

HERITAGE

HE REO MO NGA TAONGA TUKU IHO

VOICES

2025 SPRING
NEWSLETTER

HISTORIC
PLACES
AOTEAROA

NAPIER WOMEN'S REST OPENS

Begins on Page 5...



The newly refurbished Napier Women's Rest – the site of the joint Historic Places Aotearoa and ICOMOS Aotearoa New Zealand Conference in October.

Photo / Supplied



Elizabeth Pishief
HPA President

Hello everyone. Welcome to our Spring edition of Heritage Voices/He Reo Mo Nga Taonga Tuku Iho.

Key things to note:

- [AGM and joint Conference with ICOMOS Aotearoa New Zealand](#)
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[AGM and joint Conference with ICOMOS Aotearoa New Zealand](#)

Registration for our joint conference with ICOMOS Aotearoa New Zealand is now open. It is in Napier between 9-12 October and it will be held in the newly restored, Category 1 Women's Rest in Memorial Square. The programme will include talks

President's Introduction continued...

and field trips as well as a conference dinner and plenty of opportunities to meet like-minded people and to savour the heritage of Napier and surrounding area. The link on our website will take you to the registration page.

<https://historicplacesaotearoa.nz/news-events/hpa-news-articles/123-register-for-the-combined-hpa-icomos-conference-in-napier-in-october>

Network of History and Heritage Organisation

I have been participating in a loose network of affiliated history and heritage organisations which holds monthly meetings by zoom. This is an important development for the heritage sector, which has been very siloed, because we are able to discuss matters of mutual concern and support one another in attempts to improve heritage outcomes.

It was as a result of our membership of this network that we had the opportunity to join with the Professional Historians' Association, New Zealand Historical Association, History Teachers' Association, National Oral History Association, Archives and Records Association, Archaeological Association, and the Society of Genealogists to call upon the government to reverse the proposal to cut up to six historians positions and most of the positions working on digital content at the Ministry for Culture and Heritage.

The heritage community is small in New Zealand, and we need to be united to assist one another to protect the heritage places, resources, and stories that make our country unique and contribute to our sense of belonging and identity.

Wellington Heritage Festival

I also draw your attention to the Wellington Heritage Festival which is on in Greater Wellington between 18 October and 8 November 2025 and celebrates the region's people, places and stories.

<https://wellingtonheritagefestival.co.nz/>

Auckland Tamaki Makaurau Heritage Awards

And in Auckland on 2nd October 2025 at 6-8pm HP Auckland Tamaki Makaurau will be sponsoring the inaugural Heritage Awards, to be held at the Village Trust, 545 Parnell Road, Parnell. For further information see the article by Gary Russell in this newsletter.

Beat the Bish

Felicity Wong, Chair of Historic Places Wellington

writes:

"This month saw us embark on a political stunt, in the name of raising money. We launched the online game BEAT THE BISH - a tactic to get attention and hopefully attract some donors to our cause. Having had costs awarded against us by the court as a result of our legal proceedings against the District Plan decision, we now owe \$35k to the Wellington City Council and the Crown.

What better way to raise the money than through an online game that makes gentle fun of our nemesis, Minister Chris Bishop?

The odd stunt attracted the attention of the political journalists. Stuff reported that Minister Chris Bishop was "oddly flattered". "To his credit, the Minister took it in good humour, even posting a video of himself playing the game." David Farrar mentioned it on his kiwiblog; Newstalk ZB had a feature on it; and Joel McManus "provided his usual snarky analysis."

People who enjoy the game are encouraged to put least \$10 into the Givealittle fundraising page.



Auckland Heritage Matters

We had our committee meeting in Auckland a couple of weekends ago hosted by one of our

Executive Committee members Gary Russell at Kinder House. These face to face meetings are very valuable for the committee but also give us the opportunity to meet with regional groups and get to know them and their heritage issues better.

As Felicity Wong says Aucklanders are also getting BISHED with the Council having to implement zoning rules to accommodate two million homes by upzoning around transport routes. Everyone acknowledges transport oriented development is wise, but as Councillor Christine Fletcher said zoning should be contingent on the infrastructure being in place first.

Sally Hughes, Chair of the Character Coalition hopes a middle ground is able to be reached by intensifying the city while preserving character zones. The people in the affected suburbs are well aware of the need to intensify and that new housing is required, "but this is a very blunt instrument and doesn't allow for any negotiation of where its most suitable."

An interesting concept suggested by Stacy Vallis, President of ICOMOS ANZ who was also at our meeting in Auckland, is "Blue Field Development", which in essence is intensification at the rear of character houses.

Fast Track Legislation

In our June newsletter I spoke about the disastrous proposed job cuts at the Ministry for Culture and Heritage. In this newsletter I will bring to your attention the dangers of the fast track legislation for our heritage places.

The Environmental Defence Society's latest newsletter features the Waipiro Marina fast-track decision, which is supposed to deliver \$177-218 million in value-added GDP and 137-148 full time jobs over a 30-year period. But an independent economic assessment by Insight Economics for Ngāti Kuta Hapū and the Hau - Kerei Whānau says the economic case is seriously flawed. It is more important to provide additional investment in Paihia and Opuia to support the local tourism economy than to establish another hub in an undeveloped part of the Bay of Islands, which has poor road access and few permanent residents. The article says:

The marina infrastructure would destroy most of the Bay's important natural features

including historic cockle beds, mangroves, salt marsh, freshwater wetlands and adjacent native shrubland and low forest. The area is under a Controlled Area Notice due to a serious exotic *Caulerpa* infestation. Attracting more boating to this area is only likely to make this ecological crisis worse with flow on unquantified negative impacts

I would like to add that not only are the natural features of Waipiro Bay at risk from the flawed fast track proposal for a Marina there but the whole cultural landscape is at risk. This area contains a number of archaeological sites which will be of considerable significance to local hapu/iwi, and which will be affected detrimentally by the proposal.

Heritage New Zealand Pouhere Taonga (HNZPT) has statutory responsibility for the protection of archaeological sites and there is a requirement to get an authority from them if any archaeological sites are to be damaged or destroyed. They are not mentioned in this article, which is a problem.

It is important that we look at our environment holistically, as cultural landscapes, which include all the environmental and landscape features as well as the places from our past that inform us about our predecessors and their activities and relationships with the land—good and bad! I attach a snip from Archsite the national database of recorded sites which shows the sites that are recorded in the area. There will be more than those on the map. As a rule the maps show only the obvious sites; the subsurface ones are, of course, subsurface, and so invisible!



Figure 1: Waipiro Bay showing recorded archaeological sites (turquoise squares). Source: <https://nzaa-archsite.hub.arcgis.com/>

Sharp-eyed people please note the place marked Rangihoua Pā is not where Marsden established the first Mission Station at Hohi in 1814. That Rangihoua Pā is further north.

ICOMOS AND HPA COMBINED CONFERENCE - 9-12 OCTOBER 2025

New Zealand's rich cultural heritage and history has been packaged, presented and interpreted for over 100 years. Much has changed in this time - the audience, the purpose, the technology and method. What has driven these changes? Have the changes been successful?

Stories can be told orally and visually, through architecture and landscapes, through signage, technology, or integrated landscapes. It is often filtered through social context and historical context. Perceptions change over time: interpretation and storytelling from 50 years ago may now feel anachronistic, or culturally insensitive, or "cringe".

We can reflect on particular ways in which our cultural heritage has been presented over time:

- Museums, from the 19th Century to now - the way in which they chose to display artefacts and objects, moving to more integrated storytelling
- The Te Maori exhibition in the US in 1984

- The 1964 school bulletin "Washday at the Pa": the Te Papa website notes "The Washday at the Pa controversy raised a number of important points, the principal one being whether Māori people had the right to say how they were depicted".
- Heritage New Zealand Pouhere Taonga's digital walks and podcasts
- Movies, such as *Boy*, *The Piano*, *Once Were Warriors*, *Utu*, *Whale Rider*
- Current methods of interpretation of sites and places, using signboards, digital apps, and other media

However, important questions remain.

- ❖ Who gets to tell the story?
- ❖ Who's the audience?
- ❖ Who decides what the story should be?
- ❖ How does the storyteller know they've got it "right"?
- ❖ Who does the story belong to, so who has the right to tell it?

THE PROGRAMME

Thursday 9 October	12-5pm	Field trips
Friday 10 October	12:30 - 4pm 5pm	Conference papers Welcome drinks
Saturday 11 October	9am - 5pm 7pm	Conference papers (including small walking field trips) Conference dinner
Sunday 12 October	9am - 3pm	Conference papers

REGISTER AT: <https://events.humanitix.com/https-icomos-org-nz>

NAPIER WOMEN'S REST OPENS...

On August 27 the Art Deco Trust officially opened at a new location. Since 2012 the Trust had been operating from premises at 7 Tennyson Street. Now they are based in Memorial Square in a building originally designed in the early 1920s by eminent architect, Louis Hay, to serve as the Napier Women's Rest rooms.

After World War I, community fundraising began for a memorial to the young men and women of Napier who had given their lives. In 1924, it was decided that both a cenotaph and a "mothers' rest" would be built.

The choice of a utilitarian memorial was unusual, the choice of a rest room for women even more so. The homely and inviting "prairie style" of the building underlines this acknowledgement of the contribution and sacrifice made by the women of the community both at home and in nursing and other wartime roles.

Hay designed the building in the shape of a cross pointing toward the cenotaph (built in Memorial Square in 1924). The plan included a large rest room, rooms for the Plunket nurse, kitchen, and a small sitting room that, on the plan, is labeled, "elderly women."

The Napier Women's Rest was officially opened on Anzac Day, 1926, and, for nearly a century fulfilled not only the intended role of providing an amenity for women of all ages, but over the decades also providing a base for a miscellany of community groups ranging from the St John Ambulance Association (during World War II) to the Citizens' Advice Bureau (in the 2000s-2010s).

Notably, the Women's Rest building was one of the few in central Napier to survive almost intact in the 1931 Hawke's Bay earthquake - losing just a chimney and some of the brick outer wall. It was incorporated as a central building in the temporary "Tin Town" that became the retail and business hub of the town, then, as "New Napier" rose out of the devastation, the women's rest was fully restored, retaining the original floor plan, Marseille tile roof, and brick wall base.

Until 2013, the Women's Rest was still a useful community amenity, but as major reassessments were made nationally in the wake of the

Christchurch earthquakes, the building was vacated as an earthquake risk.



Barbara Arnott
Art Deco Trust Chair

Art Deco Trust Chair, Barbara Arnott, takes up the story from that point:

After closure in 2013 the building was used for storage only and deemed "unfit" for humans because of the need for earthquake strengthening. The Napier City Council responded to repeated calls from Historic Places Hawke's Bay and the Hawke's Bay Branch of the National Council of Women to make funding available for remediation. They did this in the 2021 Napier City Council Long Term Plan, on the proviso that a community group would match the funds to strengthen and refurbish the Women's Rest. Few community groups had the capacity to raise funds of the magnitude required.

The Art Deco Trust, a charitable heritage organisation, had both the expertise on their Board and the willingness to take on a project that would not only restore a heritage building, but would give them a secure lease in a Council-owned building listed as Category 1 by Heritage New Zealand Pouhere Taonga.

At the beginning of 2022, the Art Deco Trust met the Mayor and Chief Executive of Napier City Council and obtained verbal agreement that the Council would support the Trust as they worked to realise the project.

By the end of that year, the Trust and the Council had worked through many issues. A memorandum of understanding was developed that laid out who would do what, the compliance issues and consents, who would pay for what, and the approvals needed. A working group was appointed with three members from Council and three from the Art Deco Trust, with the Chair a Trust appointment. This was crucial as Art Deco Trust Board member, Simon Dunn, was skilled in building renovation and closely tied into the construction industry in Hawke's Bay. He became both the Chair of the working group and the

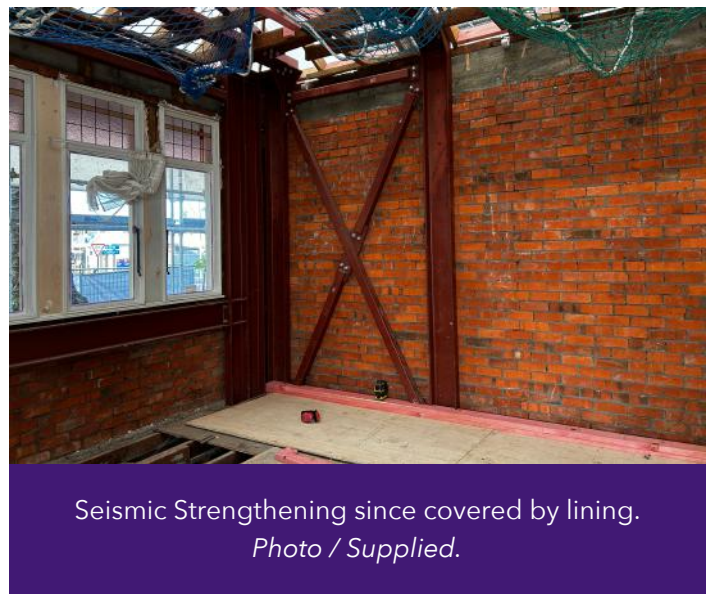
project lead. A draft lease was drawn up so that the Art Deco Trust was aware of the criteria considering the effort in kind and the fundraising they were required to do. That year, and much of the next were busy with many administrative and bureaucratic issues, necessary when using public funds and when a public building is involved. Patience and persistence were required.

By 2023 the architect and heritage architect, along with a structural engineer and quantity surveyor, were working for the Art Deco Trust, mainly unpaid. A feasibility study was funded and completed in order to obtain funds from Government agencies. And it was worth it, as those funds were critical to the project. Fundraising was slow. Cyclone Gabrielle had devastated parts of Hawke's Bay and minds were on the survivors and residential restoration.

Then, as 2024 crept in the Art Deco Trust was looking to engage both asbestos removal specialists and a lead contractor for the project. It was important, if not essential, that the Art Deco Trust lead the whole project and, although we partnered completely with the Napier City Council we needed to be seen by the community as fulfilling a project for the community.

The people needed to own it in order for fundraising and support to succeed.

In May of 2024 the asbestos was being removed and by August a lead contractor was appointed through tenders to the project. The practical side was underway.



Seismic Strengthening since covered by lining.
Photo / Supplied.

Throughout all the build the working group and fundraising continued. The construction tender was conservative, written in two stages so that if the funding was not available, we stopped building until it was. This was not called on and the build progressed smoothly until the keys were delivered in July 2025. The partnership worked throughout: Our architects had some strenuous challenges to ensure that heritage values were upheld, and many volunteer hours were given.

Napier today has a beautiful heritage building that will serve the community well for the next 100 years.

The restored Women's Rest building is the venue for the combined HPA/ICOMOS conference in October.

HPA MAHI

HPA Revised Constitution:

The HPA Executive committee recently completed the revised constitution as required by the Incorporated Societies Act 2022. The revised document has been circulated to members who will be required to formally approve it at the AGM in October. This is also a reminder to members, as time is rapidly running out, for member organisations or associate members to complete this process before April next year.

Strategic Planning

While the Executive Committee has engaged in strategic planning over the years; the Committee is

currently formalising a plan format to provide a template for future planning. Current objectives include recruiting new member organisations to broaden our geographical spread, increasing funding revenue, promoting increased publicity for our own organisation and members, and promoting national heritage awareness.

Restructuring of the Ministry for Culture and Heritage:

HPA joined with the Professional Historians' Association of New Zealand Aotearoa (PHANZA), in opposing restructuring of the history and heritage related services provided by the Ministry.

DARESURY HOUSE



Sandra Shaw
Christchurch Civic Trust

Daresbury is a historic grand house on Fendalton Road in Christchurch. It was designed by renowned architect Samuel Hurst Seagar in the English Domestic Revival style and built between 1897 and 1901 for George Humphries. The house originally sat on 10 hectares of land and featured 50 rooms with five live-in staff. Over time the land was subdivided leaving the mansion on .91 hectares.

Daresbury was the Governor General's residence 1940 - 1950. Distinguished guests included Lords Newell and Freyburg (Governors General), the Duke of York (later King George VI) Lord Fisher and the Archbishop of Canterbury.

DARESURY'S CURRENT STATUS:

The house suffered major damage in the 2010/2011 earthquakes and has been closed since. The current owner sought de-listing of the property's Category 1 Heritage status, with his wish to demolish this stunning property. The Christchurch City Council granted this by way of

Daresbury House Photo / Stuff

a vote, based on unsubstantiated information. Subsequently Christchurch Civic Trust's board wrote to Chris Bishop, Minister of Resource Management Reform, Paul Goldsmith, Minister Arts, Culture and Heritage, and Mary Richardson, C.E.O. of the Christchurch City Council, in particular questioning how the council arrived at that decision. There has been much correspondence to the Minister as the final decision on the delisting of the house was his, but there hasn't been any decision to date.

Christchurch City Council has realised they are in breach of their own rules, which states they cannot make a decision on evidence that has not been previously presented to the Independent Hearings Panel (IHP). Christchurch Civic Trust asked the mayor Phil Mauer, that this incorrect decision be rescinded.

Update: As of the 20th August 2025 the council will vote to rescind their original 2nd December 2024 decision and re-vote. We wait with bated breath.

It is a sad state of affairs when lack of will and

money puts such a treasure at dire risk.

One doesn't have to look far to find the Christ Church Cathedral and McLean's Mansion in Manchester Street in the same position. Not that the latter two are at risk of demolition but the fact that they are closed up, with restoration work

having ceased is a dreadful shame.

Meanwhile, Daresbury stands alone as one of the most amazing and beautiful examples of grand mansions which were once prevalent in Christchurch.

AUCKLAND HERITAGE AWARDS

The **2nd of October 6-8pm 2025**, will see the Auckland Historic Places sponsoring the inaugural Auckland Heritage Awards – held in Parnell at the Village Trust Building (545 Parnell Road). This is a significant celebration of Auckland's amazing heritage legacy, and provides an opportunity to acknowledge past, present, and future heritage preservation and conservation properties, and the people who in the past and today, have fought to protect Auckland's iconic heritage. While Auckland city today faces its biggest challenges to retain its character heritage buildings, with the threat and loss of its distinctive legacy of design styles and buildings that are culturally representative, as well as the destructive and ever-prevalent modern-means-growth philosophy, these awards are an important opportunity to show what Auckland has to offer the world.

The Auckland Heritage Awards follow the pattern established by Historic Places Aotearoa in other regions of Aotearoa New Zealand – acknowledging the importance of recognising and commending those built cultural legacies that are to be found in buildings and the importance of sustainable conservation by people, past and present. This prestigious event will honour individuals, organisations, properties, and buildings that have made outstanding contributions to the preservation and promotion of Auckland's heritage. It aims to focus on community engagement and sustainability, and display the role heritage plays in shaping the cultural identity of Auckland Tamaki Makaurau landscapes and its people.

The Heritage Awards are gearing up to this momentous occasion, and anticipation builds for the chance to celebrate the dedication and passion of those committed to safeguarding Auckland's historical treasures.

The Historic Places Auckland, Heritage Awards are separated into six distinct categories, and finalists are:

Best Heritage restored Public Owned or Religious Building property Site

Finalists: Civic Theatre, Saint David's Church, Remuera Rail Station.

Best Heritage restored Commercial operated or built property

Finalists: *Vos Boatbuilders, Custom House, IYA Broadcast Radio Station (University of Auckland).*

Best Heritage restored residential property

Finalists: *Cotter House – Remuera, Highwic House – Newmarket, Bishop's Deanery – Parnell.*

Best Heritage Tourist Attraction

Finalists: *Winter Gardens, Maritime Museum, Chelsea Sugar Factory.*

Best Heritage Information/Marketing/Technical Organisation or Company.

Finalists: *Auckland Council Heritage Awards, Lime Works, Civic Trust Auckland*

Best Heritage Protection Champion (Organisation or person)

Finalists: *Character Coalition Sally Hughes, Civic Trust Auckland Margaret Newman, (Heritage NZ) Robin Bryon*

VOTING is open to all financial members of the Historic Places Auckland, and those Associate Members own memberships.

To vote go to the Historic Places Auckland website. Voting is open from the 20th – 30th September, and results will be verified under Justice of the Peace accreditation.

Auckland Heritage Awards Ceremony Speaker: Pamela Dziwulska: *A True reflection on what is a Restored Heritage Building*

Pamela Dziwulska, is a registered architect and Associate at Salmond Reed Architects, who has a deep passion for heritage buildings. With over a decade of experience, her expertise lies in traditional materials, repair techniques, and sensitive heritage design that frames her philosophy of "Conservation by Design", all skills enriched by her 2018 SPAB scholarship throughout the United Kingdom and Italy.

Her experience of coordinating the overlapping needs of design, heritage and functionality of existing buildings is all in the pursuit of retaining built heritage and reducing building waste. Pamela, immediate past Chairperson for ICOMOS NZ and is currently a Board Member to the Oamaru Whitestone Civic Trust Board, as nominated by Heritage New Zealand Pouhere Taonga.

TARANAKI HERITAGE MONTH

Rob Green

Heritage Taranaki

This spring, from 3 October to 8 November 2025, Taranaki comes alive with stories, places and people from across the region's past. Taranaki Heritage Month offers six weeks of events designed to celebrate, question and rediscover our shared history – and to remind us that a deeper understanding of yesterday helps us build a stronger tomorrow.

Heritage Taranaki invites Iwi/Hapū, Historic Societies, Museums and indeed any group with their story to tell to participate.



Exploring Ohawe with Ross Dunlop – ex Mayor of Te Hāwera. Photo / Supplied.

This programme is rich and varied. It opens with a panel discussion reflecting on 50 years since Dame Whina Cooper's Land March and the creation of the Waitangi Tribunal, asking: What heritage have we created, and What have we learned? Scholars, iwi leaders, and community voices will share insights into this milestone in Aotearoa's story.

From there, the month unfolds through a series of

engaging experiences: a symposium on the Treaty of Waitangi, walks through Ngāmotu and Pukekura Park, and field trips to historic battle sites. There are also archival film screenings, explorations of heritage buildings in Eltham, Stratford and Hāwera, and journeys along the 150-year-old Waitara railway line. For those with a love of local stories, there are presentations on Taranaki women's voices, the archaeological insights from historic bottles, and even the tale of New Plymouth's iconic clock tower.

Heritage Month is about more than commemoration. It's about connection. From the Rainbow History Walk to community gatherings at marae and museums, the events highlight how diverse experiences have shaped this region. The inclusion of family-friendly activities, such as Culture Baby at Puke Ariki, ensures that heritage is accessible to the youngest members of our community, while commemorations like the Parihaka remembrance service on 5 November offer space for reflection and respect.

Many events are free or koha based, with a few requiring registration, making the month an inclusive celebration for all. Whether you're a lifelong local tracing the footsteps of your ancestors, or a visitor curious to learn more about Taranaki's unique story, there is something here to capture your imagination.

This October and November, step into the story of Taranaki told by the local people and communities. Heritage Month is your invitation to explore, reflect and be inspired.

For the full programme go to <https://heritagetaranaki.com/heritage-month-2025-programme-of-events/> and download the file. Registration for events will soon be available.

REPAIRS TO NAPIER'S T&G CLOCK



The Temperance and General Insurance Company building in Napier is one of the many constructed in the wake of the 1931 Hawke's Bay earthquake. Designed by the Wellington architectural firm of Mitchell and Mitchell, and built by William Angus, it was completed in 1936. The building with its distinctive dome topped by a four-face clock has now been a landmark on the city's Marine Parade for nearly 100 years. Although it is not officially the "town clock," the T&G clock is visible from much of the central business district, and when it also chimed every quarter hour, served for decades as a useful time check for Napier citizens. But some five years ago, the clock stopped, having finally succumbed to the harsh oceanside environment it had withstood for so long.

Amid community consternation, much discussion followed between the Napier City Council and the T&G body corporate on getting it going again, but no agreement could be reached over funding and responsibilities. The T&G insurance business is, of course, long gone. The building, now also known as The Dome, houses several businesses including Lone Star Restaurant, Starbucks, and Gelato 2U (Hawke's Bay Artisan Gelato) on the ground floor, with boutique accommodation

Scaffolding comes down from the T&G clocktower.
Photo / Supplied

known as The Dome on the upper floors. Thus, on 4 August 2020, a meeting took place at Starbucks with Doug Ducker (T&G Building Body Corporate Chairman), Lance Titter (Director of Napier City Council Services and Depot), Scott Dunnett (Qspec), and engineer, Craig Morley, to kick off a renovation project of the building and clock.

At the end of August 2022, funding and project planning had been finalised and a major facelift was undertaken which included fresh paint, recommissioning of the clock, roof repairs and removal of redundant lighting and Level 3 pools.

T&G Building body corporate chairman, Doug Ducker, said there were no significant defects to fix in the building, but the owners wanted to be proactive and give it a "top-to-bottom facelift" so that "It will protect the building for the next 20 or 30 years". Building works would be managed by Scott Dunnett of Qspec. Craig Morley's role was to be, specifically, the clock renovation, cleaning, design/construction of an electronic pulser, clock hand repainting and lighting.

In this article, Craig details what he found in the dome and how the clock was restored.



Craig Morley

The Napier T&G clock was made by the Melbourne-based firm of Ingram Brothers. Founded 1890, the firm still operates today as Ingrams Time Systems. Clocks made by Ingrams were fitted in many Australian T&G buildings.

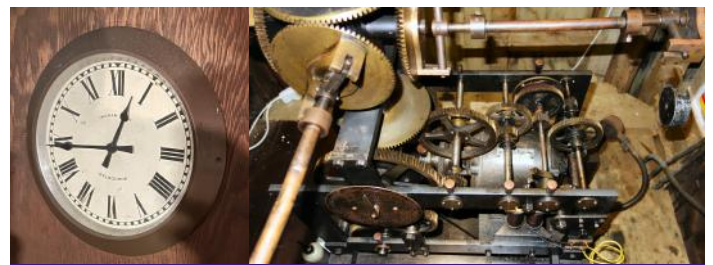


An advertisement for an Australian T&G Building – note the similarities. *Photo / Supplied*

In New Zealand, the T&G building in Palmerston North, also built in the 1930s, has a clock in a tall tower, which may also be an Ingrams clock.

These clocks are designed around a master and slave system. The master clock is the primary timekeeper with the time displayed by the slave clocks.

There used to be several small slave clocks throughout the T&G building in Napier, but only one now remains with the master mechanism. The main slave mechanism is the four-faced clock at the top of the dome.



Small slave clock, and main slave mechanism.

The master clock is located in the lower section of the dome, immediately above what is now used as The Dome board room. *See picture below.*



It is a pendulum unit driving a pallet, anchor and escape wheel. When the pendulum starts losing its swing force, a re-energizing coil at its base gives it a kick of electro-magnetic energy to sustain its movement.

When everything is aligned and there is energy to keep the swing, the escape wheel turns at a regular speed (ratcheted) which every 1-

minute cycle activates some electrical points to provide a pulse of power to drive the slave clocks. It also provided switching for night lighting as well as quarter hour and hourly control for ringing chimes. During the 1970s the five original Westminster chimes were removed from the T&G building and are now displayed in Napier's Faraday Museum of Technology.

One of the main problems was the Master clock was not keeping accurate time, with the 1-minute trigger pulses to the slaves being very erratic. The main slave unit is "gravity powered". It has some decent sized weights that would normally turn the mechanism gear wheels, sprockets and the hand shafts.

A solenoid latch holds off anything turning until it gets a power pulse from the master unit. The gear wheels spin up for a few seconds advancing the clock hands, then stop waiting for the next trigger pulse. When the weights reach their lower limit, an electric motor winds them back to a higher position. This system relies on enough gravity force to overcome the loss and friction required to turn all the clock hands. That force is limited. Frictional loss became too high and the gravity force was not enough to turn the slave mechanism over.

Over the years there had been some minor fires in the clock tower because of arcing from high voltage (10kV) neon light wiring. Some of the original tongue and groove heart rimu cladding had been replaced with particle board which eventually rotted due to water egress caused by the neon tube feed-through holes and wiring on the clock faces. External to the rimu cladding, the clock tower (dome) is completely clad in copper, which had started to buckle, popping its securing screws and nails and thus allowing more water in. Loose particle board chips and birds' nests contaminated the clock workings and water had caused the cladding panels to buckle, misaligning the clock driveshafts and bushings. When the clock hands eventually stopped, Mother Nature had its way and the harsh salt sea/air caused corrosion which seized the shafts in place.

In the restoration process, preserving the original workings and mechanism was a key goal.

With 12 levels of scaffolding in place, external work could begin on painting, cladding, waterproofing, lighting and the clock hands (which could only be removed externally). All tools and parts had to be carried up 12 levels each day. It was great fitness training but you didn't want to forget anything and do additional climbs!



The clock hands and copper cladding were in a poor state - paint chipped, bent and full of holes.



To keep surfaces flat and rigid, stainless steel spacers and clock faceplates were installed. The original black clock faces were only painted on. Each hour and minute hand was stripped and sanded back, panel beaten, holes filled and repainted. Two layers undercoat, 3 layers gloss white final coat (2 pot Resene Uracryl 403), 2 layers UV stabilizing coat.

Modified LED strips were fitted. These were conformal coated and sealed in metal extrusions with light diffusers to extend reliability and lifetime. Internally, low voltage DC power was supplied to the LED strips via the original slip rings and added customized carbon brushes. This eliminated high voltage arcing and fire risk. Some of the original slip rings had to be refabricated due to fire damage. Many of the shafts and bushes were retapped with new stainless screws as older parts had corroded or been sheered off. The main slave clock mechanism required several heavy duty cleanings. The brass gear wheels and rotary bronze inserts were all in very good condition considering their age.

As the master clock was generating irregular pulses, it was disabled and a high precision electronic pulser used in its place. Future works may allow the original master clock to be used if its accuracy can be improved. Every 6 months at the daylight saving time change, the clock is inspected and lightly lubricated.

With a little bit of TLC the T&G clock should be keeping time for many more years.

The former T&G building is listed as a Category One building by Heritage New Zealand.

FAREWELL ANDREW COLEMAN



James Blackburn
Historic Places Aotearoa

Farewell to a Heritage Champion: Andrew Coleman Retires from Heritage New Zealand Pouhere Taonga

After nearly a decade of dedicated service, Andrew Coleman is retiring from his role as Chief Executive (Manahautū) of Heritage New Zealand Pouhere Taonga, leaving behind a legacy of transformation, collaboration, and advocacy that has reshaped the heritage landscape of Aotearoa New Zealand.

When Andrew stepped into the role in 2016, Heritage New Zealand was facing significant challenges. The organisation was not held in high regard by many in the heritage community, and there was a pressing need to rebuild trust, relevance, and effectiveness. Andrew took on this challenge with a clear vision and a collaborative spirit, determined to reconnect the agency with the wider heritage sector and the communities it serves.

One of Andrew's most notable achievements has been his commitment to building strong, enduring relationships with key heritage organisations. His regular six-weekly meetings with leaders from Historic Places Aotearoa (HPA), ICOMOS Aotearoa New Zealand, and the New Zealand Archaeological Association (NZAA) became a cornerstone of sector-wide collaboration. These gatherings fostered open dialogue, mutual support, and a shared approach to

advocacy, submissions, and strategic planning.

Under Andrew's leadership, Heritage New Zealand embraced a more inclusive and outward-facing approach. He championed initiatives that broke down silos between organisations, encouraged joint conferences and field trips, and supported the development of platforms for sharing lived experiences and professional insights. His support for events such as the joint ICOMOS-HPA conferences in Gisborne, Auckland, and Napier exemplified his belief in the power of collective storytelling and community engagement.

Andrew also worked tirelessly to shift public perceptions of heritage. In his writings and public commentary, he challenged misleading narratives and media headlines that painted heritage protection as a barrier to development. He advocated for a more nuanced understanding of heritage as a driver of economic, environmental, and social wellbeing. His regular HPA newsletter columns often reminded readers that heritage is not just about buildings—it's about identity, memory, and the values we choose to carry forward.

Throughout his tenure, Andrew remained a pragmatic yet passionate advocate. He understood the complexities of heritage management in a changing regulatory and political environment, and he consistently pushed for policies that balanced conservation with innovation. His leadership during the development of key statutory statements under the Heritage New Zealand Pouhere Taonga Act 2014 helped clarify the agency's role in advocacy, archaeology, and property stewardship.

As Andrew steps away from his role, the heritage sector reflects on a period of renewal and progress. His legacy is one of bridge-building—between organisations, between government and community, and between past and future. Historic Places Aotearoa extends its heartfelt thanks to Andrew for his unwavering commitment and visionary leadership. We wish him all the best in his next chapter and look forward to continuing the work he so passionately advanced.

Ngā mihi nui, Andrew.

You leave behind a stronger, more connected heritage community. Long may it last!

HERITAGE TARANAKI FIELD TRIP

Robert Young

It is a clear but cool winters day. The stirring light beams into our garden. To the south east our Maunga, Mt Taranaki has a faint dusting of snow. The winter swells beckon, but not today. We are to journey from New Plymouth to Waitōtara which lies near the provincial boundary between us and Whanganui.

Our driver and host is archaeologist Ivan Bruce. After an hour and a half we make a scheduled coffee stop at Waverley taking time to admire the Robert Talboys designed Clock Tower. Built in 1925 as a War Memorial to local soldiers who fought in WW1 and 2, on the site of the 1868 Wairoa redoubt.

We travel on to the Waitōtara Valley turning right at the bottom of the hill. Exploring the village and its visual history reflected in its interesting and varied streetscape. Observing the Waitōtara Hotel, sadly recently gutted by fire and is sited alongside what previously would have been the original highway. Regrettably, it is not the first fire and unfortunately the building is now in the process of being demolished which is a loss to the local community. It is the only public house in the village and was noted for its capacious and memorable garden bar. A short stride up the road reveals an original gem of a settler's cottage although extended it retains the original weatherboards and simple filigree work around the verandah.



St. Mark's Interior
Photo / Robert Young

Almost opposite is the 1890 Frederick de Jersey Clere designed church of St Marks. Investigating the interior one can ascertain that it has been well cared for and there is extensive use of Rimu and Tōtara in the interior and fittings almost glowing in the mid-morning sun. We continue our amble to the old Post Office with its remnant posting slots on the street frontage along with the extended finial on the gable apex once serving as a

flagpole. It is now a private residence.

Following the river, we travel further down the Valley Road to Ihupuku Pā. From the road we take in the site of the kumara pits located in the shell rock hill adjacent to the pa. There was once a mission station located here. Further down Hawkin Road we stop and alight and take an extended walk alongside the Waitōtara River on Doc land. At approximately 1 kilometre we stop and view the site, gazing south across the river. High on the promontory is one of the redoubts built in 1890 as part of General Cameron's campaign which followed the west coast up into Taranaki. You can see the trig station and the surrounding headstones.



The site of the redoubt above the Waitōtara River, established by Cameron. Photo / Robert Young

Cameron built numerous redoubts on this stretch of coastline. It was here that at least 20 Māori were killed and 20 soldiers. Edward Williams' 1865 watercolours depict the distinctive and submerged tōtara fossils in the river. These curious stumps remain and the picturesque scene has changed very little.

Driving further south we take the new Nukumarū Station Road which was built as an alternate route to the precariously sited existing bridge so as to service local farms and the meat processing works on Beach Road. We pass the site of the 1890s Nukumarū railway station and stockyards.



A scene similar to the watercolours of Edward Williams

Photo / Robert Young

Recent archaeological digs during the new road construction revealed in the old wetlands numerous kumara pits and three Ko (digging stick) and a Teka (footrest) We reach the intersection of Nukumarū Station Rd and State Highway 3 where the 1861 Stage Coach Hotel once stood. There is now only scant evidence of the old foundations remaining. A short drive up the hill and we reach Tauranga Eka



Tuatara Church and Urupa at Nukumarū
Photo / Robert Young

marae. Adjacent is Tuatahi Church built in 1893. The church and urupa are well maintained and the headstones make for interesting reading. On this high point of the Nukumarū plain one can look north and view Mt Taranaki. Interestingly, the Church of England established a mission station at Waitōtara village, the Wesley church established another across the Waitōtara River and a third was founded by the Lutheran church.

On our return journey we make a small architectural digression down Brewer Rd to view an architectural juxtaposition. Two houses opposite each other designed by Whanganui architect Robert Talboys in c1933. One house in the Moderne or International style and the other in the Arts and Crafts idiom.

It has been a perfect day to view South Taranaki and its many layers of history and revealing stories. Thanks to Ivan Bruce for his efforts and giving his time so generously.

“Mullet Housing”

Photo / Escea



At the most recent HPA Executive Meeting, committee members James Blackburne and Leah Crisp coined the term “Mullet Housing”. While research has since revealed the term is far from new, it has not often been employed to describe houses in New Zealand – particularly character homes. ‘House Mullets’, or ‘Mullet Housing’, is the phenomena of character housing retaining its street façade, while expanding –somewhat significantly – “out the back”. Whether its an older ‘lean-to’, or an architecturally designed extension, these “mullets” are an iconic feature of the New Zealand architectural landscape. We took a crack at writing some proper definitions for this phenomenon:

ARCHITECTURAL TERMS EXPLAINED

Mullet House (noun)

/ˈmʌlt haʊs/

A residential structure characterised by a heritage or traditional façade at the front—often preserved for aesthetic, historical, or regulatory reasons—paired with a contemporary, sleek, and functional extension at the rear. Much like the iconic mullet haircut, it’s “classic in the front, modern in the back.”

Usage “We renovated the villa into a mullet house—kept the 1910s villa out front and added a glass-walled studio out back.”

OR

A residential architectural style characterised by a deliberate contrast between the front and rear sections of the home. The front retains its original, often historic or traditional appearance – evoking charm, nostalgia, or heritage – while the back features a bold, modern addition with contemporary design elements, open-plan layouts, and cutting-edge materials.

Inspired by the mullet haircut – “business in the front, party in the back” – the Mullet House embraces duality: preservation meets innovation, old-world character meets new-age flair.

HERITAGE SPRINGTIME



Claire Craig
HNZPT

Spring traditions emphasise new growth, movement, unfurling, and the first cues for blossoming and fruition. Here at Heritage New Zealand Pouhere Taonga, we are certainly feeling that energy with plenty of initiatives taking seed and starting to grow.

One of these, is the Government's new creative and cultural strategy - *Amplify 2025-2030*, which contains valuable points for the conservation of cultural heritage and is well worth a read. It will undoubtedly influence the development of our new Statement of Intent for the same time period. Five focus points in it are the Government's commitment to:

- Grow[ing] creative exports and cultural tourism to attract more high-quality foreign direct investment into the sector and facilitate new opportunities for creative career development
- Partner[ing] with the creative and cultural sectors, local government, and Māori to strengthen infrastructure for the health and sustainability of arts, culture and heritage
- Develop[ing] a research programme to strengthen the evidence base for the creative and cultural sectors, to ensure funding and policy decisions are well-informed and demonstrate the sector's value to decision-makers
- Promot[ing] the sustainable development of the cultural system by supporting succession planning for specialist roles
- Work[ing] across government to make maintaining and conserving heritage places simple and practical for owners

We were very pleased to see our *Saving the Town* publication highlighted as a valuable resource for helping achieve simple, practical heritage conservation.

Interestingly, *Amplify's* targets for 2030, include an increase in engagement by New Zealanders with arts, culture, and heritage, of 10%. We're feeling very positive about the heritage sector's ability to achieve that, having increased visitation to our properties by 10% last year, as well as seeing a

strong turnout at our nationwide Waitangi Day open day, and achieving record visitation to our website. We're embarking on a project to modernise our systems to make it easier for all these physical and digital visitors to stay in touch with us, support heritage initiatives, and also to enable us to generate insights and analytics. Through this fantastic newsletter, and our many interactions, we know that you are always doing a magnificent job of driving up engagement with heritage too.

On the cultural tourism front, I hope you all caught the wonderful news that our tourism destination partnership programme with the Department of Conservation, Tohu Whenua, has received a funding boost of \$4.5million across the next three years. Tohu Whenua has made wonderful progress, and this boost is a great vote of confidence in that. We're excited to get the opportunity to demonstrate what cultural heritage can do for tourism with this kind of investment and the next stop for the programme is Manawatū-Whanganui!

We're currently finalising our Statements of General Policy which are on track to be published in October. A huge thank you to all of you who submitted - your contributions have been really helpful. Dean Whiting, Nic Jackson, and I also really enjoyed meeting those of you who took advantage of the opportunity to have their submissions heard in person. Since then, the Board and Māori Heritage Council have considered a proposed final draft against the public submissions, and tested the decisions made about what to change, at their recent meeting on 21 August. Unsurprisingly, they also made excellent contributions as they approved the Statements with inclusion of that input. The revised document is going to make a great read when it is released.

Lastly, but definitely not least, fresh newness sometimes involves letting go of that which you would rather not, and that's the case for us as we prepare to farewell our outstanding Chief Executive, Andrew Coleman next month. While we're delighted for him, we will miss him enormously. His collaborative, wise, and generous leadership has been a real gift to heritage conservation in New Zealand. Make sure not to miss him at conference in October!

TOHU WHENUA LAUNCHES NEW WAITAHA CANTERBURY REGION



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Waitaha Canterbury

Tohu Whenua launched its new Waitaha Canterbury itinerary at Takahanga Marae in Kaikōura on 27 June. Established in 2016, Tohu Whenua is a tourism programme that promotes significant heritage sites in Aotearoa New Zealand – the places that shaped our country and culture. The eleven Waitaha Canterbury sites, reaching from Kaikōura to Timaru, showcase the outstanding heritage visitor experiences in the region.

Andrew Coleman, Chief Executive of Heritage New Zealand Pouhere Taonga and Chair of the Tohu Whenua Governance Group, is thrilled with the addition of Canterbury to the Tohu Whenua itineraries in Northland, the West Coast and Otago: “This is the first new region we have launched since Covid. The places are incredibly diverse and showcase Canterbury’s rich history. From Māori rock art, to Gothic revival architecture, to a Chinese market garden, there is something for everyone.”

Stuart Smith, Member of Parliament for Kaikōura, attended the launch and sees great potential in the Waitaha Canterbury itinerary. “On the global stage, New Zealand’s history, people, stories and culture is our point of difference, not just our geography, and we know this attracts visitors hungry for new knowledge and the opportunity to create lifelong memorable experiences. We also know these experiences foster longer and more frequent tourism visits and that is great news for the economy and business owners in a variety of industry sectors. It is fantastic to see Waitaha Canterbury packaging together 11 significant sites

from Kaikōura to Timaru and showcasing this exceptional part of New Zealand and I look forward to this model being replicated in a nationwide network in due course.”

Ngāi Tahu representation is key to the Waitaha Canterbury itinerary. Project manager Jake Thomas (Ngāti Mutunga ō Wharekauri, Ātiawa ki Whakarongotai, Rapuwai & Kopuwai) has valued working with different Ngāi Tahu rūnanga throughout the engagement process. “Being a Chatham Islander, it has been a privilege meeting South Island rangatira, hearing mana whenua stories and highlighting the Māori history of our Tohu Whenua sites. Places such as Pūtaringamotu Riccarton House and Bush, Ōtūwharekai – Hakatere Heritage and Fyffe House at Wai o puka all have outstanding significance to Māori as well as European histories”.

The Canterbury sites include perennial favourites such as Te Matatiki Toi Ora The Arts Centre, Lyttelton Timeball, and Awaroa Godley Head. But there are also newer sites that are less well known.

The Kaikōura Cultural Artwork Trail along a 60km scenic stretch of State Highway 1 from Waiau Toa (Clarence River) to Oaro was created in partnership with Ngāti Kuri as part of the recent post-Kaikōura-earthquake road reinstatement. It features seven safe stopping places that include unique Toi Māori, native planting, and information panels that share the rich Māori history of the Kaikōura district.

In Ashburton, the Ng King Bros Chinese Market

Garden Settlement, which opened to the public in 2024, is a rare example of an authentic twentieth-century Chinese market garden settlement. The site reveals how Chinese migrants worked and lived together to find their place in the Ashburton community.

Te Whare Waiutuutu Kate Sheppard House was purchased by the government in 2019 to mark 125 years since New Zealand women gained the vote and is still a new experience for many visitors.

With the addition of Waitaha Canterbury, Tohu Whenua is looking to expand into new regions. "Our vision is a nationwide network of heritage sites throughout Aotearoa New Zealand that sits alongside the Great Walks and Great Rides," says Andrew Coleman. "We want Tohu Whenua sites to become recognised as 'must-do' heritage experiences. They are the places where New Zealanders and international visitors can learn more about what makes our country unique."

Waitaha Canterbury Tohu Whenua sites from North to South:

1. Kaikōura Cultural Artwork Trail

2. Kaikōura Peninsula Walkway

3. Fyffe House at Wai o puka

4. Te Matatiki Toi Ora The Arts Centre

5. Pūtaringamotu Riccarton House & Bush

6. Te Whare Waiutuutu Kate Sheppard House

7. Awaroa Godley Head

8. Lyttelton Timeball

9. Ng King Bros Chinese Market Garden Settlement

10. Ōtūwharekai: Hakatere heritage

11. Te Ana Ngāi Tahu Māori Rock Art Centre

Tohu Whenua is a partnership between Heritage New Zealand Pouhere Taonga, Department of Conservation Te Papa Atawhai and Manatū Taonga, the Ministry for Culture and Heritage, with support from the Ministry of Business, Innovation and Employment and Te Puni Kōkiri.

TOHU WHENUA

Landmarks that tell our stories



KAKANUI CHURCH LISTED AS CATEGORY ONE HISTORIC PLACE

Photo / HNZPT Facebook





Alison Breese
HNZPT

The owners of the former Kakanui Church, Michael Simpson and Anna Miles, are thrilled to see their restoration project entered on the New Zealand Heritage List/Rārangī Kōrero as a Category 1 place.

The Presbyterian church at Kakanui was designed by Robert Arthur Lawson, an important Scottish Dunedin-based architect, who designed many ecclesiastical buildings over his career. The wooden, gothic-style church at Kakanui was built in three months to accommodate 100 people. It was built at a time when Kakanui had just built a port in the hopes of becoming a major export port. This growth never eventuated but the Presbyterian church remained a key community hub.

The church's architecture was part of what attracted Michael and Anna to the property when they first saw it was for sale. "We like that it's Robert Lawson's smallest, most modest surviving building" says Michael. "It was pretty exciting when we looked at it and saw that it was one of his before we bought it."

For Michael and Anna, the purchase and restoration of the church has been a pleasure – they describe the restoration as their "hobby". When they bought the church, it needed significant work but that didn't scare the couple. Michael is an experienced carpenter with heritage expertise, and Anna is also hands-on. Gradually they have put new subfloor bearing joists in, replaced corner studs and weatherboards, restored windows, painted, and improved the drainage. "We never had a particular plan except to restore it," says Michael. "There was no timeframe, no budget and that's why it's been such a pleasure. It is going really well at this stage."

Part of the journey of restoration has been discovering the emotional ties so many people have to the church. In addition to regular services, the church ran Sunday School classes, which were so popular that in 1933 a dedicated Bible Class Hall was added to the main church. In 1955, two further small buildings were purchased to accommodate the growing Sunday school numbers. The local branch of Brownies used one of these huts as their den.

When Michael and Anna work on their church they have an open-door policy, they've found that people come to visit and chat. "The more we've got to know the building, the more we've realised it's a special space that means a lot to a lot of other people", says Anna. "For us, we're looking after it at the moment and fixing it up. We see ourselves as stewards of the building." Now that the church is weathertight and stable, Anna and Michael have opened it up to community use.

Michael says, "we've had weddings in it, gigs, art exhibitions, and carol services. It doesn't need to be a commercial space, but we've realised it should have a life of its own and a reason to exist. We get quite emotional seeing all the life in the building. We never expected that side of what is our hobby. It's not what we went looking for but it's rewarding to see."

The listing process has highlighted the social and historical value to the Kakanui community. Heritage New Zealand Pouhere Taonga Heritage Assessment Advisor, Alison Breese, has loved working on the project. "This place is highly significant to the Kakanui community and has outstanding aesthetic, architectural and historic significance. As one of only two surviving Presbyterian timber churches in New Zealand designed by Lawson it's been a pleasure seeing the love and hard mahi the owners have put into it."

For Michael and Anna, the church entry on the New Zealand Heritage List/ Rārangī Kōrero is an important recognition of the significance of the church and will support its ongoing protection and recognition.



Photos / Kakanui Church Facebook

CHARACTER COALITION: PC 78



John Burns
Character Coalition

Auckland Council has released a draft proposal to replace Plan Change 78 and its unpopular Medium Density Residential Standards (MDRS). The proposal and the maps are available for viewing on the Council's website.

While this proposal removes the MDRS, which have allowed for the ugly three-storey houses on residential sections, which have been springing up all over Auckland, in many ways it is even worse.

It responds to a Government directive that requires Council to zone for the same 2 million residences in Auckland as the MDRS did, on top of the extra 900,000 that the 2016 Unitary Plan provided, and requires our Council to permit the construction of apartment blocks of 15, 10 and 6 storeys across a vast swathe of suburban Auckland.

This includes blocks of least 15 storeys anywhere within an 800m radius of the Morningside, Kingsland and Maungawhau Train Stations – a 10 minute walkable catchment – and 6 storeys within a 200 metre radius of bus routes along streets such as Dominion Rd and Remuera Rd.

As Cr Christine Fletcher, who has come out strongly against this proposal has said:

"Aucklanders don't know what is being foisted upon us. It's a bit like a soap opera – it would actually be funny if it weren't so serious. What's happening now will change our city, and the things we love, forever."

Timeframe

This complete transformation is being forced upon Aucklanders under a completely unnecessary and unrealistic timeframe.

Although the legislation was only passed last week, Council must make its decision on the proposed changes by the end of this month and

carry out a fast-track process to notify and complete it.

Council has not consulted with our community about them, and has said it won't be doing so because it doesn't have enough time. This is disgraceful.



A full house, Mt Eden Village centre "packed to the rafters" at a public meeting to discuss proposed changes, 28 August. Photo / Character Coalition

A Reality Check

This proposal is not only destructive of Auckland's heritage and character, and our residents' amenity, it is also completely unnecessary.

Let's Be Clear

- The Character Coalition does not oppose intensification.
- Nor does it oppose affordable housing.

Auckland needs to build and plan for the future. But we must build where it makes sense – along main roads, transport corridors, and under-utilised industrial areas like Morningside that could become vibrant mixed-use communities.

What we do not need is a 15-storey tower block in a street that has housed families for decades, with its special character preserved and protected for the next generation. That is not good planning. That is destroying a community under the guise of progress.

If the Housing Minister was truly serious about fixing affordability, he'd implement a first-home buyers programme to help young people into

ownership.

He would also make sure that Kainga Ora continued with its programme of building affordable homes on land it already owns, rather than stopping its building programme and selling off that land.

Community Meetings

Together with some concerned Mt Eden and Kingsland residents, whose communities are threatened with destruction by his proposal, we convened a public meeting in Mt Eden on 28 August to discuss as a community the proposed blanket zoning of apartment blocks across their heritage streets. The turnout was so strong that people had to be turned away.



Character Coalition does not oppose intensification.
Public meeting at Mt Eden Village Centre, 28 August
Photo / Character Coalition

People at the meeting were stunned to learn what is planned for their area, and the unnecessary loss

of protection for so much character housing in Kingsland and Mt Eden that Council is proposing.

Other community meetings are now being held for concerned communities in Parnell and Remuera.

The Character Coalition is calling upon Aucklanders to make their views known now by attending their local community meeting (if there is one), contacting their local Councillor(s), their Local Board and their MP, and letting them know you object to this plan, and to the indecent haste with which it is being rushed.

What we need is intensification done right – quality, low-rise design, in the right places, backed by infrastructure, and shaped through consultation with the people who actually live here.

We should feel excited about the future of Auckland. We should be building homes our children want to live in, and communities that thrive - not destroying what makes our neighbourhoods special in the first place.

If you are concerned about this issue, contact your local Councillor(s) and Local Board now. Council is going to decide on 24 September whether to withdraw Plan Change 78 and replace it with this proposal, or continue with Plan Change 78.

Both options are unpalatable – they are having to decide which is the lesser of two evils.

But tell them that whichever option they choose, they should make sure our treasured special Character Areas are retained and protected.

The future of Auckland is in your hands.

HERITAGE FESTIVALS COMING UP...

It is truly the season for heritage at the moment, with a strong volume of heritage festivals “springing up” around the country. Check out these upcoming festivals:

Wellington Heritage Festival

11 October – 9 November 2025

<https://wellingtonheritagefestival.co.nz/>



**WELLINGTON
HERITAGE FESTIVAL**
18 OCT - 9 NOV 2025

Christchurch Heritage Festival

11– 27 October 2025

<https://ccc.govt.nz/culture-and-community/heritage/our-heritage-our-taonga/heritage-festival>



HPA/ICOMOS CONFERENCE SPEAKER PROGRAMME PUBLISHED

Below is the Speaker line-up for the Conference, happening between the 9th and 12th of October, 2025. For further details, and the full programme, please go to the Historic Places Aotearoa website. Please note, this timetable does not include the time allocated for meals, or question and discussion time!

SESSION ONE: SETTING THE SCENE

Opening Address: Pam Bain	Something for every explorer: How Tohu Whenua connects new audiences with heritage through authentic tourism experiences
Chris Hay	The Landscape Tells the Story: Designing Place-based Narratives
Lianne Cox	Who Tells the Story? Changing Mechanisms of Interpretation in New Zealand Architecture

SESSION TWO: TELLING LOCAL STORIES

Arlene Baird	Ng King Brothers Chinese Market Garden Settlement – Interpreting our heritage
Charles Ropitini	Hastings Eclectic Revivalism: A Whakapapa of Ornamentation
Robyn Burgess	Transit of Venus Observation Site: Not much to look at, but, baby, she's got it

SESSION THREE: ISSUES AND CHALLENGES IN TELLING THE STORY

Kate Hooper	Gaps in the protection of cultural landscapes as Aotearoa adapts to a changing climate
Sally Hughes	Preserving Auckland's Heritage: The Battle for Special Character Areas

SESSION FOUR: SHORT PAPERS – SHORT STORIES, BIG ISSUES

Anna Renton Green	Who Tells the Story? Authority and Voice in the Interpretation of the New Zealand Heritage List Rarangi
Alex Vakhrousheva	Tasmania 2.0 – A Practical Experience
John P. Adam	Your Stories: As told by Barbara W. Matthews Garden Journalist.
Mary O'Keefe	What's the Story

SESSION FIVE: STORYTELLING METHODS

Ann McEwan and Tim Holmes	The Conservation Plan Stripped Bare [with apologies to Duchamp]
Renata Jadresin	Revealing the Unseen: Digital Interpretation of St. David's Memorial Church, Mt Eden

Presentation from Andrew Coleman and Dame Jo Brosnahan, Heritage New Zealand Pouhere Taonga

SESSION SIX: SEEING THE STORY THROUGH A LENS

Richard Norman	Sacred Spaces - stories of faith shown through architecture and art in Central Wellington
Lynda Burns	Interpreting Otautahi / Christchurch through a bicultural lens

SESSION SEVEN: HERE AND THERE – STORIES FROM DIFFERENT PLACES

Jeremy Smith	Women's Rest Restoration
Arnika Blount	Paths, Places, and their Narratives – the Iron Age Wall of Mértola



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VOICES

2025 SPRING
NEWSLETTER

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Christchurch Civic Trust

Civic Trust Auckland

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Heritage Wairarapa

Kinder House Society

NZ Society of Genealogists Inc

Pt Chevalier Social Enterprise Trust

South Canterbury Historical Society

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