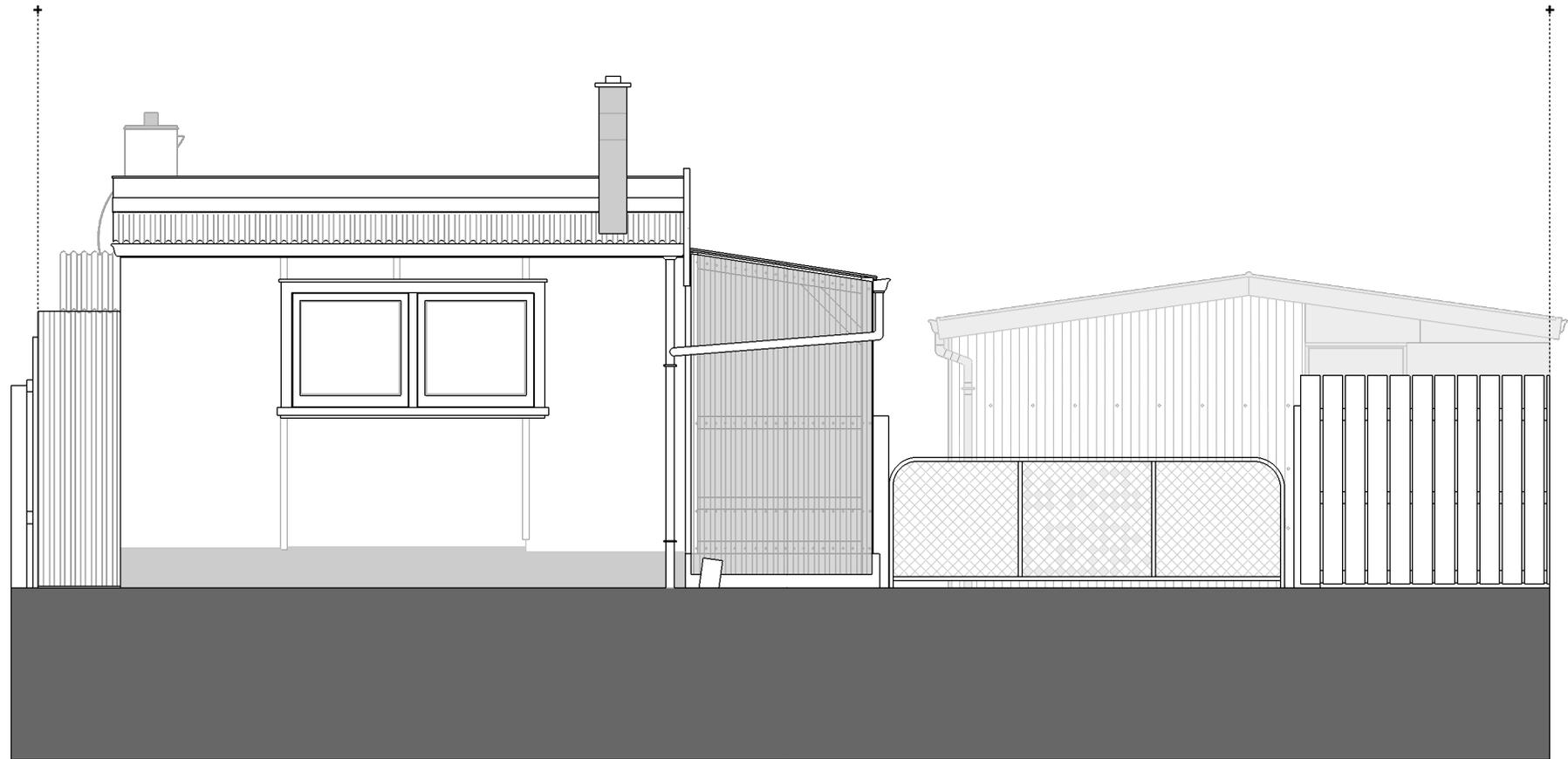
**HONE TUWARE CRIB**  
Kaka Point, South Otago



**BURGESS** 324 ST MARYS RD  
**& TREEP** SAINT MARYS BAY  
**ARCHITECTS** P.O. BOX 6837  
WELLESLEY ST  
PH - 09 3030412

**WEST ELEVATION**  
Scale 1.50 @ A4

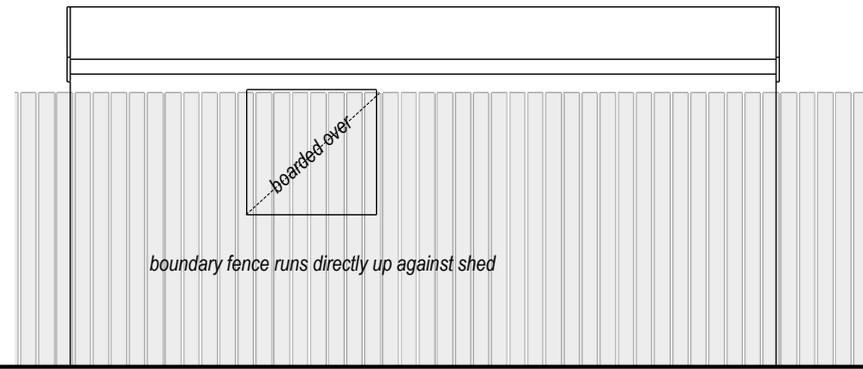
**HONE TUWARE CRIB**  
Kaka Point, South Otago



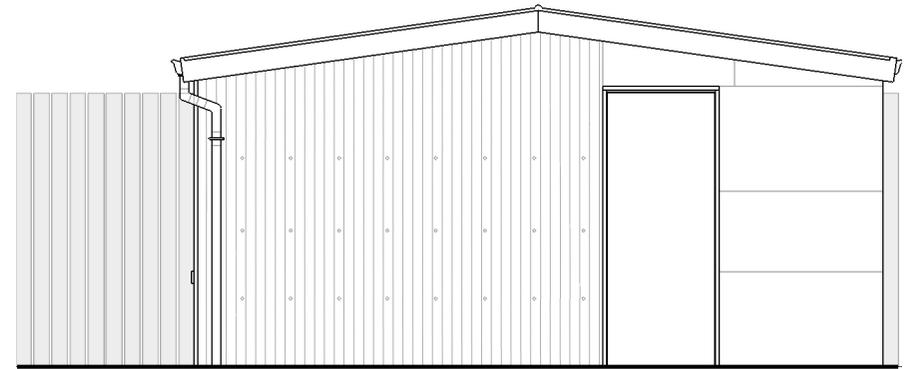
**BURGESS** 324 ST MARYS RD  
**& TREEP** SAINT MARYS BAY  
**ARCHITECTS** P.O. BOX 6837  
WELLESLEY ST  
PH - 09 3030412

**EAST ELEVATION (Street)**  
Scale 1.50 @ A4

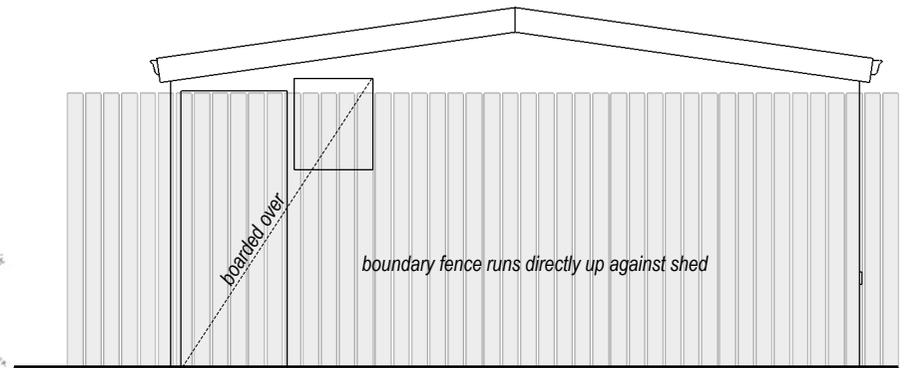
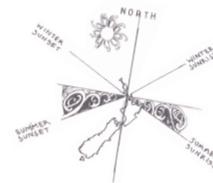
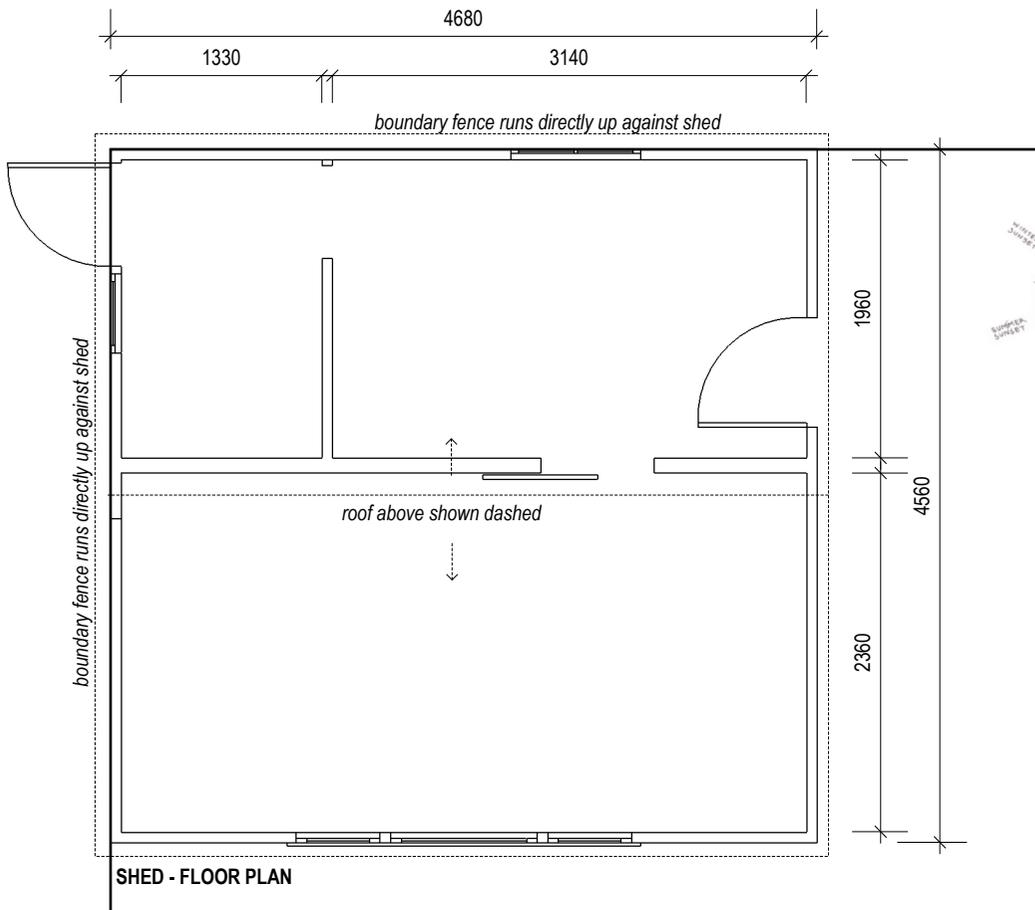
**HONE TUWARE CRIB**  
Kaka Point, South Otago



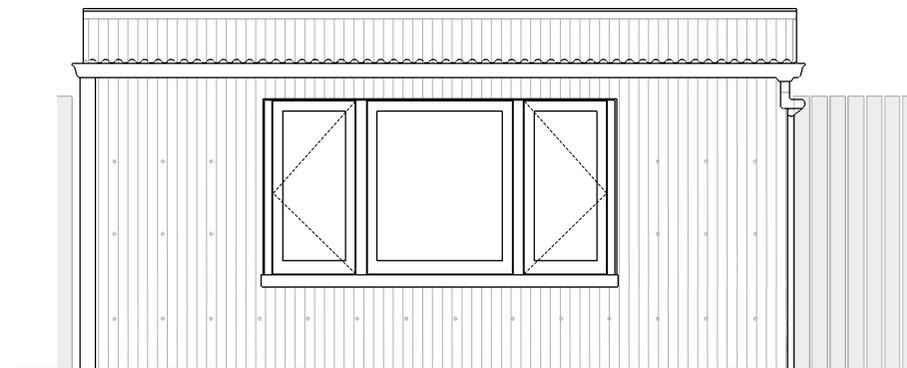
SHED - NORTH ELEVATION



SHED - EAST ELEVATION



SHED - WEST ELEVATION



SHED - SOUTH ELEVATION