



Conservation plan

**Chisholm Ward, Queen Mary Hospital,
Hanmer**

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Executive summary

Following the recommendations of a report on the heritage values of the Queen Mary Hospital site by Opus International Consultants Ltd in 2004, three conservation plans were commissioned by the Hurunui District Council for the Soldiers' Block, the Chisholm Ward and the Nurses' Hostel. The key findings of this conservation plan on the Chisholm Ward are listed below.

Heritage significance

The Chisholm Ward, named after Dr. Percy Chisholm, the first Superintendent at Queen Mary, has national significance as a rare, possibly unique hospital block specifically designed and constructed for women patients suffering from Functional Nervous Disorders. It had a high standard of facilities, was efficiently planned and treatments used were innovative for the time.

The Ward is representative of an architectural approach to health promotion in the period where access to fresh air, sun and a calming landscape were considered essential. Designed by the Public Works Department under highly respected Government Architect, John Mair, the building has been expertly designed using Arts and Crafts style, planning, materials and philosophy to create a building with a homely, comfortable, calming and welcoming atmosphere, making optimum use of an attractive alpine setting. Importantly, it retains a high level of integrity and authenticity. Although not dissimilar to other hospitals of the period, it is one of only two similar buildings now remaining in the country, the other having been designed in the Queen Anne style.

The building is one of a group of buildings with very high heritage values in the nationally significant Queen Mary Hospital complex, the only such facility in New Zealand to offer treatment of addictions, where treatment was voluntary and where innovative programmes were offered for the first time in the country. There is very high local and national public esteem for the site and buildings.

Significant heritage spaces

The whole of the exterior and setting has the highest heritage values.

Of those that could be accessed, the following interior spaces have the highest heritage values:

- The dining room
- The central and entry corridors
- The nursing station
- The lounge
- The 4-bed ward
- Typical single and connected bedrooms
- Enclosed verandahs at the ends of each wing
- Sun ward, 6-bed ward

Framework for conservation

The principle regulatory framework for conservation of the Chisholm Ward includes the:

- Historic Places Act 1993 (HPA)
- Resource Management Act 1991 and 2003 amendment (RMA)
- The Hurunui District Plan
- The Building Act 2004
- The Environment Canterbury Regional Council Regional Policy Statement 1998

Conservation standards within which the conservation of the building should be undertaken are those described in the *ICOMOS NZ Charter*, 1996.

There are significant issues with respect to the condition of the Chisholm Ward.

Conservation policies

There are a number of policies described in the plan in order to:

- Retain, conserve and, where appropriate, enhance heritage values
- Retain and, where appropriate, enhance the character and quality of the building and its elements including the immediate setting
- Ensure that conservation interventions conform to nationally and internationally recognised standards of conservation practice
- Ensure the use of conservation techniques which involve the least degree of intervention, loss of significant fabric and respect of patina
- Permit new works which are discreet and compatible with the above and which will make the place more effective in its use
- Identify elements, which adversely affect the place and which are in need of modification or removal
- Provide an approach to the replacement of deteriorated fabric that respects the patina of age of retained significant fabric
- Draw attention to the need for coordination and continuity of conservation decisions

In particular there are urgent maintenance and repairs to be undertaken, fabric of especial significance, which should be conserved with the building, the need for a full a maintenance plan to be written, and the restoration or reconstruction of high heritage value spaces and elements is recommended. It is recommended that a compatible use, preferably with public access, be found for the building, as it is currently empty.

Implementation of policies

Timeframes are recommended for implementation of the policies, with suggestions for funding, monitoring and management of conservation.



1 Introduction

Liz White, Consents planner, Consents Planner, Hurunui District Council commissioned this conservation plan, in a letter of 3 March, 2010.

Basis for the preparation of the conservation plan

There are a number of national and international guides for preparing conservation plans. A New Zealand guide is the New Zealand Historic Places Trust publication *Preparing Conservation Plans* written by Greg Bowron and Jan Harris. The most appropriate guide is the internationally accepted standard is J.S. Kerr's *The Conservation Plan; A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* (National Trust of Australia, 1990). This guide is used for this conservation plan but modified to meet New Zealand requirements.

The Kerr guide firstly recommends establishing the significance of the place through research into its physical and social history before assessing significance. The assessment criteria used are those based on the Historic Places Act 1993 (HPA) and relevant international criteria.

The second stage of the conservation plan is a description of the appropriate New Zealand framework within which conservation can take place.

The third stage is the development of conservation policies for long-term care and appropriate to maintain or enhance established areas of significance and within the appropriate framework. This plan uses the *New Zealand ICOMOS Charter for the Conservation of Places of Cultural Heritage Value* (the ICOMOS NZ Charter) to formulate relevant conservation policies, discussing each possible intervention, describing and explaining why they are appropriate for the place.

The final section makes recommendations for implementation of the policies.

Scope and limitations

The commission from the Hurunui District Council was for three separate conservation plans for the Soldiers' Block, the Chisholm Ward and Nurses' Hostel. A requirement of the commission was to use the historical research contained in the Burgess, R., *Queen Mary Hospital, Hanmer, Heritage Assessment* for the Hurunui District Council, Opus October 2004, and therefore no additional historical research has been carried out.

The history in common to each of the buildings is repeated in each of the conservation plans, based on the Opus Report, with the histories of the individual buildings, also based on the Opus Report. As a number of elements of the history and architecture of the buildings are common to each of the buildings, those sections are repeated in each of the plans so that each is a stand-alone document.

This plan includes an outline, visually based condition survey, but not a remedial work specification or a cyclical maintenance plan. The plan is not a structural or fire safety survey and does not address specific issues of Building Act compliance. No measured drawings have been prepared for the plan.

Heritage status

The Chisholm Ward and Soldier's Block are both listed in the Hurunui District Plan Appendix A8.1 – Schedule of heritage features. The Chisholm Ward is listed as “site H57, Map H/H1, feature Chisholm Ward – Queen Mary Hospital, location, Hanmer Springs”. The Soldier's Block is listed as is listed as “site H57, Map H/H1, feature Soldier's Block – Queen Mary Hospital, location, Hanmer Springs”. The Nurses' Hostel is not listed.

The whole site, including the thermal baths, is registered as an Historic Area by the New Zealand Historic Places Trust (NZHPT), register number 7583, registered in 10 December 2004. It is described as “Queen Mary Hospital (former) and Hanmer Springs Thermal Reserve Historic Area”.

The hospital buildings, excluding the thermal baths area, were registered category I with the NZHPT as an Historic Place, register number 7612, registered on 24 June 2005.

The site has an interim Heritage Order placed on it by the Hurunui District Council.



Site plan showing the main buildings of the Queen Mary Hospital, from inside front cover of Crawford, *The Queen Mary Hospital, Hanmer Springs, 1916-2003*

Legal description, location and ownership details

The legal description of the site is Part Section 79, Hanmer Town Area, being part of Certificate of Title CB38C/188, Canterbury Registry.

The site is located on the corner of Amuri Avenue and Jacks Pass Road, Hanmer Springs.

The owner of the land and buildings is the Crown Health Funding Agency but it is



expected that the land and buildings will be vested in the Hurunui District Council in the not-too-distant future.

Contributors to the plan

As explained above, the historical sections were researched and written by Robyn Burgess, then of Opus, in 2004. Ian Bowman, architect and conservator, compiled and wrote the remainder of the plan.

Photographic sources

The author took contemporary photographs. The sources of other photographs are identified under each photo.

Acknowledgements

I would like to acknowledge the assistance of Robyn Burgess of the NZHPT who wrote the 2004 Opus Report, local resident and cousin of the author, Ann Wilkshire who alerted me to and provided copies of Dr. Crawford's recently published books on Queen Mary Hospital, Liz White, Consents Planner and Andrew Feierabend, Chief Planner of the Hurunui District Council.

2 The social and physical context

2.1 History of the site and its development¹

Maori History

No prehistoric sites have been recorded in the area of Hanmer Springs at the present time.

Ngai Tahu people would have known of the location of the Springs. The area of the Hanmer plain was known as *Mania Rauhea*, the ‘plain of the shining tussock’², but no other traditions are currently known.

The Waiau River was a major route from Canterbury to the West Coast and Marlborough for Ngai Tahu, and the river does pass along the southern boundary of the Hanmer Plain. It is unclear if earlier Ngati Mamoe or Waitaha used the pass. Any occupation that occurred along the Waiau was transitory in nature, in the form of *nohoanga* or campsites. Any excursion to the Hanmer Pools would be indicated by the presence of *nohoanga* remains such as earth ovens and food middens.

Early European Occupation

Evidently the first European to officially record the springs was William Jones, reporting to the *Lyttelton Times* in April 1859, “a remarkable fog...some holes which were filled with water of a temperature varying from milk-warm to almost boiling”.³ The *Cyclopedia of New Zealand* covering South Canterbury (1903) credits Messrs Edward James Lee and Edward Jollie for ‘discovering’ the Hanmer hot springs, but no date for this is provided.⁴ In 1860, the Nelson Provincial Government proclaimed a 1072-hectare reserve around the springs.⁵ Visitors up to the 1870s would camp in tents beside the pool or take advantage of accommodation at the Jollies Pass Hotel, built in 1862 some 4 km away.

In 1878, John Fry, owner of the Jollies Pass Hotel, constructed a small two-room Changing Shed next to the main pool in order to take advantage of the popularity of the springs.⁶

Improved transportation allowed more visitors to reach the pools, and in 1883, the Lands Department began work on improving them. The main pool was excavated and fenced.

In 1884, a bathhouse, complete with four baths, was built around the main pool.⁷ This bathhouse has now gone, but was in the location just to the

¹ Sections 2.1 and 2.2 are quoted from *Historical Background Of The Site, Context And Bibliography*. Prepared by Burgess, R., Opus International Consultants for Heritage Assessment of Queen Mary Hospital Site, 6 October 2004.

² Hanmer Springs 1883-1933: 50 Years of Progress, (reproduced 1983): 37.

³ Rockel, Ian. Taking the Waters: Early Spas in New Zealand. 1986: 64.

⁴ *Cyclopedia of New Zealand*, Canterbury edition. Vol. 3, part 4, Christchurch, 1903.

⁵ Ibid.

⁶ Hanmer Springs 1883-1933: 50 Years of Progress, (reproduced 1983) p13.

⁷ Rockel, Ian. Taking the Waters: Early Spas in New Zealand. 1986: 65.



north of where the north-eastern wing of the current Fountain House is situated.

A second bathhouse was added in 1888, with eight baths inside. The foundations of this bathhouse are incorporated into the eastern end of the current Gymnasium building. The second bathhouse was further added to in 1893 with two more baths and a waiting room. Gas was collected from the springs to heat the waiting room.⁸ A men's swimming pool was added nearby, originally as a cold fresh-water pool but it was soon converted to a hot mineral bath.

In 1894, an enclosed women's swimming bath, known as the Marian Pool, was opened near the main pool which had been segregated for men only. This was followed by the construction of a bowling green and tennis court. When a larger pool became available for the men, the main pool was allocated to the women and the Marian pool to girls.⁹

People visiting the baths often lived in tents at the springs, but the construction of a government-owned Sanatorium building and a hotel (called The Lodge)¹⁰ close to the springs in 1897 meant that there was now decent accommodation.¹¹ In 1907 The Lodge was leased to Duncan Rutherford, and between 1915 and 1916 to the Red Cross as a hospital for returned soldiers.

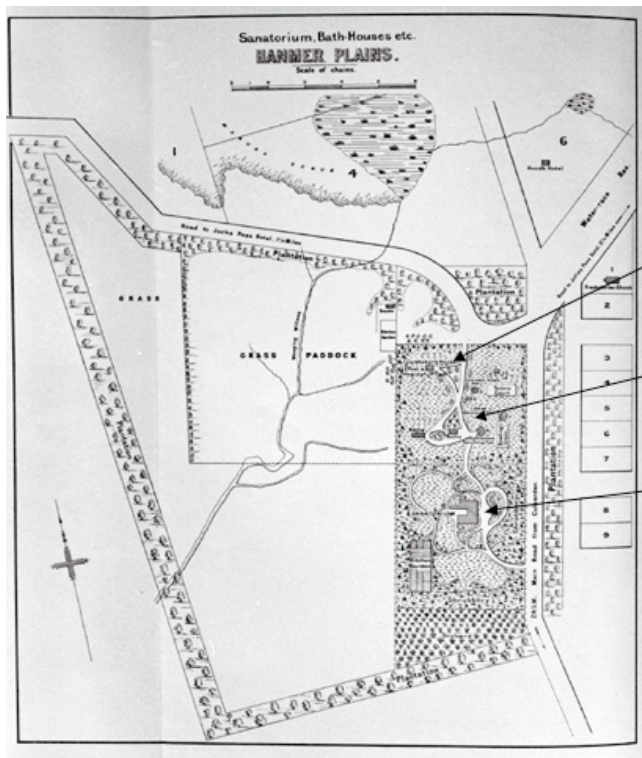


Fig.1 Plan of the Hanmer Sanatorium and Bath Houses c1898. Source: Appendix to the Journals 1898 vol 1, C1, p111. Negative 1438.

The Government Sanatorium ('Spa') was opened on the 9th December 1897. It had a women's drawing room, a smoking room and a general sitting

⁸ Ibid: 65-6.

⁹ Ibid: 67-8.

¹⁰ The original Lodge building no longer survives but the Heritage Hotel stands near its place at 1 Conical Hill Road, Hanmer Springs.

¹¹ Rockel, Ian. *Taking the Waters: Early Spas in New Zealand.* 1986: 67.

room.¹² Initially the Hanmer Sanatorium was a sanatorium in name only, as it was really just a lodging house where invalids could stay while they were taking the baths.¹³ It was intended for people who couldn't walk any distance. First-class accommodation was available for 40 shillings a week, second-class for 20 shillings. Most of the bedrooms were first class, but this proved to be in error, as most of the wealthy visitors to Hanmer chose to stay at The Lodge.¹⁴ Such a large number of 'second class visitors' required the cheaper accommodation that in January 1898 the manager of the Sanatorium was instructed to erect tents for them.¹⁵ By around the turn of the century additional second-class accommodation had to be added to the Sanatorium.¹⁶ Architectural drawings for the additions, dated August 1899, were by Public Works Department Architect, John Campbell.¹⁷ It is quite likely that Campbell was also the architect for the original 1897 Sanatorium building and indeed the architect for the later Soldiers' Block building erected in its place. Further alterations were carried out to the Spa/Sanatorium building in 1907, including the erection of a dairy separate from the main building.¹⁸ Such a building is seen in early drawings of the Sanatorium. It is likely that the current small brick structure, which stands alone to the south of the Soldiers' Block, is a remnant from that Sanatorium period.

The gasometer which stands in the Public Grounds was erected in 1898, prior to which date gas had been collected from no. 8 Spring into two 400-gallon tanks and used for lighting purposes.¹⁹



Sanatorium/Spa in c.1898. Source: *Appendix to the Journals 1898*, vol 1, C1, p111. Negative 1437, Opus Report

In 1899, a fountain-house was erected in the grounds. This was located just to the west of the current Fountain House block. A third bathhouse was added in 1900, containing 8 baths, a Turkish bath and massage slabs.²⁰ It was designed in 1899 by the Public Works Engineer's Department (William H Hales was the

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Archives New Zealand (Wellington Branch), PWD Plan 18533 "Additions to Sanatorium, Hanmer".

¹⁸ Archives New Zealand (Wellington Branch), Letter Jan 8 1907 "the dairy should be an isolated building and not connected by means of a corridor to the main building".

¹⁹ Hanmer Springs 1883-1933: 50 Years of Progress, (reproduced 1983) p15.

²⁰ Archives New Zealand (Wellington branch) PWD Plans 18533 5-12.



engineer in chief).²¹ The third bathhouse was located to the south of the current Gymnasium block. A croquet lawn was also laid down. In 1902, a massage department was added²², probably within one of the existing bathhouses. A garden with a tool shed appears in early plans, to the north of the current pools complex, and this may still survive.²³

A tea house opened in 1904-5. This building still survives as the current tea kiosk at the baths, although it is not in its original location, which was closer to where the second bathhouse was (i.e. north of where the current Gymnasium building is).

In 1902 a Morgue was built near the centre of the current hospital site, near the location of the current Maintenance Engineer's office.²⁴ The architect for the Morgue was John Campbell, the Public Works Department architect who was involved in the Sanatorium building.²⁵ It was shifted to the southern end of the site some time after 1950.²⁶ The style of the building, with tongue and groove timbers and gables with half-trusses and finials is reminiscent of features shown in images of the 19th century Sanatorium building. The morgue building has been used to hold the body of anyone who died at the hospital or in the Hanmer community (including motor vehicle accident fatalities) until such time as an undertaker could take the body away. It continued to have that function until at least 1986.²⁷

At the turn of the 20th century, Hanmer was considered the third most important spa in New Zealand (after Rotorua and Te Aroha).²⁸ In 1902 the Tourist Department changed the name from Sanatorium to Spa in order to attract usage of the springs for relaxation purposes and not solely as accommodation for invalids. However, the Department later rethought this policy and reverted to the name 'Sanatorium' basing the institution on a 'proper sanatorium' and it reopened (in the same building) in December 1908 with a medical staff.

In 1909 the first resident medical officer, Dr. Chisson, was appointed, along with a matron, Miss E Rendell.²⁹ The Sanatorium is described as catering for 18 patients.³⁰ It appears that the treatment in these early days consisted of massage, baths or bathing in the open pool, drinking or inhaling the waters and a specially regulated programme of walks to take the 'invigorating air'.

The Sanatorium building was destroyed by fire the day after World War I

²¹ Ibid.

²² Rockel, Ian. *Taking the Waters: Early Spas in New Zealand*. 1986: 69.

²³ Further investigation is required to ascertain if the building sandwiched between two tall trees in the former garden of the hospital, adjacent to the current thermal pools complex, is in fact the original gardener's tool shed built in the early 20th century. This building is in the fenced garden area, not inspected by the author.

²⁴ Archives New Zealand (Wellington branch): PWD Plan 19834.

²⁵ Archives New Zealand (Wellington branch): PWD Plans 18533.

²⁶ Plan of the site with the date 2.3.50. Held in the office of the Maintenance Engineer.

²⁷ Norman Beauchamp (ex plumber at Queen Mary Hospital 1956-1986), pers. comm. 15/6/04).

²⁸ Rockel, Ian. *Taking the Waters: Early Spas in New Zealand*. 1986: 69.

²⁹ Petre, M E. 'Queen Mary Hospital, Hanmer Springs: How it Started and What it is', *Student Nurses' Supplement, The New Zealand Nursing Journal*, February 1959: 31.

³⁰ Rockel, Ian. *Taking the Waters: Early Spas in New Zealand*. 1986: 70.

began, on 2 August 1914. (After the fire, visitors/patients to the Sanatorium stayed at a house³¹ in the Hanmer village until 1921, when it was merged into Queen Mary Hospital.)³² Immediately following the destruction of the Sanatorium building, the general manager at Hanmer, B M Wilson, wrote to the government Balneologist, Dr. Wohlmann in Rotorua, requesting that he provide a rough sketch as to a suitable new Sanatorium.³³ A sketch plan dated 11 May 1915 exists for a Sanatorium which has a cruciform plan, with a central garden area, separate men's and women's wards, dining, kitchen, servants quarters and medical area.³⁴ Such a plan is reminiscent of the European spas. However, the reality of the effects of the war, with large numbers of soldiers returning in need of treatment, meant a rethink of what was required at Hanmer and Wohlmann's designs never reached fruition.

World War I

Prior to the war, the Hanmer Springs complex was a major tourist drawcard as a health resort. Tourism declined dramatically with the war. Business in the town suffered, as it relied on the visitors for support and trade. One of



Digital photograph of an aerial photograph of Queen Mary Hospital Site displayed on the wall of the Maintenance Engineer's Office, dated 1966, RNZAF, from Opus Report

Hanmer's leading residents of the time said in 1916, "Things

have gone badly ever since 'The Lodge' was closed to the public. ... Shortly after the war broke out Mr Duncan Rutherford decided to transform 'The Lodge' from Hanmer's leading accommodation house into a convalescent home for soldiers, and the result was that the chief house being thus closed to them, the spending class of tourists have since kept away. The consequent loss in business has been very considerable, but still we have gladly put up

³¹ This house was Brae View. Hanmer Springs 1883-1933: 50 Years of Progress (reproduced 1983) p17.

³² Petre, M E. 'Queen Mary Hospital, Hanmer Springs: How it Started and What it is', Student Nurses' Supplement, The New Zealand Nursing Journal, February 1959: 31.

³³ Archives New Zealand (Wellington branch), File To 1 37/16: Memo 5 August 1914 63/11 to Dr. Wohlmann.

³⁴ Archives New Zealand (Wellington branch), File To 1 37/16, attached with letter from J Duncan, Resident Medical Officers, Hanmer to General Manager, Wellington.



with this, as our loss has been the soldiers' gain ...".³⁵ At the time of making these statements, 'The Lodge' was being renovated³⁶ and returned to accommodation for tourists, as a new purpose-built hospital at Hanmer was erected.³⁷

Recent History

In 1943 the hospital became a treatment centre for those with functional nervous diseases while also treating the sick from World War 2. Between the years of 1945 and 1972 major changes occurred in the treatment of psychiatric patients. In 1960 the Department of Health handed control of the hospital to the Division of Mental Hygiene (Mental Health) as only psychiatric patients (predominantly those with alcohol problems) were being treated at Queen Mary's.³⁸ In 1949 the Nurses and Midwives Board approved of two six-month courses a year being held at Queen Mary Hospital so that general nurses could gain experience in psychological nursing. This course continued until at least the late 1950s.³⁹ Treatment of functional nervous diseases ceased in 1965. In 1972 the North Canterbury Hospital Board took control of the hospital and it was granted a fee simple from the Crown in 1981. It became one of the foremost institutions for the treatment of alcoholism and drug dependencies in the Southern Hemisphere.⁴⁰ In 1998 the Queen Mary Hospital was leased by Queen Mary Hospital Limited for the Hanmer Institute (latterly Hanmer Clinics) which was a privately run drug rehabilitation clinic, partly funded by the Ministry of Health. The Clinic closed due to financial difficulties in November 2003.

Chisholm Ward (Women's Hospital, Women's Pavilion)

In 1921 Queen Mary Hospital was handed over to the Health Department. At that time all patients were men, with the sole exception of one woman who was receiving treatment and living in the first Nurses' Hostel.⁴¹

The Women's Pavilion opened in 1926 at the northern end of the hospital site, with a separate entrance from Jacks Pass Road. The construction of the new women's building meant that the hospital treated both men and women suffering functional nervous diseases. The building appears to have been designed by the Public Works Department.

The verandah of the Chisholm Ward has a tongue and groove ceiling with coved cornice, with curved and moulded brackets supporting the eaves. The main façade has a series of arches and pilasters flank the main entrances.

³⁵ "Hanmer in War Time", The Press, 18 July 1916: 8.

³⁶ The Lodge is said to have been completely reconstructed in 1931-2. Rockel, Ian. Taking the Waters: Early Spas in New Zealand. 1986: 72.

³⁷ "Hanmer in War Time", The Press, 18 July 1916: 8.

³⁸ Archives New Zealand, Christchurch office. Notes photocopied headed CAWS (dated 25 May 2004) providing a summary of the administration history of Queen Mary Hospital.

³⁹ Petre, M E. 'Queen Mary Hospital, Hanmer Springs: How it Started and What it is', Student Nurses' Supplement, The New Zealand Nursing Journal, February 1959: 31.

⁴⁰ Archives New Zealand, Christchurch office. Notes photocopied headed CAWS (dated 25 May 2004) providing a summary of the administration history of Queen Mary Hospital.

⁴¹ Petre, M E. 'Queen Mary Hospital, Hanmer Springs: How it Started and What it is', Student Nurses' Supplement, The New Zealand Nursing Journal, February 1959: 31.

Features such as pediments and pilasters hark back to the Classical idiom, while the curved stairs and some of the interior features are typical of the Art Deco style.

The new women's hospital was opened on 27 October 1926 to accommodate about 50 female patients.⁴² It cost approximately £24,000 to build, which was said at the time to "more than bear comparison with any hospital erected of late years of the Dominion".⁴³ At the time of its opening it was said at the time to be based on similar lines to hospitals in England, notably the Cassell's bequest hospital for the treatment of nervous diseases.^{44,45}

The building is constructed of concrete. It faces Jack's Pass Road and was designed to make the most of the prevailing sunshine. It was hailed as having labour-saving conveniences and this, along with the layout of the building, meant that it was envisaged that it could be comfortably run by three nursing staff and seven hospital aids.⁴⁶

All the furniture for the block was made in Christchurch.⁴⁷ An area of the garden was set aside for patients to work in the flower beds as therapy.⁴⁸

In 1933 the building was described as follows:

The Women's Hospital – a concrete building – is situated in beautiful grounds adjacent to the golf links. There are in this building 32 single bedrooms, three small wards with from five to seven beds and there are also glassed in balconies on which beds may be placed. Each single room has hot and cold water and steam radiator for heating purposes. A feature which, it is noticed, appeals to patients is the signal light system by which a patient who needs attention can readily attract the notice of the staff on duty; the system does away with the noise of bells.⁴⁹

In early 1945 a 'Quiet Room' was added as an extension to the 'Women's Pavilion' at a cost of £910.⁵⁰

In November 1950 a request was made to the Department of Health with respect to the renovations being undertaken – could consideration be given to closing in the east wing end of the balcony.⁵¹ It was agreed in 1951.

The name of the Women's Hospital or Pavilion appears to have changed to

⁴² "North Canterbury, Hanmer Springs", The Press, 27 October 1926

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ English Hospital experts asked about this link are not sure why the Chisholm Ward was described as being based on the Cassell's bequest hospital, as there is no such hospital by that name now. There is a hospital in London which was built in 1909-11 with money gifted by Lord Iveagh and Sir Ernest Cassel [*sic*], but in its appearance it is a large Baroque building and not at all like the Soldiers Block.

Richardson, Harriet (ed). English Hospitals 1660-1948: A Survey of Their Architecture and Design. Royal Commission on the Historical Monuments of England. 1998: 129.

⁴⁶ "North Canterbury, Hanmer Springs", The Press, 27 October 1926.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Hanmer Springs 1883-1933: 50 Years of Progress, (reproduced 1983) p37.

⁵⁰ Archives New Zealand (Christchurch branch), 13/4/6 Queen Mary Hospital, Women's Pavilion, Massage Block and Swimming Pool, 1941-51. Box 144.

⁵¹ Ibid.



the Chisholm Ward, after the Medical Superintendent P Chisholm⁵², about 1952.⁵³

In 1957 parts of the verandah were glazed.⁵⁴ A plan dated 1957 shows changes.⁵⁵

The building was used for Alcoholic and Drug Rehabilitation between c1965 and 1999.

Sprinklers were added in the 1980s. Hot water instead of steam central heating was introduced in the 1980s. The Kitchen was upgraded in the 1980s. “

Since the Opus report was completed, Dr. Robert Crawford, Superintendent at Queen Mary between 1976 and 1991 has published *The Queen Mary Hospital, Hanmer Springs 1916-2003*, Queen Mary Reserve Trust Inc., no date and *Too Good to Last The Death of a Caring Culture Queen May Hospital: The Therapy of Addictions Hanmer Springs 1972-1991*, Sunbeam Publisher, 2008. Crawford states,

...in 1926 a Woman's Hospital was built so that the whole hospital could operate as a place for the treatment of Functional Nervous Disorders. Basically this meant conditions like anxiety disorders, puerperal psychoses, addictions, depressions as well as physical manifestations such as hypertension and arthritis.⁵⁶

Crawford also discusses the relevance of the hospital within the New Zealand medical scene stating that “The Department of Health administered all mental hospitals in New Zealand, and QMH appeared on the list of such hospitals, but always last and always underneath a line that distinguished it from all others. This was tacit acknowledgement by the powers that be, that QMH was different from all the others in various ways. The most obvious was that all admissions were voluntary. QMH was never gazetted as a place for compulsory treatment.”⁵⁷

He also describes the pioneering treatments developed at Hanmer. These “firsts” included:

- Group therapy
- Psychodrama
- Structured education
- Outdoor programmes
- Grief Group
- Family Members Programme
- Spiritual Garden

⁵² Lieut-Colonel P Chisholm worked for the NZMC and when the Department of Health took over the hospital in early 1921, he was made Medical Superintendent for the hospital. He was at Queen Mary Hospital for 23 years.

⁵³ Archives New Zealand (Christchurch branch), 13/4/6 Queen Mary Hospital, Women's Pavilion, Massage Block and Swimming Pool, 1951-54. Box 144.

⁵⁴ Archives New Zealand (Christchurch branch), file CH556 /41ac and /41ad.

⁵⁵ Archives New Zealand (Christchurch branch), file CH556 /41ac and /41ad.

⁵⁶ Crawford, *The Queen Mary Hospital Hanmer Springs 1916-2003*, page 2.

⁵⁷ Crawford, *ibid*

- New Zealand's first (and so far only) Taha Maori treatment Programme
- First Training Course for Addiction Counsellors.

2.2 Outline chronology for the site

[Note events specific to the Chisholm Ward are highlighted in bold]

Pre-European Maori knowledge of the site

1859	Probably the first European record of the hot springs at Hanmer
1860	1072 ha reserve created around the springs
1878	Two-room changing shed built by main hot pool
1884	First bathhouse built around main pool (location was approximately immediately to the north of the north-easternmost wing of the present Fountain House block)
1888	Second bathhouse built (extended 1893), (location was on the site of the eastern end of the Gymnasium building)
Late 1880s?	Men's fresh water swimming pool built close to second bathhouse, soon converted to hot water bath.
1894	Enclosed women's swimming bath (Marion Pool) opened near the main men's pool (location not clear)
Between	
1894-1897	Bowling green and tennis court built
1897	'The Lodge' hotel built as accommodation, located in the Hanmer Township, not in the current hospital grounds (now gone, but approximately where the Hanmer Heritage Hotel stands at the corner of Conical Road)
1897	The Sanatorium building opened, as a kind of lodging house for invalids who were taking the waters
1898	Gasometer erected by pools (still <i>in situ</i> in the public grounds in front of the thermal pool complex, not in the hospital grounds)
1899	A 'fountain house' was erected (this is gone but its location was approximately west of the location of the current Fountain House Block)
1900	Third bathhouse built (location was immediately to the south of the eastern end of the Gymnasium building)
1899-1900	Additions to Sanatorium Building
c1900	Garden and tool shed to the north of the current pools complex
1902	Sanatorium's name changed to Spa
c1902	Morgue erected (now located at the south end of the site – originally it was located near where the current Maintenance



	Engineer's office is)
c1902	Croquet lawn laid down
1904-5	Tea kiosk opened at baths (still survives in the baths complex but not quite in its original location)
c1906	Further alterations were carried out to the Spa building, including the erection of a dairy separate from the main building (this may be the small brick building which stands alone behind the Soldiers Block)
1908	Spa building reverted to being a Sanatorium again, this time a proper one with medical staff
1914	The Sanatorium building burnt down a day after the outbreak of World War I
1916	A Defence Department Hospital opened to treat returned soldiers and proved particularly suitable for shell shock and neurasthenic cases. This is the current Soldiers Block in the hospital grounds.
1917	Verandah added to Soldiers Block.
Date not	
Certain:	Occupational Therapy Building, Doctor's or Medical Superintendent's House, Smithy/Plumber's Building, Single Men's Quarters erected. These may be contemporary with the Soldiers Block.
Date not	
Certain:	'Clarence House' used for nurses home. It is not clear which this building is – it may be one of the houses in the grounds
1926	A separate women's hospital block was opened (this is the current Chisholm Ward in the hospital grounds)
1927-28	Nurses Home built (still in its original location in the hospital grounds)
1929-30	Women's Massage and Bath House built. This is the current Gymnasium building in the hospital grounds, the eastern end of which is on the foundations of the 2 nd (1888) bathhouse
1937	Medical Superintendent's House built (the second one? – this may be House Number 3 in the hospital grounds)
1940	A new men's hospital block opened (this is Rutherford Block in the hospital grounds)
1943	New Male Bath and Massage Block built (this is the current Fountain House building)
1950	Some minor modifications made
1957	The end sections of balconies enclosed by glass
After 1950	The Morgue building was shifted to its present location

1960s	A programme was developed for alcoholics only.
1970s-80s	The alcoholics programme was developed to include drug addicts and co-dependent family members
1980s	Sprinkler system installed, kitchen upgrade, steam for heating system replaced by hot water
1990	Taha Maori programme introduced, running alongside the main programme for pakeha
2003	Hanmer Clinic, as it had become known, closed due to financial difficulties

2.3 People associated with the building

Dr. Percy Chisholm

Dr. Chisholm was Medical Director at Hanmer from 1920 for 23 years.⁵⁸ When appointed as Superintendent, he was a Captain, but was quickly promoted to Major and then to Lieutenant Colonel. At the time of his appointment he was one of three army experts on functional nervous conditions. The other two were D. E. Fenwick in Wellington, who had once been in charge of Hanmer, and Marshall MacDonald in Dunedin.



Dr. Percy Chisholm with Prime Minister Forbes, MP for Hurunui, and his wife, 1933, Crawford, *Too Good to Last*, page ii

Chisholm trained at the Maudsley Neurological Hospital, the University Hospital, the Special Hospital for Functional Nerve Diseases, Lancaster Gate, and the Hospital for Nervous Diseases, Queen's Square. These hospitals had been selected for good reasons. Maudsley Hospital had opened in 1915 for the treatment of shell-shocked soldiers, and at Queen's Square, Dr. Lewi Yealland practised electrotherapy. He was trained under Sir James Mott.⁵⁹

When Hanmer passed to civilian management in early 1922, Chisholm was joined by Dr. William Sowerby who had war-time experience at Maida Vale Neurological Hospital in London. Major Baxter, another army doctor who worked with Chisholm at Hanmer, requested a discharge in 1920 so he could go to London for advanced study.

⁵⁸ <http://www.historycooperative.org/journals/hah/7.1/weaver.pdf>.

⁵⁹ <http://www.nzetc.org/tm/scholarly/tei-WH1-Medi-t1-g1-t1-body-d22.html>.



John Thomas Mair, Government Architect (1876–1959)⁶⁰

John Thomas Mair was born at Invercargill on 12 October 1876, the son of Catherine Hamilton and her husband, Hugh Mair, a carpenter, later a building contractor and mayor of Invercargill. John was educated at public schools in Invercargill and received his early architectural training with William Sharp, engineer, architect and surveyor to the borough of Invercargill. He was employed by the architectural branch of New Zealand Railways, and from 1904 to 1905 became involved with George Troup, officer in charge, in the design of Dunedin railway station during its early period of construction.

After studying at the University of Pennsylvania from 1906 to 1908 he was awarded a special certificate in architecture. He was then attached to the New York office of the architect George B. Post and in 1909 went to London, where he became an associate of the Royal Institute of British Architects. Late that year he returned to New Zealand via France and Italy, where he looked at Romanesque and Italo-Byzantine buildings. Their influence, in addition to that of the neo-Romanesque work of the American H. H. Richardson, was soon to be seen in his unusual design for the Presbyterian First Church, Invercargill. This was Mair's first major work on commencing practice in Wellington in 1910.

First Church, the cornerstone of Mair's reputation as an architect, was at first received with scepticism. Its polygonal plan and unusual positioning of choir, gallery and organ behind the pulpit were wholly unexpected. Its eclectic mixture of Romanesque and Byzantine elements was resisted by members of a Southland congregation unfamiliar with architectural fashion in cities like Boston or Philadelphia. The exterior's intricate decorative brickwork, garish to many contemporary eyes, was in fact a clever practical solution to the unavailability of other building materials.

From 1910 to 1918 Mair's work was mainly domestic. His houses were mostly in the fashionable California bungalow style, designed for middle-income clients who wanted to live in something other than the ubiquitous bay villa. For more wealthy, conservative clients he favoured two-storied wooden houses designed in the English Arts and Crafts manner of Charles Voysey and M. H. Baillie Scott.

On 29 April 1914, at the age of 37, Mair married Ethel Margaret Snow in Invercargill. Within months she contracted tuberculosis and died in September the following year, aged 33, leaving an eight-month-old son. Mair never remarried.

In 1918 he was engaged by the Defence Department as inspector of military hospitals, a position he held until 1920, when he became architect to the Department of Education. His public service career reached its pinnacle in 1923 when, in succession to John Campbell, he was appointed government architect. For the next 18 years Mair was responsible for most of the government buildings erected in New Zealand, many of them involving significant departures from tradition and precedent in style and construction methods. During his period of office modernist architectural precepts displaced the revivalist styles favoured for public buildings in the past; construction methods began to utilise concrete and structural steel instead of brick and timber.

⁶⁰ Shaw, Peter. 'Mair, John Thomas 1876 - 1959'. *Dictionary of New Zealand Biography*, updated 22 June 2007 URL: <http://www.dnzb.govt.nz/>

During the difficult years of the depression, Mair saw to it that local architects and builders in towns outside Wellington were given work on government construction jobs. He was fastidious in his relationships with both superiors and subordinates and a tireless worker for the many committees on which he served.

Notable among the buildings built by the Public Works Department during his tenure as government architect are Rotorua's Blue Baths. These were designed in 1929 in Spanish mission style and had a lounge, tearooms and a colonnade between the two pools. Among his many other buildings were courthouses completed in Hamilton (1931), Ashburton (1938) and Blenheim (1939); and post offices in Napier (1930), High Street, Christchurch, and Cambridge Terrace, Wellington (1932), Tauranga (1938) and Lower Hutt (1943).

Mair's largest building was the Departmental Building in Stout Street, Wellington, which he designed in 1937. Modelled closely on a number of contemporary London office buildings, it was the largest office block in New Zealand at the time it was built. Strongly horizontal in emphasis, the stone exterior is unornamented and its long continuous bands of glazing and spandrel panelling sweep around the corner of Stout and Ballance Streets. It is a streamlined monolith with a floor area of more than five acres.

In 1940 Mair was elected a fellow of the Royal Institute of British Architects; after retiring in 1941 he received honorary life membership of the New Zealand Institute of Architects. He was for many years a member of the Town-planning Institute of New Zealand. At the age of 83, on 26 November 1959, John Mair took his own life at his home at Khandallah, Wellington. He was survived by his son, Lindsay, a Wellington architect.

2.4 Architectural design

Floor plan

The Chisholm Ward is a mostly single storey building, which has a butterfly plan with the two wings forming a shallow 'U' and a central entry facing north. The entry has a wide corridor leading to a central corridor running the full length of both wings. To the west of the entry is a large living room with mainly single bedrooms either side of the corridor and ablutions on the central south side. There are two multi-bed wards opposite each other next to the living room. On the east wing there are single bedrooms either side of the corridor with ablutions on the central south side, matching the west wing, and one multi-bed ward near the entry. There are sun rooms at the ends of each of the wings, which connect with the continuous open verandahs, and which extend two thirds of the length of both wings. It is presumed that the sun rooms were originally part of the open verandah.

The kitchen, large dining room, toilets, laundry, coal shed and storage rooms are at the south of the building. The boiler for the building is under the laundry and toilets.





Elevations

The main features of the north elevations of the building are the encompassing, continuous and layered hipped roofs, of different heights, which reinforce the elongated plan form, as well as the shallow arched, deep, open verandahs. The verandahs and sun rooms have square pilasters at corners and square columns between. There are smaller, engaged, circular columns either side of the entries to the verandahs and the sun rooms with semi-circular arched openings. Above each of the columns is a sturdy, curved Classical styled bracket supporting the wide, overhanging eaves.

Also of note is the central entry and roof, at 90 degrees to the line of the main wings and their roofs. The entry has a projecting broken, pedimented portico with gabled roof supported on square, corner columns and inner round columns. The entry gabled roof meets the taller hipped roof over the dining areas. Either side of the gable is a lower-reaching, projecting hipped roof, which emphasises the rooms either side of the entry. The same roof form has been designed for the centre of the verandahs, and it also projects slightly forward and it emphasizes the steps leading up to the verandahs.



The north elevations are almost symmetrical about the central entry with the only exception being the bay window to the multiple bed ward on the west side. The south elevations are less regular and include an extension to the south of the west wing and the large ward and several other rooms projecting south from the central corridor, each with hipped roofs.

The remaining elevations maintain the wide overhanging eaves, but have few decorative elements. Outside the south multiple bed ward is a raised concrete courtyard with an inverted arched balustrading.

External doors to the verandah are of timber, nine-paned, with triple light toplights while windows are of steel and are double casements with toplights. There is a steel framed fanlight in the entry pediment.

Design style and origins

The main characteristics of the building are the conspicuous multiple and layered hipped roofs with wide, overhanging eaves with brackets, the gabled entry, a butterfly plan, rough cast external walls, arched openings, and Classical detailing. These design elements are key indicators of the Arts and Crafts style.

The Arts and Crafts movement, established by William Morris, became a guiding influence for the future direction of architecture in the late Victorian period. As the name suggests, it was a movement, which admired traditional art and craft, especially that made by the mediaeval crafts guilds and can be traced back to the theories of Rousseau who advocated teaching of manual work to all. Morris founded the firm of Morris, Marshall and Faulkner who manufactured wallpaper, stained glass, textiles, carpets, tapestries, furniture and books, which influenced many architects and designers. The Movement also promoted a concern for appropriate conservation of historic buildings, which in turn led to the establishment of the Society for the Protection of Ancient Buildings.

A major tenet of the Arts and Crafts movement was the use of local materials and building traditions, expressed honestly and to be seen to be hand made. The designs were suited to the particular site rather than using a standardised plan for all similar buildings. Arts and Crafts architecture, therefore, developed into a simplified, non-copyist architecture, but which, at the same time, took into account tradition.

The most influential international architects of the style were mainly English and included Walter Crane, William Lethaby, C R Ashbee, Edwin Lutyens, Charles Voysey, Charles Webb and Edward Prior. The later Edwardian period saw architects such as Edgar Wood develop a more simplified rectangular design that looked towards the Bauhaus of the 1930's. The Movement later spread to Germany, Belgium, the Netherlands, Scandinavia and Austria. The architecture of Frank Lloyd Wright, Greene and Greene and Bernard Maybeck and the bungalow style and craftsman styled architecture promoted by Gustav Stickley can all be traced to the Arts and Crafts movement.



The movement influenced the development of other styles, particularly vernacular architecture, which included 'Old English' vernacular, 'Queen Anne', and the 'Free Styles' explored by Charles Renee Mackintosh. Flamboyant Classicism, the dignified Neo-Georgian, and graceful French influenced Beaux-Arts Classicism were also offshoots of the style.

There were many variations in floor plans in Arts and Crafts styled buildings, particularly houses. These included X-plan and butterfly plans developed by Prior, which became popular with many architects including Edwin Lutyens. The theory behind the planning was that a broken and non-rectangular plan would make the building blend more with its surroundings.

Background to hospital design

While the earliest hospitals date back to Antiquity and there are a number surviving in Europe from the Middle Ages and the Renaissance, the Georgian period saw a considerable advance in the number and design of hospitals⁶¹. The design of these buildings is, understandably, Georgian and this became a standard style for many hospitals since that time. Bethlehem Hospital, 1675-76 by Robert Hooke began the tradition of the use of Georgian architecture for hospitals, which was continued in other subsequent major hospitals. These include the London Hospital, 1751-57 by Boulton Mainwaring, Rotunda Hospital, Dublin 1745 by Richard Cassels, and the Bootham Asylum, York, 1772-1777 by John Carr. The 17th century hospital design used cruciform and courtyard planning, while in the later 18th and 19th centuries saw the popularity of the pavilion form where wards were in individual buildings connected by corridors.

Many hospitals were designed in the Georgian style in New Zealand such as the main hospitals in Auckland, Wellington and Palmerston North while Kew Hospital in Invercargill was designed in the Italianate style and Christchurch Hospital was designed in the Elizabethan style.

The early twentieth century saw the recognition of access to open air as being as crucial for improving health. Among preventative measures in hospital design at this time were large opening windows and open verandahs from which patients were able to gain fresh air. Crichton and McKay used these principles when designing Wellington's Ewart Hospital (now demolished) and the Chest hospital, as did Arthur Griffin in his design for Nelson hospital (also demolished). These three hospitals of the immediate post-World War I period clearly reflect the open air concept as they had large numbers of high and low level windows in each ward and large partially glazed verandahs off each ward and at the ends of each wing.

The same principle became popular in the design of schools, which were termed 'open air schools'. In these designs all sides of the classrooms could be opened for fresh air. This was a concept imported from Germany and the first of these classrooms was opened in 1914 in Wellington South.

The location of the hospital in a large open park-like setting allowed for the planting of large gardens. The gardens were available for patients to walk among and, if bedridden, to look out at, giving health benefits. The contribution of gardens to the improvement of society in general was well recognised in the planting of public

⁶¹ Nikolaus Pevsner, *A History of Building Types*, Princeton University Press, 1976, page 139

gardens in the latter half of the 19th century. The garden cities and garden suburbs expanded the garden concept dramatically. These urban design principles were popular in providing healthy living environments where benefit of the country could be enjoyed in the town.

Military Hospital History⁶²

After the departure of the main body of New Zealand soldiers to Egypt in October 1914, an army camp was set up in Trentham in the Hutt Valley near Wellington to train reinforcements.⁶³ However, overcrowding at the camp, combined with too much moisture in the top soil of the camp resulted in a serious epidemic of measles in May 1915 when 33 people died.⁶⁴ The Victoria Ward at Wellington Hospital opened as a military ward to assist in the control of the measles epidemic.⁶⁵ By July 1915 the camp hospital at Trentham itself was enlarged to 200 beds and five NZANS nurses were stationed there. In June 1918 the bed numbers were increased to 500.⁶⁶ A military hospital was established at Featherston Military Camp in 1915.⁶⁷

The King George V Hospital at Rotorua, built in 1915, soon became the chief military hospital in New Zealand, providing a convalescent depot for returned invalids. Other military convalescent homes were set up early in the war period in Wellington (in the home of Attorney-General, Sir Francis Bell), in Hanmer (The Lodge), in Dunedin (Montecillo Military Convalescent Home), in Christchurch (Chalmers Wards at Christchurch Hospital and also the Cashmere Military Sanatorium for tuberculosis sufferers), at Auckland (the Annexe at Auckland Hospital), as well as at Devonport, Timaru, Napier, Wanganui and Invercargill.⁶⁸

A major illness for returning soldiers was the so-called 'shell shock'. 'Shell shock' is a misnomer first used in an article in February 1915 by Dr. C S Myers of the Royal Medical Corps.⁶⁹ It was assumed that the chemical or physical effects of a close shell burst were responsible for the soldier's sensory losses. The idea caught the public imagination and 'shell shock' became a term used for any mental illness that arose from war induced anxiety neuroses.⁷⁰ In December 1915 it was agreed that soldiers returning to New Zealand who had illnesses other than physical injury were not suitable for the usual hospitals.⁷¹

When military patients were first sent to the Rotorua hospital in 1915 it soon

⁶² Quoted from Burgess, R, Opus Report, op cit.

⁶³ Kendall, Sherayl and Corbett, David. *New Zealand Military Nursing: A History of the Royal New Zealand Nursing Corps, Boer War to Present Day*. 1990: 43.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Bowman, Ian. *A Conservation Plan for The Rotunda, Otaki* (copy held at the New Zealand Historic Places Trust Library, Wellington).

⁶⁸ Kendall, Sherayl and Corbett, David. *New Zealand Military Nursing: A History of the Royal New Zealand Nursing Corps, Boer War to Present Day*. 1990: 43.

⁶⁹ Clarke, Russell. "Not mad, but very ill": The treatment of New Zealand's shell-shocked soldiers 1914 to 1939. University Thesis, 1991.

⁷⁰ Ibid.

⁷¹ Ibid.



became evident that military representation was necessary in order to maintain discipline.⁷² Accordingly, an arrangement was soon made that military patients would be under the control of the Defence Minister. Colonel Valentine of the Public Health Department was loaned to the Defence Department to become a full time military officer under the Director General of Medical Services at both the Rotorua and Hanmer convalescent hospitals.⁷³

The report of the Inspector-General of Hospitals and Charitable Institutions and Chief Health Officer dated 22 June 1916 said the following of Military Convalescent Hospitals:

Under your auspices hospitals for our sick and wounded have been erected at Rotorua, and more recently at Hanmer. Very excellent results have been reported from the former place, which amply justify your decision to take over the thermal springs and sanatoria for the benefit of our sick and wounded.

Features of the new hospitals referred to are the facilities for treating the patients in the open air, and the octagon-shaped wards which have been erected for the more effectual carrying-out of this principle have given the greatest satisfaction to the medical officers at Trentham and Featherston Camps, where, owing to the generosity of certain residents of the Wairarapa, I was first able to experiment in this direction. It was on the experience of the “Wairarapa Ward” at Trentham that I felt justified in recommending that wards on similar lines should be erected at Rotorua and Hanmer.⁷⁴

When Queen Mary Hospital at Hanmer Springs opened in 1916 it had 20–40 convalescent patients. It was to be a convalescent home for soldiers, providing a soothing environment for healing. Hanmer soon became *the* place where neurasthenic, shell-shock and other functional nervous diseases were treated.⁷⁵

In 1919 the Department of Defence organised for the training of Medical Officers in psychotherapy to treat functional nerve cases.⁷⁶ Major Tizard and Captain Chisholm were dispatched to England for three months for such training.⁷⁷ Chisholm came to Hanmer on 19 December 1919.⁷⁸

In military terms, in World War II, only Rotorua and Hanmer Springs had proper convalescent hospitals, which were provided by the government and which catered for long term care. Other places merely had convalescent

⁷² Carberry, Lieut-Col. A D. *The New Zealand Medical Service in the Great War 1914-1918*. 1924: 504.

⁷³ Ibid.

⁷⁴ HJHR, 1916: v.2: s.H31, p2. Report of the Inspector-General of Hospitals and Charitable Institutions and Chief Health Officer to the Minister of Public Health, Hospitals and Charitable Aid, Dated 22 June 1916.

⁷⁵ “Hanmer Springs, Unequalled for Neurasthenic Cases”, *The Press*, 10 November 1917; ‘Not Mad But Very Ill’.

⁷⁶ Clarke, Russell. “Not Mad, but very ill”: *The treatment of New Zealand’s shellshocked soldiers 1914 to 1939*. University Thesis, 1991. p91.

⁷⁷ Ibid.

⁷⁸ Lieut-Col A D Carberry writes that Chisholm trained in England under Sir James Mott and took command of the Hanmer hospital in 1920. Carberry, Lieut-Col. A D. *The New Zealand Medical Service in the Great War 1914-1918*. 1924: 510.

depots, for short term care, established in close proximity to military camps⁷⁹

The setting

The landscape and setting have been fully described in the Lucas Associates' report, particularly the Summary and Historic Role sections, with the key elements of the setting of the buildings being the various hospital buildings located within the extensive, park-like grounds with large mature trees and lawns surrounding the buildings with an alpine backdrop.



The informal Arts and Crafts style of the Chisholm Ward is maintained in the low roughcast wall with gateposts along Jacks Pass Road with hedging at the same level as the wall. It is probable that a gate or gates were previously hung from the gateposts. There is a curved, wide path leading to the building, which extends to a circular planter in front of the main entrance.

To the south of the Chisholm Ward is a majestic avenue of trees set in an expansive lawn, linking the block with the Nurses' Hostel.

2.5 Construction and materials

The NZHPT criteria of assessment of heritage value include technology and engineering, which considers that materials and method of construction of buildings can be of significance. The main structure of the building is reinforced concrete walls with timber roof, interior wall and floor framing. The main construction materials used in the Chisholm Ward include:

- Brick chimneys
- Concrete base, cement render and rough cast
- Galvanised corrugated iron/steel roofing, flashings
- External timber soffits, fascias
- Probable lath and plaster linings
- Steel window joinery
- Cast iron vents and radiators
- External copper vents and gutters (downpipes having been removed)
- Timber (mainly rimu) door joinery, architraves, skirtings, panelling, cornices and ceiling battens, ceiling beams and knee brackets
- Leadlight windows, toplights and door glazing
- Asbestos sheet ceiling and wall linings

The following is an outline history of these main materials used in the building.

⁷⁹ Website <http://nzetc.org/projects/wh2/> - The Official History of New Zealand in the Second World War.



Brick

The first recorded brickfields in the colony were two in Auckland, four in Wellington and four in Nelson in 1844. Probably the oldest brick kiln in New Zealand is at Upokongaro near Wanganui, which dates from 1857⁸⁰. The earliest in Christchurch was Jackson and Bishop who established their brickworks in 1861. By the 1870's additional brickmakers included George Reynolds in Hereford Street, the Farnley Brick, Drain Pipe and Pottery Works operating from St Martins and Malvern Hills owned by Austin and Kirk, Langdon and Company, W. Neighbours and three other brickyards by 1879.



Otago produced some of the greatest numbers of bricks and most extensive brickyards. The first was the Howell brickyard, which opened in Filleul Street, in Dunedin. The gold rushes led to a huge demand for bricks. By 1862 there were four brickyards in Dunedin and two years later there were another ten. The most significant of these included the Water of Leith Brick and Tile Works in North East Valley, the Shiel Brick and Tile Works at Saddle Hill near Mosgiel and the Walton Park Brick and Tile Company Limited at Fairfield.

Jack Diamond considered that by the 1890's Hoffmann kilns were common in New Zealand following the trends overseas⁸¹. Eaves identified Hoffmann kilns existing in Auckland in the 1860's, with Bourkes Brickworks having constructed a Hoffmann kiln in 1862⁸². Nine Hoffmann kilns are noted by Eaves as being constructed between 1862 and 1904 in Auckland⁸³. The Tonks family, well known early Wellington settlers had established a brickmaking business in 1846 in Webb Street, and Enoch Tonks, son of the founder of the business constructed a Hoffmann kiln in the 1890's⁸⁴. Coates Ltd. of Huntly constructed a Hoffmann kiln in the early 1900's, while Napier, Patea and Palmerston North are other North Island noted as having Hoffmann kilns by Thornton⁸⁵. The Palmerston North kiln is the only other continuous kiln to remain in New Zealand.

Ashburton used two Hoffmann kilns until well into the 20th century, with Crum's kiln, likely to have been built in the 1880's, the last to be demolished in the late 1980's⁸⁶. In 1877 Thomas Hill of Rangiora constructed a circular Hoffmann kiln for his firm Rangiora Brick and Tile Works⁸⁷. Ruins of the kiln still exist with parts of the tunnel chamber still intact. A Hoffmann kiln was in operation by 1874 at Anderson's Bay in Dunedin at the Lee, Smith and Fotheringham brickworks⁸⁸. Christian Myers, an immigrant from Germany established his own brickworks in

⁸⁰ Thornton, G., *New Zealand's Industrial Heritage*, Reed, 1982, page 115.

⁸¹ Diamond, J., "Machines come to brickmaking", *Historic Places in New Zealand*, March 1985, page 8

⁸² *ibid*, page 84

⁸³ *ibid*, page 84

⁸⁴ Thornton, G., *New Zealand's Industrial Heritage*, Reed, 1982, page 115

⁸⁵ *ibid*, pages 117-119

⁸⁶ Hanrahan, M., "Crum's Kiln", *Historic Places in New Zealand*, March 1985, page 9

⁸⁷ Hills, D., *Thomas Hills, A Brickmaker, Rangiora*, DA Hills, Christchurch, 1977

⁸⁸ Thornton, *op cit*, page 120

Invercargill in 1863, and his plant included a Hoffmann kiln⁸⁹.

Concrete

The use of concrete was known in Greek and Roman times, and reintroduced into England about 700 AD⁹⁰. A revival of the use of cement came about in the 1750's with John Smeaton's use of cement in the Eddystone lighthouse. John Smeaton's rediscovery of cement was followed by the manufacture of Portland cement by Joseph Aspdin in 1824⁹¹.

Reinforced concrete was the next major advance in the use of concrete where in 1848 Jean-Louis Lambot constructed a boat using wire rods and cement plastered over the frame. Other people investigated small scale uses of reinforced concrete and it was a gardener, Francois Monier who extended the use of reinforced concrete from use in plant pots to reinforced concrete floor slabs⁹². However William Wilkinson was the first large scale user of reinforced concrete for building construction. He patented this method of construction in 1854⁹³. The use of reinforced concrete in England in the mid to late nineteenth century was limited to several cottages and a barn.

William E Ward, an American engineer, was the first to publish a paper on reinforced concrete in 1875, after having constructed his own residence and conducted experiments⁹⁴. It was not until the late 1890's that reinforced concrete gained greater use. Francois Hennebique pioneered the use of a reinforced concrete frame and an early project was the Weaver and Company flour mill at Swansea in 1898⁹⁵. The early twentieth century saw a great increase in the popularity of this form of construction, largely through the efforts of Hennebique.

The first reinforced concrete structure in Australia is the 1884 Mary River bridge at Maryborough in Queensland, although Miles Lewis casts doubt at to whether it can properly be called reinforced concrete⁹⁶. The first true reinforced concrete structure in Australia was a storm water culvert designed on the Monier system in 1894 and used under the Parramata Road in Burwood. The Monier system was patented by Joseph Monier in 1867⁹⁷ for use in concrete pipes, and this system was used in Australia by Carter Gummow and Company. The major early reinforced concrete engineering achievement was the sewage aqueduct, Forest Lodge, New South Wales by Carter Gummow and Company in 1896.

The use of concrete and reinforced concrete in New Zealand was relatively early. Cement was first imported into New Zealand in 1843 and was one of the first countries to explore concrete structures. The use of concrete in this early period was mainly for military and civil engineering structures, but by the 1870's was used for other forms of construction including farm buildings. There are approximately 200

⁸⁹ *ibid*, page 121

⁹⁰ Stanley, Christopher C , *Highlights in the History of Concrete*, Cement and Concrete Association, page 6

⁹¹ *ibid*, page 11

⁹² Wilkes, Joseph, *Encyclopedia of Architecture, Design, Engineering and Construction*, Wiley and Sons, 1988, page 747

⁹³ Stanley, *op cit*, page 18

⁹⁴ Wilkes, *op cit*, 1988, page 747

⁹⁵ Stanley, *op cit*, page 28

⁹⁶ Miles Lewis, *200 Hundred Years of Concrete in Australia*, Concrete Institute of Australia, 1988, page 11

⁹⁷ *ibid*, page 89



structures known up to 1900 of concrete structures⁹⁸.

An early concrete building is the hop kiln in Pigeon Valley near Nelson. This structure is a no fines concrete structure using Portland cement constructed in the 1860's. The earliest reinforced concrete structure in New Zealand is considered to be the Flour mill at Ngaruawahia designed by Thomas H White. This was constructed in 1878 and, while it is largely constructed of mass concrete, single strand barbed wire was used as reinforcing. White also designed the Firth tower, a mass concrete structure situated in Matamata constructed as a blockhouse fortification. The earliest reinforced concrete tower in the world is the Addington Tower, Christchurch, New Zealand.

Up until the 1890's mainly small buildings and houses were constructed in concrete. An exception was the work of F W Petre. In 1877 he designed the St Dominic's Priory. This was a remarkable achievement in concrete design as it is three to four storeys in height. He designed many other buildings including housing and churches in concrete including the Gothic church in the North East Valley in 1892 F W Petre, St Patrick basilica in Oamaru, and the Cathedral of the Blessed Heart in Christchurch.

Large commercial buildings were constructed in concrete and these included the M.F.L. Building in Dunedin designed by A Luttrell in 1910, the Auckland Technical College designed by J Mitchell in 1912, the Chapman, Skerrett, Wylies and Tripp Building in Wellington design in 1909, and the AMP buildings, Wellington both designed by F de J Clere.

Galvanised corrugated iron

The strengthening effect of crimping or corrugating flat sheets had been known for centuries, but a commercial technique was not successful until the early 1840s. Henry Robinson Palmer (1795-1844), the founder of the English Institute of Civil Engineers, is credited with inventing corrugated iron in London in 1828.⁹⁹

Uniformity in the product was not developed until the 1860s. Iron and steel, whilst strong materials, were subject to corrosion and their use as a durable building material became possible with the development of the galvanising process to coat sheet steel. The process coated thin layers of zinc by hot-dipping, which was perfected in 1837. At first hand-dipping and then electro-plating developed, which meant larger sheet sizes could be galvanised. Initially corrugated iron was made from wrought iron, but by the 1850s galvanised corrugated iron sheets were available. Wrought iron was gradually replaced by mild steel from the 1890s.



Wares made by the Southern Cross Galvanized Iron Manufacturing Company Limited, Auckland.1906.
Reference number: PA1-o-371-38

⁹⁸ pers. com. Geoffrey Thornton, 1991).

⁹⁹ www.corrugated-iron-club.info/iron1.html

From 1839 galvanised roofing was used in the United States and later in Australia and India. Since the late 1850s corrugated iron has been widely used in New Zealand for roof and wall cladding, and has become part of this country's vernacular. Corrugated iron was produced in Australia from the 1860s and in 1921 the English firm, John Lysaght, set up a large-scale corrugating and galvanising plant in Newcastle.¹⁰⁰ R and T Haworth, the first manufacturer in New Zealand, started producing galvanised iron in Dunedin in 1864 from imported steel plate.¹⁰¹ Production was based on a single sheet system, but in 1961 continuous sheet rolling and galvanising plants were established, with the product coming to be known as 'long run'.

Early catalogues for corrugated iron showed several profiles were made. These varied in both the depth of the corrugations and the pitch or spacing of the corrugations. The greater the depth of corrugation, the wider the span between roof supports.

Lath and plaster

The finest plaster is produced by burning gypsum with a low heat to drive off water and is known as Plaster of Paris. The more usual plaster is a mix of common lime, sand and other materials for reinforcement. Chopped straw and hay were often added as was bullock-hair, cow hair and feathers.¹⁰²

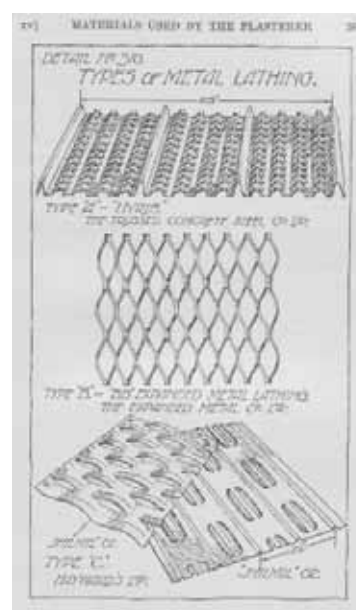
The oldest traces of plaster renders are 9,000 years old, and were found in Anatolia and Syria. Five thousand years ago, the Egyptians burnt gypsum in open-air fires, then crushed it into powder, and finally mixed this powder with water to make jointing material for the blocks of their monuments.

The Greeks also used gypsum, in particular as windows for their temples when it was of a transparent quality (selenite gypsum), as well as stucco work on the exterior. The Romans cast in plaster many thousands of copies of Greek statues.

Spaces between timber-framed walls were filled with reeds and plastered. Later split timber laths took the place of reeds. Plaster was used as a water-proof coating to these materials.

The invention of cement by Joseph Aspdin in 1824 in London provided another material, which could be added to plasters to enhance their strength and durability. Keanes cement, a slow-setting but extremely hard plaster, was invented by R.W. Keane of England in 1841 and was used particularly for internal plastering. These materials were soon in use in New Zealand from the earliest settler period.

Traditional lath and plaster is described as 'lath, plaster, float and set' or 'lath, lay, float and set'. The first coat is called 'pricking', which is composed of coarse stuff of 1 or 1 ½ parts of sand to 1 of lime by measure, thoroughly mixed with long ox hair (free



¹⁰⁰ www.heritage.vic.gov.au/pages/pdfs/Roofing.pdf

¹⁰¹ 'Corrugated Iron', *Te Ara: The Encyclopedia of New Zealand*, www.teara.govt.nz/EarthSeaAndSky/MineralResources/IronAndSteel/5/en

¹⁰² See Clifton-Taylor, 1972



from grease and dirt) in the proportion of 1 lb of hair to 3 cubic feet of mortar. The plaster should be stiff enough to hold together, but just sufficiently soft to pass between the laths, being worked well in behind the laths with the point of a trowel, and bulging out behind the laths into excrescences, which forms a key and keep the plaster in position.

The second or floated coat is applied when the pricking up is sufficiently dry to resist pressure. It consists of fine stuff (pure slaked lime with a small quantity of water), and afterwards saturated until it is of the consistency of cream. It is then allowed to settle and the water to evaporate until thick enough for use.

The final coat or setting coat varies in composition to suit the nature of the finish intended for the surface. If the surface is to be papered, it would be 'set with fine stuff'. If it is to be whitened, it would be 'set with putty and washed sand', and if it is to be painted it would be finished with 'trowelled stucco' or plaster.

Metal laths in wire mesh form were invented in England in 1841.¹⁰³

Rivington's Building Construction by Major Percy Smith states:

... recent developments in the application of steel to building purposes can be found in various kinds of metallic lathing in the market, which is used in place of wood laths, either in the form of wire netting or this metal sheet shaped to various forms to give key to plaster in which the lathing is embedded. This form of construction is applicable to partitions, floors, ceilings and the protection of columns and girders from fire.

In 1897 Millar states that expanded metal lath was: "introduced into this country about 6 years ago by its inventor Mr J.T. Golding of Chicago whose process is now worked by the Expanded Metal Company Limited, London". It was used on the Eddystone Lighthouse in 1891.

Lead

Lead is widely distributed around the world and has been used for buildings since recorded history. There are a number of different lead ores, the most valuable is Galena. Production is a complex process involving a number of purification processes.

The chemical symbol for lead is Pb which was derived from the Latin word for plumbing, plumbum, suggesting a common use in Roman times. This same use continued until the 1950's when the cost of lead was greater than alternative products. An early, non-plumbing use for lead was as a plug joining stone together, usually columns blocks. Like copper, lead was used for coins in several civilisations.

Apart from water pipes for Romans, lead has been used commonly as a material for roofing especially of low pitched or flat roofs. Continuing with the roofing theme, all New Zealand corrugated steel was fixed with lead headed nails, which were hammered flat against the steel to ensure a good weathertight fixing. Where lead was used for external roofing, often decorative details were made from lead, such as finials and crockets of Gothic styled houses.

Other external uses of lead to keep out water include flashings around roof junctions

¹⁰³ See Millar (1987)

or above openings and, although infrequently, as a floor for external balconies where there are living areas underneath. Early timber gutters were often lined with lead to ensure water tightness. Because of its malleability, lead was commonly used to seal joints of cast iron pipes.

Internally, lead was commonly used for all forms of pipework, lining toilet cisterns and as flooring for bathrooms or toilets. Lead lined sinks were also used.

Lead still remains in use for lead light windows. Leaded windows have been manufactured almost since glass was used in buildings and at least since the 12th century. Leaded windows are usually seen in churches, however the use of lead in houses has largely been governed by style. Gothic, Arts and Crafts, Art Deco, Moderne and Bungalow styled houses commonly have leaded windows. Plain, textured, coloured and painted glass leaded windows have been used in all these styles as feature windows or as sidelights and toplights around doors or windows.

In leaded windows, the glass is cut to the prepared design and installed into lead 'comes', usually 'H' shaped. Depending on the size of the window, the panel of leaded glass may need to be reinforced for extra strength. The reinforcing bars are called 'ferra menta' and are fixed to the lead comes by copper wire ties.

An extensive use of lead in buildings has been its use in paints. Until the development of acrylic paints in the 1940's lead based paints were the most common form of paints and used either red or white lead.



Steel windows

The first metal windows were made from wrought iron by medieval blacksmiths. These simple frames were glazed with either stained glass or clear leaded lights, and were mostly used for ecclesiastical buildings and major country houses whose owners were among the few people who could afford them.

During the reign of George III, cast metal sashes were popular especially for housing, factories, utility, Government buildings and in Kew Palace. In 1833 Loudon's *Encyclopaedia of Cottage, Farm and Villa Architecture* reported: "Windows of cast iron are very fit for cottages and are now made of different forms and very cheap. "The first 'fireproof mill', William Strutt's Derby Cotton Mill of 1792, had iron windows. The security afforded by metal windows ensured that both workhouse and lunatic asylums used this form of window framing.

In 1856 Sir Henry Bessemer pioneered a new production process for hot rolled steel, which had a dramatic effect on industrial growth and steel mills using his new techniques sprang up in the Midlands and North of England. 'Crittall' were the largest manufacturer to take full advantage of the new opportunities, and the company played a leading role in revolutionising the world-wide use of the metal casement.¹⁰⁴

The Crittall Company's history had begun in Braintree in 1849 when Francis

¹⁰⁴ <http://www.periodproperty.co.uk/article020.htm>



Berrington Crittall, father of Francis Henry, opened an ironmonger's shop in Bank Street, Braintree. In 1889 the Crittall Manufacturing Company was founded. In 1880 the company employed 11 men, by the 1890s this figure was 34, by 1918 500 and by the 1920's, 10,000 men. In the early years of the century the company opened a London office and entered the United States market, making windows for Ford's Model T factory.¹⁰⁵ Crittalls became the leading manufacturer of steel windows such that the name came to mean steel windows. Steel windows became especially popular from the 1920's through to the 1960's after which aluminium joinery was used.

Bronze is considered to be the most durable metal for windows and used the same profiles as steel.

It is likely that the early 1910's saw the first importation of Crittall's windows into New Zealand with the Christchurch Arts Centre old Registry being one of the first, if not the first with these windows. Since this time Crittall's has been the most common manufacturer of steel windows in New Zealand.



Timber

The earliest recorded European use of timber in New Zealand was in Captain Cook's journal of 9 October 1769.

After landing as above mentioned we had not gone a hundred yards into the woods before we found a tree that girted 19 feet eight inches, six feet above the ground, and having a quadrant with me, I found its length from the root to the first branch to be 89 feet; it was as straight as an arrow and tapered very little in proportion to its length, so that I judged that there was 356 solid feet of timber in this tree, clear of the branches ...

Here are forests of vast extent full of the straightest and cleanest trees we have ever seen.



The timber was pit sawn, a method of cutting timber which was common until the 1860s. There was an extensive timber trade following Cook's observations, as England needed a dependable supply of timber after American Independence in 1776 because the United States had supplied much of England's timber requirements. There was a need especially for masts and other ship timbers for the English navy in India.

Sealing and whaling industries required timber for boats and housing, store houses, oil casks and making wharves. Missionaries became involved in the timber industry, felling and selling timber to pay for their missions as well as constructing boats for travelling around the coasts. The first was built for the Reverend Samuel Marsden,

¹⁰⁵ <http://www.silverend24.freerve.co.uk/history/susan.htm>

which was a 20-ton flat-bottomed boat.

The first circular saws were in action in Mercury Bay in 1837 and this form of sawing timber superseded pit sawing by the 1860s. The *Nelson Examiner* of 15 February 1845 reported the use of a circular saw two feet in diameter cutting 100 feet per hour in a mill in Waimea South. The first circular saws were water-powered, then steam, and finally electric, with the first electric-powered machine used in 1906.

Kauri was used for masts, spars, ships, wharves, bridges, sleepers, tramways, struts for underground mines, general building construction, and weatherboards, and was split for shingles. Rimu was used for house construction, weatherboards and framing and is now used for furniture and veneers. Matai was used for piles, bridges, wharves, sleepers, bed-plates for machinery, flooring and weatherboards. Totara was used for piles, railway sleepers, tramways, house timbers, bridges, shingles, window joinery and exterior verandah flooring.



3 Building significance assessment

3.1 Assessment criteria

New Zealand Historic Places Trust best practice guide

There are a number of national and international criteria for the assessment of heritage values. These include those of the World Heritage Convention (WHC) described in *The Management Guidelines for World Cultural Heritage Sites* (ICCROM, UNESCO, ICOMOS) written by Bernard Feilden and Jukka Jokilehto in 1993. National criteria are included in the (New Zealand) Historic Places Act 1993 (HPA) and various regional and local authority District Plan criteria.

The Hurunui District Council District Plan does not have specific criteria for assessment and refers to heritage resources that have been identified by regional and national organisations. In Chapter 8 Heritage Resources, it discusses heritage:

Heritage features are some of the District's significant resources. Such features include historic buildings, sites or areas, and features of aesthetic or spiritual importance which contribute to the environmental quality of the District. It is important that the value of these resources is recognised and protected.....

Heritage is a subjective issue, requiring the translation of community expressed values into achievable goals. The identification and protection of District's heritage values should come from local initiatives, as well as from regional, national or overseas sources.

The Environment Canterbury Regional Council, in their Regional Policy Statement, 1998, Section 20.4 Regional Significance identified "(g) Heritage sites, places or areas that contribute to or reflect the cultural or spiritual identity, or evolution of the Canterbury region, including the different stages of human occupation." Their criteria for selecting places of regional significance are largely those of the HPA but relating to Canterbury.

Also based on the HPA but reorganised under three major headings, the NZHPT has written best practice criteria "for use by local authorities and communities to encourage a systematic and transparent approach to identification and assessment of historic heritage". The guide¹⁰⁶ groups values under:

Physical values

- Archaeological information
The potential for information about human history through archaeology
- Architecture
Architectural significance through design and use of materials or craftsmanship
- Technology and engineering
Significant innovation or invention in the use of construction, technology or materials

¹⁰⁶ NZHPT *Sustainable Management of Historic Heritage Guidance Information Sheet 2*, 2007

- Scientific
The potential for scientific information on the region
- Rarity
- Representativeness
- Integrity
- Vulnerability
- Context or group

Historic values

- People
- Patterns
- Events

Cultural values

- Identity
- Public esteem
- Commemorative
- Education
- Tangata whenua
- Statutory recognition

Measure of value

The HPA 1993 equates significance and value. Kerr defines significance as the “ability to demonstrate” particular values. The “ability” is modified according to relative rarity and level of authenticity or integrity, as suggested in the NZHPT guide. While this guide discusses the issue of integrity, a fuller explanation and definition is warranted.

The WHC concept of authenticity was considered as being crucial to assessments (although a clear definition was not provided) in order to consider appropriate treatment strategies. The areas of authenticity in the *Guidelines* comprised design, material, craftsmanship and setting. It was considered that these areas of authenticity did not allow for cultural differences, which led to the 1994 ICOMOS *Nara Document on Authenticity*. In this document relative values were described with respect to: “form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling”.¹⁰⁷

Again a specific definition of authenticity was not provided. This was left until 2000 when the ICOMOS *Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage*, confirmed in Riga, Latvia, defined authenticity as:

The measure of the degree to which the attributes of cultural heritage [including form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling] credibly

¹⁰⁷ See ICOMOS (1994).



and accurately bear witness to their significance.

This concept of authenticity is used to assess heritage values in this plan.

3.2 General assessment of significance

The following assessment discusses each of the NZHPT best practice guide criteria in turn.

Physical values

- Archaeological information

Appendix 5 of the Opus Report comprises an archaeological report. The findings of the report are that there are elements of potential archaeological value within the Hospital site, that were part of the 19th century thermal (and Sanatorium) complex. It is also possible that the site has pre-European archaeology.

- Architecture

The building is designed in the Arts and Crafts style, more common for houses, but expertly adapted for hospital use with characteristic materials, planning, forms and detailing. The narrow butterfly plan allows for maximum sun and access to fresh air for patients while the extensive verandahs provide for protected out door spaces ideal for convalescence. These elements of the design follow contemporary theories of health promotion, where sun and air were seen as important for recuperation. Commentary at the time of construction suggested that the planning was exemplary, not only in terms of making maximum use of sunshine, but also of minimising staffing levels. The majority of the building has individual bedrooms rather than open wards, which was seen as appropriate for a women's hospital.

- Technology and engineering

The form of construction and technology of the building were common at the time of construction and remain sound, while the materials and craftsmanship seen in the building is of excellent quality. The use of steam from the thermal pools for central heating was uncommon, likely to be due to the limited number of locations with geothermal activity in New Zealand and the potential for its use.

- Scientific

The design of the building, and in fact the layout of the entire hospital complex, reflects contemporary ideas on health promotion, with the Chisholm Ward having been designed specifically for women patients. Dr. Crawford, the former Medical Superintendent at Hanmer, considered that practices at the Chisholm Ward were innovative for their time.¹⁰⁸ The location of the hospital was chosen because of the local geothermal activity and its use within the site reflects the application of scientific knowledge to health practices. The hospital in general is associated with a significant

¹⁰⁸ Dr. Robert Crawford, former Medical Superintendent, notes for registration proposal, held on file at the Christchurch office of the New Zealand Historic Places Trust.

number of “firsts” in the treatments of alcoholism and addictions.

The setting of the building was designed as a therapeutic landscape, for self-sufficiency, while also being closely associated with early professional horticulturalists and landscape architects (refer to Appendices 3 and 4, Revised Landscape Assessment, Lucas Associates, October 2004).

- **Rarity**

Robyn Burgess has stated, in the 2004 Opus Report, “Research to date for this assessment suggests that the Chisholm Ward could be unique in New Zealand because of the combination of its style and setting.” The only known existing hospital building of a similar age, related style, park-like setting and plan, is the Wellington Chest Hospital, which was one of two buildings on the same site, the other being the Nurses’ Hostel. The style of the Chest Hospital is Queen Anne.



Chest Hospital, Wellington, Ian Bowman

- **Representativeness**

The Chisholm Ward is representative of hospital design of the period, although the use of the Arts and Crafts style was more common with domestic buildings. The form of construction, construction materials, and structural systems is representative of the period but of a high to excellent quality.

- **Integrity**

See authenticity below.

- **Vulnerability**

The building is unoccupied and, despite an on-site caretaker and some rooms having alarms, the building is being vandalised. There are some repairs and maintenance issues, which need addressing, and these are covered in this plan. As the building has no current use, its immediate to long-term future is uncertain. As a relatively early reinforced concrete building, it is possibly vulnerable to earthquake damage. The costs of maintenance and repairs are a potential issue where there is no use for the building. Being Council owned it is presumed there is no danger of demolition while incompatible development should be avoided if this plan is followed.

- **Context or group**

The Ward is one of several buildings, most of them having significant heritage values, in the Queen Mary hospital complex, which in turn, is part of the Hanmer Springs Thermal Reserve. The block is also part of a wider group of Edwardian and inter-war Hospital buildings throughout New Zealand.

Historic values

- People

The Ward is associated with all patients and the staff who worked in it since it's opening until it was closed in 2003. Of particular significance is Dr. Chisholm who was superintendent for 23 years and after whom the block was named. The building is also associated with the Government Architect, John Mair, under whose aegis the building was designed and constructed.

- Events

The building was opened in 1926 and was closed in 2003.

- Patterns

As with other buildings on the site and other hospital buildings, the Chisholm Ward reflects the attitudes to health care in general and psychiatric health in particular. The Queen Mary complex was especially associated with the care of returned soldiers after World War I and from 1920 the treatment of civilian patients with Functional Nervous Disorders. Later the hospital was the major centre of treatment of alcoholism and addictions.

Cultural values

- Identity

The building is a significant building on the Queen Mary Hospital campus and is, perhaps, the most photogenic and admired building on the site.

- Public esteem

There has been considerable interest in the whole hospital site particularly since its closure and the need to retain the complex intact because of its significant national heritage values. The Queen Mary Reserve Trust was formed in 2004 to promote the public retention of the site and conservation of its buildings. Through its efforts and the efforts of the NZHPT and the Hurunui District Council the site and buildings has been secured as a public reserve.

- Commemorative

The building commemorates the work of Dr. Percy Chisholm after whom the building is named. It is also commemorative of the soldiers who were admitted to the building and who suffered psychological injuries from war.

- Education

The Ward has the potential to educate the public on mental health facilities of the past, the development of public mental health architecture, the work of the Government Architect and the historic development of Hanmer as a spa resort and hospital complex.

- Tangata whenua

Robyn Burgess notes in the Opus Report "Ngai Tahu representatives have told the Hurunui District Council that there are no Maori values associated with the hospital site".

- Statutory recognition

The building is registered Category I with the NZHPT and the site is registered as an Historic Area.

Authenticity

- Form and design

The form and design of the building have been retained almost unchanged since it was opened in 1926. The main changes, which are minor, are the enclosing of the verandahs at the ends of the wings, the relining of some spaces and a fit out of the kitchen.

- Materials and substance

The original external and internal structure, materials, surfaces and joinery have largely been retained, with some minor modifications to linings and replacement of brickwork to fire surrounds.

- Use and functions

The building currently has no specific use.

- Tradition, techniques and workmanship

The construction methods, technology and workmanship have been retained as there have been few, mainly minor alterations to the building.

- Location and setting

The location and setting have been retained. It is likely that the original entrance gates have been removed.

- Spirit and feeling

Despite its non-domestic scale and it now being empty, the open, warm, welcoming, homely spirit of the Arts and Crafts style has been retained intact on both the interior and the exterior.

3.3 Detailed schedule of significance of spaces and elements

Explanation

The following is a detailed assessment of the significance of spaces and elements in the Chisholm Ward. Where there are a number of similar spaces, they are assessed together, while some spaces were locked and could not be inspected. The assessment is divided into the NZHPT guide criteria of physical, historic and cultural significance which are assessed according to the following levels of significance:

- Exceptional significance (E) indicates that the space or element has a primary role in understanding the heritage significance of the place
- High significance (H) indicates that the space or element has a secondary role
- Some significance (S) indicates a minor role in understanding the heritage significance of the place
- Little significance (L) indicates that there is little or no contribution in understanding the heritage significance of the place.



Physical significance may also be assessed as intrusive:

- Intrusive (I) indicates that the heritage significance is adversely affected by the inclusion of the space or element.

The spaces are also assessed according to the relative levels of authenticity as Exceptional (E), High (H), Some (S) or Little or none (L) where appropriate.

Fabric used to construct and line the building is listed with each space and are defined as:

- Original or early historic fabric (hf)
- Reproduction or renewed fabric (rf)
- Old but not original fabric (of)
- Non-historic fabric (nhf)

Note that furniture and other items against walls and on floors were not moved for the inspection of areas viewed.

Abbreviations which may be used include 'cgi' for galvanised corrugated iron or steel, 'fhc' for flush hollow core, 'dhs' for double hung sash window, 'mdf' for medium density fibre board, 'ss' for stainless steel, tg&v for tongue and groove with 'v' jointed timber 'whb' for wash hand basin, and 'wc' for toilet.

The assessments are made on the basis of the information available when writing this plan, and where additional information becomes available, the assessment of spaces and fabric may have to be revised.

Space

physical historic cultural authenticity

Fabric

Exterior

Roof

E E E E

- Painted corrugated galvanised steel (hf?)
- Painted metal (copper?) guttering and downpipes (hf?)
- Painted galvanised steel flashings (hf)
- Painted timber fascia (hf)
- 4 x brick chimneys to centre block (hf)
- Numerous pipes, TV aerials etc. (hf, nhf)



East elevation

E E E H

- Painted rough cast render (hf)
- Painted cement pilasters with brackets (hf)
- Painted timber windows (hf)
- Painted metal vents (hf)



South east elevation

E E E E

- Painted rough cast render (hf)
- Painted steel windows (hf)
- Painted metal vents (hf)
- Painted timber glazed doors with toplights (hf)



Space
Fabric

physical historic cultural authenticity

South elevation

E E E H

Painted rough cast render (hf)
Painted steel windows (hf)
Painted metal vents (hf)
Painted timber glazed doors with toplights (hf)
Painted timber louvred windows (hf)
Concrete steps (hf)



South west elevation

E E E E

Painted rough cast render (hf)
Painted steel windows (hf)
Painted metal vents (hf)
Painted timber glazed doors with toplights (hf)
Concrete patio and steps (hf)



West elevation

E E E H

Painted rough cast render (hf)
Painted cement pilasters with brackets (hf)
Painted timber windows (hf)
Painted metal vents (hf)



Space

physical historic cultural authenticity

Fabric

North elevation

E E E E

- Painted rough cast render (hf)
- Painted cement pilasters and columns with brackets (hf)
- Concrete steps (hf)
- Copper vents on verandah floors (hf)
- Concrete verandah floor (hf)
- Concrete and timber seats (hf)
- Plastered concrete entry portico with steel fanlight (hf)
- Painted timber glazed doors (hf)
- Painted steel windows (hf)
- Painted metal vents (hf)



Setting

E E E E

- Views to and from building
- Landscape, lawns, trees, shrubs, paths, concrete fence



Interior

Note, as described, not all spaces were inspected as a number were locked. Space names have been taken from the plan in the corridor or nameplates on the door to the space.

Central wing

Kitchen

S H H H

Ceiling

- Painted plaster (hf)
- Painted plaster coved cornice (hf)

Walls

- Painted plaster (hf)
- Laminate panelling (nhf)
- Painted timber architraves (hf)



Space

physical historic cultural authenticity

Fabric

Lino coved skirting (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Painted flush hollow core (nhf)

Hardware (nhf)

Fixtures and fittings

Ss Kitchen fittings (nhf)

Dining room

E

E

E

E

Ceiling

Painted asbestos sheet with timber battens (hf)

Clear-coated timber coved cornice (hf)

Clear-coated timber beams with knee brackets (hf)

Walls

Painted plaster (hf)

Clear-coated timber panelling with cornice (hf)

Clear-coated timber skirting, architraves (hf)

Brass skirting grates (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays (nhf)

Brass casement stays (hf)

Doors

Clear-coated timber panelled and glazed (hf)

Brass pull handles (hf)

Brass floor hinges (hf)



Space

physical historic cultural authenticity

Fabric

Brass key escutcheon (hf)

Fixtures and fittings

Brick fire surround with clear-coated timber mantelpiece with tiled hearth and timber surround (hf)

Light fittings (hf)

Cast iron radiator (hf)

TV room north of kitchen

S

S

S

H

Ceiling

Painted plaster (hf)

Painted plaster coved cornice (hf)

Walls

Painted plaster (hf)

Clear-coated timber picture rail (hf)

Wallpaper below picture rail (nhf)

Hardboard panelling to kitchen (nhf)

Floor

Carpet (nhf)

Coated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated timber panelled and glazed to dining (hf)

Brass pull handle (hf)

Panelled and glazed double to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Painted steel radiators (nhf)



Space

physical historic cultural authenticity

Fabric

Corridor

E

E

E

E

Ceiling

Painted asbestos sheet (hf)

Clear-coated timber battens and square cornice (hf)

Walls

Painted plaster walls and arches (hf)

Clear-coated timber architraves and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights to exterior and to interior as borrowed lights (hf)

Clear-coated timber sills (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated timber five panelled (hf)

Clear-coated timber glazed and panelled double (hf)

Brass name holders (hf)

Brass door hold open fittings (hf)

Clear-coated timber glazed double to external glazed balconies “east balcony” (hf), brass handles and lock plates (hf), bronze number (hf)

Clear-coated toplights (hf)

Brass knobs, pull handles, plates, key escutcheons (hf)

Clear-coated for panelled cupboard doors with brass drop swivel and latches, key escutcheons (hf)

Fixtures and fittings

Clear-coated timber and brass name plates (hf)

Chrome and bronze light fittings with glass shades (hf)

Corridor painted steel bulkhead light fittings (hf)

Painted cast iron radiator (hf)



Space

physical historic cultural authenticity

Fabric

Rooms either side of central entry corridor

Luggage

S

S

S

H

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted plaster (hf)

Painted timber architraves and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Panelled and glazed double to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Ss sink bench to west room (nhf)

Timber shelving to east room (hf)



Waiting room

H

E

E

H

Ceiling

Painted plaster with plaster ceiling mouldings (hf)

Painted plaster coved cornice (hf)

Walls

Painted plaster (hf)

Clear-coated timber architrave, picture rails and skirtings (hf)

Floor

Carpet (nhf)

Uncoated timber strip? (hf)

Windows



Space

physical historic cultural authenticity

Fabric

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Clear-coated timber sills (hf)

Doors

Clear-coated timber panelled and leaded glazed double to corridor with leaded toplight (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

1930s green brick fire surround with tiled hearth and terrazzo mantelpiece (hf)

Bronze wall mounted light fittings (hf)

Painted cast iron radiator (hf)

Nursing station

H E E E

Ceiling

Painted asbestos with timber battens (hf)

Painted steel vent with timber surround (hf)

Walls

Painted plaster (hf)

Clear-coated timber architrave, picture rails and skirtings (hf)

Floor

Carpet (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Clear-coated timber sills (hf)

Doors

Clear-coated timber panelled and glazed to corridor with toplight (hf)

Brass pull handles, key escutcheon, toplight winder (hf)

Fixtures and fittings

Ss sink bench, painted timber cupboards (nhf)

Clear-coated timber glazed cupboards (nhf)



Space

physical historic cultural authenticity

Fabric

Painted cast iron radiator (hf)

Telephone room

L S L S

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, sill and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

-

Doors

Glazed to corridor (nhf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Bakelite switch with turned timber mounting block (hf)



West wing

Corridor as central wing

Lounge

E E E E

Ceiling

Painted plaster with clear-coated timber coved beams (hf)

Clear-coated timber coved cornice (hf)

Walls

Painted plaster (hf)

Painted plaster moulded panel above fireplace (hf)

Clear-coated timber architrave, picture rails and skirtings (hf)

Floor



Space

physical historic cultural authenticity

Fabric

Carpet (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Clear-coated timber sills (hf)

Tiled sill (hf)

Painted timber sill (hf)

Doors

Clear-coated timber panelled and glazed double to corridor (hf)

Clear-coated timber panelled and glazed to room (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

2 x painted brick fire surround with tiled hearth
terrazzo mantelpiece (hf)

Bronze wall mounted light fittings (hf)

Painted cast iron radiator (hf)

Clear-coated timber glazed cupboard (nhf)

Office, east opposite lounge

S

S

S

H

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Painted timber architraves, picture rail and skirtings (hf)

Floor

Carpet (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Tiled sill (hf)

Painted timber sill (hf)

Brass casement stays, fasteners (hf)

Doors



Space

physical historic cultural authenticity

Fabric

Five panelled to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Ceramic sink (nhf)

Painted cast iron radiator (hf)

Bricked-up fireplace ?

Office, west room opposite lounge

S

S

S

H

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Painted timber architraves, picture rail and skirtings (hf)

Floor

Carpet (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Five panelled to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Ceramic sink (nhf)

Painted cast iron radiator (hf)

Bricked-up fireplace ?



Room 17

S

S

S

H

Same as above – timber sill, no tiled sill

Clear-coated timber topline (hf)

Lino (nhf)

Linen cupboard

S

S

L

H

As rooms either side of central corridor



Space

physical historic cultural authenticity

Fabric

4 bed ward, north side of corridor

H

E

H

E

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Painted timber architraves, sills and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights to bay (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated timber panelled and glazed with topleight to corridor (hf)

Brass pull handles, key escutcheon (hf)

Painted timber panelled and glazed with topleight to exterior (hf) – no furniture

Fixtures and fittings

Ceramic sink (nhf)

Painted steel bulkhead light fitting to wall (hf)

Painted cast iron radiator (hf)

Painted timber cupboards with brass latch (hf)



6 bed ward, south side of corridor

S

H

H

E

Ceiling

Asbestos with timber battens (hf)

Metal curtain rails (nhf)

Walls

Painted plaster (hf)

Painted timber architraves, sills and skirtings (hf)

Floor

Lino (nhf)



Space

physical historic cultural authenticity

Fabric

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated flush hollow core (nhf)

Painted timber panelled and glazed double to exterior
– no furniture (hf)

Painted timber five panelled with toplight to east (hf)

Fixtures and fittings

Painted steel bulkhead light fitting to wall (hf)

Painted cast iron radiator (hf)

Painted timber cupboards with brass latch (hf)

***Typical single bedroom north side of
corridor***

H

E

H

E

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Painted timber architraves, sill and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stay (hf)

Doors

Painted timber panelled with toplight to corridor (hf)

Brass pull handles, key escutcheon (hf)

Painted timber panelled and glazed with toplight to
exterior (hf), brass knob (hf)

Fixtures and fittings

-



Space

physical historic cultural authenticity

Fabric

**Typical connected bedrooms north side of corridor
e.g. 16 a and b**

H E H E

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, sill, picture rail, and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stay, fastener (hf)

Doors

Painted timber panelled with toplight to corridor (hf)

Brass pull handles, key escutcheon, room number, name slot (hf)

Clear timber panelled and glazed with toplight to exterior (hf)

Brass knob (hf)

Fixtures and fittings

Clear-coated timber panelled wardrobe (hf)

Ceramic sink and cupboard (nhf)



Toilet block south side

H S S H

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted plaster (hf)

Painted timber architraves, (hf)

Coved lino skirting (nhf)



Space

physical historic cultural authenticity

Fabric

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated flush hollow core glazed to corridor (nhf)

Painted timber four panelled to partitions (hf)

Fixtures and fittings

Ceramic whb, wc, enamel steel bath, ss shower (nhf)

Urinal south side

H S S H

Ceiling

Painted hardboard (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted hardboard (nhf)

Coved lino skirting (nhf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated flush hollow core to corridor (nhf)

Fixtures and fittings

Ss urinal, sink (nhf)



14 north side

H E H E

As connected bedrooms

Exit with toilets south

H S S H

As toilet block south



Space

physical historic cultural authenticity

Fabric

Toilet partition doors chrome vanity plates, bronze pull handles (hf)

Painted timber panelled and glazed exit door (hf)

Louvre toplights (nhf)

Clear-coated timber five panelled to corridor (hf)

Bakelite light switch pull on turned timber mounting block (hf)

Bathroom south side

H

S

S

H

As toilet block south

Clear-coated timber five panelled to corridor with chrome indicator bolt with chromed knob (hf)

Brass light switch pull on turned timber mounting block (hf)

Male only shower south side

H

S

S

H

As toilet block south

Clear-coated timber five panelled to corridor with chrome indicator bolt with chromed knob (hf)

Brass light switch pull on turned timber mounting block hf)

Ss showers (nhf)

Bedrooms, 12, 10, 8, 6, 4, 2 north side

H

E

H

E

As connected bedrooms

Bedrooms, 9, 7, 5, 3, 1 typical bed, south side of corridor

H

E

H

E

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, sills and skirtings (hf)

Brass skirting vent (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)



Space

physical historic cultural authenticity

Fabric

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated timber five panelled to corridor with toplight (hf)

Bronze knob, plate, number, name slot, hold open bolt (hf)

Fixtures and fittings

Clear-coated timber panelled wardrobe (hf)

Painted cast iron radiator (hf)

Ceramic whb (nhf)

Flat at west end of corridor - verandah* **E E E H*

Ceiling

Painted timber tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted concrete beams (hf)

Walls

Painted rough cast render (hf)

Painted plaster sills (hf)

Painted timber architraves and frames to single hung sash (hf)

Floor

Carpet (nhf)

Uncoated concrete? (hf)

Windows

Painted timber single hung sash with semi-circular toplights (of?)

Painted steel sliding casements with fixed multi-pane toplights (of?)

Brass pulls fasteners (of?)

Doors

Painted timber glazed with toplight double (hf)

Bronze handle, sash lock, c\hook, key escutcheon plate (hf)



Space

physical historic cultural authenticity

Fabric

Fixtures and fittings

Painted steel radiator (hf)

Flat at west end of corridor

S

L

L

L

Ceiling

Painted timber plaster board (nhf)

Painted timber stepped cornice (hf)

Walls

Painted plaster (hf)

Painted timber sills (hf)

Painted timber skirtings (hf)

Floor

Carpet (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement with toplights (hf)

Bronze casement stays, fasteners, toplight winders (hf)

Doors

Painted timber five panel (hf)

Bronze knob, sash lock, key escutcheon plate (hf)

Painted timber glazed and panelled with toplight to exterior (hf)

Bronze knob, key escutcheon (hf)

Fixtures and fittings

Painted steel radiator (hf)

Ceramic wc, enamel bath, toilet (nhf)

Bakelite light switch on turned timber mounting block (hf)

Bakelite pull switch in corridor (hf)



Space

physical historic cultural authenticity

Fabric

East wing

Linen store

S S S H

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted plaster (hf)

Painted timber architraves and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights borrowed light (hf)

Brass casement stays, fasteners (hf)

Doors

Panelled and glazed double to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Timber shelving to east room (hf)



Staff room to east of linen store

S S S H

As linen store

Sun ward, 6-bed ward

E E E E

Ceiling

Painted asbestos sheet with painted timber battens (hf)

Clear-coated timber coved cornice (hf)

Clear-coated timber beams with knee brackets (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, skirtings, sills, picture rails (hf)



Space*physical historic cultural authenticity**Fabric*

Clear-coated timber dado panelling (hf)

Floor

Lino (nhf)

Uncoated concrete? (hf)

Windows

Painted steel casement with toplights (hf)

Bronze sash fasteners, stays, pulls (hf)

Doors

Clear-coated timber five panel with toplight to corridor and west single room (hf)

Bronze handle, sash lock, key escutcheon plate (hf)

Clear-coated timber panelled and glazed with toplight to exterior (hf)

Fixtures and fittings

Painted cast iron radiator (hf)

Brick fire surround with clear-coated timber mantelpiece, tiled hearth (hf)

Brass wall mounted light fittings (nhf?)

Locker room**S****S****S****H**

As linen store with:

Clear-coated timber panelled lockers (of?)

Ceramic whb (nhf)

Bakelite light switch on painted timber mounting block (hf)

Staff only room, 'Hair'**S****S****S****H**

As linen store with:

Stainless steel whb (nhf)

Painted timber cupboards (nhf)

Space

physical historic cultural authenticity

Fabric

Bedroom opposite staff room, south east of corridor

S

S

S

H

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Painted timber architraves, sill, picture rail, and skirtings (hf)

Brass skirting vent (hf)

Floor

Carpet (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stay, fasteners (hf)

Doors

Clear-coated timber five panelled to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Ceramic whb (nhf)

Bakelite light and power switches on timber mounting blocks (hf)



Counsellor south east of corridor, office

S

S

S

H

As bedroom above



Space

physical historic cultural authenticity

Fabric

Typical bedroom north west, 18, 16, 14, 12, 10, 8, 6, 4,

H

E

H

E

Ceiling

Painted asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, sill, picture rail, and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel fixed with toplight (hf)

Brass casement stay (hf)

Doors

Clear-coated timber five panelled to corridor (hf)

Brass pull handles, key escutcheon, name slot, room number, hold open mechanism (hf)

Clear-coated timber glazed and panelled with toplight to exterior (hf)

Fixtures and fittings

Clear-coated timber panelled wardrobe (hf)

Ceramic whb (nhf)

Painted cast iron radiator (hf)



Bedroom 17 and connected bedroom

H

E

H

E

Ceiling

Asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, sill, picture rail, and skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)



Space

physical historic cultural authenticity

Fabric

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stay, fasteners (hf)

Doors

Clear-coated timber five panelled to corridor and connecting room (hf)

Brass pull handles, key escutcheon (hf)

Clear-coated timber panelled and glazed with toplight to exterior (hf)

Fixtures and fittings

Clear-coated timber panelled wardrobe (hf)

Ceramic whb (nhf)

Painted cast iron radiator (hf)

Typical bedroom south east of corridor, 15, 11, 9, 7, 5, 3, 1 (wc)

H

E

H

E

Ceiling

Painted asbestos with timber battens (hf)

Walls

Painted plaster (hf)

Clear-coated timber architraves, sill, picture rail, and skirtings (hf)

Brass skirting vent (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights (hf)

Brass casement stay, fasteners (hf)

Doors

Clear-coated timber five panelled with toplight to corridor (hf)

Brass pull handles, key escutcheon (hf)

Fixtures and fittings

Ceramic whb (nhf)

Clear-coated timber panelled wardrobe (hf)



Space

physical historic cultural authenticity

Fabric

Painted cast iron radiator (hf)

Female wc

H

S

S

H

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Walls

Painted plaster (hf)

Painted timber architraves coved lino skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights borrowed light (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated timber five panelled to corridor (hf)

Bronze door knob, key escutcheon, chrome indicator bolt (hf)

Fixtures and fittings

Ceramic wc, ss whb (nhf)



Wc block and exterior exit

H

S

S

H

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted plaster (hf)

Painted timber architraves coved lino skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights



Space

physical historic cultural authenticity

Fabric

borrowed light (hf)

Brass casement stays, fasteners (hf)

Doors

Painted timber five panelled to corridor (hf)

Bronze door knob, key escutcheon (hf)

Painted timber four panel to partitions (hf)

Chrome door knob, indicator bolt, key escutcheon (hf)

Painted timber panelled and glazed exterior (hf)

Louvres toplight (nhf)

Fixtures and fittings

Ceramic wc, ceramic whb (nhf)

Shower/slucie room

H

S

S

H

Ceiling

Laminate (nhf)

Painted timber coved cornice (hf)

Painted hardboard to sluice room (nhf)

Steel vent (nhf)

Walls

Laminate (nhf)

Painted hardboard (nhf)

Painted timber architraves coved lino skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights
borrowed light (hf)

Brass casement stays, fasteners (hf)

Doors

Clear-coated timber five panelled to corridor (hf) note
clear-coated to corridor, painted to interior

Chrome door knob, indicator bolt, key escutcheon (hf)

Clear-coated flush hollow core to sluice room (nhf)



Space

physical historic cultural authenticity

Fabric

Fixtures and fittings

Ss sand laminate shower (nhf)

Painted cast iron radiator (hf)

Ss sink (nhf)

Bathroom x 2

H

S

S

H

Ceiling

Painted tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted steel vent with timber frame (hf)

Walls

Painted plaster (hf)

Painted timber architraves coved lino skirtings (hf)

Floor

Lino (nhf)

Uncoated timber strip? (hf)

Windows

Painted steel casement and fixed with toplights
borrowed light (hf)

Brass casement stays, fasteners (hf)

Doors

Painted timber five panelled to corridor (hf)

Chrome door knob, indicator bolt, key escutcheon
(hf)

Fixtures and fittings

Enamel steel bath (hf)



Space

physical historic cultural authenticity

Fabric

“East balcony”

E

E

E

H

Ceiling

Painted timber tg&v sarking (hf)

Painted timber coved cornice (hf)

Painted concrete beams (hf)

Walls

Painted rough cast render (hf)

Painted plaster and timber sills (hf)

Painted timber architraves and frames to windows (hf)

Floor

Lino (nhf)

Uncoated concrete? (hf)

Windows

Painted timber single hung sash with semi-circular toplights (of?)

Painted timber sliding casements with fixed toplights (of?)

Brass pulls fasteners (of?)

Doors

Clear-coated timber glazed double with toplights (hf)

Bronze handle, sash lock, hook, key escutcheon plate (hf)

Painted flush hollow core to exterior (nhf)

Fixtures and fittings

Painted steel radiator (hf)

Ss sink bench



Space

physical historic cultural authenticity

Fabric

Exterior laundry, toilet, boiler

Wc block and exterior exit

H

H

H

E

Ceiling

Painted plaster (hf)

Painted hardboard to laundry (nhf)

Painted timber coved cornice (hf)

Walls

Painted plaster (hf)

Painted timber architraves (hf)

Floor

Lino (nhf)

Uncoated concrete (nhf)

Windows

Painted steel casement and fixed with toplights
borrowed light (hf)

Brass casement stays, fasteners (hf)

Doors

Painted timber ledged and braced (hf)

Brass knobs, rim locks (hf)

Painted timber panelled and glazed (hf)

Painted timber panelled with wire mesh (nhf)



3.4 Summary statement of heritage significance

The Chisholm Ward, named after Dr. Percy Chisholm, the first Superintendent at Queen Mary, has national significance as a rare, possibly unique hospital block specifically designed and constructed for women patients suffering from Functional Nervous Disorders. It had a high standard of facilities, was efficiently planned and treatments used were innovative for the time.

The Ward is representative of an architectural approach to health promotion in the period where access to fresh air, sun and a calming landscape were considered essential. Designed by the Public Works Department under highly respected Government Architect, John Mair, the building has been expertly designed using Arts and Crafts style, planning, materials and philosophy to create a building with a homely, comfortable, calming and welcoming atmosphere, making optimum use of an attractive alpine setting. Importantly, it retains a high level of integrity and authenticity. Although not dissimilar to other hospitals of the period, it is one of only two similar buildings now remaining in the country, the other having been designed in the Queen Anne style.

The building is one of a group of buildings with very high heritage values in the nationally significant Queen Mary Hospital complex, the only such facility in New Zealand to offer treatment of addictions, where treatment was voluntary and where innovative programmes were offered for the first time in the country. There is very high local and national public esteem for the site and buildings.



4.0 Framework for conservation

4.1 Aims of the owner

This Conservation Plan has been commissioned to identify appropriate means of conserving the building for the indefinite future and revealing, where appropriate, its significance.

4.2 Regulatory and non-regulatory framework

The NZHPT and the Historic Places Act 1993

The grounds and buildings are listed as an Historic Area with the NZHPT, which is required under the HPA 1993 to establish and maintain a register of historic places, historic areas, wahi tapu, and wahi tapu areas. Under part ii, section 22 (3) the Register includes historic places and historic areas.

Registration with the NZHPT is an indication of the heritage value of the place and does not carry with it any form of protection. A heritage order must be issued by the NZHPT for protection by them of a registered place.

The Trust's powers under the Resource Management Act (RMA) 1991 (see below) in relation to historic sites and areas reside in the status given to the Trust under the Act. Under the HPA 1993, structures that were associated with human activity occurring before 1900 come within the definition of “archaeological site” in the Act.

Given that the site of the block has had European occupation since 1883, the site is an archaeological site and an authority for any excavation should be obtained under the HPA 1993.

The NZHPT have published a number of guidelines and these form the basis of recommendations to Councils for Resource and Building Consent applications. These are contained in the NZHPT *Sustainable Management of Historic Heritage Guidance Series – Discussion Information Sheets*.¹⁰⁹

Resource Management Act 1991 (RMA)

Part ii, Purpose & Principles of the 1991 Act, section 5 states the purpose of the RMA “to promote the sustainable management of natural and physical resources”. “Sustainable management” means managing the use, development and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic and cultural well-being and for their health and safety.

The RMA requires that councils have an overarching philosophy and practice for management of built heritage, particularly through District Plans. The Act requires local authorities to have District Plans that define heritage, identify heritage places and resources for management, and assess heritage values, archaeological and historic sites, incentives, regulatory controls and mapping.

The 2003 RMA amendments elevated historic heritage to being a matter of national importance. Section 6 states: “... Shall recognise and provide for the following matters of national importance” and “(f) the protection of historic heritage from

¹⁰⁹ www.historic.org.nz/publications/SustMgt_guidance_series.html

inappropriate subdivision, use and development”.

The RMA 2003 amendments also introduced a definition of historic heritage under the Act, being:

... those natural and physical resources that contribute to an understanding and appreciation of New Zealand’s history and cultures, deriving from any of the following qualities:

Archaeological, architectural, cultural, historic, scientific, technological; and includes historic sites, structures, places and areas; and archaeological sites; and sites of significance to Maori, including wahi tapu and surroundings associated with the natural and physical resources.

The main means of carrying out these responsibilities is through District Plan provisions and, where appropriate, requiring resource consents for work that may adversely affect built heritage. Where a resource consent is required under section 93 of the RMA, and a consent authority is satisfied that it has received adequate information for a consent hearing, it shall ensure that notice of every application for resource consent made to it in accordance with the Act is served on the NZHPT if the application relates to:

- Land subject to a heritage order, or
- A requirement for a heritage order, or
- Otherwise identified in the plan as having heritage value and/or affects any historic place, historic area, wahi tapu or wahi tapu area registered under the HPA 1993.

The “affected party” status only comes into force if resource consent is required. Most plans are written in such a way that certain activities on scheduled structures/sites are permitted as-of-right and a resource consent is only required once a certain threshold is passed.

In addition under the RMA, a Heritage Protection Authority (HPA) can be established which can issue protection notices. All Councils are HPA’s as is the NZHPT. In 2004 the Hurunui District Council gave a notice of its requirement for a heritage order over the site and buildings. The requirement has not yet been confirmed and remains an interim requirement such that “all works or subdivision on the area affected by it requires the approval of the Council in its capacity as an HPA”¹¹⁰.

Hurunui District Council District Plan

Under the RMA 1991, the Hurunui District Council is required to recognise and protect the heritage value of sites, buildings, places or areas. The Council has included in its District Plan sections dealing with heritage. These are in Part 1, Protection of resources with significant value, issue 8 Heritage Resources, Section A8, Heritage and Appendix A8.1, Schedule of heritage features.

The means of identification and control of heritage resources through the District Plan through policies, methods and explanations is described in Issue 8 – Heritage Resources. Heritage incentives, financial incentives and other assistance are included

¹¹⁰ Hurunui Council order paper, late 2009, quoted in an email from Liz White dated 22 June, 2010.



under Policy 8.3 “to encourage voluntary protection and conservation of features of heritage value”. Under Section A8.1 and 8.2, minor works are permitted activities, all other activities are Discretionary activities (unrestricted) except for demolition or removal, which are Non-complying activities.

Environment Canterbury Regional Policy Statement

The Canterbury Regional Council prepared the operative Regional Policy Statement in 1998. Part II Issue Resolution, Section 8, Landscape Ecology and Heritage, discusses Heritage as a significant issue, with Section 8.2, identifying potential adverse effects of

- (e) the historical and cultural heritage of Canterbury including its amenity and recreational values.

Under the same section, Objective four and Policy five encourage the protection and enhancement of built heritage. Section 8.4 explains the results anticipated as being

- (1) Protection or enhancement of distinctive characteristics of the Canterbury region, including.....
- (d) heritage values within historic places or areas identified in Objective 4;

Part III, Section 20.4 Regional Matters, discusses heritage matters of regional concern under (1) Matters.

- (g) Heritage sites, places or areas that contribute to or reflect the cultural or spiritual identity, or evolution of the Canterbury region, including the different stages of human occupation.

In selecting these heritage sites, places or areas, factors to be considered include:

- (i) The extent to which the place reflects important or representative aspects of Canterbury’s or New Zealand’s history;
- (ii) The association of the place with the events, persons, or ideas of importance in Canterbury’s or New Zealand’s history
- (iii) The potential of the place to provide knowledge of Canterbury’s or New Zealand’s history;
- (iv) The importance of the place to Tangata Whenua;
- (v) The community association with, or public esteem for, the place;
- (vi) The potential of the place for public education;
- (vii) The technical accomplishment or value or design of the place;
- (viii) The symbolic or commemorative value of the place;
- (ix) The importance of historic places, which date from periods of early settlement in Canterbury;
- (x) Rare types of historic place;
- (xi) The extent to which the place forms part of a wider historical and cultural complex or historical and cultural landscape;
- (xii) The integrity and state of preservation.

Section (2) Regionally significant effects, states

An effect is of regional significance if it has the potential to materially enhance or detract from any matter in 20.4(1).

It should be noted that a revised Policy Statement is currently out for consultation with Chapter 13 of this document referring to heritage.

Building Act 2004

The Building Act 2004 regulates all building work in New Zealand and:

- Sets performance standards, including the New Zealand Building Code (NZBC)
- Establishes a licensing regime for building practitioners
- Requires local authorities (and private organisations) to become registered and accredited building consent authorities to carry out building control functions

The functions of territorial authorities as building consent authorities are outlined in the Building Act 2004. These functions include:

- Issuing building consents
- Issuing project information memorandum
- Issuing notices to fix (section 124)
- Keeping building consent information and the provision of public access to building information
- Carrying out building work (section 220)
- Inspections and enforcement

Under the Building Act 2004 (amendments March 2005), it is the owner's responsibility to:

- Apply for a building consent for any proposed building work
- Provide the necessary information with the building consent application to confirm compliance with the NZBC
- Notify the Council when a change of use is proposed
- Apply for a code compliance certificate on completion of building work
- Ensure that inspection, maintenance and reporting procedures are carried out where required by any compliance schedule
- Maintain the building in a safe and sanitary condition at all times

In exercising functions under the Building Act 2004, building consent authorities need to ensure that buildings are safe, promote physical independence and wellbeing, have adequate fire escape provisions and are designed, constructed and able to be used in ways that promote sustainable development. Also building consent authorities are required to take into account the principles of section 4(2)(f) of the Building Act 2004, which include the need to facilitate the preservation of buildings of significant cultural, historical or heritage value.

With respect to heritage buildings, in applying the purpose of the Building Act 2004



a number of principles are outlined in section 4 which include the importance of recognising any special traditional and cultural aspects of the intended use of a building and “the need to facilitate the preservation of buildings of significant cultural, historical, or heritage value”.

The Minister of Building and Construction, the Chief Executive of the Department of Building and Construction, and local authorities are required to “take into account” these principles to the extent they are performing functions or duties, or exercising powers in relation to the grant of waivers or modifications of the NZBC and the adoption or review of policies on dangerous, earthquake-prone and insanitary buildings.

There can be tensions between the requirements of the Building Act 2004 and the purpose and principles of the HPA 1993 and RMA 1991. The tension stems from the focus of ensuring building safety, amenity and access under the Building Act 2004, and the protection of historic heritage as a matter of national importance under the RMA 1991 and the purpose of the HPA 1993 to promote minimum change of heritage buildings in order to conserve and preserve historical and cultural heritage values.

4.3 Conservation standards

ICOMOS

The International Council on Monuments and Sites (ICOMOS) is a non-governmental body organised through UNESCO, which promotes the practice and standards of conservation through its international and national committees. Each committee is required to determine standards for conservation in the member country. The New Zealand National Committee of ICOMOS has been recognised by the NZHPT, the Department of Conservation and many local authorities as the body, which sets conservation standards and ethics for conservation in New Zealand. The New Zealand National Committee has published the *ICOMOS New Zealand Charter for the Conservation Of Places of Cultural Heritage Value, 1996 (the ICOMOS NZ Charter)* as the guiding standard for conservation and this is included in the appendices to this plan.

This Conservation Plan has been prepared to comply with the principles outlined in the *ICOMOS NZ Charter*. All decisions relating to the conservation of the Chisholm Ward should be made according to the principles in the Charter and all interventions should be consistent with accepted international conservation practice as expressed in the Charter. The key principles can be summarised as:

- All work is to be thoroughly documented
 - Any intervention should be to the minimum necessary and reversible where possible
 - Any changes should retain significance
 - Any change should be based on evidence, not on conjecture
 - Intervention may be desirable to prevent further deterioration
 - Intervention may be desirable to allow renewal of a significant use
 - Intervention may be desirable to improve interpretation by reconstruction
-

- Intervention may be desirable to minimise risks
- Intervention may be inappropriate where the existing state of the place is evidence of particular cultural significance

Other ICOMOS Charters and recommendations that are relevant to conserving the Chisholm Ward include the *Riga Charter on Authenticity and Historical Reconstruction in Relation to Cultural Heritage*, (2000), the *Nara Document* (1994) and the *World Management Guidelines for World Cultural Heritage Sites* (ICCRUM, UNESCO, ICOMOS) of 1993 by Sir Bernard Feilden and Jukka Jokilehto .

Use

Currently the building is empty and does not have a use. The main Charters published by ICOMOS have discussed the issue of use. These include the *ICOMOS NZ Charter*, the *Burra Charter* and the *Venice Charter*. Articles in these Charters largely relate to change of use and the need for adaptation in order to facilitate a change of use. Intervention policy 12 discusses specific areas of adaptation.

The *ICOMOS NZ Charter* recommends:

... the conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any additions and alterations should be compatible with original fabric but should be sufficiently distinct that they can be read as new work.

The latest version of the *Burra Charter* was formulated in 1999.¹¹¹ Articles 1, 3 and 7 discuss “compatible use”.

Article 1 definitions

1.11 Compatible use means a use, which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

Article 3 cautious approach

3.1 Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible. The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses, which may be part of its significance. Conservation action should assist and not impede their understanding.

Article 7 use

7.1 Where the use of a place is of cultural significance it should be retained.

7.2 A place should have a compatible use. The policy should identify a use or combination of uses or constraints on uses that retain the cultural

¹¹¹ See ICOMOS (1999).



significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

The *Venice Charter* does not specifically discuss use other than the need for additions from an implied expansion or change of use.

Article 13

Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.¹¹²

Authenticity

Herb Stovel paraphrases Jukka Jokilehto's chapter on 'Treatments and Authenticity' in the *World Heritage Operational Guidelines* in explaining the relationship between authenticity and intervention strategies. These strategies:

... must maintain authenticity by maximizing retention of historical material, by ensuring harmony with original design and workmanship, by not allowing new additions to dominate over the original fabric but respecting the archaeological potential meeting the test of authenticity in design, material, workmanship or setting. ... Jokilehto introduces a process for defining appropriate treatments whose first priority is to establish, safeguard and maintain the cultural resource values... and which seeks to ensure that all conservation treatments (e.g. protection, consolidation or restoration) guarantee the protection of the authenticity of the heritage site, prolonging the duration of the authenticity of its integrity and preparing it for interpretation.¹¹³

The options for the different levels of intervention are discussed under Intervention Policy (iii).

4.4 Condition

A detailed condition survey was not commissioned as part of the Conservation Plan but areas of deterioration were noted when completing the survey to identify heritage spaces and fabric. This is as follows:

Exterior

- minor rusting of roof
- loose bricks and render on chimneys
- damaged and missing guttering and downpipes
- debris in guttering and valley gutters
- blocked and overflowing pipes and gully traps



¹¹² See ICOMOS (1966).

¹¹³ See Stovel (2008), p 13.

- peeling paint off all painted surfaces and areas not painted
- rotten soffit to the exterior of the offices opposite the lounge
- rotten soffit above the main north entry
- damaged soffit at the junction between the central and east wing on the south elevation
- broken light to the main entry
- missing seats to the north elevation
- missing light fittings to open verandahs
- broken, cracked and missing windows
- rusting steel windows
- extensive cracking on the south east elevation of the east wing
- extensive mildew and lichen growth on the exterior, especially over the portico
- damaged concrete to south west patio



Interior

- cracked, broken and missing windows as per the exterior
- cracked and missing glass to interior glazed doors
- cracking of plasterwork to the dining room above the fireplace
- some missing door numbers, name slots on doors
- impact damage to walls, skirtings, architraves and timber panelling
- peeling paint to ceiling
- areas of rot and collapsed ceilings in the central east corridor and in then centre of west wing



- peeling paintwork to walls
- damaged flooring under leaks
- debris scattered within the interior

5 General conservation policies

5.1 Explanation

Following on from the assessment of significance, and taking into account statutory requirements and the aims of the building owner, a series of conservation policies can be formulated to guide any proposed work on the building.

The purpose of the conservation policies set out in this section is to provide a guide to the development and care of the building in a way that retains the significance of the place. Such policies are framed to:

- Retain, conserve and, where appropriate, enhance heritage values
- Retain and, where appropriate, enhance the character and quality of the building and its elements including the immediate setting
- Ensure that conservation interventions conform to nationally and internationally recognised standards of conservation practice
- Ensure the use of conservation techniques which involve the least degree of intervention, loss of significant fabric and respect of patina
- Permit new works which are discreet and compatible with the above and which will make the place more effective in its use
- Identify elements, which adversely affect the place and which are in need of modification or removal
- Provide an approach to the replacement of deteriorated fabric that respects the patina of age of retained significant fabric
- Draw attention to the need for coordination and continuity of conservation decisions

The conservation policies are based on the principles and processes described in the *ICOMOS NZ Charter* and each are discussed in turn as they are relevant to the Chisholm Ward.

The recommended policies are set out in italics. They are followed by the information upon which the recommended policies are based. General Policies concerned with general principles of conservation are stated first, while the more specific policies on appropriate conservation processes follow and are described as Intervention Policies.

5.2 Policies

Adoption of policies

General policy (i)

That the policies identified in this plan be adopted by those responsible for the Chisholm Ward as the guide for future work on it

The conservation policies are designed to guide the owner and users of the Chisholm Ward, while taking into account practical requirements for use while retaining essential heritage values. Adoption of the policies makes a clear statement of intent by



the owners to users, regulatory bodies and others with an interest in the building of a commitment to their long-term conservation using appropriate conservation methods.

Conservation standards

General policy (ii)

That the conservation of the Chisholm Ward shall be carried out in accordance the ICOMOS New Zealand Charter, 1996

The Charter discusses general principles before identifying conservation processes. The principles and practices (definitions are included in the Charter in Appendix 1) are discussed under the following topics:

3	Conservation practice	13	Conservation processes, degrees of intervention:
4	Conservation method		
5	Respect for existing evidence	14	Non-intervention
6	Setting	15	Maintenance
7	Risk mitigation	16	Stabilisation
8	Relocation	17	Repair
9	Invasive investigation	18	Restoration
10	Contents	19	Reconstruction
11	Works of art and special fabric	20	Adaptation
12	Records	21	Interpretation

Typically one or a combination of these processes is appropriate to effect the optimum level of conservation. Each of these processes is discussed in turn.

Regulatory environment

General policy (iii)

That appropriate consents should be applied for, but with reference to conservation principles

Relevant legislation includes the RMA 1991, HPA 1993 and the Building Act 2004.

Under the Building Act 2004, alterations to existing buildings or changes of use will require compliance with the NZBC “as nearly as is reasonably practicable”. These provisions apply to a building’s standard of comfort, health and safety, means of escape from fire, and its access for use by people with disabilities. The NZBC, through the Building Act 2004, therefore has the potential to reduce heritage values by requiring compliance where significant spaces or fabric may be removed or altered. Building Inspectors are required to interpret the NZBC. However, where agreement with a Building Inspector cannot be gained over the retention of significant spaces or fabric affected by Building Act 2004 requirements, dispensation applications (through the Department of Building and Housing) or alternatives should be considered.

The most common issues concern access for people with disabilities and these include the use of lever handle furniture, handrails, ramps, lifts and steps. As the building does

not have a current use, it may be that any new use will trigger the need to upgrade the building to meet the requirements of the Building Act. A ramp access will probably be required, as will toilet facilities for people with disabilities. Any need for strengthening, discussed below, will also be addressed when a new use is proposed. It is strongly recommended that all existing door and window furniture be retained unchanged as they have largely been retained and provide consistency with the age and style of the building and are of exceptional quality and are an essential part of the character of the interior of the building.

Resource consents will be required for activities that are deemed discretionary. It is not anticipated that there will be an application for a non-complying activity. Many local authorities recommend the writing of Conservation Plans and compliance with policies in plan then form a basis for considering applications for consents. If a consent is required for the building in the future, stating compliance with the relevant conservation policy could be useful.

Use

General policy (iv)

That a compatible use be found for the Chisholm Ward to retain heritage values and significant heritage fabric

The key principles in the three Charters discussed above are the retention of cultural heritage values and the minimum change to significant fabric, with changes being reversible where possible. The cultural heritage values have been defined above in the assessment of these values and significant fabric has been defined in the inventory. Therefore there should be no or minimal change to the values and significant fabric listed.

Hospital, residential or educational uses may be more appropriate than other uses as these often require the range and number of spaces and facilities contained within the Chisholm Ward. Other uses are likely to need greater change and, therefore, put the retention of heritage values at risk. A use that is combined with the other empty buildings would be preferable to each building having an independent, different use, as this will maintain their historical interdependence.

As the building was once part of a hospital that was open to the public, public accessibility is recommended, where possible.

Review and interpretation of the Conservation Plan

General policy (v)

That this plan be periodically reviewed at appropriate intervals

As more information comes to light, especially from any further research or during conservation work, it is recommended that this plan be reviewed and, where necessary, revised at intervals. As international bodies periodically update conservation principles and new materials and practices come into use, the recommendations made in this plan may require modification in the future.

New information may also be discovered which may have a bearing on the conservation of the structure. In these cases, it would be appropriate to modify the



plan to take account of these new developments and it is recommended that the plan be reviewed at five-10 yearly intervals. The author should carry out the review.

6 Conservation intervention policies

6.1 Explanation

As discussed above, intervention policies follow the *ICOMOS NZ Charter* and the numbering of the headings is based on the Charter clause number.

6.2 Policies

The following are recommended intervention policies.

3 *Conservation practice*

Intervention policy (i)

Where conservation work is to be undertaken, this shall be designed, documented, and supervised by an appropriately qualified and experienced person in the conservation of built heritage. Tradesmen and conservators skilled in the relevant tasks should carry out the work itself

The Chisholm Ward has national significance, and as such work on the building warrants a high level of conservation. According to the *ICOMOS NZ Charter*, this means the employment of those experts in the conservation of the fabric of the building. The New Zealand Conservators of Cultural Materials (NZCCM) organisation is the only professional body for registration of heritage building conservators whose training and experience are required to design, document and observe any conservation works. An architectural conservator member of the NZCCM should either directly design, document and observe any contracts covering the conservation of heritage fabric or be intimately involved with the process as a specialist independent consultant advising the owner.

A similar level of knowledge, skills and experience is required by those trades' people who carry out the conservation work, particularly in the areas of joinery and timber repair.

4 *Conservation method*

Intervention policy (ii)

Conservation of the Chisholm Ward shall not diminish heritage significance

Conservation processes should take account of the heritage values of the Chisholm Ward as identified in the spaces and fabric significance assessment. The heritage values of the building as a whole and each of its spaces and fabric define the selection of the appropriate conservation treatment. The aims of the conservation method can be summarised as:

- All work is to be thoroughly documented
- Historic evidence should not be removed, destroyed or falsified
- Any intervention is to the minimum and reversible where possible
- The aesthetic, historical and physical integrity of the cultural property must be respected



- Works should be undertaken by professionals experienced in working with heritage buildings of this type
- The archaeology of the site must be respected

5 *Respect for existing evidence*

Intervention policy (iii)

That conservation of spaces and fabric shall be determined by the spaces and fabric significance assessment

Conservation policies will be based on the levels of significance of the spaces and elements and their level of authenticity. The conservation of the space or element will generally be determined by the highest level of significance. However where a space or element with a high level of significance but low level of authenticity exists, the range of interventions is very much wider.

Work on the Chisholm Ward should be undertaken with due regard to the significance of the spaces and elements as identified in the heritage assessment of the exterior and interior spaces. Recommended levels of intervention (using the definitions in the *ICOMOS NZ Charter*) are as follows:

- For spaces rated E, interventions should be restricted to preservation (including maintenance and repair), stabilisation and restoration. Adaptation may be allowed only where it is essential for public safety or dispensation from regulatory requirements is not possible, and where no other reasonable option is available. Adaptation must be the minimum possible. The original space should not be altered and elements or fabric in these spaces, which are historic (hf), or old (of), should not be removed or altered
- For spaces rated H, interventions should be restricted to preservation (including maintenance and repair), restoration and adaptation. Adaptation is allowable where the use is compatible and ensures the long-term future of the building and where there is no feasible alternative. With any works taking place, the original fabric, character and quality of the spaces shall be retained. Historic fabric (hf) and old fabric (of) should be retained in its present form in the space
- For spaces rated S, interventions should be aimed at recovering the significance of the spaces. Interventions should be restricted to preservation (including maintenance and repair), restoration and adaptation. The original outline of the spaces should be maintained, while further subdivision is allowable where this is reversible. Original walls to spaces rated S or lower can have openings cut into them while retaining the character of the space. Existing elements should be reused in the same space in as close as possible location to the original, where it is necessary to disturb them. Historic fabric (hf) should be retained in its present form wherever possible and practical
- For spaces rated L, interventions should be aimed at recovering the significance of the spaces for an essential compatible use or to achieve a higher standard of quality and design. Interventions should be restricted to those as for E, H and S

- For spaces rated I, interventions should remove intrusive elements or spaces to recover the significance of the place
- That any intervention should involve the least possible loss of heritage values and significant fabric and values should be enhanced where possible
- That any adaptation should use the highest possible standards of design and materials

The levels of authenticity of design, materials, craftsmanship and setting inform appropriate conservation interventions. Where there are high levels of authenticity in design, the aim of the treatment is to respect the design and the historic structure. Conservation processes include maintenance and repair, stabilisation and restoration.

Where there are high levels of authenticity in materials, respect for the original materials should be given and new material should be in keeping but distinguished from the original. This is generally achieved with date stamping of new material. Treatments include maintenance, stabilisation of materials related to the periods of construction, and restorations with appropriate new material where necessary.

High levels of authenticity in workmanship require respect for evidence of workmanship and structural systems. Appropriate treatments include maintenance and repair of original materials and structures, and stabilisation. Restorations requiring new elements should use traditional skills and methods or new techniques where traditional techniques are inadequate.

Where there are high levels of authenticity in the setting, the primary objective is to maintain the relationship of the site with its surroundings. The setting is registered by the NZHPT as an Historic Area, while the Hurunui District Council has an interim Heritage Order on the buildings and site.

Recommendations for conservation of the exterior and spaces are included in the implementation section.

6 Setting

Intervention policy (iv)

That the original setting of the Chisholm Ward is maintained or enhanced

The landscape has been assessed by Lucas Associates. Their recommendations on pages 14 to 18 should be followed.

7 Risk mitigation

Intervention policy (v)

That any man-made or natural risk should be minimised

The building has a number of risks associated with it including vandalism, fire, potential risk from earthquakes and other natural disasters.

Although the building is currently under regular surveillance by a caretaker, and there is an alarm with several monitoring points, vandalism is still occurring. The building is close to the road and is readily accessible to the public, despite notices prohibiting unauthorised access. Additional monitoring points are recommended, so that the



whole of the building is covered and connected to the caretaker's residence or a monitoring company.

A well-kept building will appear to be occupied and cared for and will deter vandals. Therefore the building and site should be well maintained. Any broken windows should immediately be repaired and any graffiti removed. Paintwork on the building should be well maintained and any missing downpipes and blocked gutters and gully traps cleaned. Lawns should be mowed and vegetation trimmed. Regular repairs and maintenance will also mitigate any threat from deteriorating fabric.

The condition assessment contained in this plan was outline only. A more detailed assessment is recommended so that work can be specified and the condition of the building monitored over time.

The building may be an earthquake risk and an assessment of the risk and any necessary measures is recommended.

There is a major potential issue with the asbestos sheet lining. An assessment as to the on-going risk of having the material as an interior lining should be made and, if necessary, it should be replaced with cement sheet lining, which matches in it in all respects other than the inclusion of asbestos.

The building has a sprinkler, which should be maintained.

It is recommended that a disaster management plan for any natural or man-made risk be drawn up and acted upon. One area to be included in such a plan is the establishment of a store with emergency equipment within the building or nearby for temporary protection and propping until repairs and maintenance can be completed.

While New Zealand is not a signatory to the Hague Convention which identifies and protects buildings from unnecessary demolition following a major natural event such as an earthquake or tsunami, it is recommended that the Hague symbol is displayed on the exterior of the building to identify it to the relevant authorities so that they are aware of the heritage significance of the building. Civil Defence should be notified of the significance of the building and advised that it will display the Hague symbol.



8 Relocation

It is not intended that the building be relocated and this clause of the *ICOMOS NZ Charter* is not relevant.

9 Invasive investigations

Intervention policy (vi)

That non-destructive investigative techniques be favoured over destructive. Where destructive techniques are required, these are located in areas not highly visible

It is recommended that any such investigations necessary for conservation be carried out as far as possible using non-destructive investigative techniques. Where there is a

critical need for destructive investigations, such as for earthquake design investigations, these should be located in areas of least heritage value. Any permanent damage should be avoided.

Intervention policy (vii)

That investigation or modification of known or suspected archaeological features will be undertaken in accordance with the requirements of section 1 of the HPA 1993

Discussions with the NZHPT are recommended prior to any excavation on the site to determine whether an authority will be needed and, if so, what likely conditions and costs there might be. Where an authority is required, its conditions should be complied with fully. The NZHPT *Sustainable Management of Historic Heritage Guidance Series – Discussion Information Sheets 9, 10 and 19* outline the issues and processes to be followed when a building project involves an archaeological site.

10 Contents

Intervention policy (viii)

That all original and authentic material should be conserved in situ

Original or significant fabric generally noted in the heritage assessment of the exterior and interior spaces as historic fabric (hf) or old fabric (of) should not be moved. The only exception is where there is no practical alternative to removing or altering significant fabric in spaces, and where this is absolutely necessary for the ongoing survival of the building. While it is not anticipated that this should be necessary, if it was to happen the fabric should be recorded, catalogued and securely stored until such time that reinstatement or reuse is possible in its original or an appropriate alternative location within the building or site.

Replacement of original fabric should only be considered where the original fabric has deteriorated such that it no longer performs its intended function or it is a hazard to the users of the building. Generally worn and old fabric has value in its own right, contributing the patina of age to the structure.

11 Works of art and special fabric

Intervention policy (ix)

That artefacts associated with the building are conserved with it

The building has a number of items of special fabric that were constructed and designed with the building. These include a number of light fittings, light pulls, mounting blocks, cast iron ceiling vents, and fire surrounds. All such elements should be retained and fully protected before and during any large-scale conservation activities.

As discussed above, of particular heritage value and of crucial importance in creating the warm, comforting and homely atmosphere is



all timberwork including:

- Clear-coated and painted doors and toplights
- Clear -coated and painted windows
- Clear -coated timber dado panelling and rails
- Clear -coated and painted skirtings
- Clear -coated and painted architraves
- Painted timber tg&v ceilings
- Clear -coated nameplate boards
- Clear -coated and painted ceiling battens
- Clear -coated picture rails
- Clear -coated and painted wardrobes, desks and shelving
- Clear -coated timber beams, brackets
- Clear -coated mantelpieces
- Clear -coated and painted cornices
- Clear -coated hearths
- Clear -coated mounting blocks for lights and switches

In a similar vein, door, cupboard, window, drawer and wardrobe hardware and furniture is almost all authentic and in good condition. Most of it is bronze or brass and of very good quality. It, too, maintains the domestic spirit of the building and should be retained and maintained. These include:

- Door and floor hinges
- Door knobs, handles and escutcheon plates
- Lock escutcheon plates and covers
- ^a Name plates
- Pull handles
- Thumb pulls
- Indicator bolts
- Door numbers and room names
- Restrictor bolts
- Door signage
- Kick plates
- Window casement stays and fasteners



12 Records

Intervention policy (x)

That a professional photographic record of the Chisholm Ward is prepared

Recording to a high standard is recommended for archival, research and insurance purposes. Such records can be used for research as well as reconstruction should damage occur and must include photography prepared and stored to an archival standard.

13 Conservation processes, degrees of intervention

14 Non-intervention

Intervention policy (xi)

That intervention, where necessary, is appropriate

Conservation is defined in the *ICOMOS NZ Charter* as caring for a place so as to safeguard its cultural heritage value. As the structure is of significant heritage value, as confirmed in the assessment of heritage values, interventions are appropriate.

15 Maintenance

Intervention policy (xii)

That maintenance is essential to the future survival of the Chisholm Ward and that a plan be prepared, implemented and reviewed yearly according to accepted standard references

Regular maintenance is the most cost-effective method of conserving heritage buildings. This avoids urgent remedial repairs, which can be costly. As New Zealand is in a high earthquake zone, maintenance is probably the most effective action that can be taken to limit the damage in an earthquake. Poorly maintained buildings are most at risk and at least 50% of damage to heritage buildings in earthquakes is attributable to improper maintenance.

It is recommended that a detailed preventative cyclical maintenance plan be commissioned which should be written according to the US National Park Service *Cyclical Maintenance for Historic Buildings*.¹¹⁴ The standard for movable cultural property is the National Trust *Manual of Housekeeping* by Hermione Sandwith and Sheila Stainton. Where these publications have been upgraded or superseded, the newer publications should be followed.

Prior to the writing of a detailed plan, the following are standard regular building maintenance actions that should be carried out:

Cleaning gutters	three monthly
Cleaning downpipes, drainage	yearly
Inspecting building	yearly
Rodding through all drainage	yearly

¹¹⁴ See Chambers (1976).



Checking all services	yearly
Trimming trees	yearly
External washing and painting touch-up	two yearly
Checking and oiling door and window hardware and furniture	five yearly
Checking toilets and wash hand basin fittings	five yearly
Painting whole of building	8-10 yearly
Borer treatment	10 yearly
Repointing brickwork	50-100 yearly
Inspecting building	following storm/earthquake

Specific service oriented maintenance such as for boilers and sprinkler systems should be carried out by those who are appropriately qualified and experienced. Maintenance should be regularly reviewed at least yearly intervals. A budget should be provided, if one has not already been established, to cover the costs of maintenance including predictable repairs and the replacement of worn non-heritage fabric.

16 Stabilisation

Intervention policy (xiii)

Where stabilisation is required, this should be based on the ICOMOS NZ Charter

The process of stabilisation can involve the application of chemical consolidants to maintain the existing form, material and condition of an object through to strengthening against earthquakes. It is appropriate to chemically consolidate fabric, which has high artistic values and is rare, whereas less significant fabric can be repaired according to Intervention Policy (xiv). It is not anticipated that significant fabric identified in the inventory has art value sufficient to warrant chemical consolidation.

The building may be considered as earthquake prone. Earthquake prone buildings are those with 33% or less of the Loadings Code, NZS 1170.5:2004. The minimum level of strengthening is 34% of the Loadings Code. Engineers consider that a level of 2/3rds or higher be aimed for. The Hurunui District Council has approved the *Earthquake-prone Dangerous and Insanitary Building Policy* on 18 May, 2006. Section 4 Heritage Buildings states:

Hurunui District Council believes it is important that its heritage buildings have a good chance of surviving a major earthquake in order to retain these important connections to the district's history and unique character. However, Hurunui District Council does not wish to see the intrinsic heritage values of these buildings adversely affected by structural improvement measures.

Hurunui District Council will assess heritage buildings in the same way as other potentially earthquake- prone, dangerous and insanitary buildings and as per sections 121-123 of the Act and discussions will be entered into with the owner and the New Zealand Historic Places Trust (pursuant to section 125(2)(f) where the building is contained in their Register) to identify a mutually

acceptable way forward which meets heritage objectives and Building Act requirements as near as is reasonably practicable in the circumstances.

Any work carried out on such buildings must comply with the rules, standards, conditions and terms of the Hurunui District Plan and Resource Consent Provision for protecting buildings of heritage importance. If a building consent to upgrade or strengthen an earthquake-prone, dangerous or insanitary heritage building is sought, the Council will, under section 39 of the Building Act 2004, provide a copy to New Zealand Historic Places Trust for comment, whom can recommend, under the Historic Places Act 1993, actions to be taken.

Any upgrading work should be designed to involve minimal loss to heritage. Demolition is an option of last resort for heritage buildings.

It is recommended that an engineering assessment should be undertaken as soon as possible to identify if the building is earthquake prone and, if so, what strengthening may be needed. The visible cracking to walls reinforces the need for such an assessment.

The conservation of historic buildings in seismic zones presents a dilemma. In order to protect the building against earthquakes by strengthening, heritage structure and fabric may be lost. The extent of strengthening and the technique selected will determine the success of the strengthening in conservation terms. The most important consideration is the principle of minimum intervention. Where intervention is required, generally strengthening elements, such as steel or concrete framing should be located in areas of low heritage value and discreetly located within those spaces.

International bodies have recommended a gradual approach to strengthening, rather than a once-and-for-all solution. Strengthening can also be phased in as funds become available. Generally, the same international bodies recommend an earthquake of a return period of 100 years is an appropriate level to strengthen buildings. The NZHPT has published guidelines on conservation in seismic areas, written by Lou Robinson and the author, which recommends a return period of 150 years. This guideline should be followed.

17 Repair

Intervention policy (xiv)

That repairs and maintenance are carried out as soon as practicable

Any repair work should first identify the cause of defects and the aim of the repair is to eliminate or reduce the damage where elimination is not possible. Repair should be preferred to replacement and reuse of similar aged matching materials should also be considered before replacement. Repair and replacement of material should be the minimum necessary. As stated above, repairs should match the original in form, quality, profile, dimension, material, colour, texture and strength but be identifiable on close inspection. Date stamping new material or large areas of repair is recommended.

The standard of workmanship in the original fabric should be matched. A technically higher standard of repair may be justified where the life expectancy of the material is increased, the new material is compatible with the old, and the cultural heritage value is not diminished. Generally worn and old but functioning fabric has value in its own



right, and contributes the patina of age to the structure.

The following is a summary of repair work with priorities from the general condition observation.

<i>Immediate</i>	<i>as soon as possible</i>
<i>Urgent</i>	<i>within three months</i>
<i>Necessary</i>	<i>within one to three years</i>
<i>Desirable</i>	<i>whenever possible, or as use/function changes</i>

Exterior

- Treat rusting, clean down and repaint roof necessary
- Repair loose bricks and render on chimneys urgent
- Repair damaged and reinstate missing guttering and downpipes urgent
- Remove debris from guttering and valley gutters immediate
- Clean out blocked and overflowing pipes and gully traps immediate
- Clean down peeling paint off all painted surfaces and areas not painted necessary
- Repair rotten soffit to the exterior of the offices opposite the lounge urgent
- Repair rotten soffit above the main north entry urgent
- Repair damaged soffit at the junction between the central and east wing on the south elevation urgent
- Repair broken light to the main entry urgent
- Repair missing seats to the north elevation necessary/desirable
- Replace missing light fittings to open verandahs urgent
- Repair broken, cracked and missing windows immediate
- Repair rusting steel windows necessary
- Repair extensive cracking on the south east elevation of the east wing necessary
- Clean off extensive mildew and lichen growth on the exterior, especially over the portico necessary
- Repair damaged concrete to south west patio necessary
- Trim vegetation overhanging the building necessary

Interior

- Repair cracked, broken and missing windows as per the exterior immediate
- Repair cracked and missing glass to interior glazed doors urgent
- Repair cracking of plasterwork to the dining room above the fireplace necessary
- Replace some missing door numbers, name slots on doors desirable

- Repair worst impact damage to walls, skirtings, architraves and timber panelling necessary
- Clean down and repaint whole of interior necessary
- Repair areas of rot and collapsed ceilings in the central east corridor and in then centre of west wing urgent
- Repair damaged flooring under leaks urgent
- Remove debris scattered within the interior necessary

A common response when seeing rusting steel windows is to replace them, usually with aluminium. Steel windows are a very good quality building product that can be repaired using standard steel working techniques. Even when there appears to be extensive rusting, the strength of the steel is still often sufficient to allow for repairs. As original fabric, its replacement with non-matching materials will reduce heritage values and authenticity.

18 Restoration

Intervention policy (xv)

That restoration of significant non-original spaces or hidden or unattached significant original fabric is recommended where such fabric is identified

Restoration means either the reinstatement of original elements and spaces that exist but are no longer with the heritage object, or elements that have been added and can be removed.

The exterior and interior have seen few changes, with most modifications involving upgrading of kitchen bathroom and heating facilities. The only significant change has been the glazing of the end balconies. Reinstating them back to open spaces as part of the verandah is recommended.

Although not included in the historical report, it is assumed that the flat at the end of the west wing is not original. Its removal is allowable to restore the building.

While there are many original electrical fittings it is recommended that, in the main public spaces, where any original lights are missing, that they are restored, where possible.

The sprinkler pipes are quite visible and relocating them so that they are more discreet or not visible, where possible, is recommended.

19 Reconstruction

Intervention policy (xvi)

That reconstruction of missing elements and spaces is recommended where these can be indisputably identified to enhance heritage values

Reconstruction means to build again any elements missing from the building in the original form using old or new material.

As most of the building spaces and fabric are original the need for reconstruction is limited largely to interior design and fittings. The interior design and interior and



exterior colour schemes are evidence of the architects' designs and their reconstruction would enhance authenticity. Investigation into and restoration of the original internal and external colour schemes, wallpapers, carpets and curtains is recommended. Any original fittings manufactured for the building should be retained and maintained where possible.

Where light fittings are missing and cannot be restored, it is recommended that, at least for major spaces, they be specially manufactured to match existing original fittings.

20 Adaptation

Intervention policy (xv)

That adaptation is acceptable only where this is carried out according to the principles of the ICOMOS NZ Charter

Adaptation is defined by this Charter as modifying a place to suit it to a compatible use involving the least possible loss of cultural heritage value. The means of achieving successful adaptation has been quoted in the general policy section under 'Use'. The key issues are that any alterations for adaptation should be the minimum necessary and not detract from the cultural heritage value of the place. As recommended above, any use that would have an institutional accommodation function requiring the number and range of spaces that exist in the Chisholm Ward is recommended as these uses would have least impact on the building. These uses should be explored exhaustively before other uses that would require more modification are considered.

Identified heritage fabric should be retained and conserved.

21 Interpretation

Intervention policy (xvi)

That interpretive material on the history and significance of the Chisholm Ward is displayed publicly

As the building is of national heritage value, its history should be interpreted. Interpretive material on the building and its heritage values allows an understanding and appreciation of its values. Information contained in this Conservation Plan and further research could be used to develop suitable interpretation material. The information could also be used for promotion of the building on the Council's website and in other media.

7 Implementation of policies

Following the general and intervention policies, these recommended actions are given on how the policies might be implemented to ensure heritage values are retained or enhanced.

7.1 General recommendations

The following schedules recommend appropriate actions, based on the relevant conservation policies.

Action	Timeframe	Policy
Adoption of the plan	Immediate or as soon as possible	General policy (i)
Explore potential compatible uses	As soon as possible	General policy (iv), Intervention policy (xv)
Enhance intruder monitoring	Immediate	Intervention policy (v)
Implement recommendations from Lucas Landscape report	Within recommended timeframes	Intervention policy (iv)
Investigate original colour schemes	Prior to repainting	Intervention policy (xvi)
Locate matching light fittings	Ongoing	Intervention policy (xvi)
Raise necessary funds for each intervention	Immediate and ongoing	Intervention policy (xi)
Appoint NZCCM buildings conservator/architect	When conservation interventions confirmed	Intervention policy (i)
Commission engineers to investigate earthquake risk of building	As soon as possible	Intervention policy (xiii)
Commission a full condition and structural survey	As soon as possible	Intervention policy (xiv)
Consider the risks from asbestos sheets and retain or replace according to the assessment	As soon as practicable	Intervention policy (v)
Carry out repairs, maintenance, restoration, reconstruction	According to recommended timeframes	Intervention policies (xiv) – (xvi)



Write a full maintenance plan	As soon as finances permit and in conjunction with repair timeframes	Intervention policy (xii)
On going research	Ongoing	Intervention policy (xvi)
Recording of the building following completion of repairs and maintenance	Within five years	Intervention policy (x)
Review of Conservation Plan	5-10 yearly	General policy (v)
Establishing a disaster management plan including an emergency equipment store	As soon as possible	Intervention policy (v)
Writing interpretive material on the building	When finances permit	Intervention policy (xvi)

7.2 Conservation interventions

Element	Treatment	Urgency
Setting	Implement Lucas landscape report	As per Lucas report
	Reinstate original gates	When finances permit
Roof	Repairs as per schedule in intervention policy (xiv)	To proposed timeframes
	Reinstate original colour scheme	With next redecoration
Exterior walls	Repairs as per schedule in intervention policy (xiv)	To proposed timeframes
	Reinstate open balconies	When finances permit
	Reinstate original colour scheme	With next redecoration
	Remove lean-to structure and corrugated plastic window hood	When finances permit
	Consider demolition of added flat to West Elevation	If necessary
Interior	Repairs as per schedule in intervention policy (xiv)	To proposed timeframes
	Reinstate original colour scheme	With next redecoration
	Install additional intruder monitoring alarm points	As soon as possible
	Reinstate original light fittings, toilet fittings etc.	When finances permit

7.3 Funding

Ongoing funding for restoration, reconstruction, repairs and maintenance is available through the New Zealand Lottery Grants Board. This plan can be used to justify



applications for specific stabilisation, repair, maintenance, restoration or reconstruction works. The Hurunui District Council have a policy of funding heritage buildings as described in the District Plan and this building may be an appropriate recipient. Another major funding institution is the Canterbury Community Trust¹¹⁵.

7.4 Monitoring conservation

When repair work recommended is undertaken, the progress and outcomes should be recorded with any ongoing structural monitoring. New information about the building may become known then and this, too, should be recorded. As is recommended for repairs and maintenance, a yearly inspection should be undertaken by a person experienced and qualified in conservation of built heritage. At the time of the inspection, a meeting with the Council officer responsible for the building and any other stakeholders could be called to discuss progress and issues. This will also inform the five to 10 yearly review of the conservation plan. A register of contractors who have worked successfully on the building should be maintained so that they can be called upon when required.

7.5 Management and decision-making

When ownership is vested in the Council, property management will be undertaken by them. It is recommended that the yearly reports by the built heritage conservator should be considered and acted upon, with appropriate funding for the work.

¹¹⁵ <http://www.commtrust.org.nz/Home>

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Appendix 1

ICOMOS New Zealand Charter for the conservation of places of cultural heritage value

Preamble

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

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter 1966), this Charter sets our principles to guide the conservation of places of cultural heritage value in New Zealand. It is intended as a frame of reference for all those who, as owners, territorial authorities, trades persons or professionals, are involved in the different aspects of such work. It aims to provide guidelines for community leaders, organisations and individuals concerned with conservation issues. It is a statement of professional practice for members of ICOMOS New Zealand.

Each section of the Charter should be read in the light of all the others. Definitions of terms used are provided in section 22.

Accordingly this Charter has been adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its Annual General Meeting on 4 October 1992.

1. The purpose of conservation

The purpose of conservation is to care for places of cultural heritage value, their structures, materials and cultural meaning. In general, such places:

- (i). have lasting values and can be appreciated in their own right;
- (ii). teach us about the past and the culture of those who came before us;
- (iii). provide the context for community identity whereby people relate to the land and to those who have gone before;
- (iv). provide variety and contrast in the modern world and a measure against which we can compare the achievements of today; and
- (v). provide visible evidence of the continuity between past, present and future.

2. Indigenous cultural heritage

The indigenous heritage of Maori and Moriori relates to family, local and tribal groups and associations. It is inseparable from identity and well-being and has particular cultural meanings.

The Treaty of Waitangi is the historical basis for indigenous guardianship. It recognises the indigenous people as exercising responsibility for their treasures, monuments and



sacred places. This interest extends beyond current legal ownership wherever such heritage exists. Particular knowledge of heritage values is entrusted to chosen guardians. The conservation of places of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous community and should proceed only in this context. Indigenous conservation precepts are fluid and take account of the continuity of life and the needs of the present as well as the responsibilities of guardianship and association with those who have gone before. In particular, protocols of access, authority and ritual are handled at a local level. General principles of ethics and social respect affirm that such protocols should be observed.

3. Conservation practice

Appropriate conservation professionals should be involved in all aspects of conservation work. Indigenous methodologies should be applied as appropriate and may vary from place to place. Conservation results should be in keeping with their cultural content. All necessary consents and permits should be obtained.

Conservation projects should include the following:

- (i) definition of the cultural heritage value of the place, which requires prior researching of any documentary and oral history, a detailed examination of the place and the recording of its physical condition;
- (ii) community consultation, continuing throughout a project as appropriate;
- (iii) preparation of a plan, which meets the conservation principles of this Charter;
- (iv) the implementation of any planned work; and
- (v) the documentation of any research, recording and conservation work, as it proceeds.

General principles

4. Conservation method

Conservation should:

- (i) make use of all relevant conservation values, knowledge, disciplines, arts and crafts;
- (ii) show the greatest respect for and involve the least possible loss of, material of cultural heritage value;
- (iii) involve the least degree of intervention consistent with long term care and the principles of this Charter;
- (iv) take into account the needs, abilities and resources of the particular communities; and
- (v) be fully documented and recorded.

5. Respect for existing evidence

The evidence of time and the contributions of all periods should be respected in conservation. The material of a particular period may be obscured or removed if assessment shows that this would not diminish the cultural heritage value of the place. In these circumstances such material should be documented before it is obscured or

removed.

6. Setting

The historical setting of a place should be conserved with the place itself. If the historical setting non longer exists, construction of a setting based on physical and documentary evidence should be the aim. The extent of the appropriate setting may be affected by constraints other than heritage value.

7. Risk mitigation

All places of cultural heritage value should be assessed as to their potential risk from any natural process or event. Where a significant risk is determined, appropriate action to minimise the risk should be undertaken. Where appropriate, a risk mitigation plan should be prepared.

8. Relocation

The site of an historic structure is usually an integral part of its cultural heritage value. Relocation, however, can be a legitimate part of the conservation process where assessment shows that:

- (i) the site is not of associated value (an exceptional circumstance); or
- (ii) relocation is the only means of saving the structure; or
- (iii) relocation provides continuity of cultural heritage value.

A new site should provide a setting compatible with cultural heritage value.

9. Invasive investigation

Invasive investigation of a place can provide knowledge that is not likely to be gained from any other source. Archaeological or structural investigation can be justified where such evidence is about to be lost, or where knowledge may be significantly extended, or where it is necessary to establish the existence of material of cultural heritage value, or where it is necessary for conservation work. The examination should be carried out according to accepted scientific standards. Such investigation should leave the maximum amount of material undisturbed for study by future generations.

10. Contents

Where the contents of a place contribute to its cultural heritage value, they should be regarded as an integral part of the place and be conserved with it.

11. Works of art and special fabric

Carving, painting, weaving, stained glass and other arts associated with a place should be considered integral with a place. Where it is necessary to carry out maintenance and repair of any such material, specialist conservation advice appropriate to the material should be sought.

12. Records

Records of the research and conservation of places of cultural heritage value should be placed in an appropriate archive. Some knowledge of place of indigenous heritage



value is not a matter of public record, but is entrusted to guardians within the indigenous community.

Conservation processes

13. Degrees of intervention

Conservation may involve, in increasing extent of intervention: non-intervention, maintenance, stabilisation, repair, restoration, reconstruction or adaptation. Where appropriate, conservation processes may be applied to parts or components of a structure or site. Recreation, meaning the conjectural reconstruction of a place, and replication, meaning to make a copy of an existing place, are outside the scope of this Charter.

14. Non-intervention

In some circumstances, assessment may show that any intervention is undesirable. In particular, undisturbed constancy of spiritual association may be more important than the physical aspects of some places of indigenous heritage value.

15. Maintenance

A place of cultural heritage value should be maintained regularly and according to a plan, except in circumstances where it may be appropriate for places to remain without intervention.

16. Stabilisation

Places of cultural heritage value should be protected from processes of decay, except where decay is appropriate to their value. Although deterioration cannot be totally prevented, it should be slowed by providing stabilisation or support.

17. Repair

Repair of material or of a site should be with original or similar materials. Repair of a technically higher standard than the original workmanship or materials may be justified where the life expectancy of the site or material is increased, the new material is compatible with the old and the cultural heritage value is not diminished. New material should be identifiable.

18. Restoration

Restoration should be based on respect for existing material and on the logical interpretation of all available evidence, so that the place is consistent with its earlier form and meaning. It should only be carried out if the cultural heritage value of the place is recovered or revealed by the process.

The restoration process typically involves reassembly and reinstatement and may involve the removal of accretions.

19. Reconstruction

Reconstruction is distinguished from restoration by the introduction of additional materials where loss has occurred. Reconstruction may be appropriate if it is essential to the function or understanding of a place, if sufficient physical and documentary

evidence exists to minimise conjecture and if surviving heritage valued are preserved. Reconstruction should not normally constitute the majority of a place. Generalised representations of typical features or structures should be avoided.

20. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place. Any conditions and alterations should be compatible with original fabric but should be sufficiently distinct that they can be read as new work.

21. Interpretation

Interpretation of a place may be appropriate if enhancement of public understanding is required. Relevant protocol should be complied with. Any interpretation should not compromise the values, appearance, structure or materials of a place, or intrude upon the experience of the place.

22. Definitions

For the purposes of this Charter:

adaptation means modifying a place to suit it to a compatible use, involving the least possible loss of cultural heritage value

conservation means the processes of caring for a place so as to safeguard its cultural heritage value

cultural heritage value means possessing historical, archaeological, architectural, technological, aesthetic, scientific, spiritual, social, traditional or other special cultural significance, associated with human activity

maintenance means the protective care of a place

material means physical matter which is the product of human activity or has been modified by human activity

place means any land, including land covered by water and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place and anything fixed to the land including any archaeological site, garden, building or structure and any body of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand

preservation means maintaining a place with as little change as possible

reassembly (anastylosis) means putting existing but dismembered parts back together

reconstruction means to build again in the original form using old or new material

reinstatement means putting components of earlier material back in position

repair means making good decayed or damaged material

restoration means returning a place as nearly as possible to a known earlier state by



reassembly, reinstatement and/or the removal of extraneous additions

stabilisation means the arrest of the processes of decay

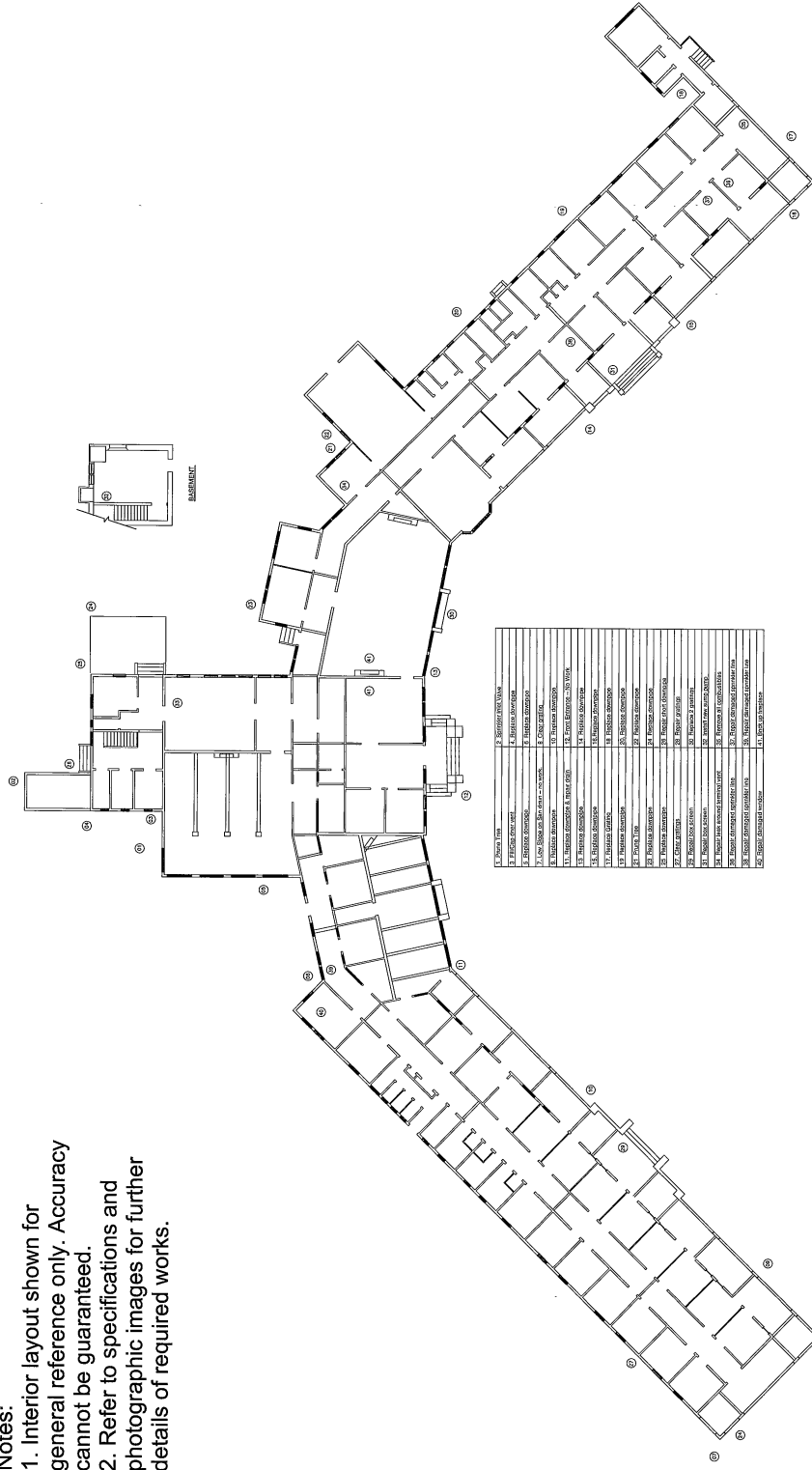
structure means any building, equipment, device or other facility made by people and which is fixed to the land.

13 January 1996

Appendix 2 Larger scale plan



- Notes:**
1. Interior layout shown for general reference only. Accuracy cannot be guaranteed.
 2. Refer to specifications and photographic images for further details of required works.



1. CEILING REMOVAL	19. WALLS TO BE REMOVED
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3. WALLS TO BE REMOVED	21. WALLS TO BE REMOVED
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DRAFT

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Project: Queen Mary Hospital
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 Designed: N. Dave
 Approved: [Signature]

Scale: 1:200 @ A1
 Drawing No: 02 of 04
 Sheet No. [Blank]
 Revision: [Blank]

Revision	Amendment	Approved	Revision Date