



KEIRUNGA HOMESTEAD
AND COTTAGE

Havelock North

CONSERVATION PLAN

February 2021

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Cottage
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For

Hastings District Council

Document history

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Cover photograph: The homestead at Keirunga in the 1920s. View of the homestead originally called Stadacona, built for Reginald and Ruth Gardiner around 1906-7. Credit: Michael Fowler Collection.

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1.0 INTRODUCTION

1.1 Purpose of this Conservation Plan

This conservation plan is intended to set out the history and significance of the Homestead and Cottage in Keirunga Gardens and their setting. Based on an understanding of the historic development and significance of the place, the conservation plan develops policies to guide conservation, and ongoing use and care of the buildings and their setting.

Hastings District Council has commissioned this report, in conjunction with the development of the reserve management plan. The conservation plan will be used as a guidance document for maintenance and use of the buildings and to inform development and maintenance of the landscape around the Homestead and Cottage.

Part of the farm property owned by Thomas Mason Chambers was conveyed to Thomas Henry Reginald Gardiner in 1908. The house, originally called 'Stadacona', was built c.1907 for Reginald and Ruth Gardiner. The nearby cottage, now known as the Quilter's Cottage, was built around the same time. The Gardiners were pivotal in the establishment of a cultural group in Havelock North called the Havelock Work, and in the community life of Havelock North.

The Gardiners sold the property to Charles Tanner in 1910, who changed the name of the property to 'Keirunga'. In 1929, after Charles Tanner's death, his widow Mary sold the property to George Nelson. Inspired by Kew Gardens in England, Nelson developed 6 hectares of land around the house into a park-like landscape. Aided by others, Nelson planted trees and shrubs, laid paths, dug drains and formed rock formations. In 1956, George and Elizabeth Nelson decided to give their property, around 7 hectares of the grounds, to the people of Havelock North as a site for public gardens. Their offer was accepted by Havelock North Borough Council in 1957. The homestead area of just under 1 hectare would be sold to the Council at a nominal sum, and George's wife Elizabeth waived the right to live at Keirunga after his death.

George Nelson died in 1964 and the gardens and house passed into ownership of Havelock North Borough Council. The Keirunga Gardens Society was subsequently founded, and volunteers cleaned up the gardens and began fundraising for repairs to the house. A new building including workshops for a range of crafts was built nearby, with the first stage opening in 1976 and the second in 1984. The building was badly damaged in a fire in 2016 and has been rebuilt. The Homestead and Cottage are used in conjunction with the community arts facility. The surrounding gardens provide for passive recreation in conjunction with use of the buildings.

The Conservation Plan outlines a brief narrative history of the property, Homestead and Cottage, including development, and later sale of the property to Havelock County Council and subsequent changes. Based on this understanding, the heritage significance of the buildings and their setting is summarised, and significant components identified. The range of factors that will affect the ongoing conservation are considered to develop policies for conservation and maintenance of the place.

The Appendices include land history information, and drawings as well as supporting information, gathered during the research for the conservation plan.

1.2 Methodology

The document is modelled on the method developed in Sydney by Dr J S Kerr for the preparation of conservation plans: *The Conservation Plan; A Guide to the Preparation of Conservation Plans for places of European Cultural Significance*. (Sydney: National Trust of Australia, 7th Edition, Australia and New Zealand, 2013.) Guidelines prepared by the New Zealand Historic Places Trust (Heritage New Zealand Pouhere Taonga) have also been referred to.¹ The plan considers the range of conservation issues that will affect its management and conservation.

1.3 Address, Legal Description and Deed of Trust

Keirunga Gardens is located in Havelock North stretching from Tanner Street, up the western side of Puflett Road. The reserve lies within the General Residential Zone of Havelock North and covers 7.9 hectares of land.



Site plan

Keirunga Gardens occupies land that is contained within five certificates of title.

- 1 Lots 6,7 & 11 DP 3304, Lot 2 DP 7294, Lot 2 DP 9601, Pt Lot 1 DP 7265
- 2 Lot 1 DP 14123
- 3 Lot 2 DP 14123
- 4 Lot 2 DP 3463
- 5 Lot 6 DP 7265

1.4 Heritage Recognition

Schedule 1, the Schedule of Heritage Buildings and Items in Hastings District Plan, includes Keirunga Homestead (HC Reference HB83) and Keirunga Cottage (HC Reference HB84) in category II, which includes places of historical or cultural heritage significance or value.

Keirunga Homestead and Cottage are not included by Heritage New Zealand Pouhere Taonga on the New Zealand Heritage List/Rārangi Kōrero.

Keirunga Cottage is also known as the Chalet or Quilter's Cottage. It is referred to as the Cottage in this conservation plan, consistent with its identification in Schedule 1 in the Hastings District Plan.

The Scarlet Gum near Kerirunga Homestead is identified as an Outstanding Tree in Appendix 52 to the Hastings District Plan. It is identified as significant as a tree of special botanic interest because of scarcity or uniqueness or as a good example of the species.

1.5 Reserve Classification

Under the Reserves Act 1977, the majority of land occupied by Keirunga Gardens is classified as Local Purpose Reserve, with a small area classified as Recreation Reserve.

1.6 Brief

Preparation of a conservation plan for the Homestead and Cottage in Keirunga Gardens to ensure the protection of their heritage values and setting is an objective of the Reserve Management Plan for Keirunga Gardens.

The brief is for a Conservation Plan for the Homestead and Cottage in Keirunga Gardens that considers the buildings and their setting holistically, including consideration of the heritage values of the buildings and their surrounding landscape.

1.7 Identity of the Contributors

This report has been prepared by Matthews & Matthews Architects Ltd with the assistance of historian Lisa Truttman and landscape historian John Adam.

Tangata whenua history prepared by Dr James Graham from Te Manaaki Taiao (2018). Towards an understanding of the Māori (cultural) wellbeing and survival aspirations that Ngā Hapū o Heretaunga have for Te Mata, Te Matā, Te Mata o Rongokako, Te Karanemanema Te Mata o Rongokako. Te Taiwhenua o Heretaunga. In association with Te Toi Ōhanga, Hastings is included, with grateful acknowledgement.

Historic research prepared for the Keirunga Gardens Reserve Management Plan by Michael Fowler provided an information base for development of the conservation plan and is gratefully acknowledged. Landscape surveys and reports on trees and plantings prepared by Phil Henderson are also gratefully acknowledged.

1.8 Information and Research Sources

Base information provided by Hastings District Council for preparation of the conservation plan includes:

Reserve Management Plan No.2

Research prepared by historian Michael Fowler

Site Layout Plans for Keirunga Gardens (Sheets KG1,4,5,6,22,23,24,25)

Available historic drawings, photographs and records in archives and property file at Hastings District Council.

Information on file at Hastings Library

Copies of *Keirunga News* held at Alexander Turnbull Library.

Research sources have included Land Information New Zealand records, newspapers, photographs, books and websites as referenced and set out in the bibliography.

Hastings District Council archivist, Chris Johnson, notes that the archives hold no original or early plans for Keirunga Homestead which was built in c.1907.

1.9 Acknowledgements

The assistance of the following people and organisations in the preparation of this report is gratefully acknowledged:

Michael Fowler, Historian

Alex Mabin, Public Spaces Policy team, Hastings District Council

Chris Johnson, Archivist, Hastings District Council

Veronica Hogan, Local History Librarian, Hastings District Libraries

Jenni Chrisstoffels, Research Librarian, Pictorial, Alexander Turnbull Library, National Library of New Zealand

2.0 HISTORICAL OUTLINE

HISTORIC OUTLINE

Tangata Whenua History

Tuatahi ka mihi ake tēnei ki ngā taumata rau o te kāenga nei; o te rohe whānui hoki. Nā rātau mā ngā tāhuhu kōrero e tuitui ai te ao kōhatu ki te ao mārama, nā rātau anō te kāwai rangatira, heke iho, heke iho ki ngā uri nō tēnā marae, nō tēnā hapū o Heretaunga. Kāti te tira mātai pō ki a rātau te tira mātai pō. Heoi anō, tēnei tātau te tira mātai ao, tihei Heretaunga!

Tuarua, nei rā te maioha ki Te Manaaki Taiao nō Te Taiwhenua o Heretaunga ki ēnei o ngā kōrero i kohikohia, i rangahaua anōtia i a Toi Ōhanga me te pūrongo i puawai e kiia nei, Towards an understanding of the Māori (cultural) wellbeing and survival aspirations that Ngā Hapū o Heretaunga have for Te Mata, Te Matā, Te Mata o Rongokako, Te Karanemanema Te Mata o Rongokako. Nō reira, ki a Marei me Ngā Pou Mataara Hou, e tika ana me tōtika te tukua nei ngā mihi ki ēnei kōrero e whai ake nei; tēnā rā koutou, tēnā rā tātau katoa.

Te Matā ... Te Mata te Tipuna is a taonga i tuku ihō (heavenly gift) etched from the earth by Atua (Gods/supernatural beings) and accorded names such as Te Matā (flint, quartz, obsidian), Te Mata (face) o Rongokako, Te Karanemanema (sparkling/ glitter) o te Mata o Rongokako. These names are part of the various stories still told today and all of which are respected and acknowledged equally.

Te Matā ... Te Mata te Tipuna is a maunga tapu (sacred mountain) located at the south eastern boundary of the Heretaunga Plains where it provides a physiographic barrier between the Tukituki Awa (river) and the adjacent urban environment of Havelock North. The summit of Te Matā ... Te Mata te Tipuna sits at approximately 400m above sea level and is visually significant in terms of its distinctive silhouette outlines and limestone rock (Forbes, 2018) and escarpments visible on the Eastern face. At this level of elevation, Te Matā ... Te Mata te Tipuna is visible as an outstanding landscape feature from the nearby Heretaunga Plains, while its ridgeline provides commanding views of the Hawke's Bay region and adjacent coastal environment.

The whakapapa of mana whenua today to Te Matā ... Te Mata te Tipuna can be traced back to the occupation of the Māui, Tara and Rangitāne people approximately a thousand years ago. It is the Rangitāne story as held by the Waimārama people that describes Te Matā as one of many 'named pillars'. When looking along the Tukituki Valley towards Te Āpiti, one can view the ascending peaks. The importance of this kōrero is paramount to Waimārama mana whenua and the telling of it should come from them.

Between layers of time and periods of occupation, many events have shaped and populated the legends of Te Matā ... Te Mata te Tipuna – romantic stories in kōrero (speech, narrative, story), pakiwaitara (legend, story, fiction, folklore), kōrero tawhito (old stories), and kōrero neherā (even older stories). About the late 1300's, stories emerge of Rongokako – a student of the Whare Maire (an ancient school of the black arts), along with Paoa – a graduate of the occult knowledge under the tohunga (expert tutor) Tūpai. Some accounts of Rongokako place him on board the Takitimu waka as a youth of giant proportion. Other accounts claim he was born after their arrival. Another story tells of a race between Rongokako and Paoa to win the hand (in marriage) of Muriwhenua. The eventual union of Rongokako and Muriwhenua establishes the whakapapa line through which the uri of Ngāti Kahungunu trace their ancestry.

Around the late 1400's, Taraia (a 5th generation descendant of Rongokako) arrived. He brought the Ngāti Kahungunu people into Heretaunga who were led by Taraia's generals, Te Aomatarahi and Te Kahutapere. The arrival of Ngāti Kahungunu displaced the Rangitāne people. Taraia was married to two significant wāhine rangatira, Hinemoa and Hinepare. All Heretaunga marae hapū descend through Hinemoa and or Hinepare lineage. Te Aomatarahi descendants, predominantly the Waimārama whānau, have a distinctive whakapapa genealogy lineage. Testing times followed as the social enclaves and factions fought against each other over a period of decades until the marriage of Te Whatuiāpiti to Te Huhuti.

Internecine hapū conflicts flared throughout the late 18th century, with the musket wars spilling into the early 19th century and bringing other war parties into Heretaunga. The battle and loss at Te Pakake resulted in a severe blow to Heretaunga, with prisoners taken back to Waikato, including the Chieftainess Winipere Te Rotohenga. Winipere was the mother of Karaitiana Takamoana, Meihana Takihi, Henare Tomoana and Peni Te Ua Mairangi. With the prospect of captivity before her, Winipere requested that she be taken to Te Matā ... Te Mata te Tipuna before her departure to Waikato. She wished to farewell Heretaunga from the top of this sacred maunga. On the peak, Winipere recited a lament and lacerated herself with obsidian to ensure her blood was still connected to the whenua she was being taken away from.

There are a number of old pā (small village) sites and papakāinga (communal village) in and around Te Matā ... Te Mata te Tipuna, which are visible to the naked eye. One of the largest is behind the reservoir near Maurice Chambers' house, and was named Takoremu; also referred to by some as Rimurapa and or Hikanui (Hāpuku, 1999). Other pā sites were called Tawekanui, a hilltop pā, on a spur running towards the Tukituki below the pine plantation on the river side of the Gap, and Iwipō, a very small fort overlooking the valley known as Knobby Gully (Buchanan, 1973). Horse Shoe Bend on a spur running down the Peak was called Hikanui Tapu, and above the cliffs was Ngāruahikapuku. This pā commanded the passageway inland. In former times, the Tukituki was one of the main means for transport inland. Kahurangi pā was built about the early 17th century and was occupied by the Ngāti Hinepare people. It was used in earlier days as a cleansing place for young warriors before they entered Maungawharau, the higher school of learning (Hāpuku, 1999). Kahurangi was also the pā of the official owner of the block, Karanema and his wife Te Urihe. Karanema died of measles and the pā was burnt in an attempt to destroy the measles epidemic (Hāpuku, 1999). Waiporepo pā of Te Rangihērāwera is also in close proximity. Kahurānaki maunga is the spiritual guardian of Te Matā ... Te Mata te Tipuna. The occupants of all of these named pā and the many more across the immediate landscape are represented today through the various hapū of Te Matā ... Te Mata te Tipuna including Ngāti Hinepare, Ngāti Kurukuru, Ngāti Hāwea, Ngāti Te Rangikoianake, Ngāti Te Whatuiāpiti, Ngāti Mihiroa and Ngāti Whakaiti (Hāpuku, 1999).

In 1857, Karanema's block of land was sold. The sale of this land included various pā sites and boundaries that demarcated this block of land that comprised some 4,000 acres. The original boundary of this Reserve was set out in the Te Mata Purchase by Donald McLean on 13 April 1855. The Crown paid £500 in April 1855; and later G. S. Cooper, the District Commissioner paid a further £500 on 17 November 1856 as a full and final payment. The signatories to the purchase were Te Paratene Te Akonga and 9 others witnessed by Te Hapuku Ika o Te Moana. Karanema Reserve was set aside for the descendants of Heipora. McLean agreed to pay £800 for the reserve. On 5 March 1858 he paid £400 to Te Hira Te Ora and to others on 20 September 1858. On 5 March 1858 G. S. Cooper paid a further £400 to purchase the reserve and this was signed by McLean to Te Hapuku Ika o Te Moana and 7 others. It is notable that the interests of Heipora's descendants were overridden in a transaction that preceded the establishment of the Native Land Court in 1865.

The boundary of the Karanema Reserve is from Te Karitūwhenua and on to Te Hau along the ridge of Te Mata to Kahurangi, here it turns to Te Ngākau o Hape and on to Ōtōtara, until it comes out at the Ngaruroro and along the river until it joins again to Te Karitūwhenua. Keirunga Gardens and Havelock North township are within the boundary of the Karanema Reserve.

Prepared by Dr James Graham from Te Manaaki Taiao (2018). Towards an understanding of the Māori (cultural) wellbeing and survival aspirations that Ngā Hapū o Heretaunga have for Te Mata, Te Matā, Te Mata o Rongokako, Te Karanemanema Te Mata o Rongokako. Te Taiwhenua o Heretaunga In association with Te Toi Ōhanga. Hastings.

Background on the development of Havelock North village

The first town sections in what would become Havelock, later Havelock North ² were sold in January 1860. ³ The decision to set up a town on Karanema's Reserve was prompted by a government policy established in response to pastoral land monopolies, to allow for small-scale agriculturalists.⁴

Located on the main inland route south, Havelock North was a desirable location for a rural service centre with agricultural sections. It was surrounded by large landholders and the early development of Havelock North was guided by wealthy pastoral neighbours including John Chambers, Thomas Tanner and William Cooper. Early schools and churches were established through their benevolence and influence over local affairs was achieved through involvement on local authorities such as road boards and the cemetery board.⁵

The village developed initially as a service centre and as a way-station on the inland route. The first significant building was a hotel opened in 1860 for John Bray on a section between Te Mata Road and Te Aute Road.⁶ A second hotel, The Exchange, opened in 1862.⁷ Location on the route south from Napier contributed to the early success of the town; Havelock was a convenient coach stop for passengers and for bullock wagon drivers.⁸ Early public works were undertaken by the Provincial Council and later the County Council, based in Napier.⁹

Havelock North was close to centres of Māori economic activity with thriving villages at Matahiwi, and Waipatu, on the Ngaruroro downstream of the village and at Te Awanga. Havelock North village was described as very much a frontline between Māori and European during the difficult years of the New Zealand wars.¹⁰

By 1870 the European population of the village was still no more than a few dozen. Buildings in the township included a handful of shops, two hotels, a blacksmith's, a Presbyterian church, and a school were clustered around the junction of Te Aute, Middle and Te Mata roads.

Early transport included coach services from Napier through Havelock to Waipawa.¹¹ Development of Havelock North was slowed by the decision to construct the railway in the 1870s from Ahuriri to Karamu and Hastings, diverting traffic and transport on which business in the town relied. ¹² However, Havelock North village was consolidated in the 1870s with early community buildings including a Mechanics Institute and library, and Presbyterian and Anglican churches. The Havelock Road Board was formed in 1874.¹³



Figure 1: Panoramic view of the countryside around Woodford House school for girls in Havelock North, between 1923 and 1928 Taken by Robert Percy Moore. Holland, Dorice Mary, 1885-1963. Distant View 'Woodford House' Havelock North. Ref: Pan-0733-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23114761.

Havelock North developed rapidly during that late 19th century and first decade of the 20th century. By the early 1900s Havelock North was described as 'a pretty little country township'. The main industries included fruit-growing and sheep, cattle, dairy and agricultural farming, as well as extensive private vineyards, and a Government experimental station. Other local industries included brickmaking, potteries, wool-scouring works, nurseries, and a butter factory. There was a public school, a post office, three churches, and a hotel. Mail and passenger coach services operated between Havelock North and Hastings.¹⁴



Figure 2: Looking down Te Mata Road in Havelock North. The post and telegraph office is on the right. Taken by Sydney Charles Smith circa 1920 Ref: 1/2-046112-G. Alexander Turnbull Library, Wellington, New Zealand. /records/23071891.

Subdivision of parts of the large estates in the early 20th century brought people into the district. Community activity, as well as intellectual and cultural life flourished. An organisation, known as the Havelock Work, was formed in 1907-8 to provide opportunities for those interested in creative and cultural pursuits to work together to advance community life. The aim was to develop a strong community through collaboration and interest in the arts, architecture, botany, horticulture, as well as natural history.¹⁵ The Havelock Work, which reflected the philosophical and spiritual ideas of those involved, as well as their enthusiasm, became a significant community movement in Havelock North. Reginald and Ruth Gardiner, for whom the Homestead and Cottage at Keirunga Gardens were built around 1907, were pivotal to the Havelock Work, and played an important role in the life of the growing Havelock North community.¹⁶

The site of Keirunga Gardens



Figure 3: Havelock North Road Board. [Havelock North Road Board]: Plan of Havelock North town district [ms map]. [ca. 1880]. Ref: MapColl-832.3931gmbd/[ca. 1880]/Acc.6681. Alexander Turnbull Library, Wellington, New Zealand. /records/23213065. 'Cemetery Road' is noted above allotments 34 and 35 circled in red.

Keirunga Gardens is located on part of property sold to Thomas Reginald Gardiner by Thomas Mason Chambers in the early 20th century.

In 1880, a cadastral plan showed a 5.25 acres "burial reserve" set aside.¹⁷ By 1880, a Cemetery Road ran from a junction with Middle Road to the south-west through to the Te Mata Crown Grant District to the north-east,¹⁸ (refer Figure 3) which is today more or less the line of Iona Road from Middle Road to Lucknow Road, and along Tanner Street.

In 1888, it was apparently proposed that the Cemetery Trustees exchange part of the burial reserve, that was unsuitable for that purpose, for adjacent land held by Thomas Mason Chambers.

This was ratified in 1904,¹⁹ and the land offered in exchange to Chambers became part of the area, Suburban Sections 34, 35 and 49, later conveyed from Thomas Mason Chambers to Thomas Henry Reginald Gardiner in 1908.²⁰ Earlier records of land transactions have been lost since the 1931 Hawke's Bay earthquake and fire at Napier's land office.

Thomas Mason and Margaret Chambers

Thomas Mason Chamber's father, John Chambers, was one of the first major pastoralists in Hawke's Bay. Born in Derbyshire, Chambers emigrated to Australia in the 1840s, where he met and married Margaret Knox.

The Chambers family arrived in Wellington in 1854 and travelled to Hawkes Bay a few months later. With initial lease arrangements, followed by pastoral licences and land purchases, John Chambers eventually built up a large land holding and developed Te Mata station as one of the province's major sheep runs.²¹

In 1886 John Chambers divided his land between three of his sons, John, Bernard, and Mason. Bernard Chambers established the Te Mata vineyard in the 1890s. In 1927 as a memorial to their father, the brothers gave the public of Hawkes Bay a 242-acre reserve on the upper Havelock hills including Te Mata Peak.²² Mason Chambers inherited 6140 acres of what was called Tauroa, located immediately behind the Havelock Hills. He and his wife Margaret lived at Te Mata until 1888, when a large single-storey house was built on Tauroa station.²³ Mason Chambers was a member of the Hawkes Bay County Council, and also as a member of the Havelock North Beautifying Society in the 1910s.²⁴

Mason Chambers sold an area of around 5 acres to Thomas Henry Reginald Gardiner on 27 January 1908, being part of sections 34,35 and 49 and part of a closed road.²⁵ Adjacent to the cemetery reserve, this land was on the corner of Tanner Street and Pufflet Road.

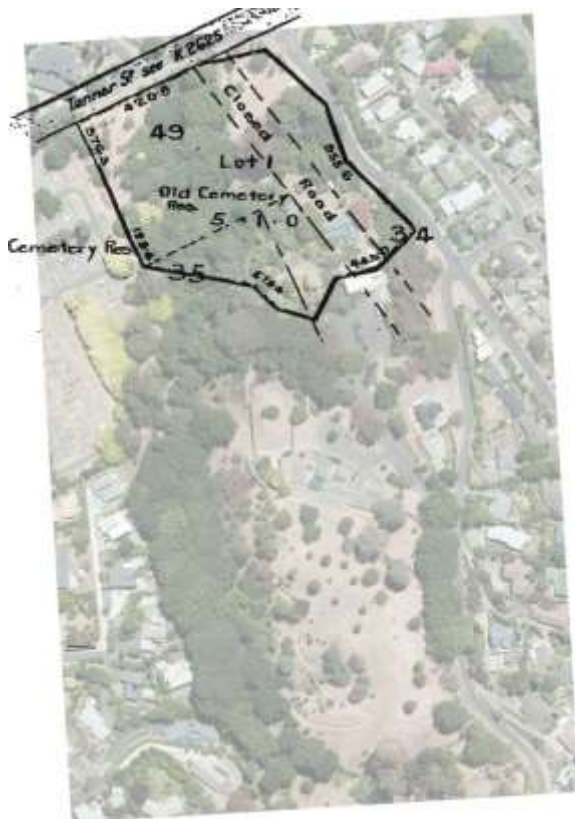


Figure 4: Site plan contained in certificate of title HB27.85, overlaid over aerial photo showing the area transferred to Thomas Henry Reginald Gardiner on 27 January 1908.

The Gardiner's Homestead- 'Stadacona'



Figure 5: The homestead at Keirunga in the 1920s. View of the homestead originally called Stadacona, built for Reginald and Ruth Gardiner around 1906-7. Credit: Michael Fowler Collection.²⁶

A newspaper article in 1912 states that Reginald Gardiner and his wife Ruth Sophia Louise arrived from Canada and had the original house at Keirunga Gardens built around 1906.²⁷ According to historian Matthew Wright, however, the couple did not come to live in Havelock North until 1907.²⁸

Built in 1906 or 1907, the article notes that the house “was to be the first of many of its sort ... carefully planned with a view to comfort and convenience, artistic simplicity the key note of construction, with no inch of useless ornament, and everything suggested by capable minds to solve the problem of domestic work.”²⁹

This description, along with the design of the house and general interest in the Arts and Crafts movement by the Gardiners, points to an architectural design, rather than one drawn up by a carpenter-builder such as Robert Holt, who is attributed as the house's builder.³⁰

The house was named “Stadacona”, a name relating back to Ruth Gardiner's Quebec background, and was constructed of heart rimu and kauri carted up Joll Road by bullock wagon.³¹ A separate cottage was built around the same time, possibly for Emily Rose, Reginald Gardiner's sister, and is today known variously as Keirunga Cottage, the Chalet or Quilters Cottage.³²

Reginald Gardiner was born in Orange, New South Wales in 1872.³³ Gardiner's father, Rev Allen Weare Gardiner, had served as a chaplain to a mining community in Lota, South Chile from 1860 to 1868 (where Reginald's older brother Allen Francis was born), then in a diocese at Bathurst in Australia 1870 to 1877.³⁴ His grandfather, Captain Allen Francis Gardiner, was a zealous missionary in South America from 1838 until his death in 1852,³⁵ so the description of Reginald Gardiner as a “*philosopher with a deep religious sense*”³⁶ has firm roots in the story of his family.

Reginald's brother, Allen Francis Gardiner (1862-1912), came to Havelock North in 1900 to serve as a curate, before appointment as Vicar there in 1901. He was to serve at St Lukes Church in Havelock North until 1911, just before his death while visiting England in 1912.³⁷

Reginald Gardiner arrived in New Zealand in 1885, working in Hawke's Bay until returning to England on medical advice in 1896. There he met Ruth Scott, whose Canadian family ran a railway company in Quebec. They married in 1900 and Gardiner worked for his father-in-law for some years.³⁸ Still suffering from ill-health, Gardiner was advised to seek a warmer climate. He and Ruth came to live at Havelock North in 1907.³⁹ Ruth was well-educated, being 'well versed in English literature and classical drama.'⁴⁰ The Gardiners had three children, a son, Ireton, and two daughters, Michael and Faith.⁴¹

By March 1907, Reginald Gardiner was in partnership with John Fraser, in a land and general commission agent's business based in Hastings.⁴² That month, Mrs Gardiner advertised for "Lady-help" for her household of four at Havelock North.⁴³

The Gardiner's were described as having 'a kindly boundless interest in their fellow men and women, a strong desire to help the weak, to strengthen the faltering, and a genuine appreciation of talent of any sort, from whatever source... with qualities that combine to give that peculiar sense of fellowship and ready sympathy in all dealings with them.'⁴⁴ The Gardiners profoundly affected the sense of village life; they were pivotal in the development of an artistic, cultural and spiritual movement that became known as the "Havelock Work".⁴⁵

An article written in 1912 notes that 'during a conversation over afternoon tea one day in Mrs Gardiner's charming drawing room, *The Forerunner* was evolved and with it the first faint impressions of the scheme which is now known as the Havelock Work.'⁴⁶ The 'Havelock Work' appears to have been founded in 1908, when over one hundred people attended a meeting at Frimley to discuss cultural issues. An organisation was proposed to provide opportunity for people interested in music, theatre, literature and fine art, to work collectively.⁴⁷

According to singer Albert Mallinson, touring New Zealand in January 1909, Gardiner and his business partner Fraser were "the heads of the Arts and Crafts Association" in Havelock North, "the nucleus, the formal society connected with the movement," which was "to establish a centre of sweetness, light and beauty."⁴⁸ A summary of the achievements of the group in January 1909 included an Arts and Crafts Association, a small kindergarten, a picture gallery, a monthly magazine of their own, 'The Forerunner' to which members of the community contribute, and the intention to establish a theatre.⁴⁹

The group had obtained a printing press by January 1909.⁵⁰ In 1912 it was reported that the movement's monthly magazine *The Forerunner* started out as a manuscript bound in a leather cover, moving on to a printed format, the printing work carried by Reginald Gardiner and Walter McLean.⁵¹ A bound volume held in the Hawke's Bay Museum⁵² has issue No. 2 dated October 1907, so contribution compilations amongst the movement's members that led to the magazine appear to have started around August-September 1907.

Some sources claim that the printing press for the magazine was housed for a time in a cottage adjoining Gardiner's "Stadacona" (now Quilter's Cottage),⁵³ but there is a possibility of confusion regarding remembered dates and events. A programme for a song recital by the Mallinsons in the village hall was the first of the printed items produced by Gardiner and McLean,⁵⁴ and number one of the Forerunner Press version (printed by R Gardiner and W McLean) is dated May 1909;⁵⁵ however by January 1909, the printery had already been installed in another building on flat land next to a blacksmith's in the Village, as that month's edition of *The Forerunner* refers to "the cost of housing the printery."⁵⁶

The Cottage, however, can be said to have had associations with the early compilation and production of *The Forerunner*. This experience with printing and publishing may have led to Gardiner's interest with regards to the *Hawke's Bay Tribune* (the new name from the *Hastings Standard* from 1910) of which he was a director.⁵⁷

In April 1909, Gardiner's partnership with Fraser was dissolved.⁵⁸ By January 1910, he was a land agent in his own name.⁵⁹ In May that year, he was involved with the organisation and opening of Havelock North's new hall,⁶⁰ a project attributed to Havelock Work.⁶¹ In December 1910, he was vocal in support of Havelock North joining a water supply scheme with Hastings.⁶²

Havelock Work purchased the Hastings Art and Crafts Depot and removed it to Havelock North by July 1911. Gardiner, occupied with both his land agency business and the *Hawke's Bay Tribune*, was no longer involved with production of Havelock Work's magazine, which was hoped to be printed in 1912 "with an English organiser at the head of control."⁶³ It resumed production in October 1912, printed by Ernest Sherman Cliff of Hastings, another member of Havelock Work, but only on a quarterly basis until the last issues in late 1914.⁶⁴

By 1911, Havelock Work and its members were closely associated with the St Luke's Anglican Church in the township,⁶⁵ where the Village Hall was built, designed to stage the Havelock Work events and activities. In 1911 the Havelock Work staged a large scale and very popular fete, followed in 1912 by a Shakespearean pageant.⁶⁶



Figure 6: 12 December 1912, one of the principal groups at the Shakespeare Festival at Havelock North; the principal characters of Hamlet present at the pageant. Photo by LC Whitehead, Auckland Libraries Heritage Collections AWNS-19121212-10-2.

Within Havelock Work there was an inner circle small prayer group, of which Gardiner, his wife Ruth, Mary McLean and Gardiner's sister Rose were members, according to Gardiner's grandson Mark von Dadelszen: *"my grandparents sought to find the esoteric wisdom teaching of Western philosophy, which they thought had been lost ... They felt that The Church had lost the esoteric teachings of Jesus and his disciples, and through training and initiation, sought to learn those hidden teachings. The group grew and became known as the Society of the Southern Cross, and Reginald Gardiner considered the Havelock Work to be built around this silent power station."*

This smaller group had been inspired by Harold Large, who had stayed with the Gardiners at Stadacona for two years until 1909.⁶⁷ Large was a free-thinker, former member of the Theosophical Society and confirmed in the Anglican Church.⁶⁸

Father Fitzgerald, from an Anglican order in Mirfield, England named the Community of the Resurrection, came to New Zealand in 1910, agreeing to *"direct their spiritual work from Britain."* This ultimately led to Fitzgerald recommending Dr Robert Felkin to the group for guidance. Dr Felkin, a medical doctor with a long history of interest in and involvement in the spiritual and mysticism, had been a member of the Theosophical Society and the Hermetic Order of the Golden Dawn. Around 1903 he established his own Lodge of the Stella Matutina Order in London.⁶⁹ Like the Order of the Golden Dawn, the ritual and symbolism of Stella Matutina, was based on Rosicrucianism and Masonry.⁷⁰

Felkin visited Havelock North for three months in 1912 and established a temple of his order there. He returned in 1916 to New Zealand to remain and live at "Whare Ra", the house and temple in Havelock North, designed by architect James Chapman-Taylor, also a member of Havelock Work and the order.⁷¹

In her book on architect James Chapman Taylor, Judy Siers notes that Dr Felkin suggested that, as far as possible, members of the Golden Dawn should live close to Whare Ra and make daily contact. In 1916, Chapman-Taylor designed a new house for the Gardiners, said to be then still living at Stadacona, on a site closer to Whare Ra.⁷² It appears that although title for their 'Stadacona' property was transferred to Charles Tanner in 1910, the Gardiners may have continued to live there until 1916-17, when their new house in Duart Road called 'Turama' was built.

On Felkin's death in 1926, Reginald Gardiner became chief of the order and renamed the Smaragdum Thalasses Temple. However, during the Second World War the order declined rapidly, and after Gardiner's death in 1959, numbers dwindled. *"In 1978 a letter was circulated to members announcing the closure of the temple in 1979."*⁷³

Keirunga 1910-1928 – Charles Tanner

In 1910 Charles Ord Tanner, son of pastoralist Thomas Tanner, purchased Stadacona from the Gardiners.⁷⁴ He renamed it "Keirunga – a name that meant 'on high or 'an elevated site'.⁷⁵ Charles planted a scarlet gum tree during his time at Keirunga, which is now a protected tree of significance.⁷⁶ In May 1918 Mrs C.O. Tanner (Mary Tanner) advertised for a cook and a matron to help with small boys after school hours.⁷⁷

An extract of a paper about Keirunga Gardens by Judith Payne in the *Keirunga News* (September 1984) notes *'The Tanners seem to have had a happy peaceful existence there; the Tanner boys had an idyllic childhood; they mostly remember the birds, ..., fishing in the creeks and scampering over the hills... Together they occupied the Chalet. The roof of the Chalet at the time was covered by some substance such as Malthoid and quartz chips which shone in the sun and lent a fairy tale quality to the cottage.'*



Figure 7: Charles Tanner at Keirunga in the 1920s. Michael Fowler Collection.

Keirunga 1929-1964 -George Nelson, Mabel Nelson, Elizabeth Nelson

Following the death of Charles Tanner in 1928, Mary Tanner sold the property in 1929 to George Nelson⁷⁸, the son of William Nelson, who established the refrigeration industry in the district and built the freezing works at Tomoana.⁷⁹

George Nelson was born in 1871. In 1889 he joined Nelson Brothers, engaged as assistant, erecting refrigerating machinery and works equipment under the supervision of JJ Niven. In 1893 he travelled to India as a junior member of a commission to investigate opening frozen meat trade with India. He afterwards spent a period in charge of the engine-room at Nelson Brothers cold stores in London. He studied in England, becoming a member of the Institute of Civil Engineers and London Institute of Mechanical Engineers.

In 1893 he entered into partnership with JJ Niven & Co Engineers in Napier, becoming the principal proprietor in 1903. In 1899 he married Mabel Price and the couple had three sons. Having been in charge of Niven's London office, George returned to New Zealand and retired as director in 1921. Mabel Nelson died in 1935. In 1937 George married Elizabeth Goldsmith of Napier.⁸⁰

George was involved with a number of major and controversial projects in Hawkes Bay including planning for a harbour at Ahuriri, undertaking preliminary studies and advocating for the development of Waikaremoana as a source of hydroelectric power, and proposing a scheme for comprehensive flood control of the Ngaruroro and Tutaekuri Rivers.⁸¹ George spent some years studying the flood control problems of rivers in Europe and America. In 1928 he wrote a number of reports on flood management for the Waimakariri River in Canterbury.⁸² His reports became the basis for extensive work on the river. He gathered a wealth of information concerning rivers generally and those of Hawkes Bay in particular, including documents, reports, flood data and research on river control.⁸³ George was one of the original directors of the Hawkes Bay Tribune founded in 1912 and was a member of the board for 48 years. He was a pioneer motorist and was a founding member of the Hawke's Bay Automobile Association.⁸⁴

Elizabeth Nelson (nee Goldsmith) was born at Waipawa on 28 December 1876, one of a family of seven. Having worked in a Napier doctor's surgery when young, she trained and qualified as a nurse and enlisted for service in the First World War. She nursed in Egypt, in a hospital for wounded servicemen in England, as well as on hospital ships bringing servicemen back to New Zealand, on several hazardous journeys. Following the war, she established a convalescent home in Napier which she ran for many years.⁸⁵

Following her marriage to George Nelson in 1937 she maintained a keen interest in nursing. She was a member of the New Zealand Trained Nurses Association and was vice president and secretary for the Hawkes Bay branch for several years. She was a member of the Returned Services Association and was Organising Secretary for the Nurses Christian Union for hospitals in the North Island. She painted water colours, and was also a talented writer, writing children's stories, newspaper articles and poetry, and was a member of the NZ Women's Writers and Artists Association. In the last eight years of her life she lived at Duart Hospital and died at the age of 106 in 1982.⁸⁶

Said to have been inspired by his love of Kew Gardens in England, George Nelson transformed 6 hectares of land around the house into a park-like landscape, with the help of others including Charlie Morley, Arthur Morris, Harry Avison, Eric Dawson and the Havelock Reserves Superintendent, Les Jardine.⁸⁷ A plant lover, Nelson planted trees and shrubs, many of which he had propagated himself, as well as laying paths, carrying out drainage

work and building rock walls. At one time he is said to have had five gardeners employed whole or part-time to help with this development.⁸⁸

Living for a time in Richmond in Surrey, Nelson was said to have been a frequent and appreciative visitor to Kew Gardens; 'His work in flood control had given him respect for the practical value of trees, as well as an awareness of their beauty and a deep desire to propagate and to continue the planting begun by previous owners. Many of the seedlings he propagated himself, others such as the Te Aute Oak and the Oregon Pines he brought from the homes of friends- the oak from Mt Williams property and the pines from Tauroa'. To protect the garden from fire, he put in bored taps and formed fire breaks.⁸⁹

George Nelson's love of trees and gardens would also have been inspired by his family's garden 'Waikoko', at Tomoana.⁹⁰



Figure 8: House and garden, 'Waikoko', Tomoana, which was the home of William Nelson. Photograph taken in the 1920s by Robert Percy Moore. Waikoko", Tomoana. Ref: Pan-0294-F. Alexander Turnbull Library, Wellington, New Zealand. /records/30635330.

Elizabeth Nelson is also said to have had an absorbing interest in gardening, as well as painting and poetry; she invited friends for 'garden walks' and discussions, as well as painting watercolours in the gardens.⁹¹ The Nelsons loved birds; gum trees below the eastern side of the present carpark were specifically planted to attract tuis.⁹²

The woodland area on the western side of Keirunga Gardens is named Arthur's Path for Arthur Morris, who drained the lower part of the gully and formed the path along a woodland of oak trees that George had planted with oaks collected from all over Hawke's Bay.⁹³ Charlie's Path, which is near the Tanner Street gates was named for Charlie Morley.

In December 1956, the Nelson's decided to give their property, around 7 hectares of the grounds, to the people of Havelock North as a site for public gardens and a tribute to the early settlers of the District; Māori and Pakeha.⁹⁴ Their offer was accepted by Havelock North Borough Council in 1957.⁹⁵ The homestead area of just under 1 hectare would be sold to the Council at a sum that covered the death duties. George's wife Elizabeth waived the right to live at Keirunga after his death.⁹⁶

George Nelson died at the age of 93 in 1964.⁹⁷ Following his death, the main homestead property was transferred to the Havelock North Borough Council in 1965.⁹⁸ He had already transferred the majority of the rest of the Keirunga property he owned from 1929⁹⁹ to the Borough Council in 1957.¹⁰⁰ In his will, he stated the homestead property was to be added to the 1957 transfer of land for a public park and recreation ground and called or known as 'Keirunga Gardens'. His will notes that the Borough Council could use the existing buildings or erect other buildings to serve as residences for employees, caretakers or groundsmen.¹⁰¹

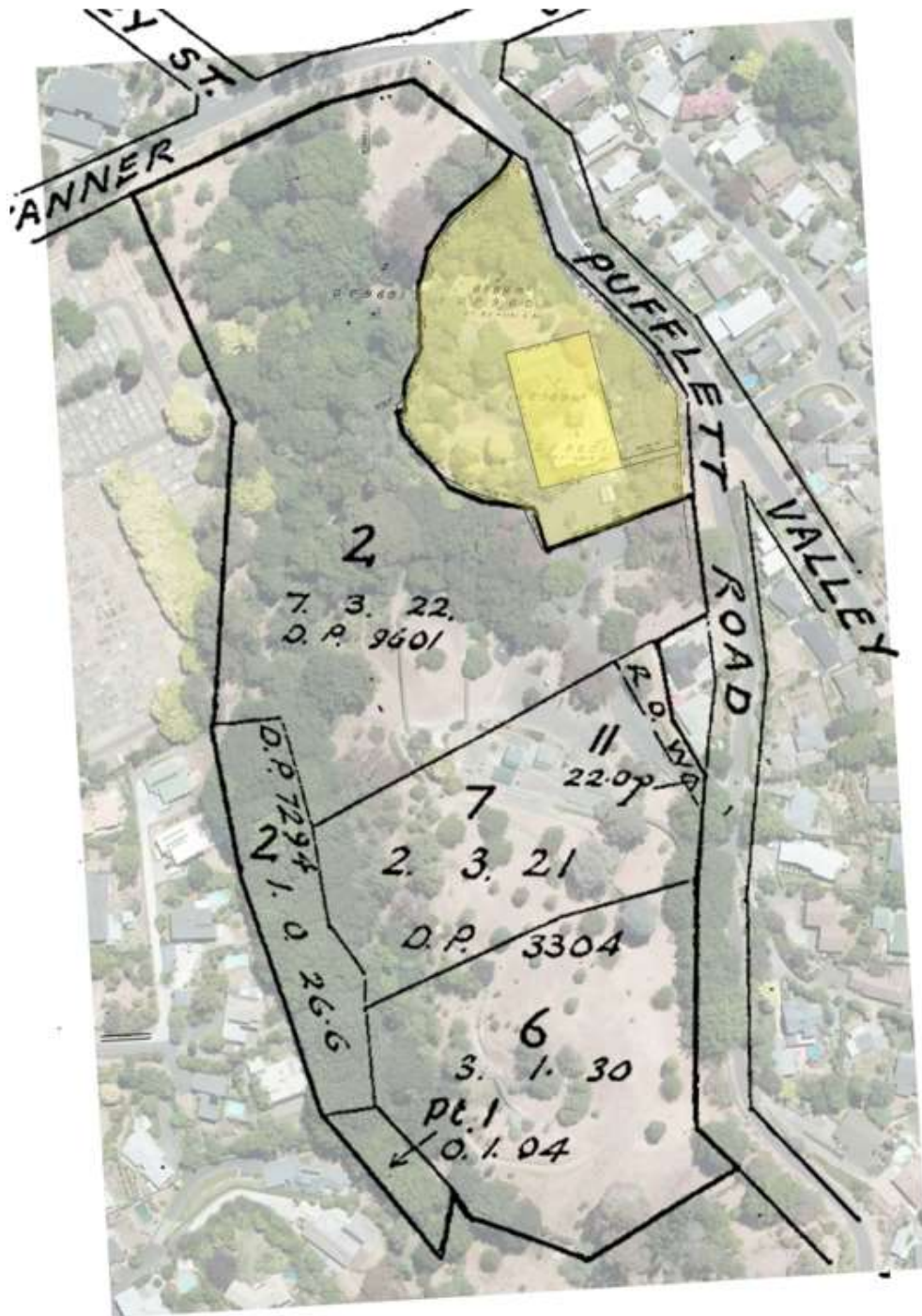


Figure 9: Plan from certificate of title HB163-175 showing the 15 acres 3 roods and 5.6 perches of land transferred to the Mayor, Councillors and Citizens of the Borough of Havelock North for a public park and recreation ground 29 October 1957. The areas highlighted in yellow were transferred subsequently. 2 acres 2 roods and 33.2 perches of land was transferred to Mayor, Councillors and Citizens of the Borough of Havelock North 23 June 1965. (Title HBB2.1151). The rectangular area containing 2069 square metres was transferred on 27 June 1975 (Title HBG1-255)

Elizabeth Nelson became a well-loved and respected patroness of the Keirunga Gardens Society.¹⁰² She died at the age of 106 in 1982.¹⁰³ A funeral service was held for Elizabeth at Keirunga and flowers were provided for the church service in Havelock North from the gardens.¹⁰⁴

The Nelsons are commemorated in the Garden of Memories to the south of Keirunga Cottage. A seat with a plaque is located there and information and a framed photograph of the Nelsons is displayed inside the Homestead. They are commemorated in the naming of the Nelson Theatre in the new building to the south of the Homestead.

- 3 -

MEMORIES OF KEIRUNGA

(Based on an interview)

Just after World War II Miss D.M. Knapp of 29 Plassey Street began housekeeping at Keirunga for Mr. and Mrs. George Nelson. She recalls the homestead as it was then, with dining room, lounge, bedrooms - linoleum along the passageways, mats on bare floors, heavy curtains across the main hallway to help keep out the draughts from the back door.

She remembers Mr. Nelson's own room where he sat and read and studied and saw to his paper work involved as he was as a civil engineer. She points out how meticulous Mr. Nelson was, in fact, fastidious in certain respects. She remembers how on two occasions she earned his displeasure because on the one hand she washed his sherry glass, and on the other, she polished his egg spoon.

Miss Knapp spent some of her time at Keirunga working in the gardens which were Mr. Nelson's pride and joy. Everything had to be done just right. Miss Knapp's early efforts to trim the edges were not acceptable.

She speaks fondly of the gardens being developed like a park and recalls the displays made by agapanthas, bush roses, mauve and white wisteria, the banksia rose, daffodils, and, of course, the red gum.

Many times Mr. Nelson spoke to her about his dreams of establishing rhododendron beds and extending walkways. She recalls the enormous compost heaps, the large vegetable garden, the apricots and figs (Turkish, as Mr. Nelson liked to inform people), grapefruit, oranges and lemons.

Sadly from Miss Knapp's point of view a fine gum tree which was a special feature alongside the down-drive had to be taken down for safety reasons. However, she is glad that so much has been done at Keirunga to retain in reality much of what for her would only have been memories.

Figure 10: Memories of Keirunga- Based on an Interview, Keirunga News Vol 4. No. 18 March 1984



Figure 11: Photographs of Elizabeth and George Nelson displayed inside Keirunga Homestead.

Memorial gates were discussed in December 1958, with George requesting that they be placed opposite the end of Plassey Street.¹⁰⁵ Existing brick gateposts in this location appear to have been donated by Bill Ashcroft, a past mayor of Havelock North.¹⁰⁶

1965 onwards - Havelock North Borough Council and Hastings District Council

Before George Nelson died, the Council had suggested selling the frontage of the property to fund development of the rest of the property. However, George did not support this idea.¹⁰⁷

In 1966 Frank Bacon approached the Council with an idea to turn the property into a cultural centre. A public meeting attended by 60 people founded the Keirunga Gardens Society Inc¹⁰⁸, with Elizabeth Nelson, as patron.¹⁰⁹ This group would lease the property from the Council.¹¹⁰

A teacher, Frank Bacon had taught in the Wairarapa and Gisborne before moving to Havelock North in 1962. He taught at Havelock North Primary School before becoming principal at Havelock Intermediate School. Frank was president of the Keirunga Gardens Society for the first ten years.¹¹¹ He is remembered in the name of the Frank Bacon Studio in the existing creative hub facilities.

In 1966, the homestead at Keirunga had become quite run down and badly in need of maintenance and the gardens had become overgrown. Volunteers cleaned up the gardens, and the Keirunga Garden Circle was formed, headed by Councillor Margaret Hursthouse.¹¹² She was later awarded Life Membership of the Garden Circle for her long service and interest since its inception.¹¹³ Other volunteers painted the homestead and a fund-raising effort was begun to renovate and furnish the house.¹¹⁴

The potters utilised the outbuilding which had been the garage, fowl house and tool shed, located to the south of the Homestead. The drama group, painters and other groups used the Homestead where a 'wall had to be taken out to make at least one big room'. In the homestead the drama people used the eastern end of the room. The painters would meet at the house before heading out somewhere to paint and later would work on the verandah, before being able to use the former laundry and scullery in the house. The big doorway from the kitchen to the scullery was closed over. Enthusiasts, many of whom later became members of the Garden Circle, worked every Thursday in the overgrown gardens. In the following years Council had the homestead re-piled and re-painted, formed the carpark and Havelock Borough Council Parks and Reserves staff took over the maintenance and care of the gardens. ¹¹⁵

In 1971 the centre corridor of the homestead was refreshed with new wall paper and paint.¹¹⁶ The Rotary Garden was officially opened on 18 June 1972 providing an attractive setting for picnic parties and hobby groups able to work outside.¹¹⁷ Bill Olsen was the caretaker at Keirunga for two years until around May 1972, living in the Chalet.¹¹⁸ In the same year, Mr and Mrs Raiford Gardiner were to take up residence in the Chalet to be caretakers at Keirunga.¹¹⁹ Mr Croft was caretaker in 1973.¹²⁰ In 1976 Boris Armitiev and his wife were to live in the Chalet and become caretakers.¹²¹ In 1979 the Keirunga News reported that caretaker, Mr Seeds, would continue to reside in the Chalet during that year.

In 1981 the long passage in the Homestead was cleaned and repapered, the maze of wiring was boxed in and the woodwork cleaned. Wallpaper in the main room was also repainted.¹²²

The exterior of the homestead was repainted in 1979.¹²³ Lighting and heating were upgraded in the Homestead in 1989, funded in part by members of the Cane Group.¹²⁴

A wide variety of groups were active at Keirunga over the following years included music, drama, painting, and rock and mineral clubs; Keirunga Potters; spinners and weavers; quilters, garden circle; film society and floral art group. An annual festival was held in autumn where all the groups combined to help raise funds in support of the facility.¹²⁵ A newsletter 'Keirunga News' was produced regularly containing information about the groups at Keirunga Gardens and their events and activities.¹²⁶ Issues in the mid-1980s included extracts about the history of Keirunga from a paper prepared by Judith Payne, a member of the inaugural committee of the Keirunga Gardens Society.¹²⁷

Reginald Gardener's grandson, Mark Von Dadelszen later commented:

*Reginald was a supporter of the Arts and Crafts movement ...so I think he would actually be delighted that the house that he built is now the homestead at the Keirunga Arts Society. There's something strangely – or not strangely, but really appropriate – in the fact that they built the house, and it is now the centre for an Arts and Crafts Society, so that gives me considerable pleasure.*¹²⁸

Workshops Studios and Theatre Development -1976 onwards

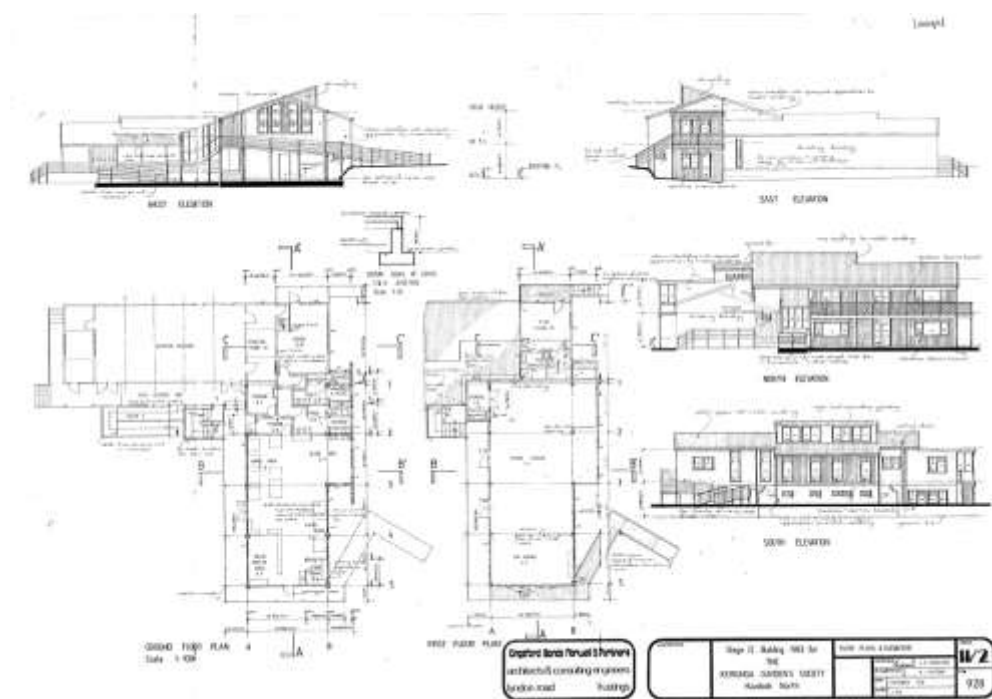


Figure 12: 1983 Drawing for Stage II building for the Keirunga Gardens Society designed by Kingsford Sands Norwell and Partners, Architects and Consulting Engineers. Hastings District Council Archives CTA-02-14-04-60.

In the 1970s, the first part of a two-stage of development to provide new workshops, studios and service facilities at Keirunga Gardens was designed by architect John Kingsford. It was built by Wilson Construction Company, and completed in 1976.¹²⁹ The opening event in April 1976, was attended by thousands of people, including the chair of the Regional Arts Council, Joan Kerr, the mayor and mayoress of Havelock North Mr and Mrs Whittaker, Havelock North Borough Councillors and the member of parliament for Hastings Robert Fenton. Mrs Elizabeth Nelson also attended, aged 99 at the time.¹³⁰

The Keirunga Gardens Society launched a campaign to raise \$200,000 in 1983 for the second stage building to house potters and drama groups on the ground floor, with artists' studios and an exhibition area at first floor. A self-contained caretakers flat was incorporated. The building was designed to form the third side of a courtyard bounded by Keirunga Homestead and the 1976 Workshop.¹³¹ With funding, which included donations from the Keirunga Garden Society's more than 600 members, the stage two building was opened in 1986.¹³² Use of the Cottage changed after the new caretaker's flat was built.

A fire on 2 August 2016 badly damaged the main art studios, theatre and pottery.¹³³ Reopening in 2019, the facility was rebuilt with art studios completed first and then the multi-purpose theatre.¹³⁴ A third stage is planned, to contain gallery and workshop spaces.¹³⁵

The Keirunga Gardens Arts and Crafts Society Inc provides community facilities for art and learning in the buildings grouped around a central courtyard including Keirunga Homestead and Cottage, The Nelson Theatre and Frank Bacon Studio.¹³⁶

3.0 ARCHITECTURAL DISCUSSION



Figure 13: View to the north side of Keirunga Homestead. Matthews & Matthews Architects Ltd, August 2020.

Homestead-Architectural style and description

Built around 1907, the homestead in Keirunga Gardens is a comparatively early example of the Arts and Crafts style in Havelock North.

L-shaped in plan, the main steep gabled roof form is integrated with the lower-pitched verandah roof along the north and west sides of the house. Consistent with Arts and Crafts ideology, both the exterior and interior are without ornamentation; the house is designed with a simplicity which reflects the ideas of beauty based on utility, and an honest expression of structure and materials, adapted to suit the local site, context and climate. It incorporates multi-paned bay windows as well as tall double-hung sash French windows to the verandah.

The front door from the verandah led to an entry hall adjacent to the living room. The scullery, kitchen, dining room and living room were along the eastern side of the house, with two bedrooms adjacent to the verandah on the north side. The bathroom and small bedrooms, possibly for household staff, were located to the south side.¹³⁷ The interior, with high sarked timber ceilings following the gabled roof form is distinctive for the time. Features such as the built-in bay window seats, adzed brickwork to the fireplaces, timber panelled dado to the hall and timber door handles and latches reflect Arts and Crafts ideas and craftsmanship.



North elevation



West elevation



South elevation



East elevation



Verandah looking east



Verandah looking west

Figure 14: Exterior views of Keirunga Homestead, 2020, Matthews & Matthews Architects Ltd.

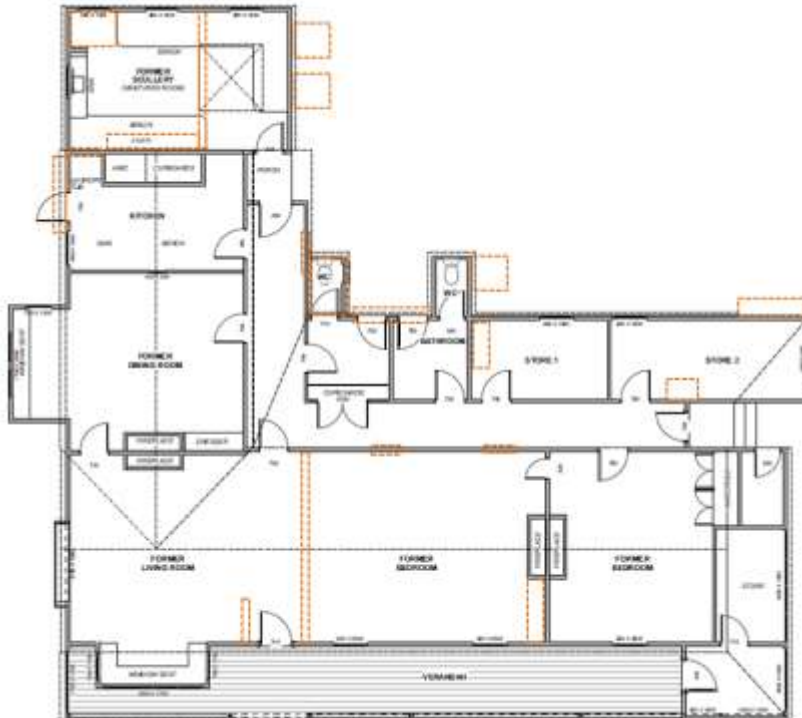
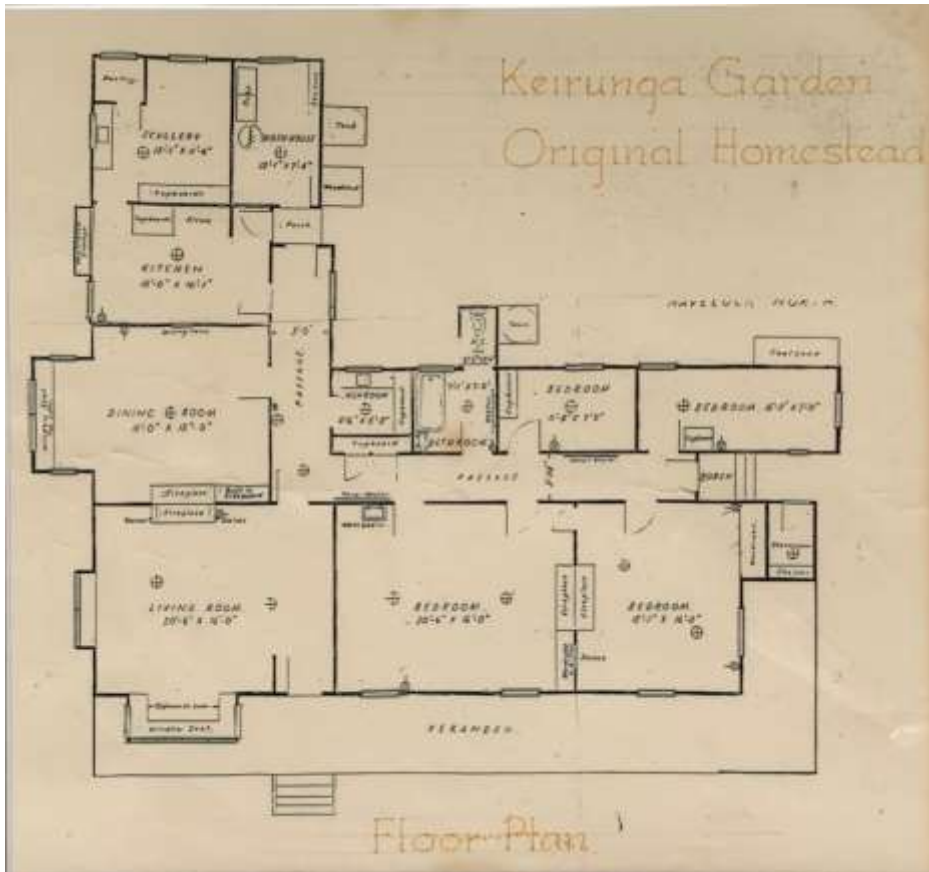


Figure 15: Top; copy of floor plan for Original Homestead, framed inside Keirunga Homestead. Below measured drawing of the house as existing highlighting changes that have been made.



Living room, looking east.



North bay window



Door to passage



Living room looking west



Sarked ceiling



View from passage to front door



West passage



Fireplace in west bedroom



Double-hung windows

Figure 16: Interior views of Keirunga Homestead, 2020, Matthews & Matthews Architects Ltd.



Timber door latches



Wrought iron hinge rear door



Sash window hardware



Original window latches



'Black' hinge



Original window latch

Figure 17: Photographs of hardware, 2020, Matthews & Matthews Architects Ltd.

In England, the Arts and Crafts movement was at its height between 1880 and 1910. It was inspired by the writings of Augustus Pugin (1812-52) and John Ruskin (1819-1900). Pugin believed that a building's structure should be beautifully expressed, rather than disguised by applied decorative elements, and that buildings should consist of elements that were essential for their construction and useful purpose. Gothic models were viewed as vernacular and embodied these ideals, involving a revival of crafts. One of the central figures of the Arts and Crafts movement was William Morris (1834-96), trained as an architect but whose career was focused on design and decorative interior work. Morris promoted freedom from imposed style, so that buildings could relate to the needs of people and respond to their surroundings.¹³⁸

It was a search for a meaningful style which grew out of a reaction against the eclectic historic revival styles of the Victorian era. The model was English vernacular architecture, which used local materials and skills, expressed the structure of a building honestly, avoided over-ornamentation and responded to its surroundings. The idealism of the Arts and Crafts Movement believed in retaining a master craftsman which was fast being lost in the process of increasing industrialisation. Arts and crafts designers sought to reunite the nature of human work, where the designer was the craftsman as well.

In New Zealand, the timber villa was the predominant type of domestic dwelling from around 1860 until the early 1900s.¹³⁹ However, the early decades of the twentieth century saw growth in the range of architectural styles used in domestic architecture. Edwardian domestic architectural styles in England influenced the design of housing in New Zealand. Queen Anne, Neo-Georgian, Arts and Crafts and English Cottage styles, which drew on English vernacular traditions, were also used.

Architects adapting Arts and Crafts principles to the design of houses in New Zealand included Samuel Hurst Seager in Christchurch, Basil Hooper in Dunedin and R.K. Binney and Gerald Jones in Auckland, as well as architect-builder and craftsman, James Chapman-Taylor.¹⁴⁰

In Havelock North, architect William Rush designed a number of houses as well as the St Luke's Hall, Woodford House, Iona and Hereworth schools in Tudor-revival and Arts and Crafts styles.¹⁴¹ Architect and craftsman James Chapman-Taylor designed and built a number of Arts and Crafts houses and buildings in Havelock North from 1914 to the early 1920s.¹⁴²

Elements of the Arts and Crafts style include steeply pitched gabled roofs, eaves with exposed rafters, timber detailing to gable ends such as brackets, cross-braces, and vertical boards giving a half-timbered effect and the use of multi-paned windows. Keirunga Homestead has some similarities with aspects of some of the houses and buildings designed by local architect William Rush, for example detail to gable ends. However, the Arts and Crafts interior is particularly distinctive for the time, especially the high gabled timber ceilings, and details such as adzed bricks to the fireplaces and timber door catches.

By around 1910 the influence of the Californian bungalow was becoming evident, with a transitional period lasting about a decade. After around 1920 bungalows became the dominant housing type in New Zealand.¹⁴³ By the 1930s Art Deco, Modern and Moderne were debated in architectural journals, and architectural practices adapted.¹⁴⁴

Changes over time

While some changes have been made over time, the Homestead retains its integrity to a high degree, including understanding of its original plan form, materials and detail, including original hardware.

On the exterior, an early change was made to enclose the north west corner of the verandah to create a sunporch by the 1920s. A glazed screen to the east end of the verandah was also added at some stage.

Other minor changes have been made to the south side, after 1965, to provide doors to the toilets and to provide an additional toilet in the south east corner. A door from the kitchen has also been added after 1965, replacing an earlier food safe in this position. The chimneys have been reduced in height and the chimney pots replaced. Other minor changes have included re-piling and periodic repairs to roofing and areas of weatherboard cladding.

On the interior the plan layout remains generally unchanged apart from removal of walls that separated the living room, entry hall and middle bedroom along the north side.

Built prior to the availability of electricity in Havelock North from the 1910s and completion of the Maraetotara hydro-electric scheme in 1922,¹⁴⁵ the kitchen would originally have had a coal range for cooking. Early photos show another chimney in this location at the end of the south gabled roof.¹⁴⁶

The kitchen chimney has been completely removed, possibly following the 1931 earthquake or when a change was made to use an electric stove. There remains evidence of its location in roof framing visible inside the projecting timber cupboards on the south wall.

Two water tanks were located on the south side of the house, as shown on the plan displayed in the house and evident in aerial photos.

Other changes after 1965 include installation of gib board and hardboard linings to some walls and redecoration including wallpaper, paint finishes, curtains, carpet in passage (which earlier had linoleum¹⁴⁷) and vinyl in the kitchen and bathrooms.

Varnished timberwork remains including ceiling brackets and beams, gables, passage ceilings, parts of main north room ceilings as well as architraves, skirtings and door and window joinery. The ceiling and walls in the kitchen are painted, as are the south bathrooms and former bedrooms, and parts of the ceiling in the living room and north bedrooms.

The two former bedrooms on the south side retain the early waxed floor finish; other floors have been finished with a gloss varnish.

Changes to the house have included: (Refer Figure 15)

- Enclosure of the verandah to the west and west end on the north side. This is an early change, evident in the photo of the house dating from around the 1920s when the Tanners lived at Stadacona. ¹⁴⁸
- Further change has been made to the enclosed verandah, to line the inside of windows on the west side for a darkroom.
- The floor of the verandah has had some modification
- Removal of gable end detail to the east gable. The expressed brackets to the east gable, similar to those existing at the west end, are evident in a photo dating from c.1914-1916, but no longer remain¹⁴⁹
- Removal of kitchen chimney to south gable end
- Reduction in height of the remaining two chimneys
- Removal of walls dividing the living room from the entrance hall and from the adjacent bedroom. Evidence of the earlier wall locations, shown on an early floor plan, is visible on the floor.
- Minor changes to the kitchen including late 19th century kitchen benches, installed since the house has been in Council ownership
- Electrical wiring concealed behind timber cornice detail in halls
- Infilling of door to bedroom from hall
- Construction of a toilet to the south side, post Council ownership
- 1975, changes to the access to the Men's toilet. (Refer letters and drawings in the Appendices)
- Re-piling, likely after 1965
- Tank stands shown outside the former wash house and toilet, and a coal shed to the south of the house, no longer remain. These are shown on the early floor plan which is framed and displayed inside Kerirunga Homestead.

Keirunga Cottage (The Chalet)



Figure 18: View to the north and east sides of Keirunga Cottage (The Chalet). Matthews & Matthews Architects Ltd, August 2020.

The design of Keirunga Cottage reflects elements of the Arts and Crafts style and bungalow style, which developed in New Zealand around the turn of the twentieth century, reaching a peak in the 1920s. Distinctive elements of the bungalow style include lower pitched roofs, an eaves overhang with exposed rafter ends; detail such as battens or shingles to gabled walls below the roof and below windows; deep porches, projecting bay windows and a change in window joinery from the double hung sash to casement types with top lights above.

In New Zealand development of the bungalow style was influenced by its use in England and Australia as well as California.¹⁵⁰ In America and particularly California, the work of architects Greene and Greene and Bernard Maybeck developed a well-crafted American interpretation of English Arts and Crafts style, influenced by Japanese style and carpentry methods that were to filter through to New Zealand.¹⁵¹

Plans became less formal, with interconnected living areas within the house. Development of the bungalow style in New Zealand was led by architects such as Samuel Hurst Seagar in Christchurch, the practice of Fripp and Goldsboro in Auckland and later Basil Hooper. Publications contributed to the adoption of the style in New Zealand. The construction periodical *Progress* published plans and photos in 1910. From the mid to late 1910s and early 1920s the bungalow style was well established.

Some of these bungalow design features are evident in Keirunga Cottage including a low-pitched roof with exposed rafters to the eaves, batten detailing to gable ends, and use of timber casement windows with top lights as well as the multi-paned windows.

The Cottage is a modest building with an L-shaped plan, wrapped around the porch in the north-east corner. The roof has a generous eaves overhang, with timber soffits and exposed rafters. The underside of the porch roof is also lined with timber boards.

The east-facing wing is clad with a sheet material with timber battens to the gable end and below casement windows with top lights. The sheet material is likely to be asbestos-cement 'Eternit' sheets.¹⁵² The material was promoted in the early 1900s as fire resistant and durable. It was used in slate form for roofs as well as a sheet material for internal and external use.

The north-facing gabled wing is clad with wide timber board and battens. The combination of these cladding materials and the detailing with battens provides a level of architectural interest to the modest building, which is reminiscent of some of William Rush's domestic designs. The two large pairs of 6-light windows differ in profile to the other window joinery in the cottage and may have been a later change. It is possible the north part of the building was originally designed as a sleeping porch, developed in the planning of bungalows, in line with contemporary ideas about the health benefits of fresh air. Different materials may have been used on this part of the building if was enclosed later.



Figure 19: Left: view to west end of main space. Right: view to east.

Similarly, on the inside, the timber work and sheet lining with battens to the walls, is similar to the Arts and Crafts character of the interior of Keirunga Homestead. It also has similarities with other dwellings designed by William Rush, for example Rush Cottage which features similar use of sheet linings with timber battens. The fireplace, with timber mantel and ochre-coloured glazed tiles to the surround, hearth and hearth surround, is a distinctive feature of the main space.

The Cottage has one main space containing the former combined modest kitchen, dining and living area. Storage was provided in a built-in window seat under the east windows. An early electrical switchboard remains together with some remaining early metal surface

mounted conduit. The sheet lining to this space is also likely to be ‘Eternit’ asbestos-cement sheets.

A bedroom and small bathroom were originally located to the north side of the living room. The room has a sarked timber ceiling with exposed rafters. The north wall is lined with timber board and batten. The east and west walls are lined with gib board. A large opening has been formed in the south wall to connect to the living room. The bathroom and a wardrobe evident on a floorplan dating from c.1984 have been removed. There is a small step up to the floor level in this room.

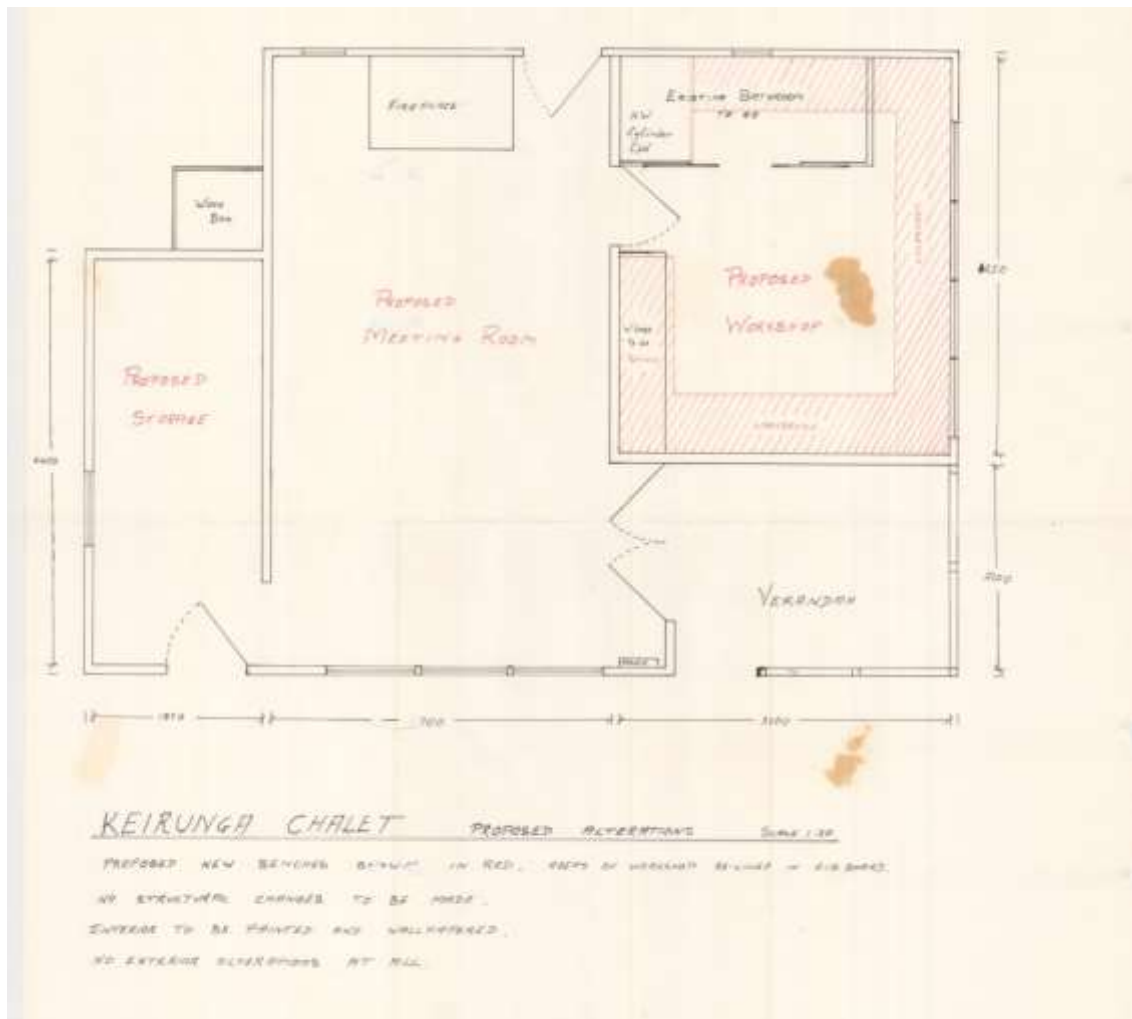


Figure 20: Drawing showing proposed alterations to the Kerirunga Chalet. Hastings District Council 72570#0179(HN407) File 16 6 Reserves Keirunga Gardens Quilters Cottage 1984-1985.

Changes over time

The Cottage was used as a dwelling from when it was built in 1907 until the mid-1980s when a new caretaker’s flat was built as part of the stage-two development of the new complex in Keirunga Gardens.

Internal alterations were made around 1984 for the Rock and Mineral Club.¹⁵³ This included provision of workbenches and removal of a wardrobe. A toilet in the building at the time was also to be removed at the request of Council. A letter from the Rock and Mineral Club notes they were planning to ‘redecorate in a style in keeping with the period of the Chalet’s construction, with emphasis on native timberwork’.¹⁵⁴

The plan dating from 1984 shows that the storage area to the south had been constructed by that time. A small lean-to addition has been made to the south side of the Cottage at some stage, possibly after ownership passed to Havelock North Borough Council, detracting from the symmetry of the original gable end. The original exterior wall cladding, and eaves overhang is visible within the space. The building has been re-roofed at the time or after the addition was made.

Other changes include forming a large opening to connect the former bedroom with the main living room, installation of a sink bench with timber cupboards beneath a Formica bench top, repainting, curtains, carpet and vinyl in front of the sink.



East side



North side



South side



West side

Figure 21: Exterior views of Keirunga Cottage, 2020, Matthews & Matthews Architects Ltd.



Views to west end of main room



Views to north and east end of main room



North room

Wall near entrance

Original eaves inside south lean-to

Figure 22: Interior views, 2020, Matthews & Matthews Architects Ltd.

Possible Architect- William Rush

The distinctive Arts and Crafts and bungalow influences evident in Keirunga Homestead, and the Cottage, along with the Gardiners' general interest in the Arts and Crafts movement, would indicate an architectural design, rather than a design drawn up by a carpenter-builder such as Robert Holt, who is attributed as the house's builder.¹⁵⁵

Although not confirmed, architect William Rush may possibly have been the involved in the design; he had set up a temporary office within Reginald Gardiner's premises in Hastings in June 1907, around the time the house was built.¹⁵⁶ Reginald Gardiner had strong association with the development of Woodford School at Havelock North from 1910 to at least 1924,¹⁵⁷ which was designed by William James Rush, of Rush & James.¹⁵⁸

William Rush, who had been in Havelock North from 1904¹⁵⁹ was a talented artist and painter who was also a member of the Havelock Work group.¹⁶⁰ A perspective drawing of a house by Rush included in *The Forerunner No 1* has some similarities with *Stadacona*, such as a verandah integrated with the main roof form and multi-paned windows.¹⁶¹

Rush & James Architects

William Rush (1872- 1966) and Edwin Tako James (1879-1936) formed the architectural partnership Rush and James in December 1907 and opened new offices in Hastings above London Stewart & Co's Auction Mart.

Mr Rush was a pupil of H. Holding, ARIBA, one of the leading architects of the Midland Counties in England. After completing his architectural articles, Rush spent some time studying architectural work in Europe. On returning to England he worked in the architectural profession before settling in Hawkes Bay in New Zealand.¹⁶²

Edwin James set up an architectural practice in Hastings in September 1907. With practical building experience, he gained 'further practical knowledge necessary to the competent architect'. He practised for a short while in Fielding before going to Wellington to study and gain further experience. He won second prize in a design competition for a new girl's school in Nelson in February 1907.¹⁶³ He travelled to Melbourne and Sydney to study the design of a variety of commercial and residential buildings.¹⁶⁴ James returned to New Zealand and in August 1907, advertised as a 'practical Architect' about to commence practice in Hastings.¹⁶⁵

Following the establishment of their practice in December 1907, Rush and James designed several houses, commercial and other buildings in Havelock North and Hastings. Examples include:

- 1907, Two-storey house, Southland Road Hastings, for Mrs SD McLachlan¹⁶⁶
- 1907, Shops, Offices and Tea Rooms in Heretaunga Street Hastings for Maurice Mason¹⁶⁷
- 1907, Cottages on the Te Mata Estate for Bernard Chambers¹⁶⁸
- 1908, Alterations and additions to the Hastings Club.¹⁶⁹
- 1908, Two-storey homestead, Oleny Station for H Russell¹⁷⁰
- 1908, 'Mangawhare House'¹⁷¹
- 1908, Two-storey warehouse for FC Tipping and Son, Hastings¹⁷²
- 1908, Managers House for Mr Gaisford, Flaxmere¹⁷³
- 1909, House for Mr Potts, Hastings¹⁷⁴
- 1909, House for Dr Penrose Barcroft, Market Street, Hastings¹⁷⁵
- 1910, Presbyterian Church, Hastings¹⁷⁶
- 1910, Woodford School, Havelock North¹⁷⁷
- 1911, Hastings Fire Station¹⁷⁸

1911, Tribune Building, Hastings,¹⁷⁹
1912, Heretaunga Boys School (Hereworth)¹⁸⁰
Iona School and Havelock Village Hall.¹⁸¹
1914, The Wanganui Club¹⁸²

In 1911 it was noted that Rush and James had opened an office in Tennyson Street in Napier under the direction of Mr James, due to their rapidly increasing business there.¹⁸³ Rush and James were in practice together until 1916 when James enlisted to join the 12th Reinforcements, 2nd Battalion, F Company of the New Zealand Rifle Battalion.¹⁸⁴ At the time of his death in 1936 he was living at his residence 'Lismore' in Tasman.¹⁸⁵ William Rush is well-known in Hawkes Bay as an architect and artist. He taught art at Napier Boys High School and Hereworth School. He died in 1966 aged 92.¹⁸⁶

Builder- Robert Holt

Robert Holt, said to have built the homestead, was a builder and timber merchant based in Napier.¹⁸⁷

Holt emigrated to New Zealand in 1859 and travelled to Napier where he worked as a carpenter, joiner and builder. He purchased a site for his business in Napier and established a steam-powered sawmill in the 1870s, expanding with a second sawmill at Port Ahuriri by 1880. He built St Patrick's Church in Napier, St Andrews Church in Port Ahuriri and the Anglican Church in Hastings. In 1886 he established new premises in Thackery Street close to the Napier railway station and erected a sawmill at Piripiri near Dannevirke. By 1905 the Napier sawmill employed 60 staff, with over 20 at the Piripiri sawmill, cutting timbers used for local house construction as well as for shipping. A further sawmill was built at Kereru in 1908. The successful family business included two brothers James Albert and Walter, and sons John, James and Robert. Robert Holt died in June 1909.

Following his death, his sons John and Robert took over as managing directors. The firm became a limited liability company in 1929 and in 1971, by now a public company, merged with Carter Consolidated to form Carter Holt Holdings.¹⁸⁸

4.0 LANDSCAPE DISCUSSION

Overview of the Garden



Figure 23: Newspaper clipping 7 May 1937 with caption: View from the Havelock Hills. Mr Mason Chambers' residence Tauroa is in the foreground. Mr Thomas Tanner and Mr William Nelson were responsible for much of the early tree-planting. Source <https://knowledgebank.org.nz/text/newspaper-photo-1937-heretaunga-plains/>.

The land sold to Reginald Gardiner in 1908 was part of Thomas Mason Chambers' farm, Tauroa, inherited when his father subdivided his landholdings in 1886.

Matthew Wright notes that to prepare land for farming, early pastoralists in Hawkes Bay would typically set light to huge areas of fern and manuka regrowth, then let flocks loose across the ashes to trample them into the ground. Grass seed could then be sown by hand.¹⁸⁹ By the early 1860s a gum tree nursery was established by BD Danvers at Havelock,¹⁹⁰ and by the 1870s tree planting was being undertaken by early Havelock North residents including John Chambers, a keen tree planter,¹⁹¹ as well others including Thomas Tanner and William Nelson.¹⁹²

There were specific waves of tree cultivation in the late 19th century; willow, eucalypts and pines came in waves of popularity, planted on farms and in urban streets, through ease of propagation and scientific theories that arose. These included desiccation theories that supported planting of trees on mass after land clearance, with droughts occurring that were considered the result of tree removal.¹⁹³ Trees were known to enhance rainfall and diminish the degree of evaporation of water received on the ground.¹⁹⁴

The nature of any tree planting on the part of Thomas Mason's farm that was sold to Reginald Gardiner in 1908 is not known, but an image showing the view from Havelock Hills in 1937 (Figure 23) above gives some indication of stands of trees that had been planted across the landscape.

Suffering from ill health, Reginald Gardiner had been advised to seek a warmer climate, and he and Ruth moved to Havelock North in 1906 or 1907. The elevated position, and open, north-facing aspect of their house, is likely to have been influenced by a desire for fresh air and sunshine. Limited documentary information is available about the Gardiner's development of the garden around the homestead. The location of the driveway is shown on Deposited Plan 2398 dating from 1910; likely to have been formed to provide access to the house and property. Reginald Gardiner is said to have planted a Cypress tree, adjacent the drive to the northern end of Pufflett Road.¹⁹⁵

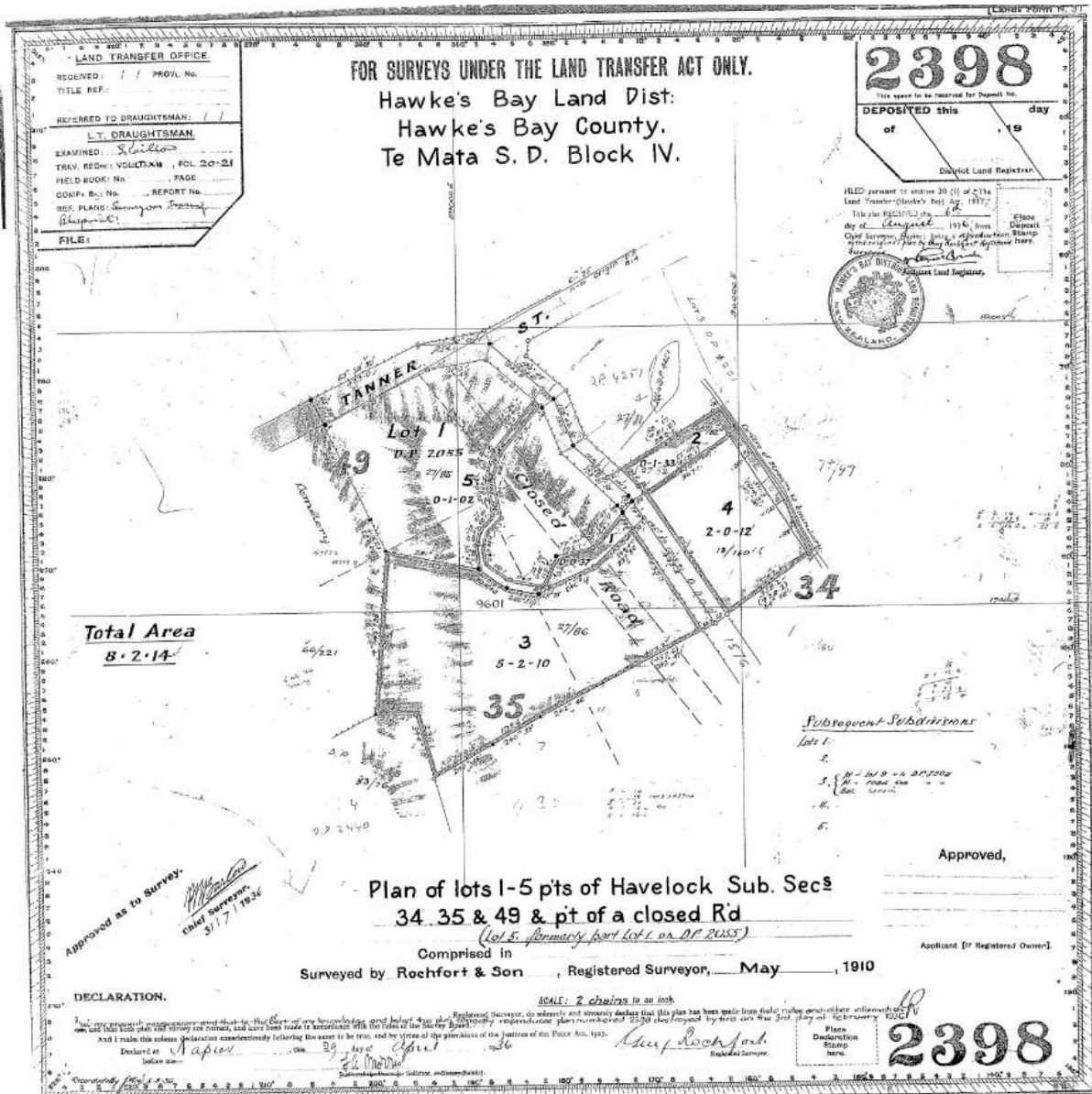


Figure 24: DP2398 dated May 1910, LINZ, Crown copyright reserved. The driveway is shown on this Deposited Plan.

An early photo showing the property dates from c.1914-1916; (Figure 25) a panoramic view which features Iona College.¹⁹⁶ Trees, including pines, were growing to the south and east of the house. The bank to the north east was in grass. Some trees and shrubs had been established on sloping land to the north of the house.

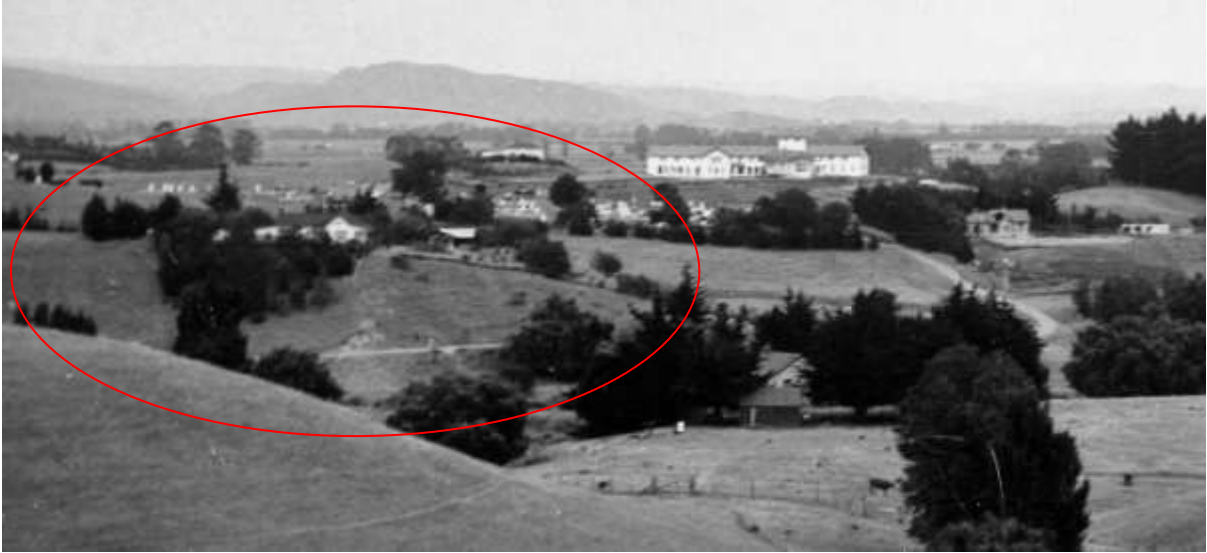


Figure 25: Part of [ca 1914-1916] Iona College, Havelock North, and surrounding area. Ref: 1/2-101808-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23107589.

1920s

Early photographs of the garden to the north of the house date from the 1920s when Charles and Mary Tanner owned the property. These photos show garden beds in front of the north verandah, and what appears to be a climbing plant over parts of the verandah west of the stairs. A well-established gum tree right at the north east corner of the verandah. (This tree no longer remains). There does not appear to be any rock edging to the planted beds in front of the house. Roses appear to be evident in the foreground. Pine trees are growing to the south of the house. 'Picking gardens' around the Homestead would have provided flowers to cut for use in floral arrangements in vases inside.



Figure 26: The homestead at Keirunga in the 1920s. Michael Fowler Collection.¹⁹⁷



Figure 27: Charles Tanner at Keirunga in the 1920s. Michael Fowler Collection.

An image from c.1923-1928 shows what appear to be pine trees on the bank to the east of the house and a well-established stand of pine trees to the south of the house.¹⁹⁸



Figure 28:1923-28 Part of Ref: Pan-0733-F. Alexander Turnbull Library, Wellington New Zealand, records /23114761.

Nelson Era- 1929 to 1964

The most considerable development of the landscape was made during the period of ownership by George and Elizabeth Nelson, from 1929 to 1964. Most of the existing structure of the garden including driveways, paths, and walls, as well as many plantings, relate to the Nelson's period of ownership. Said to have been inspired by his love of Kew Gardens in England George Nelson transformed 6 hectares of land around the house into a park-like landscape. He was helped by Charlie Morley, Arthur Morris, Harry Avison, Eric Dawson and the Havelock Reserves Superintendent, Les Jardine.¹⁹⁹ They planted trees and shrubs, laid paths, dug drains and created rock formations.²⁰⁰ The character of Nelson's garden development in the 20th century can be described as naturalistic, with use of stone a dominant feature.

A newspaper clipping (not dated, but c.1977) on file at Hastings Library notes that:

'when Nelson bought Keirunga at the age of 57, he immediately began to landscape the gardens surrounding the homestead, He propagated many of the seedlings himself and others such as the Te Aute Oak and Oregon pines he bought from the homes of friends. Some of the original trees planted were lost in fires and Mr Nelson installed many large bored taps throughout the property to protect from further fires. Many trees were lost in a great gale on 2 February 1936 and the Tauroa plantations as well as big red gum trees were severely damaged. Mr Nelson was influenced by Kew Gardens when landscaping the gardens and was assisted by five men, including the former Havelock North Superintendent of parks and reserves, Mr Les Jardine'.²⁰¹ (The Tauroa plantations are thought to be pines sourced from Tauroa by Nelson).

George worked in London, Europe and USA during the first 20 years of 20th century. In an 'Excerpt from 'Keirunga Gardens' in Keirunga News Vol 4, No. 22, Nov 1984, Judith Payne noted:

'While in England he lived for a time at Richmond in Surrey²⁰², and was a frequent and deeply appreciative visitor to Kew Gardens. In 1928, when Mr Nelson became resident in the Chalet, he was fifty-seven years old. Perhaps he was looking towards retirement when he bought Keirunga ... His work in flood control had given him respect for the practical values of trees, his love of Kew Gardens acute awareness of their beauty and a deep desire to propagate and continue the planting begun by previous owners. Many of the seedlings he propagated himself, others such as the Te Aute Oak and the Oregon Pines [Cupressus macrocarpa?] he brought from the homes of friends – the oak from Mr. Williams property, the pines from Tauroa.

Three of the professional reports he wrote, which are held in New Zealand libraries include:

Nelson, G, 1928. *Report on the Waimakariri River. A Report to the Waimakariri River Trust, Christchurch.* (Cited and map in Griffiths, GA 1991. Draft Waimakariri River floodplain management plan. Canterbury Regional Council Report R91(9). 117 pages. [Quotes the 1928 paper]²⁰³

Nelson, George W; Rehbock, Theodor; Maccani, Camillo & Boehi, Karl. 1928. *Report on the Waimakariri River (New Zealand): Being a General Discussion of the Problems Presented by that River and the means of solving them, with a view to the Prevention of Damage by Floods and the creation of stable conditions.* London: Cook, Hammond & Kell, Printers. [No pages given.]

The Waimak. Loan Proposals. Sir Francis Briggs Report. In, *The Press [Canterbury, NZ]*, 30 October 1928. page 5.²⁰⁴

With his knowledge of flood control, the planting by George Nelson at Keirunga would have been done with consideration of environmental management as well as amenity and beauty.

Miss Knapp, who did housekeeping and gardening for the Nelsons just after World War II, recalled the gardens being developed like a park, with displays of agapanthus, bush roses, mauve and white wisteria, the banksia rose, daffodils, and the red gum. She recalled the enormous compost heap, large vegetable garden, apricots and figs, grapefruit, oranges and lemons. A gum tree which was a special feature alongside the down-drive had to be taken down for safety reasons.²⁰⁵

An image dated 1932 shows work including rock walls at the front entrance to Keirunga being formed by George Nelson.²⁰⁶ Nelson was a pioneer motorist and a founding member of the Hawke's Bay Automobile Association.²⁰⁷ It is likely he would have undertaken work to driveways for car access and may also have built or added to an outbuilding located to the south of the homestead, which included a garage with an inspection pit.²⁰⁸



Figure 29: 1932, a new entrance for Keirunga. A stop for a photo gives us a look at what George Nelson is going at his Keirunga Front entrance. Credit: Herbert Lambert August 1932, Snow covered hills behind Havelock North, Knowledge Bank, GJ Lambert Collection. ²⁰⁹

A number of trees were lost to a gale on 2 February 1936 including the 'Tauroa plantations' as well as big red gum trees which were severely damaged.²¹⁰ This storm is also said to have blown the top off the cypress tree by the entrance gates. A large tree by this time, the cypress was presumed by Nelson to have been planted by Reginald Gardiner.²¹¹

The Nelsons hosted occasional events in the grounds such as a garden party for the Hawkes Bay Branch of the Registered Nurses Association in February 1939, when it was said that 'the beautiful old world garden presented a vivid picture blazing with colour'. The drawing room was 'aglow with sweet peas'.²¹²

The woodland area on the western side of Keirunga Gardens is named Arthur's Path for Arthur Morris, who drained the lower part of the gully and formed the path along a woodland of oak trees that George had planted with oaks collected from all over Hawke's Bay.²¹³ Charlie Morley also had a path named after him – Charlie's Path, which is near the Tanner Street gates.

A booklet titled '*Keirunga Gardens- A Glimpse into the Past*' printed c. 1997 describes some of the Nelsons favourite plants and trees within the garden. The booklet notes:

'Among his favourite trees were twin oaks standing at the top of a gully to the west of the Live Steamers station. The car park is the site of a former vegetable garden where grew the biggest carrots in the Bay, as well as Mr Nelson's favourite kumi kumi (squash). The garden was backed by a buddleia hedge and fronted by a line of feijoa bushes, the first young Les had seen.

Near the current courtyard, old trees include 'gnarled Pepper trees, under which cineraria's once grew, a cherry tree, and by the back door of the homestead, an old camelia tree, probably a seedling. At the western end of the homestead are the purple-flowered Lasiandras from Brazil, Les Jardine's favourites. Elizabeth Nelson's favourite may have been the big orangey-red flowered gum at the other end of the house, for it was a frequent subject of her paintings.

Down the bank above Pufflett Road and just to the south of the red gum is an old plum tree, whose fruit ripened at Christmas, ... and close by are the terraces contained by George Nelson's beloved stone walls. Lois Dolbell recalls the lower terrace beds being built to such a height that violets grown there could be picked without stooping.

Stock were never allowed at Keirunga not only because of the danger to young trees but also to the stone walls. Perhaps the best remembered feature in the Homestead area is the yellow banksia rose that scrambled along the verandah, growing so wide in the mid-1940s that Les Jardine was anchored by a rope to prune it. A clump of this rose remains in the north-east corner, close to the melia tree, parent of many now growing in the Village.

Below the sweep of the front lawn reminders of the past are the grapefruit trees, the crouching figure of the old fig tree, remnants of a sweet scented 'garden of repose' purportedly planted by Elizabeth Nelson, wintersweet, and lemon-scented verbena and in the north eastern corner a big loquat tree.

In his engineering life, George Nelson seems to have had an affinity with water, being associated with flood control and hydro-electric schemes, and from the front lawn the main garden seems to cascade down past Reginald Gardiner's cypress- planted by the homestead's first owner at the beginning of the last century to the northern end of Pufflett Road. This brings is close to the gully running towards Tanner Street below the cemetery and the scene of George Nelson's 'unfinished business' at the time of his death.

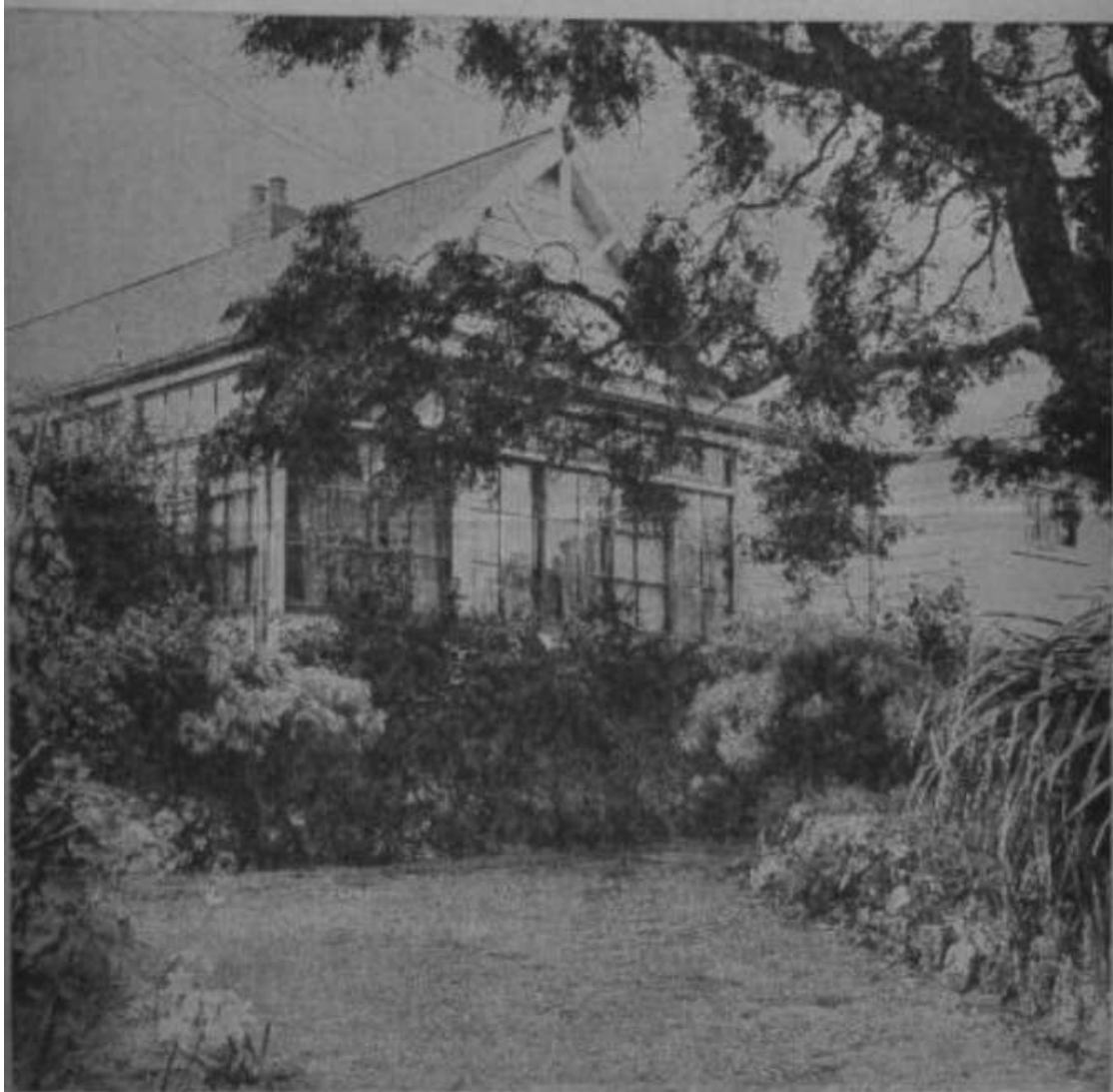
The main part of this gully was to be his "Rhododendron Dell" and though this ambition was not achieved in his lifetime, in 1995 the Hastings District Council present administrators of the garden, planted a wide variety of rhododendrons in this area with further plantings in 1997.

Elizabeth Nelson had an absorbing interest in gardening, painting and poetry. Mrs Nelson had an affinity with the garden's birds, naming song thrushes she had tamed, Pavlova, Chirpy and Selina.

George Nelson worked meticulously to remove tall fescue, a grassy weed growing in clumps like a small toetoe.

Gum trees below the eastern side of the present car park were planted specifically to attract tuis.²¹⁴

The area of the garden to the west of the house, where the Rotary Garden was formed in the early 1970s, was known as 'the Island'. This area included a pergola over which Chinese Gooseberries (Kiwi fruit) grew.²¹⁵



*Figure 30: Photo included in newspaper article 1976, Knowledge Bank, MJ Walmsley Collections, research copy.²¹⁶ The Indian-bead tree, *Melia azedarach*, which grew on the south west side of homestead fell around 2019.*

- 4 -

MEMORIES OF KEIRUNGA
(Based on an interview)

Les Jardine, currently Deputy Superintendent of Parks and Reserves in Hastings, was employed as a gardener at Keirunga during the years 1946 to 1949.

Mr. Nelson was a demanding employer, but Les enjoyed his time at Keirunga. He saw Mr. Nelson as a man who was very direct and precise in all his dealings. No shoddy work was acceptable, procedures must be carefully followed, measurements must be exact.

The laying out of the gardens at Keirunga was at all times done to a precise plan. The building of the rock walls (all backfilled) was done meticulously by the "offset method." Arthur Morris, before Les Jardine's arrival on the scene, had been responsible for most of this.

Les worked as a permanent gardener for three shillings an hour with no work if the weather was wet. Charles Moreley, a base drummer with the Salvation Army, biked out from Hastings to work with Les on three days a week. Ajax, a retired forester, who lived in a small cottage near the top entrance to Keirunga, worked for Mr. Nelson when tree felling needed to be done.

Mr. Nelson loved trees and was responsible for planting a great many. He propagated them from seed and had a special little nursery for this. When wattle seeds were sown straw was laid over them and set alight. This procedure was found necessary to promote germination. All trees had to be watered by hand, and Les Jardine well recalls laboriously climbing the slopes with two 4 gallon cans of water over and over again.

Mr. Nelson did not approve of having stock grazing any of his property. Consequently, much scything had to be done. Charlie attended to this, wielding the scythe with considerable skill. Great piles of cut grass had to be gathered up to be used as mulch round the trees or for building up the large compost heaps.

A large walled vegetable garden where cars now park was carefully tended. It was divided into four sections and a set plan of rotational cropping meticulously adhered to.

Les first saw Chinese Gooseberries (Kiwi fruit) at Keirunga. They were a small variety that grew over a pergola on the "island," the name given to the area now known as the Rotary Garden.

Figure 31: 'Memories of Keirunga- Based on an interview', included in Keirunga News Volume 4, No. 19, May 1984.

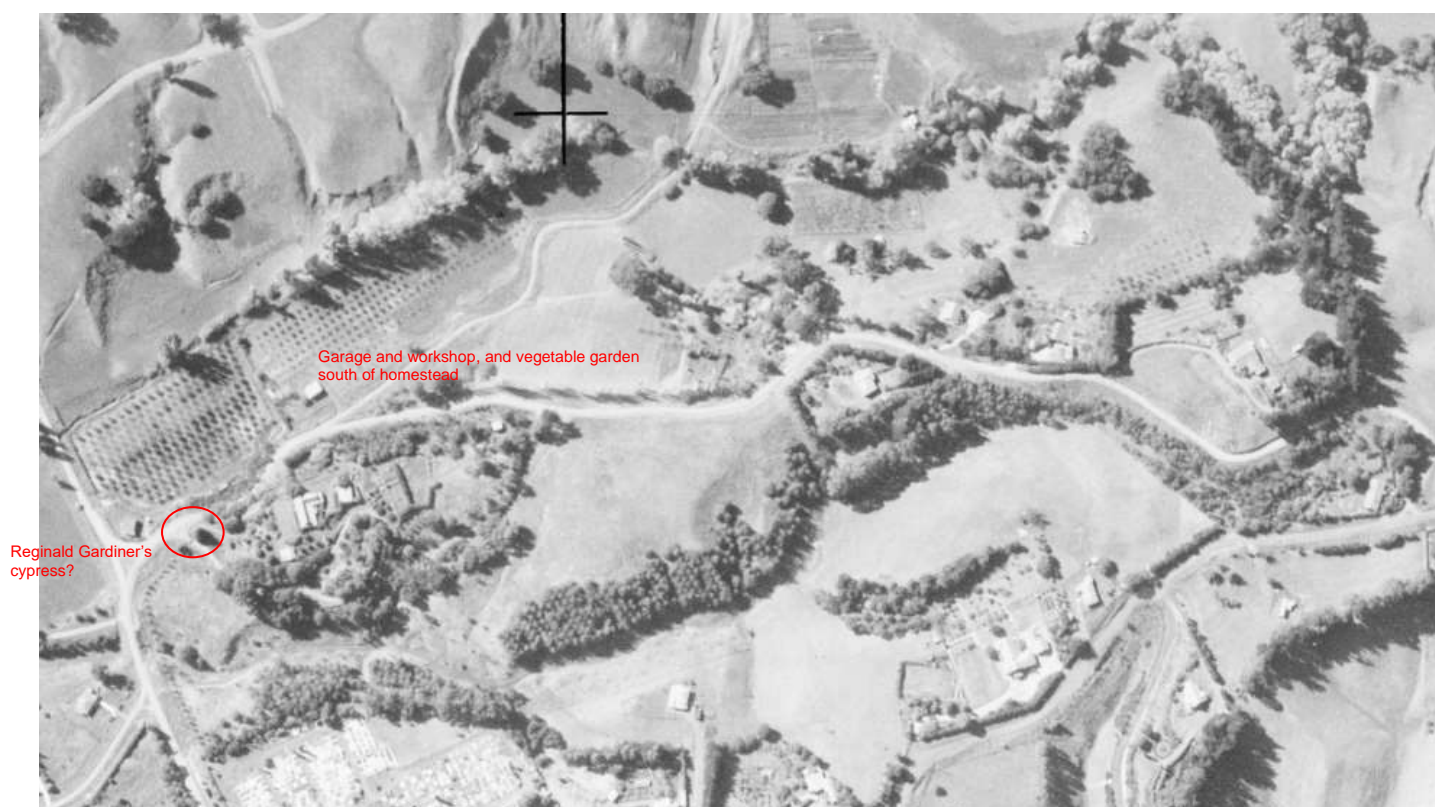


Figure 32: Aerial photo 19 April 1950, Retrolens SN541. Sourced from <http://retrolens.nz> and licensed by LINZ CC-BY 3.0.

An aerial photo dating from 19 April 1950²¹⁷ shows the structure of the gardens developed by Nelson including drives, paths and planted areas. A row of trees was planted around the corner of the property adjacent to the Tanner Street boundary. Two well-established trees were located to either side of the entrance drive from Pufflett Road (one of which thought to be the Cypress said to have been planted by Reginald Gardner), and trees lined the drive. The large vegetable garden is evident south of the homestead, sheltered by hedges and feijoa bushes.

There was an open lawn to the north of the homestead, with trees on the sloping land below. A group of trees and shrubs remained between the homestead and Cottage.

A series of trees were located to the south of the cottage, where the Garden of Memories is currently. This 1950 photos shows the workshop and garage building located to the south of the Homestead. (Refer drawings in Appendices)

In December 1956, the Nelson's decided to give around 7 hectares of their property, to the people of Havelock North as a site for public gardens.²¹⁸ Following the death of George Nelson in 1964 death, the main homestead property was transferred to the Havelock North Borough Council in 1965.²¹⁹

The Council 'asked Mr Nelson to outline his plans for Keirunga and details of his plantings as a guideline to the development of the garden. He worked on the project of developing the property as a recreational area for Havelock North up until his death in October 1964, aged 93.'²²⁰



Figure 33: Undated aerial photograph, framed inside Keirunga Homestead.

An undated aerial photograph (possibly c.1950s?) which hangs inside the Homestead shows a large tree at the north east corner of the house, and well-planted garden beds along the north verandah, with what appears to be the curved rock edging in place. Views from the Homestead to the Cottage were screened by shrubs. An image towards the north-east corner of the Homestead (Figure 34) shows neatly formed rock walls, and a bench seat under the two trees located near the house.



Figure 34: View to north east corner of the Homestead. Knowledge Bank, MJ Walmsley Collections.²²¹



Figure 35: Part Aerial photo 22 March 1956 Havelock North, Hawkes Bay, includes farmland, township and housing. Whites Aviation Ltd: Photographs. Ref: WA-41365-F. Alexander Turnbull Library, Wellington, New Zealand. /records/30118138.

Whites Aviation photo WA-41365-F dating from 22 March 1956 shows the row of trees adjacent to Tanner Street and well-established planting on the east side of the house.



Figure 36: Aerial photograph November 1958, Havelock North, Hastings District, Hawke's Bay Region. Whites Aviation Ltd: Photographs. Ref: WA-48452. Alexander Turnbull Library, Wellington, New Zealand. /records/32057649.

Havelock Borough Council- Hastings Council Ownership-Post 1965

Progressive changes have been made to the landscape since it has been fully in Council ownership after 1965.²²² Volunteers worked in the garden and Havelock Borough Council Parks and Reserves staff took over the maintenance and care of the gardens.²²³

With the development of Keirunga Gardens for community use, changes in the grounds after 1965 included creating the Rotary Garden in 1972, and forming the carpark and south entrance from Pufflet Road in conjunction with the staged development of buildings to the south of the homestead and the courtyard adjacent, commencing in 1976.

Trees were lost in the storm on 10 April 1968 that caused the Wahine disaster; two or three gums in the park and two wattles were blown over near the driveway. The top was blown out of the red gum near the north-east corner of the Homestead.²²⁴

Aerial photographs show what is believed to be agapanthus adjacent to the drives around 1965. The sundial now set on the north lawn and birdbath to south west of the homestead, may have been repositioned from earlier locations in the gardens. (For example, one circled in Figure 37 below). The sundial is not evident in its present location in aerial photos available up to 1989.



Figure 37: Aerial photo dated c.1965, Hastings District Council CTA-02-12-09-491 Civic Treasures and Archives; Aerial Photo Keirunga Map Case 7 Drawer 4.

Other changes in the landscape after 1976 have included installation of paved paths from the drive to the Homestead and from the west entrance of the homestead to the Cottage, brick garden edging and paving in the Garden of Memories located to the south of the Cottage, artworks, signs, installation of pergolas and arbours to the south and west of the homestead, and installation of seats with commemorative plaques on the north lawn. The Indian-bead tree, *Melia azedarach*, which grew on the south west side of homestead fell around 2019.



Figure 38: Part of aerial photo dated c. 1969, Hastings District Council.



Figure 39: Part of aerial photograph 4 May 1976, Havelock North, showing cemetery, Iona college and surrounding area. Whites Aviation Ltd: Photographs. Ref: WA-73501-F. Alexander Turnbull Library, Wellington, New Zealand. /records/22855550.



Figure 40: 1975, Constance Horne on the steps of Keirunga Homestead. Constance's mother was a sister of George Nelson. Note the Iceland poppies planted in front of the house. Knowledge Bank, MJ Walmsley Collections.²²⁵



Figure 41: 1989 aerial photo. Hastings District Council, 72570#0003, Photos Keirunga Gardens Homestead Havelock North C1989 2 5 HNBC Brochures (HN198A).



Figure 42: 1989, Hastings District Council, 72570#0003, Photos Keirunga Gardens Homestead Havelock North C1989 2 5 HNBC Brochures (HN198A).

5.0 CULTURAL HERITAGE SIGNIFICANCE

General Approach

A summary of the cultural heritage significance of the place has been prepared based on the range of values that make this place significant. This understanding is important in developing appropriate policies to ensure the significance of the place is retained in its ongoing use and care.

The general approach to assessing the cultural significance of a place comes from an understanding of the historic development, physical character, uses, relationships, and associations of the place over time. The summary of the significance of Keirunga Homestead and Chalet, and their setting is set out below based on assessment criteria set out in the Heritage New Zealand Pouhere Taonga Act 2014.²²⁶

HISTORIC VALUES

People: *Is the place associated with the life or works of a well-known or important individual, group or organisation?*

Keirunga Homestead and Cottage and the surrounding landscape setting are significant for their associations with Reginald and Ruth Gardiner, who had the house and Cottage built around 1907. The Gardiners profoundly affected the sense of village life in Havelock North in the early 20th century; they were pivotal in the development of an artistic, cultural, and spiritual movement that became known as the “Havelock Work”. Reginald Gardiner was a leading businessman in Havelock North, a real estate agent, secretary for Woodford College, instrumental in the establishment of *Hawkes Bay Tribune*, and an enthusiastic contributor to community affairs.

The place is also significant for its associations with members of well-known Havelock North pastoralist families including Mason Chambers who sold part of Tauroa Station to Reginald Gardiner in 1908, and Charles Ord Tanner and his wife Mary, who owned it from 1910 until 1929.

Keirunga Homestead and Cottage and the surrounding landscape setting is significant for its associations with George Nelson, his wife Mabel who died in 1935, and his second wife Elizabeth Nelson who he married in 1937. During the Nelson’s ownership, George Nelson, with the help of others, undertook significant development of the landscape, building walls, installing paths and planting trees. An engineer, Nelson is associated with development of the freezing works in Hawkes Bay as well as harbour and flood management schemes. A trained nurse, Elizabeth Nelson served during the first World War and subsequently ran a convalescent home in Napier. Keirunga Gardens is significant for its establishment as a result of the gifting of the property by the Nelsons to the people of Havelock North as a site for public gardens and a tribute to the early settlers of the District; Māori and Pakeha.

The place is also significant for its association with the Keirunga Gardens Society, established in 1967 by Frank Bacon and others, to utilise the property as a cultural centre. The place has important associations with a wide variety of people and groups who have been associated with Keirunga Gardens since that time, including Elizabeth Nelson who was patron of The Keirunga Gardens Society until her death in 1982.

The use of the property after 1965, as a community arts and cultural centre owned by Havelock North Borough Council and subsequently Hastings District Council, is significant for enabling a long-term community connection to the place.

Events: *Is the place associated with an important event in local, regional or national history?*

The place is associated with a number of important local events including the opening of the new building in 1976 attended by thousands of people, as well as numerous open days, performances, exhibitions, workshops and functions that have brought the local community together.

Patterns: *Is the place associated with important aspects, processes, themes or patterns of local, regional or national history?*

The place is associated with early Māori-Pakeha land transactions in Havelock North, as well as the subsequent subdivision of parts of larger farm holdings in the early 20th century. Keirunga Homestead and the Cottage are significant for their associations with the artistic, cultural, creative community life of Havelock North, established through the Havelock Work in the early 1900s, and continued through use of the property by the Keirunga Gardens Society after ownership of the property passed into Council ownership in 1965.

PHYSICAL VALUES

Archaeological information: *Does the place or area have potential to contribute information about the human history of the region, or to current archaeological research questions, through investigation using archaeological methods?*

No archaeological assessment has been prepared as part of the preparation of the conservation plan for the c.1907 Homestead and Cottage.

Aesthetic values/Architectural values: *Is the place significant because of its design, form, scale, materials, style, ornamentation, period, craftsmanship, or other design element?*

Built around 1907, Keirunga Homestead and Cottage are significant in Havelock North as comparatively early examples of residential designs in the Arts and Crafts and bungalow style. Consistent with Arts and Crafts ideology, both buildings reflect concepts of simplicity, beauty based on utility, and an honest expression of structure and materials, adapted to suit the local site, context, and climate.

A simple dwelling, the Homestead incorporates distinctive design features including the gabled sarked ceilings and timber panelling, adzed brickwork to fireplaces, built-in window seats, timber door latches, multipaned windows and high double hung sash windows. The Cottage incorporates a distinctive tiled fireplace and sheet linings with timber battens, which have similarities with other houses designed by architect William Rush.

The landscape is significant for its aesthetic values retaining the Homestead and Cottage in combination with evidence of the evolving landscape from the Edwardian period, and particularly from 1929 through to the early 1960s developed by George Nelson and others.

Technological and Engineering: *Does the place demonstrate innovative or important methods of construction or design, does it contain unusual construction materials, is it an early example of the use of a particular construction technique or does it have potential to contribute information about technological history?*

While the Homestead and Cottage are built using traditional timber construction methods and materials for the period, they also demonstrate a high standard of craftsmanship in their detailing.

Rock walls and paths in the garden are significant as landscape features developed by George Nelson and others.

Scientific: *Does the area or place have potential to provide scientific information about the history of the region?*

The grounds have potential to contribute scientific information about early trees and plantings.

Rarity: *Is the place or area, or are features within it, unique unusual, uncommon or rare at a district, regional or national level or in relation to particular historic themes?*

Representativeness: *Is the place or area a good example of its class, for example in terms of its design, type, features, use, technology or time period?*

Integrity: *Does the place have integrity, retaining significant features from its time of construction, or later periods when important modifications or additions were carried out?*

The Homestead and Cottage are significant for their integrity. Although some changes have been made, they retain their plan form and original fabric to a high degree. The grounds retain plantings, drives, paths and rock walls formed by George Nelson, in conjunction with later buildings, carpark, plantings, paths, paving and garden structures added since the property has been owned and managed by Hastings Council.

Vulnerability: *Is the place vulnerable to deterioration or destruction or is threatened by land use activities?*

The buildings are vulnerable to damage from fire. Other potential risks to the buildings and setting include vandalism, deterioration due to deferred maintenance, weather patterns and weather events.

Context or Group: *Is the place or area part of a group of heritage places, a landscape, a townscape or setting which when considered as a whole amplify the heritage values of the place and group/ landscape or extend its significance?*

Keirunga Homestead and Cottage make a significant contribution to the Havelock North area, retaining the dwellings and surrounding landscape that once formed part of a larger farm in the area, adapted and developed as a public reserve. The property is one of a number of former farm estates in Havelock North that have subsequently become part of the network of reserves in the area.

CULTURAL VALUES

Identity: *Is the place or area a focus of community, regional or national identity or sense of place, and does it have social value and provide evidence of cultural or historical continuity?*

At the heart of Keirunga Gardens and forming part of the arts and cultural facility, Keirunga Homestead and Cottage are a significant focus for community identity in Havelock North associated with an important cultural and creative facility.

Public esteem: *Is the place held in high public esteem for its heritage or aesthetic values or as a focus of spiritual, political, national or other cultural sentiment?*

Keirunga Gardens is held in high public esteem. Both buildings are recognised as having significant historic and cultural value, demonstrated by the inclusion of the place in Hastings District Plan Schedule of Heritage.

Commemorative: *Does the place have symbolic or commemorative significance to people who use or have used it, or to the descendants of such people, as a result of its special interest, character, landmark amenity or visual appeal?*

Keirunga Gardens is significant for its commemorative values; the Nelsons are commemorated in the Garden of Memories which includes a seat with plaque and two seats in the north lawn commemorate others associated with Keirunga.

Education: *Could the place contribute through public education, to people's awareness, understanding and appreciation of New Zealand's history and cultures?*

The place has potential to enhance awareness through the provision of interpretive information about the buildings and the grounds. Significant trees could be labelled, and herbarium specimens gathered.

Tangata whenua: *Is the place important to tangata whenua for traditional, spiritual, cultural or historical reasons?*

Statutory recognition? *Does the place or area have recognition in New Zealand legislation or international law including: World Heritage Listing under the World Heritage Convention 1972, registration under the Heritage New Zealand Pouhere Taonga Act 2014, is it an important archaeological site as defined by the Heritage New Zealand Pouhere Taonga Act 2014, is it a statutory acknowledgement under claim settlement legislation, or is it recognised by special legislation?*

The place is not listed under the Heritage New Zealand Pouhere Taonga Act 2014.

Summary Statement of significance

Keirunga Homestead and Cottage are of great historic significance in the Havelock North area for their association with the history of the area and families including the Chambers family, Ruth and Reginald Gardiner, Charles and Mary Tanner and George Nelson and his wives Mabel and Elizabeth Nelson.

Keirunga Homestead and the Cottage are significant for their associations with the artistic, cultural, creative community life of Havelock North, established through the Havelock Work in the early 1900s, and continued through use of the property by the Keirunga Gardens Society after ownership of the property passed into Council ownership in 1965.

The landscape is associated with the subdivision of part of a larger farm holding in Havelock North in the early 20th century. Established in the Edwardian period when the homestead and Cottage were built, the grounds were substantially developed from 1929 to the mid-1960s by George Nelson and others.

The subsequent development of the property as an arts and cultural centre by Keirunga Gardens Society in conjunction with Havelock North Borough Council and later Hastings District Council is of historic significance for enabling a long-term community connection to the place.

The Homestead and Cottage are of great significance for their aesthetic values, being comparatively early examples in Havelock North of dwellings in Arts and Crafts and bungalow style. Located in an elevated position, with views of the surrounding landscape, the beauty of the buildings and surrounding gardens was recognised in the Nelson's decision to offer the place to Havelock Borough Council in 1956, and has been valued and enjoyed by the community since 1965.

6.0 HERITAGE INVENTORY

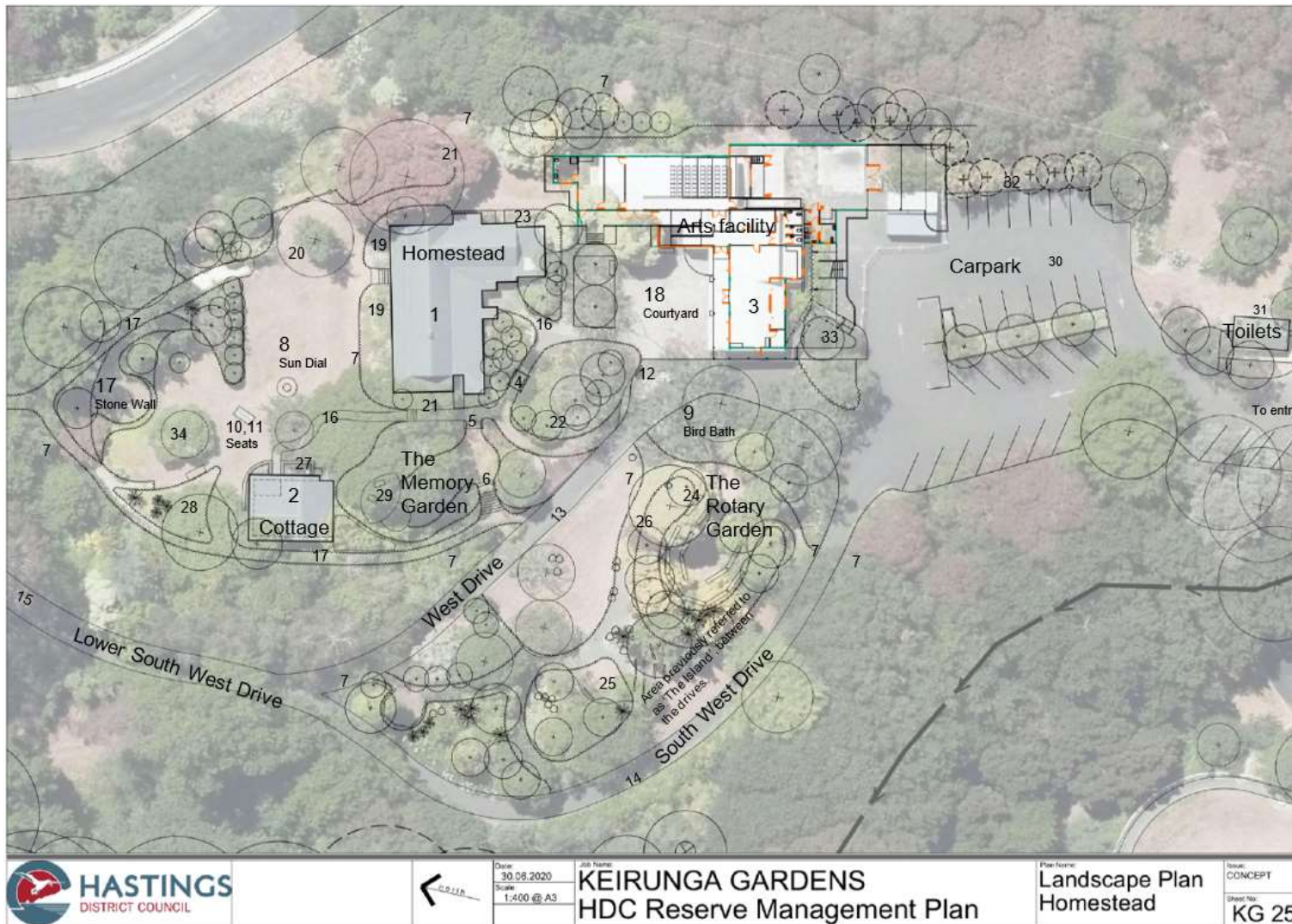
To assist in guiding decisions on the care, and conservation of a place it is useful to identify the individual parts of the building and setting which contribute (or detract) from its significance, and to give some idea of the *relative* contribution of each part. The heritage value of each element may be defined by careful analysis against the range of values that contribute to the overall significance of the place. The value of a particular element derives from the contribution it makes to a proper understanding of the place. Value is by definition a subjective view but has been based on a careful analysis.

A tiered scale of cultural heritage values has been used to show the relative contribution of each element or space to the overall significance of the place. This approach can be useful to summarise the most important, original or intact parts of the building or setting, which should be conserved and changed as little as possible, and those parts where more flexibility is possible without detracting from heritage values.

Following is a description of the degrees of significance used and an explanation of how these ratings should guide ongoing use and care of the place.

<i>High</i>	<i>Items of high significance</i> Spaces or elements assessed as having high significance make an essential contribution to the overall understanding of the heritage values of the place and should be preserved and protected.
<i>Moderate</i>	<i>Items of moderate significance</i> Elements or spaces assessed as having moderate significance make an important contribution to an understanding of the heritage values of the place and should also be retained and conserved as far as practicable.
<i>Some</i>	<i>Items of some significance</i> Elements or spaces as having some significance make a lesser contribution to the overall understanding of the heritage values of the place. Retention is preferred, but modification of such items may be appropriate for functional improvement or to recover the significance of an item of higher heritage value.
<i>Nil</i>	<i>Items of little or no significance or not relevant</i> May be retained for functional reasons where there is no conflict with items of significance. Retention or removal of such items are options.
<i>Int</i>	<i>Items which are intrusive on conservation values</i> Should be replaced or concealed if practicable, where this will assist the recovery of heritage significance.




HERITAGE INVENTORY SITE MAP








Hastings District Council landscape plan – annotated to show built and natural features





6.1 Heritage Inventory- Site




The following inventory describes significant built and natural features, items that may be of no particular significance or those which may be intrusive on heritage values to assist with ongoing conservation, maintenance and management.





	Buildings and structures	Photo	Significance
1	Keirunga Homestead c.1907		High
2	Cottage c.1907		High
3	Arts Facility (1976-1986, rebuilt following fire in 2016)		Moderate
4	Pergola (date not confirmed)		Low




5	Arbour (date not confirmed)		Low
6	Arbour (date not confirmed)		Low




	Landscape Elements		
7	Stone walls and paths - Nelson era	 <p>The top photograph shows a stone wall bordering a garden bed with a large tree and a white building in the background. The bottom photograph shows a stone path leading through a garden with trees and a stone wall.</p>	High
7	Stone walls to picking garden beds to north of homestead- Nelson era walls	 <p>The photograph shows a long, single-story white building with a porch and a stone wall in the foreground, likely the homestead mentioned in the text.</p>	High
8	Sundial, thought to possibly be a Nelson era feature, though not in this location. Possibly formerly located in 'the Island'- refer aerial photos. The circular brick base and sundial in this position not evident in c. 1989 photo held by Hastings District Council	 <p>The photograph shows a sundial on a circular brick base in a garden, with a white building in the background.</p>	High




<p>9</p>	<p>Bird bath Thought to possibly be a Nelson-era feature, though not in this location- it was possibly located in the area known as 'the Island'.</p>		<p>High</p>
<p>10,11</p>	<p>Seats with commemorative plaques and other commemorative plantings and elements</p>		<p>Moderate</p>
<p>12</p>	<p>Sign</p>		<p>Nil</p>
<p>13</p>	<p>West Drive (Earlier referred to as the 'up-drive')</p>		<p>High</p>




			
<p>14</p>	<p>South West Drive (earlier referred to as the 'down-drive'.)</p>		<p>High</p>
<p>14</p>	<p>Lower west drive Driveway position evident on DP dating from 1910 (Refer DP 2398). Nelson-era stone edging.</p>		<p>High</p>






			
<p>15</p>	<p>Lower west drive-entrance Stone walls built by George Nelson, refer 1932 photo</p>		<p>High</p>
<p>16</p>	<p>Path A to south of homestead</p>		<p>Nil/Low</p>
<p>16</p>	<p>Path B, linking Homestead to Cottage Laid after 1989, refer aerial photos</p>		<p>Nil/ Low</p>




<p>17</p>	<p>Path C - west of Cottage, Nelson-era path</p>		<p>High</p>
<p>17</p>	<p>Path D- leading up to homestead to north of lawn. Possibly Nelson-era but modified edging and surface material</p>		<p>Moderate</p>
<p>17</p>	<p>Path D continued leading up to homestead to north of lawn Possibly Nelson-era but modified edging and surface material</p>		<p>Moderate</p>

<p>17</p>	<p>Path E- Nelson-era stone edged path near curved stone wall</p>		<p>High</p>
<p>17</p>	<p>Curved stone wall- (currently covered with ivy) Nelson era wall north of homestead. Circular brick paving may have been added later.</p>		<p>High</p>
	<p>Ivy over stone wall</p>	<p>Historic images show the stone wall was earlier visible</p>	<p>Ivy-Intrusive</p>
<p>18</p>	<p>Courtyard to Arts building</p>		<p>Moderate</p>




<p>19</p>	<p>Picking gardens; Nelson era stone - edged beds north side of homestead</p>		<p>High</p>
<p>20</p>	<p>Trees and shrubs to east of north lawn</p>		<p>High</p>
<p>21</p>	<p>Planting west side of homestead</p>		<p>High</p>
<p>22</p>	<p>Planting to south west of homestead</p>		<p>High</p>




<p>23</p>	<p>Planting to east side of homestead</p>		<p>Moderate</p>
<p>24</p>	<p>The Rotary Lawn, formed in 1970s in the area known in Nelson era as 'the Island', being the area between the up-drive and down-drive</p>		<p>Modertate</p>
<p>25</p>	<p>Timber benches west of Rotary Lawn</p>		<p>Moderate</p>




<p>26</p>	<p>trees around the Rotary lawn</p>		<p>Moderate</p>
<p>27</p>	<p>Planting to east side of cottage, post 1989 box hedging, roses</p>		<p>Low</p>
<p>28</p>	<p>Planting to north of cottage</p>		<p>Moderate</p>
<p>29</p>	<p>The Memory Garden – west of homestead (Date not confirmed) Timber seat with plaque, commemorating the Nelsons Urns</p>		<p>Moderate</p>
<p>30</p>	<p>Car park. Located in area of former Nelson era Vegetable gardens and compost heap</p>		<p>Low</p>




31	Toilets near car park		Low
32	Remnant Nelson era plantings to east of carpark including orchard trees and bamboo		Moderate
33	Rare tree- Erythrina Christigalli near car park		High
34	Citrus -Nelson era plantings		High
35	Conifer near entrance from Pufflet Road- thought to be planted by Gardiner		High


6.2 Heritage Inventory - Homestead


Element	Photo and notes	Significance
Exterior	Keirunga Homestead	
Roof	Cross-gabled roof clad in corrugated iron, with lower pitched roof to verandah on north and west sides, and skillion roof at south of east wing.	High
Spoutings and downpipes	Coloursteel spouting, PVC downpipes	Nil
Chimneys	<p>The two brick chimneys have been reduced in height at some stage, possibly following the 1931 earthquake. Cylindrical terracotta chimney pots have replaced the earlier arched ones evident in photos dating from c.1920s.</p>  	Moderate
	A chimney in the kitchen has been removed at some stage (Refer 1914-1916 image: 1/2-101808-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23107589), Evidence remains at roof level of its former location visible inside the cupboard to the left-hand side of the timber lined wall to the south side of the kitchen.	
Exterior	The exterior is clad with rusticated timber weatherboards, with timber barge boards, fascia boards and soffits.	High
North Elevation	 <p>The north elevation features multi-paned bay window at the eastern end, three double hung 2 over 4 light French windows, glazed front door with</p>	High



	fan light over.	
Verandah	 <p>Plain edge beam, posts and rail. Painted timber sarking and exposed rafters to underside of roof Some early timber decking boards remain at east end.</p>	High
	 <p>North west corner of the verandah enclosed with multipane windows and vertical timber boards by around c.1920s</p>	Moderate
West elevation	 <p>The west elevation remains largely unchanged and retains expressed brackets to west gable end.</p>	High
	The west verandah was enclosed with multipaned windows and toplights c.1920s	Moderate
	Lining over windows to inside where former darkroom was located	Intrusive

<p>West porch</p>	 <p>Worn timber steps to porch. Glazed TGV door with top light to hall Early coat hooks at right</p>	<p>High</p>
<p>South elevation</p>	 <p>The south elevation remains largely original. Limited change includes construction of an additional toilet and external doors adjacent.</p>	<p>High</p>
<p>Doors and toilet</p>	 <p>Toilet and exterior doors added post 1965.</p>	<p>Nil</p>



		<p>Moderate</p>
		<p>High</p>
<p>East elevation</p>	 <p>The east elevation remains generally intact. Repairs include replacement of some weatherboards. The early floor plan shows a projected ventilated- storage cupboard (food safe) south of the existing window, instead of the current door. Glazed door and double-hung sash window to kitchen, multi-paned and double hung sash windows to dining room bay. living room bay with lapped timber capping and multi-pane windows. Expressed brackets to east gable end, evident in early photos, have been removed at some stage.</p>	<p>High</p>

	 <p data-bbox="496 936 1099 999">Glazed screen to east end of verandah added post the c. 1920s, refer photo above.</p>	<p data-bbox="1147 194 1265 224">Moderate</p>
<p data-bbox="188 1032 288 1061">Interior</p>	<p data-bbox="493 1032 1075 1126">The interior generally remains in largely original condition. Minor changes have been made to the plan layout including:</p> <ul data-bbox="544 1126 1094 1498" style="list-style-type: none"> • removing walls which separated the living room from the adjacent entry hall and middle bedroom, • infilling doors from the passage to the former middle bedroom • removing the food safe in the kitchen and installing an exterior door • forming T&G cupboards within the kitchen chimney breast, where a coal range would have originally been located. • Adding a toilet and external doors to the south side 	
	<p data-bbox="493 1503 1043 1563">Significant original materials , finsihes and details remaining to the interior include:</p> <ul data-bbox="544 1563 1107 2031" style="list-style-type: none"> • Ceilings including painted or varnished sarking, brackets and beams, and tongue and groove linings • Varnished board and batten timberwork to gable ends, above beams and fireplaces • Built in storage including window seats and cupboards, including repositioned timber cupboards in south store rooms • Original doors and doors hardware including original hinges, and timber latches • Original windows including double hung sash types, and multi paned windows with colored glass toplights and original hardware 	<p data-bbox="1147 1503 1209 1532">High</p>

	<ul style="list-style-type: none"> • Original architeaves, bevelled skirtings and dados • Fireplaces with adzed brickwork, timber mantles and cement heartsh and hearth surrounds • Evidence of early finishes such as textured pale olive green paper inside window seat in living room • Timber floors • Paintings and framed photos displayed inside the house • Items in display cases • Evidence of changes are also of some significance such as the hatch from the kitchen to the dining room. 	
	<p>Non-original linings, finishes and details which are not significant include:</p> <ul style="list-style-type: none"> • Gib board and painted or wall paper finish to walls, and painted picture rails. • Painted hardboard linings to bathrooms, store rooms and toilets • Kitchen benches with cupboards beneath, Zip, dishwasher, stove, fridge • Electrical fittings and equipment including lights, heaters • Non-original floor coverings including caropet and vinyl • Curtains • Loose furniture generally (check timber tables with turned legs on verandah and in living room) 	Nil
	<p>Intrusive elements include :</p> <ul style="list-style-type: none"> • Utilitarian bolts added to door near south porch • Lining applied over windows to west verandah and particle board to walls within the enclosed verandah • Surface mounted wiring 	Intrusive
<p>Former Scullery and washhouse, now Miniatures Club room</p>		Moderate

	 <p>Tongue and groove linings to ceilings and walls. Double hung sash windows. Carpet over timber floor, part concrete slab by entrance door. Internal walls have been modified. Some hardboard linings. Skylights, benches and shelves added.</p>	
<p>Kitchen</p>	 <p>Significant original fabric includes sarked ceiling with expressed rafters, brackets and beams, board and batten timberwork to gable ends, T&G linings</p>	<p>Nil High</p>

	<p>to walls with no skirting, original architraves, doors and window joinery including hardware, fireplace surround, now containing cupboards, and timber floor. The hatch to the dining room is likely a reasonably early change.</p>	
	<p>Fixtures and fittings and changes made after 1965 include benches, stove, fridge, sliding cupboard doors, vinyl to floor, lights.</p>	<p>Nil</p>
<p>Dining Room</p>	<div data-bbox="496 443 954 779" data-label="Image"> </div> <p>Significant original fabric includes sarked ceiling with expressed rafters, brackets and beams, board and batten timberwork to gable ends, original architraves, and door, bay windows to east including built-in window seat and multipaned window joinery including hardware, built in dresser and hatch to kitchen, fireplace including mantel, adzed brickwork and plastered hearth, timber floor. Early wall covering inside window seat. Photos related to the history of the spinning and weaving club</p>	<p>High</p>
<p>South Passage</p>	<div data-bbox="496 1115 954 1720" data-label="Image"> </div>	<p>High</p>

<p>Living Room</p>	 <p>Significant original fabric includes sarked ceiling with expressed rafters, brackets and beams, board and batten timberwork to gable end, original architraves, and door, bay windows to north and east including built-in window seats and multipaned window joinery including hardware, fireplace including mantel, adzed brickwork and plastered hearth, timber floor. Evidence of early wall covering remains inside window seats, pale olive-green textured paper. Framed items related to the history of the house on the mantle and items in the display cabinet.</p>	
	<p>Interior finishes and fittings after 1965 including painted hessian or textured paper over gib board to walls, picture rails, lights</p>	<p>Nil</p>
<p>Former entry hall</p>	 <p>Original front door with fanlight above. Earlier wall positions are evident on the floor.</p>	

Former Middle Bedroom





Significant original fabric includes sarked ceiling with expressed rafters, brackets and beams, board and batten timberwork to gables, original architraves, double-hung sash windows including hardware, fireplace including mantel, adzed brickwork and plastered hearth and hearth surround, timber floor.


Former West Bedroom



Significant original fabric includes sarked ceiling

	with expressed rafters, brackets and beams, board and batten timberwork to gable ends, original architraves, skirtings, doors and window joinery including hardware, fireplace with adzed brickwork, timber mantel, cement hearth and hearth surround, built-in cupboards to west wall, recessed shelves near fireplace, timber floor.	
	Wall paper finish over gib board to walls added post 1965	Nil
West Passage	 <p>Significant original fabric includes sarked ceiling with expressed beams, timber architraves and original doors including hardware, timber dado and skirting, and timber floor. Framed paintings and other framed items related to the history of the house.</p>	High
	Wall paper finish over gib board to walls added post 1965	Nil
Ladies Toilet- Former Washroom	 <p>Significant original fabric includes T&G lined ceiling and walls, timber floor</p>	Moderate




<p>Toilet added post 1965</p>	 <p>Toilet added post 1965, hardboard -lined walls and ceiling</p>	<p>Nil</p>
<p>Mens Toilet- Former Bathroom</p>	 <p>Located within the early bathroom shown on the early floor plan.</p>	<p>Moderate</p>
	<p>Painted sheet wall and ceiling linings and vinyl to floor</p>	<p>Nil</p>
<p>Toilet</p>	<p>In same position as toilet on the early floor plan.</p>	<p>Moderate</p>
	<p>Painted sheet wall and ceiling linings and vinyl to floor</p>	<p>Nil</p>



<p>Former Middle South Bedroom (Store)</p>	 <p>Significant original fabric includes T&G lined ceilings, original door and window including hardware, architraves, skirting, timber floor and (repositioned) wardrobe. Floor retains early waxed finish</p>	<p>Moderate</p>
	<p>Interior finishes after 1965 including painted gib board to walls, light</p>	<p>Nil</p>
<p>Former West South Bedroom (Store)</p>	 <p>Significant original fabric includes T&G lined ceilings, original door and windows including hardware, skirting, timber floor. Evidence of early extension of the room evident in ceiling and floor. Floor retains early waxed finish</p>	<p>Moderate</p>
	<p>Painted hardboard with battens to walls, architrave and shelving post 1965.</p>	<p>Nil</p>




<p>West storeroom</p>	 <p>Sarked timber ceiling and expressed rafters. Timber boards to east side, exposed framing to other walls, timber floor</p>	<p>Moderate</p>
<p>Enclosed verandah at north-west corner</p>		<p>Moderate</p>

	 <p data-bbox="491 797 1102 887">Painted sarking to underside of verandah roof, rusticated weatherboards to east and south, timber floor.</p>	
	<p data-bbox="491 887 1082 981">Windows to west lined over inside, particle board and MDF linings at north end, chicken mesh over vent above door, disused fittings</p>	<p data-bbox="1150 887 1257 920">Intrusive</p>

Heritage Inventory -Keirunga Cottage

Element	Photo and notes	Significance
Exterior	Keirunga Cottage (The Chalet)	
Roof	Low pitch L-shaped gabled roof clad in corrugated iron. Timber barge boards. Eaves overhang with timber soffit and exposed rafters	High (form) Cladding not original
East	 <p data-bbox="480 786 1118 943">Asbestos-cement sheet with battens to the gable end, timber board and batten to the north wing. Low pitched roof to porch supported on simple posts and beams. Balustrade with vertical T&G boards below plain rail.</p>	High (Note asbestos containing cladding may require replacement)
South	 <p data-bbox="480 1308 1070 1361">Lean-to addition built prior to 1984, clad with fibre-cement sheets with battens.</p>	Intrusive- lean-to addition detracts
	Interior of window lined with water-stained particle board.	Intrusive
West		High

	The west wall is clad with a combination of timber board and batten to the north room, and sheet cladding with battens to the gable end. Casement windows and a door are located to either side of the chimney. Roof overhang lined with timber boards.	
North	 <p>Clad with wide timber board and battens. Two pairs of 6-light windows.</p>	High
Main Room	 <p>Significant original fabric includes sarked ceiling with expressed rafters, sheet lining with timber battens to walls, original architraves, skirtings, doors and window joinery including hardware, fireplace with, timber mantel and facing, tiled surround and hearth surround, built-in window seat which serves as storage to east wall, shelves to south of fireplace</p>	High
	early black surface mounted conduit and switches, and early switch board	moderate
	Kitchen bench unit	Low
	Later surface mounted wiring and plastic switches	Intrusive
	Floor coverings, curtains and blinds	Nil

			
<p>Entry</p>	 <p>Doors with three-lights above timber panelled base</p>		<p>High</p>
<p>North Room</p>	 <p>Significant original fabric includes painted sarked ceiling with expressed rafters, board and batten lining and windows to north wall.</p>	<p>High (original plan form and early joinery) Later linings and opening not significant fabric</p>	

			nil
South Lean-to	 <p data-bbox="480 1384 1082 1444">Original eaves and south wall. Original eaves and south exterior wall remain evident</p>		Original eaves-high Lean-to- intrusive

7.0 DEVELOPMENT OF CONSERVATION POLICY

FACTORS AFFECTING THE CONSERVATION OF KEIRUNGA HOMESTEAD AND COTTAGE

A range of factors will influence the ongoing maintenance, conservation and use of Keirunga Homestead and Cottage and their setting. These requirements will need to be balanced to meet reasonable requirements for ongoing use while also ensuring that significance is retained. Consideration needs to be given to:

- the significance of the Homestead, Cottage and their setting, and understanding what features need to be retained and protected with as little change as possible in the ongoing use.
- Requirements that need to be met because the buildings are scheduled in the Hastings District Plan, together with relevant acts and regulations
- The requirements of the owners, managers, and users of the place.
- Requirements arising from the condition, potential threats and ensuring that a conservation approach is taken to care and maintenance.
- Budgets for ongoing maintenance and any special conservation treatment or repairs required.

7.1 CONSTRAINTS ARISING FROM THE SIGNIFICANCE OF HOMESTEAD, COTTAGE AND SETTING

The summary of significance sets out why Keirunga Homestead and Cottage and their setting are considered important and the heritage inventory identifies particular features that contribute to their significance. The Homestead and Cottage are significant for their historic values and associations with significant people and organisations as well as for their design and physical values. Both buildings are significant for their integrity, having had reasonably limited change made over time.

A key to retaining their value will be ensuring that future change is kept to a reasonable minimum, and that maintenance is carried out regularly in a manner that matches the original architectural quality and character, and retains significant features in the landscape.

7.2 CONSTRAINTS ARISING FROM EXTERNAL FACTORS AND STATUTORY FRAMEWORK

Keirunga Homestead and Cottage have been identified as being of cultural heritage value by Hastings Council. Scheduling in the district plan imposes constraints under the Resource Management Act, as do statutory requirements under the Building Act and Building Code.

Resource Management Act 1991

The Resource Management Act (RMA) promotes the sustainable management of natural and physical resources in New Zealand. Under the RMA, historic heritage means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures deriving from archaeological, architectural, cultural, historic, scientific, and technological qualities.

Historic heritage includes:

- Historic sites, structures, places and areas
- Archaeological sites
- Sites of significance to Māori including wahi tapu
- Surroundings associated with the natural and physical resources

Section 5 of the RMA outlines the purpose of the Act; to promote the sustainable management of natural and physical resources. In achieving this purpose under Sec 6(f) of the Act, Councils must recognise and provide for historic heritage. For this reason, the Hastings District Plan includes Schedule 1- Heritage Buildings and Items.

Local Authority Scheduling and District Plan Controls

Schedule 1, the Schedule of Heritage Buildings and Items in Hastings District Plan includes Keirunga Homestead (HC Reference HB83) and Keirunga Cottage (HC Reference HB84) in category II, which includes places of historical or cultural heritage significance or value.

Rules for heritage items are set out in Table 18.1.5 A.

Repairs and maintenance of heritage items is a permitted activity. (Rule H1) Exterior repainting is permitted if in accordance with colours from the British Standard Colour range as noted in Rule H4.

Internal alterations for the primary purpose of improving structural performance, fire safety or physical access are permitted activity for category II heritage items. (Rule H2)

Any proposal for additions or alterations will require resource consent as a restricted discretionary activity. (Rule H7). Any new buildings within the same site and located within 50 metres of a heritage item requires a restricted discretionary resource consent. (Rule H13).

Relocation of any building in Category II within or beyond the property boundaries requires discretionary resource consent. Demolition is non-complying.

Notable Trees

The Scarlet Gum near Kerirunga Homestead is identified as an Outstanding Tree in Appendix 52 to the Hastings District Plan. It is identified as significant as a tree 'of special botanic interest because of scarcity or uniqueness or as a good example of the species.'

Rules for notable trees are set out in Table 18.1.5 B. Minor trimming is permitted if undertaken in accordance with current accepted arboricultural practice, that does not reduce the values for which it is identified.

The pruning or removal of any Outstanding Tree requires discretionary resource consent, as does construction or any work within the dripline of any Outstanding Tree.

Reserve Classification

Under the Reserves Act 1977, the majority of land occupied by Keirunga Gardens is classified as Local Purpose Reserve, with a small area classified as Recreation Reserve. Under this legislation the reserve must be administered and managed so that:

- (a) where scenic, archaeological, geological, biological, or other scientific features, or indigenous flora or fauna, or wildlife are present on the reserve, those features or that

- flora or fauna or wildlife shall be managed and protected to the extent compatible with the principal or primary purpose of the reserve,
- (b) to the extent compatible with the principal or primary purpose of the reserve, its value as a soil, water, and forest conservation area shall be maintained

The Keirunga Gardens Reserve Management Plan is being reviewed in 2020. It sets out the vision for the reserve, provides an overview of opportunities and issues and includes management objectives and policies and priorities for implementation. This conservation plan should be read in conjunction with the Reserve Management Plan.

Building Act 2004 Requirements

The Building Act 2004 applies to all existing buildings²²⁷, alterations or removal of existing buildings and to new building work. All building work, whether or not it requires Building Consent, must comply with the Building Code.

No buildings are to be constructed, altered, demolished or removed without a Building Consent. Some building work is exempt under Schedule 1; generally building work that will not significantly affect public safety or the structural integrity or fire safety components of the building. General repair, maintenance and replacement to match existing is exempted in Schedule 1.

7.3 FACTORS ARISING FROM REQUIREMENTS OF THE MANAGERS AND USERS

The Homestead and Cottage are currently used in conjunction with the other facilities in Keirunga Gardens creative hub. Member groups use the Homestead, and it can also be hired for functions.

Some constraints in the use of the building include that kitchen facilities are not adequate for use for functions, toilets need upgrading, the entry is unclear, particularly when approaching from the main carpark, the building is very cold in winter and the building is not readily accessible to all, including people in wheelchairs or using walking frames or pushchairs.

It is reasonable to expect that the kitchen facilities and bathrooms may need to be periodically upgraded in the future. Consideration should also be given to clarifying the entrance to the Homestead when approaching the building from the carpark. Options for heating the building should be investigated, in conjunction with installing insulation where possible. The interior has been periodically refurbished in the past, and is currently in need of some careful cleaning, conservation and re-finishing in keeping with architectural qualities. Elements such as loose furniture and lighting could be upgraded to enhance the presentation of the interior.

The Cottage is also generally well-maintained. Investigation has confirmed asbestos in the sheet material linings used in the building, and recommendations have been made to reduce associated risks. The interior will also likely require periodic refurbishment.

Items stored inside spaces in both buildings should be periodically reviewed and rationalised to make sure the interior can be regularly cleaned and inspected for things like borer activity. Storage fittings should be freestanding to ensure the original building fabric isn't damaged.

Approach and entry



View to south of the Homestead from main pathway leading from the car park.



Views to south side from approach

While the front door is located on the north side, the approach from the Keirunga car park to the Homestead is from the south. When approaching the Homestead from the carpark, the way to enter is unclear for anyone unfamiliar with the building.

Views available from the path are towards a door to the toilets. The rear porch is not readily visible. There is no access for people in wheelchairs through the porch. A small ramp is located in front of the toilet door.

Given the main access from the south, it would be sensible to investigate provision of an entry porch in this corner in conjunction with providing ramped access. The adjacent toilet to the east, built after 1965, could be removed to enable this. Bollards and chains across the front of the courtyard also inhibit the approach to the Homestead and should be adjusted.



Figure 43: Bollards and chains across the courtyard inhibit the approach to the Homestead from the south carpark.

7.4 FACTORS ARISING FROM CONSERVATION STANDARDS

Because of the recognised cultural significance of the Homestead and Cottage and their surrounds, all maintenance and conservation work carried out on the property should be consistent with accepted conservation good practice, particularly as expressed in the *ICOMOS New Zealand Charter*. (Refer appendices)

7.5 FACTORS ARISING FROM CONDITION OF THE BUILDINGS

The exterior of both the Homestead and Cottage currently appear to be in reasonable condition; exterior painting was carried out in 2014. No other major building works have been undertaken since.

Homestead

Corrugated iron roofing appears generally sound. The roof has been replaced at some time after 1989²²⁸. Flashings to the south east chimney appear loose. Mesh to the top of the chimney pots is deteriorated.

Minor deterioration evident includes splitting to the ends of barge boards to the west and south gable ends and opening-up at the apex of the south gable. The fascia board to the east side of the men's toilet is split. Dark green paintwork to joinery is beginning to flake in some areas, including the base of the front door.

Cracks to glazing includes the top left pane of the kitchen window, and a pane in the east living room window.

Garden beds and paving are adjacent to weatherboards along parts of the south side, and adjacent to the rear porch which may lead to decay.

There are some minor splits to base boards along the base of the north verandah, a loose board at the west end and splitting to stair treads. Some opening up has occurred at the junction of the handrail to verandah posts.

The enclosed verandah at the north-west corner has a visible lean, window joinery has deteriorated and the ends of some of the decking boards are decayed. The downpipe in the north-west corner is not properly connected near ground level. Parts of the interior of the enclosed verandah are lined with particle board; leaking has caused deterioration.

The steps to the west porch are worn, reflecting the patina of age and use. The weatherboard to the right side of the sill to the west storeroom door is decayed.

The interior incorporates timber panelling, expressed timber beams and battens to the ceilings, timber floors and built in furniture in some of the rooms.

Under the current lease agreement, Council is not responsible for interior maintenance. It is unclear therefore how interior maintenance issues such as borer damage and leaks are managed.

The interior generally appears to be in reasonable condition, with some areas of deterioration. Leaking is evident to parts of the interior of the enclosed verandah. Some timber windows have become dry and sun bleached. There is evidence of borer activity in the built-in cupboards to the north- west bedroom.

The interior is cold in winter and painted ceilings in the living room appear mouldy. An appropriate form of heating, together with installing insulation where possible, should be investigated to keep the homestead warm and dry. It may be possible to install sub-floor insulation beneath the north rooms. Insulation to the roof should be investigated for installation when the homestead requires re-roofing.

The Homestead requires re-wiring, with care required to conceal wiring where possible. Lights could be upgraded to enhance the presentation of the interior.

Wall papers and paint finishes to the interior date from after 1965 when the property passed into Council ownership. These will require periodic upgrading. Interior refinishing should be based on investigation of early colours and finishes. The early waxed finish to the timber floors remains in the south west rooms. The passage and living room appear to have been finished with gloss polyurethane.

A wax finish, or hard wax-oil should be used if the floors are refurbished in future. Advice from a timber conservator should be obtained for refurbishment of all interior timberwork.

Upgrading of the sink bench and cupboards, equipment and vinyl floor in the kitchen, which are not original or early, may be periodically required.

There is an existing security alarm system in place. However, it does not include security cameras, which would be useful to monitor all parts of the house and spaces inside and out.

An Asbestos Refurbishment Survey by C.A.S Asbestos Consultancy has identified low risk asbestos containing materials including insulating board on the internal switchboard and to insulated pipework and electrical wiring. The report recommends these are removed if likely to be disturbed by works.

Fire is one of the greatest risks to the Homestead; a fire sprinkler system should be investigated.

Cottage

Corrugated iron roofing and spouting appear generally sound.

Minor deterioration evident includes decay and splits to the barge board end over the storeroom lean-to. Ground level is built up adjacent to the south side, with deterioration evident along the base. Bamboo growing close to the south west corner restricts building maintenance. Unpainted particle board lining inside the window on the south side detracts from the appearance of the building and shows evidence of damp.

There is deterioration to the base of timber corner soakers and boards at the south corner of the porch. There are gaps to the top of facings to the windows on the north side. Opening up is evident at the junction at the apex of barge boards and flashings on the west side, and some splitting is evident to timber soffit boards.

The west door is not used, remnant steps remain adjacent on the west side.

The Cottage has been re-piled. Entries to rabbit burrows can be seen under the front east wall.

The cottage is clad in an asbestos containing sheet material, which is also used inside the building. The sheet lining is visible unsealed inside the bench seat in the main space.

An Asbestos Refurbishment Survey by C.A.S Asbestos Consultancy has identified low risk asbestos containing materials including sheet linings and insulating board on the internal switchboard. The report recommends these are removed if likely to be disturbed by works. It is also recommended that the contents of the window seat storage is vacuumed with an appropriate H-class vacuum before being removed to enable sealing of the asbestos containing sheet material with a paint sealer to encapsulate the product to prevent fibre lift.

Fire is one of the greatest risks to the Cottage; a fire sprinkler system should be investigated.

7.6 MANAGING THREATS TO HERITAGE SIGNIFICANCE

Heritage fabric can be placed at risk by neglect of maintenance, poor risk management and inappropriate activities or uses. Careful management is required to limit the potential for such threats. Potential risks to the significant buildings on the property include:

- Damage from fire
- Damage during severe weather events
- Damage in the event of an earthquake
- Damage during maintenance or construction works

- Wear and tear on significant fabric from use as well as during maintenance works or inspections
- Graffiti and vandalism
- Development impacting on the significance of the surrounding landscape and important views to and from buildings.
- Loss of significant fabric due to deferred maintenance

Potential risks to the landscape include:

- Damage during severe weather events
- Damage during maintenance or construction
- Deterioration caused by pest plants and animals
- Loss of significant features through inappropriate development or lack of knowledge
- Vandalism

Regular monitoring and maintenance will be required to limit deterioration to both the landscape and built structures. Action will be required if deterioration is observed through monitoring, with the aim of retaining significant features and fabric. Monitoring will also be required for any damage caused by graffiti or vandalism. Any required upgrading for fire protection and security, or structural upgrading, will need to be planned for and implemented.

8.0 CONSERVATION OBJECTIVES AND POLICIES

CONSERVATION POLICIES

The following conservation policies are intended to help to guide ongoing care of the Homestead and Cottage and their setting, including reasonable changes that may be required at a future stage to enable their ongoing use.

Objective 1: Good practice approach and conservation standards

The conservation and management of buildings and surrounds should be based on recognised standards of conservation practise and knowledge.

- Policy 1.1** Conservation and management of the Homestead, Cottage and their surrounds should be carried out in accordance with the principles set out in the *ICCOMOS New Zealand Charter* which include the following:
- Do as little as possible and as much as necessary, with minimal intervention and consistent with long-term care.
 - The implementation of a conservation process which will manage ongoing conservation and maintenance.
 - Any decisions should be based on an understanding and appreciation of all aspects of cultural heritage value.
 - Enabling compatible use, that supports the conservation of the place
 - The greatest respect for, and least possible loss of material of cultural heritage value,
 - Making use of relevant conservation values, knowledge, disciplines, arts, crafts, trades and traditional skills.
 - Recording all work carried out and any changes made.
 - Enhancing understanding of the history and significance of the place through the provision of interpretive information.
- Policy 1.2** All work concerned with the conservation of historic elements on the site should be carried out under the direction of people with recognised training, and the necessary specialist skills and experience.
- Policy 1.3** Contractors and other advisors for work on the property should be selected based on expertise in their respective fields, and experience with working on heritage projects.
- Policy 1.4** Good records of inspections and works carried out should be kept and updated. Before any work is commenced; photographic, written, and other relevant records of the existing state of the fabric should be made.
- Policy 1.5** The conservation plan should be periodically reviewed, particularly when further knowledge is gained during conservation work. It is recommended that the conservation plan be reviewed at ten yearly intervals or earlier if significant modifications occur.
- Policy 1.6** Opportunities to highlight the history and significance of the Homestead, Cottage and gardens should be developed, including further interpretative information inside the buildings, in the grounds and online. Information on particular themes could be developed such as the history of the land from Māori settlement through to the present day, the role of women associated

with the garden history at Keirunga, Elizabeth Nelson's service in the First World War, George Nelson's expertise in environmental management including flood control and tree propagation, how water was provided for Keirunga Gardens, composting and the former large vegetable garden and fruit trees at Keirunga and the love of birds associated with former owners of Keirunga.

Information about people and groups currently associated with Keirunga should be gathered, including oral histories and keeping records of use.

Objective 2 Statutory requirements

The need to meet statutory requirements should be carefully integrated with conservation planning and implementation.

Policy 2.1 Because the buildings are scheduled in the Hastings District Plan, any proposed changes should be discussed at an early stage with heritage advisors at Council, and resource consent applied for if necessary.

Policy 2.2 All building work shall be carried out in accordance with the Building Code to comply with requirements of the Building Act.

Policy 2.3 The cultural values of the site and buildings should be understood and carefully considered when investigating any upgrading to meet current standards.

Objective 3 – Retaining significance

The Statement of Significance and the associated Heritage Inventory which provides an assessment of heritage features and fabric should guide planning for conservation, maintenance and adaptive use.

Policy 3.1 The overall significance of the place should be retained through the conservation and maintenance of built and natural elements that have been assessed as significant elements. Significance should be recovered where possible with the removal of elements that detract from significance, if feasible. As far as practicable, the following conservation processes should apply:

Elements of **high significance** should have as little intervention as possible. Modification should be limited to processes of maintenance, repair, stabilisation, restoration, reconstruction or reinstatement.

Items of **moderate significance** should also be retained and conserved as far as is practicable. Any change should be the minimum necessary limited to processes of maintenance, repair, or restoration.

Items of **some significance** should be retained where practicable. A greater degree of intervention may be possible, for example for functional improvement.

Items of **little or no significance** or not relevant (Nil) may be retained or removed for functional reasons where there is no conflict with items of significance.

Items which are **intrusive** on conservation and heritage values should be removed, replaced or concealed, where practicable.

Objective 4: Maintenance and Use

- Policy 4.1** The Homestead and Cottage should continue to be well maintained, regularly monitored and repaired if needed, to enable ongoing use as part of the Keirunga Gardens creative community facilities. The original form and plan arrangement of the buildings should be retained as far as practical.
- Policy 4.2** Repair of material rather than replacement should be a priority. Significant building fabric and detail that is still in place and in reasonable condition should be retained wherever practicable.
- Policy 4.3** Any new fittings required, including hardware, and finishes should be designed or selected with consideration of original design intentions materials and finishes.
- Policy 4.4** Where original fabric has been lost or has decayed beyond repair this should be replaced with new fabric to match the existing as closely as possible.
- Policy 4.5** Any significant fabric that has to be removed in the process of work to the building should be carefully labelled and kept in appropriate storage for possible future reinstatement
- Policy 4.6** If material is to be replaced or new fabric added it should be clearly identifiable on close inspection as new work.
- Policy 4.7** The patina of age should be acknowledged particularly in regard to finishes and materials which show reasonable wear through weathering and use, where this is not detrimental to the condition of the building or its safety and the safety of users.
- Policy 4.8** The buildings and landscape should be protected from damage when any work is carried out including possible damage from dust, water, fire, paint etc as any work proceeds. Debris from any maintenance work should be carefully removed.
- Policy 4.9** Maintenance works should be carefully planned, checking for possible unexpected consequences, for example on structural performance of other parts of the building, possible effect on materials adjacent, weather-tightness, drainage or moisture levels and ventilation.
- Policy 4.10** Specialist advice should be sought on the maintenance and conservation of building elements where necessary such as interior timberwork and joinery.
- Policy 4.11** Periodic inspections of all existing services, wiring and electrical fittings should be carried out to check condition and requirements to retain. All new cabling should be neatly surface mounted or concealed where possible to avoid detracting from the appearance of the buildings. Early surface mounted conduit and switches should be retained if practical. Surface cabling and wiring should be removed, consistent with the asbestos report.

- Policy 4.12** Colour schemes should be based on investigation of the original or early colours used. Historic photos for example show that the cottage was painted a darker tone than the Homestead; early colours should be investigated. Original finishes on interior timberwork should be retained and conserved with advice from a conservator. Any new fittings and finishes should be designed or selected with consideration of original design intentions materials and finishes.
- Policy 4.13** The buildings should be adequately insured to enable authentic reinstatement or repair of any damage, to conservation standards.
- Policy 4.14** Options for fire protection and upgrading fire safety should be investigated in conjunction with any proposed changes.
- Policy 4.15** Planting immediately adjacent to the buildings should be managed to enable maintenance and sub-floor ventilation. Ensure garden bed soil is not mounded up against walls or over vents.
- Policy 4.16** Items stored inside the buildings should be kept to a reasonable minimum, to allow for interior inspection, cleaning, and maintenance. Review and rationalise regularly. Shelving and storage should not be fixed or attached in a way that could damage interior materials.

Objective 5: Significant Landscape features

Significant early trees, plants and built landscape elements should be retained, as well as features added over time that contribute to significance.

- Policy 5.1** Significant natural and built features within the site should be retained as far as practicable and conserved and maintained as part of the historic park landscape, including rock walls, driveways, drainage and paths formed by George Nelson and others, as well as early trees and plants. (Refer inventory)
- Policy 5.2** Elements that have been added at later stages, that do not detract from significance, should be retained and maintained, as evidence of changes that have occurred over time.
- Policy 5.3** Elements that have been identified as intrusive, that detract from the significance of the landscape, should be removed or replaced in the long term, if practical.
- Policy 5.4** Planting in the grounds around the Homestead and Cottage should take into consideration the types of plants known to have been planted and enjoyed by the Nelsons and others associated with the place, and key themes in the historic development of the place. (Refer recommendations below)
- Policy 5.5** Regular checking and any maintenance required to trees should be carried out under the direction of a qualified arborist.
- Policy 5.6** A risk assessment for storm damage to historic tree stock should be prepared.

- Policy 5.7** Weed plants including ivy and agapanthus should be controlled and if possible, removed, where this is not detrimental to stone walls. Methods should be trialled to ensure no unintended damage to the walls.
- Two trees are potential weeds spreading seed include the Chursan Palm, *Tracycarpus fortuneii* growing on Rotary/Island garden and one large Brazilian Pepper Tree, *Schinus terebinthifolia* growing near the Cottage/Chalet.
- Policy 5.8** The use of herbicides and insecticides should be controlled and used sensitively to ensure that the well-being of the garden is maintained
- Policy 5.9** GPS all notable trees, to produce a grid code position from satellite sources.
- Policy 5.10** To enhance knowledge and appreciation of trees in the grounds, some of the mature trees should be labelled with discrete metal plaques to include botanical names, common name, family and county of origin.
- Policy 5.11** Educational gardening programmes on composting and vegetable gardening could be developed to reflect this aspect of the history of Nelson's garden which included a large vegetable garden and composting to the south of the homestead.
- Policy 5.12** Create herbarium of all major trees as a teaching resource and scientific record of trees, as genus are known, but some species require confirmation re rarity. Duplicate to be deposited at the Auckland War Memorial Museum herbarium for all Eucalyptus and other trees - confirming botanical names of trees.
- Policy 5.13** Propagate rare plants found in the grounds.
- Policy 5.14** In the long term, the existing arbour and pergola structures should be replaced with well-designed timber structures, more in keeping with the age, style and character of the Homestead and Cottage.
- Policy 5.15** Protection from falling to the top of the circular stone wall to the north of the Homestead should be well-designed in timber or steel, in conjunction with low planting to inhibit movement close to the edge. Refer to the aerial photograph dating from 1965 (Figure 34) which indicates that shrubs or trees inhibited walking near the edge.
- Policy 5.16** Paths in the area around the Homestead and Cottage should be based on an understanding of the historic location of paths and materials used.
- Policy 5.17** Maintenance and repair of the stone walls should match the existing materials and methods of construction.

Recommendations

Consistent with the conservation policies the following recommendations are made for the Homestead, Cottage and surrounding landscape:

Homestead

- Required maintenance and repairs should be addressed.

- The enclosed verandah, a feature of the homestead since the 1920s, should be retained and repaired. Linings over the inside of windows, should be removed, and the interior repaired and lined with materials appropriate to its original construction.
- Ramped access to the homestead should be investigated in conjunction with clear entry from the south.
- Kitchen facilities and bathrooms should be enhanced to support use of the homestead.
- Improved insulation should be planned for including sub-floor insulation where possible, insulating the roof when the buildings are next to be re-roofed, and insulation to walls in south rooms investigated where wall linings have previously been changed.
- Heating should be upgraded. Options should be investigated including a sub-floor ducted heat pump system or other appropriate system.
- Electrical wiring should be upgraded, including removal of asbestos containing components as recommended in the asbestos report.
- Interior finishing should be based on evidence of original and early finishes. Non-original wall papers, paint finishes and floor coverings could be replaced based on investigation. Interior timberwork should be conserved and maintained with specialist advice from a timber conservator.
- Lighting and loose furniture should be upgraded to enhance use and presentation of the interior.
- All items stored inside the buildings should be kept to a minimum to enable cleaning and maintenance, annually reviewed and rationalised. Shelves should be self-supporting and not fixed or attached in a way that could damage the original interior.
- Planting immediately adjacent to the house should be managed to enable maintenance and sub-floor ventilation. Planting should be kept clear of exterior walls and garden bed soil should not be mounded up against walls.
- Reinstating water tanks could be considered to collect roof water for watering the gardens, based on investigation of options for discrete location.

Cottage

- Required maintenance and repairs should be addressed.
- Asbestos containing components should be managed as recommended in the asbestos report.
- Interior finishing should be based on evidence of original and early finishes. Non-original wall papers, paint finishes and floor coverings could be replaced based on investigation. Interior timberwork should be conserved and maintained with specialist advice from a timber conservator.

- Bamboo adjacent to the south of the Cottage should be managed to enable maintenance and sub-floor ventilation. Planting should be kept clear of exterior walls and garden bed soil should not be mounded up against walls.
- Although useful for storage, the lean-to addition to the south of the Cottage has detracted from the appearance of the building and should be removed in the long term.

Landscape Recommendations

- Knowing that the Tanners and Nelson's loved birds at Keirunga, and included plants specifically to attract them, it is recommended that the bird bath be repositioned to the north lawn, possibly where the sundial is currently located, or in another position on the north lawn. The sundial could be repositioned on the empty circle within the walled circular area below the north lawn.
- New plantings in the gardens should be suitable for soil and climate conditions and reflect themes in the history of the property and gardens including:
 - The earlier farm landscape associated with the Chambers,
 - the Edwardian and Arts and Crafts era associated with the Gardiners
 - early 20th century associated with the Tanners
 - main period of 20th century development of the grounds by the Nelsons
- Plant types in the 'picking gardens' around the Homestead should reflect types known to have been planted on the property including:

Phlox, Peony, Bearded Iris, Hollyhock (Bi-annual), Delphinium (Bi-annual), Poppy-Iceland (annual), Sunflower (annual), Rose, Lavender, Lupin (annual) and Pinks [Carnations].

- If change is proposed in future to the box hedging in front of the Cottage, or if its condition deteriorates, less formal planting could be considered in this location with reference to historic aerial photos.
- Plant types in the wider grounds could reflect the range of themes associated with the property for example historic gum planting on farms in the area, as well as what is known of planting by Nelson. This could also include plantings that reflect his large vegetable garden, and fruit trees:

TREES

- *Acacia melanoxylon*. Blackwood. Australia
- *Acacia podalyriifolia*. Queensland Silver Wattle, Australia
- *Backhousia citriodora*. Lemon Myrtle. Australia
- *Banksia ericifolia, grandis*. Australia
- *Eucalyptus/Corymbia ficifolia*, Crimson gum, Australia
- *Eucalyptus citriodora*, Lemon scented gum. Australia
- *Grevillea robusta*, Silky Oak, Australia
- *Stenocarpus sinuatus*, Firewheel tree, Australia
- *Telopia oreades*, Waratah, Australia

SHRUBS

- *Adenadra fragrans* South Africa
- *Boronia megastigma*, Australia
- *Buddlia salifolia*
- *Calliandra tweedii*
- *Chimonanthus praecox*, Winter Sweet
- *Cistus* 'Brilliancy' Sun Rose, Mediterranean.
- *Carmichealia williamsii*, NZ Broom
- *Callistemon citrinus*, Bottlebrush. Australia
- *Ceanothus papillosus* 'Roweanus' Californian Lilac
- *Ceratopetalum gummiferum*, NSW Christmas Bush
- *Choisya ternata* Mexican Orange Blossom
- *Clianthus puniceus*, NZ
- *Daphne cneorum*
- *Dryandra formosa* West Australia
- *Epacris impressa* [5ft] East Australia
- *Hebe parvifolia*, NZ
- *Leptospermum scoparium* 'Martinii', NZ
- *Lonicera fragrantissima*, Winter Honeysuckle
- *Malus ioensis* 'Plena' Betchel Crabapple
- *Myrtus communis*. Common Myrtle
- *Pieris forrestii*. Himalayan Peris
- *Protea neriifolia*. Narrow-leaf Sugar Bush, South Africa
- *Russelia juncea*, Coral Bush
- *Schinus molle*, Pepper Tree.
- *Schinus terebinthifolia*, Brazilian Pepper Tree [Potential weed tree.]
- *Tibochina urvileana*.
-

PERENNIALS –

(Refer Harrison, RE & CR. 1967. *Know Your Garden Series. Bulbs and Perennials.* AH & AW Reed. 207p.)

- *Dimorphotheca* 'African Beauty' 30-50 cm. South Africa. Shrubby, herbaceous.
- *Echinacea purpurea* 'Magnus', Coneflower -cutting
- *Hemerocallis x hybrida* 'Ruby Spider.' Day Lily
- *Iris kaempferi* Japanese Iris. 40-60 cm. Japan
- *Iris reticulata* Dutch Iris. 40-60cm
- *Iris sp.* Bearded Iris. 40-60cm. Cutting.
- *Kniphofia praecox* 'Winter Cheer' and *Kniphofia uvaria*. Red Hot Poker. Africa.
- *Paeonia suffruticosa*, Tree Peony. Cutting.
- *Silene coronaria* (syn *Lychnis coronaria*), Rose Campion

FRUIT/ ORCHARD TREES

- Apricot
- Fig (Turkey)
- Grapefruit
- Orange
- Lemon

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Aerial photo 19 April 1950, Retrolens SN541. Sourced from <http://retrolens.nz> and licensed by LINZ CC-BY 3.0.

The homestead at Keirunga in the 1920s, Michael Fowler Collection

Charles Tanner at Keirunga in the 1920s, Michael Fowler Collection

Photographs of Elizabeth and George Nelson displayed inside Keirunga Homestead

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APPENDICES

Appendix 1: Supporting Information

Appendix 2: Land Information

Appendix 3: ICOMOS NZ Charter

Appendix 4: Drawings

Appendix 5: Cyclical Maintenance

Appendix 1: Supporting Information

Hastings Standard 17 June 1907, p.3

W. F. Kennedy, Havelock road,

W. J. RUSH, Architect. Temporary office at Messrs Frazer and Gardiner's, Hastings.

Article: Christchurch Press 30 03 1912, p.9 *Havelock and its Movement*

HAVELOCK AND ITS "MOVEMENT."

A NEW ZEALAND ART CENTRE.

(BY A LADY CORRESPONDENT.)

There is a long, straight road which runs from the prosperous town of Hastings, Hawke's Bay, towards the hills, lying in gentle billows and undulations at the foot of tall Te Mata, upon which a sleeping giant stretches his mighty length in sharp, clear outlines against the sky. At the end of the road where the hills begin is the village of Havelock.

Even if you only passed through this village, you could not help being struck with an unusual air of—je ne sais quoi. Progression? Culture? It is difficult to say, but it is there. The hills above are dotted with quaint, artistic houses, so that you know the dwellers must be people at least of originality and enterprise. The Village Hall, with its simple dignity of outline, is a surprising piece of architecture to find in so small a place; and the same might be said of the red brick building which marks the principal corner, and harbours in its ground floor shops, a tea-room, an art store, and a fashionable tailoring establishment. Still, to the uninitiated, Havelock is, at the most, a remarkably pretty village, the hill suburb of Hastings, where those who can, and are wise, build their houses. To those who know, it is the working centre of a Great Scheme.

Six years ago it was very much like any other place of its size, but people were just beginning to realise that its climate is a heaven-sent boon to those whose business keeps them on the

plains.

About this time Mr and Mrs Reginald Gardiner came from Canada, and built there, high above the heat and mists of Hastings, a house which was to be the first of many of its sort. It was carefully planned with a view to comfort and convenience, artistic simplicity the key note of construction, with no inch of useless adornment, and everything suggested by capable minds to solve the problem of domestic work. Mr and Mrs Gardiner are people who could not live long in any place without creating an atmosphere entirely individual to themselves. A kindly, boundless interest in their fellow men and women, a strong desire to help the weak, to strengthen the faltering, and a genuine appreciation of talent of any sort, from whatever source, are some of the qualities which combine to give that peculiar sense of fellowship and ready sympathy to be felt in all dealings with them. It is, in fact the foundation of the true socialism.

Into these surroundings was attracted, as he would say himself, Mr Harold Large, a man of unusual personality, whose great object in life is the furtherance of the universal citizenship of the world. To describe Mr Large in a mere paragraph would be an impossibility, for so many and varied are the parts which make up the whole, that it would be difficult not to give a disproportionate impression of his individuality. An intensely religious man, he had attained through doubt and disbelief to a high realisation of true Christianity. Working for two years as a lay curate under Bishop Neligan in Auckland, his success in the poorer quarters of the city was spoken of by the Bishop as wonderful. His powers of mental suggestion, developed during the study of Theosophy under Annie Besant, are highly cultivated, and give him an extraordinary amount of

magnetic influence over those with whom he comes in contact; and then his brain is stocked with reminiscences of an active life in the midst of affairs, for as right hand man and business manager to Mr Benson, the Shakesperian actor, he had met and known many of the great ones of the earth.

The question which interested him most during that part of his life was the Shakesperian revival, which had been attempted by Mr Benson, but for which, Mr Large said then, the time was not ripe. He had come out to New Zealand (he was born in Napier, where his family is well known) to wait for the crucial moment, and recruiting from his work in Auckland, was pitchforked by fate on to the Havelock Hills. Mr Large is, among other things, a splendid pianist, the delightful sort of person who can sit in the dusk, and direct the trend of your thoughts with improvised melodies, and, as an accompanist he is perfect. After three years of work in Havelock, when the great scheme had become the settled order of things, he was recalled to England by Mr Benson, and his remarkable energies are now given to directing the operations of various branches of the Great Shakesperian Movement, the activities of which are spoken of the world over.

What great ends spring sometimes from small beginnings! During a conversation over afternoon tea one day in Mrs Gardiner's charming drawing-room, the "Forerunner" was evolved, and with it, the first faint impressions of the scheme which is now known as the Havelock Work.

The "Forerunner" was a monthly magazine, intended as an outlet for anyone who wished to write, draw, or paint—a sort of medium for the discovery of local talent. The first number was in manuscript, each contributor being given so many pages, and the whole bound in a loose leather cover, with the title done in brass work and fixed on. This cover was the work of Mr and Mrs Levien, of Napier, and was used for all the succeeding typewritten numbers of the magazine. Finally, however, a printer's outfit was acquired, which was worked entirely by Mr Gardiner and Mr Walter McLean, of Duart, so the old leather cover was laid away with reverence as a remembrance of pioneer days, with the manuscript, and typewritten pages inside it. With the advent of the printing machine a small yearly subscription was asked to cover the cost of paper, etc., and the required number of copies were issued. Until then nothing connected with its production was paid for. It was a bright little magazine full of originality, containing an occasional gem of poetry which might have astonished the outside world, and some charming fairy stories, beautifully illustrated by their young authoress. Sketches by Mr Olijant, whose work is now well known in Hawke's Bay, were first seen on its pages, while articles on all sorts of subjects by cultured people who knew what they were writing about appeared each month. The "Forerunner" is in abeyance at the moment, but will be issued again later on.

The Village Boys' Club was the next step, started by Mr Large with the object of filling in the evenings of the idlers, and giving them something better to do than standing about the verandah of hotel, store, or post office. There were classes for reading, smoke concerts, and debates, which were taken up with enthusiasm, and have only been abandoned to make room for larger enterprises. Mrs Gardiner, at the same time, began the Wednesday afternoon social meetings for women, which were then held in the Church of England Schoolroom, and have become

English schoolroom, and have become so widely popular. Some one gives tea every week, and there is music, sometimes a lecture or a talk, and discussion on some subject of interest at the moment. There is nothing stiff or formal about these gatherings, the talk is general, and every one meets on the common ground of universal citizenship. After a little while those who were unable to go in the daytime begged that these meetings should be extended over the evenings as well; and so the Wednesday night concerts came to pass. Miss Large (a sister of Mr Harold Large), who is a singer of wide reputation in the Dominion, became interested, and has rendered valuable assistance at these concerts from the beginning. People from Napier got up parties, and were motored over to give an evening's performance. Mr and Mrs Malinson, after their series of recitals in Napier and Hastings, went to Havelock, where they stayed for some weeks, assisting the movement in many ways. Among other things they devoted some time to training the church choir, a liberal education by which each member of it has benefited. Mr Percy Tombs, conductor of the Hastings Orchestral Society, said after their first performance at Havelock that it was the most appreciative audience for its size in New Zealand. The Glee Club, too, was started, which is still progressing under Miss Large's tuition.

Very soon the schoolroom became too small to hold with comfort, either the afternoon or evening gatherings, and the idea of a Village Hall was born in Mr Large's progressive mind. This suggestion was received at first with a discouraging lack of enthusiasm. How was it to be done? Where were they to get the money from?

"Ask for it!" said Mr Large, with simple directness. They asked for it. They got it—enough in a few weeks to begin the building of the Village Hall, which was finished about three years ago, and will stand many years a monument to the energetic leaders of the movement.

With the advent of Miss Annie

Duff, a new element was introduced into the general scheme of advancement. Miss Duff is a remarkably clever Scotch girl, who was educated in Brussels, London, and Paris, and whose talents as a teacher of elocution were in danger of being hidden on an up-country station. She appeared occasionally to recite at some function, and a water-colour sketch bearing her name was sometimes seen in the "Fore-runner." But until Havelock claimed her, and she began work in earnest there as stage manager to the Dramatic Club, her skill in that direction remained undreamt of. The Dramatic Club has been one of the most surprising results of the movement. Their first big work was the production of "The Rivals," in aid of the Hall Building Fund, for which every seat was bought up beforehand at 7s 6d, and many people had to be refused admittance. The play was a success from every point of view, and the surprise was great at the efficient stage management it displayed. Since then the club has produced two of Bernard Shaw's plays ("Arms and the Man" and "Captain Brassbound's Conversion"), showing steady improvement at each performance, and "The Merchant of Venice" is now in rehearsal. No one who is not a resident of Havelock is eligible for membership in the Dramatic Club, though Miss Duff receives many requests from outsiders to be allowed to join. There are other clever women who have assisted enormously with the work. Miss M. M. McLean, who came from Edinburgh, where she had been lecturer on English and Classical Literature at the Women's University; Miss Rose Gardiner, whose special subject is the bringing up and educating of children; Mrs Richardson, whose little kindergarten is, like everything else at Havelock, a model one; they are not the only ones, but some of the principal workers.

Each year there is a Spring Flower Show, where the exhibits would take some beating in a city, and each succeeding Flower Show becomes the last show's master, so to speak.

tive for the production of many forms of beautiful work. There are classes in connection with it for brass and leather work, wood-carving, enamelling, and fabric weaving, and the energetic committee of ladies under whose direction Mrs FitzHerbert manages the little shop, have other things, too, in view for the industrious workers. The object is to sell, later on, nothing which has not been produced entirely by themselves. The whole profits go to the furtherance of the "Havelock Work," so that there is no thought at all of individual gain by the organisers, who merely offer an outlet for any work of skill and talent, and so, to use a threadbare phrase, encourage local industry.

Then there is the Morris Dancing Class, started last year by one of the Woodford House teachers, so that you see in Havelock there is very little time wasted.

Is this not a tale of progress? and a true tale, too. If you doubt, come with me to a "Wednesday Afternoon," a concert, a performance of the Dramatic Club, or call upon Miss Hodge, and see some of the work of the Woodford House girls. Get out of the elderly old-fashioned bus at the corner—the bus which gets you there too early for afternoon tea, and bring you home too late for dinner—and walk wonderingly up to that little window of the "Arts and Crafts," so beautifully arranged. Take a peep inside at Mrs FitzHerbert, in her artistic blue overall, behind the counter, among the linens, the burlaps and the tapestries. Speak to her, and she will discourse with ease upon any subject you care to introduce, and what is more, she will sell you some product of home or foreign enterprise before you leave. Then walk up the hills, and look at the number of pretty artistic dwellings, each with its own individuality, each excellent of its kind. You will no longer doubt,

One of the outcomes of this atmosphere of progressive thought and work has undoubtedly been the establishment of the Woodford House School for girls which is of course well known throughout the Dominion. Certain families formed a syndicate, and obtaining the services of Miss Hodge as principal, embarked on the erection of a model school on the Havelock hills, to be conducted on the most modern educational lines. Messrs Rush and James the architects, have excelled themselves in the building, which presents the appearance, both outside and in, of an old English country house, fitted, with every imaginable modern convenience. While the building was in process of erection, Miss Hodge went to Europe and searched in England, France and Germany for teachers who would fill the requirements of the syndicate, and at the same time come up to her own standard of excellence in their different ways. The result is, though the school is only a year old, that a new wing of bed-rooms is already being added, and names are down of intending pupils who have not yet passed their babyhood. The success of this has encouraged the foundation of a Boys' Preparatory School, the building of which is already begun, and of which Mr Grey, of the Heretaunga School, Hastings, is to be headmaster. The latest enterprise is the establishment in the centre of the village of a depot for handicraft and art work of every sort, known as the "Arts and Crafts." This was evolved from the original "Libertys'" agency in Hastings, and bids fair to become an incen-

Dominion, 27 January 1909, p.9

A TRIBUTE TO HASTINGS.

BY THE MALLINSONS.

Mr. and Mrs. Mallinson, whose visit to Wellington was so short, and who could only spare three evenings for recitals in this city, have given no fewer than nine recitals in Hastings, Napier, and the district round about, and they have spent several weeks in Havelock. Why should they devote so much time and energy to a little corner of this out-of-the-way Dominion?

The answer given by Mr. Mallinson himself is full of interest, and it reveals the existence in the Hastings district of a community, cultured, earnest, devoted, coveting only the best gifts, and, of a movement to share these gifts with others. There are many people of trained taste, with a high appreciation of all that is most beautiful in music, art, and literature, but these exceptional Havelock people are filled with a desire to increase their own power of appreciation, and to share it with others.

"If you were to go to Hastings," said Mr. Mallinson, "you might see nothing of their work. It is at present in the beginning of things, though they have already initiated several movements that promise to accomplish much. The idea is to establish a centre of sweetness, light, and beauty, and they believe that a movement beginning in a corner of the country has a chance of success denied to it in a city, where there are so many interests to crowd each other, and where a movement of this sort undertaken by people not whole-heartedly devoted to it might easily become a fad, and share the usual fate of fads. In a way, the movement is a reflex of the work initiated in England by Mr. Benson, the actor, the man who has done so much for the uplifting of the English drama, who has so often staged Shakespeare's plays, and who has the art of inspiring the members of his different companies with his own high ideals of art, the same high standards of simplicity, truth, and beauty. Mr. Harold Large, who is closely identified with the movement in Havelock, was at one time Mr. Benson's business manager. He is filled with his ideas, and still keeps in close association by letter with him. Mr. Reginald Gardiner is another ruling spirit, and Mr. Fraser. These last two are the heads of the Arts and Crafts Association, which is the nucleus, the formal society connected with the movement."

A brief summary of what they have already accomplished gives the best idea of their aims. For one thing they have this Arts and Crafts Association; they have a small kindergarten, a picture gallery which contains among its sixty oil and water colours, some excellent work by English and French artists; they have a monthly magazine of their own, "The Forerunner," to which members of the community contribute, and Mr. Mallinson mentioned with especial approbation several sonnets by a young New Zealander that had been published therein. They desire to establish a theatre to be devoted to the representation of the best plays, to lectures, and first-class concerts. At a meeting held recently to discuss ways and means the sum of £1000 was at once promised, not of course enough to pay for such a building, but an earnest of what the promoters may expect. Just a little while ago a performance of "A Midsummer Night's Dream" was given by members of the community, and though Mr. Mallinson had not heard any report of this, he felt sure it would be well carried through. Many of those associated with the movement are people of means, and willing to spend money for a good purpose, and to instance this, Mr. Mallinson quoted the fact that when a hand-printing press was required for the work the community is doing, it was at once purchased by one member. The first thing printed off was a programme of one of the Mallinson recitals, and very handsome it looks, printed on good, dull paper, with the words of the songs in fair black type. It bears the crest of the community, and their motto, "Piscatores Hominum," though Mr. Mallinson says their working motto may be best given as "Service." They intend to open a school of music, and for some time Mrs. Mallinson has been training two teachers for them, which is a matter on which the Hastings people may be heartily congratulated.

When Mr. and Mrs. Mallinson gave their first recital in Hastings, members of the community who were present were extraordinarily impressed. The perfection of the harmony between words and music, and Mrs. Mallinson's perfect rendering of her husband's exquisite compositions, came as a revelation to them, and they could not rest until they had secured from them a promise to return for another recital. One theory of this community is that an artist passing through a town, and giving one or two recitals there, produces no lasting effect; that what is necessary is that the musicians should give many recitals and remain for some time among the people, before the influence will be strong enough to last, and also they think this impression produced, will be much stronger where the people have not been accustomed to hearing many musicians of varying degrees of merit. As it happened, the recitals given in the district, including Napier, numbered nine, and in addition to this Mr. Mallinson made his influence felt very greatly training the choir for a choral celebration at an early Church service. For this he had a choir of about fifty people, some of them trained musicians, others quite untrained, and although he had only a fortnight in which to train them. They sang the old plain song service with wonderful effect, and the result was a great delight to all.

"The movement is not wholly to be described as a religious one," says Mr. Mallinson, "though the desire of the people is to bring all beauty to the service of the church. While they lay special stress on beauty they do not neglect any work that will bring pleasure to the lives of those around them, and it is understood that those connected with the movement will be ready to help their fellows in various little unthought-of ways."

Mr. Mallinson is prepared to believe that there in Havelock a movement has begun that will be of very great value to the best interests of the Dominion as its influence spreads. As other artists visit New Zealand they will probably be appealed to, to give more than a little time to Hastings, not as a gift, but as an ordinary business arrangement, the friends of the movement being willing to do all in their power to widen its influence and increase its value.

MR AND MRS MALLINSON

There is a probability that Mr and Mrs Mallinson, who rank high in the musical life of London, will give a concert in Christchurch at an early date. Mr Albert Mallinson is a composer of great renown, and some 300 songs from his pen have placed him on a level of many of the great masters. Mrs Mallinson is a vocalist of equal parts with her distinguished husband. When these artists left England Her Majesty Queen Alexandra offered Mr and Mrs Mallinson a special letter conferring her patronage on the Australian tour just closed, so charmed was she with the recital given under command at Buckingham Palace.

Newspaper clipping, not dated. Information on Keirunga Gardens available from Hastings District Libraries.

HAVELOCK NORTH PUBLIC LIBRARY



Original homestead cost \$1000 to build seventy years ago

The Keirunga Gardens homestead was built in 1906 at a total cost of \$1000.

The homestead was originally built by Mr and Mrs Benjamin Gardiner and named "Gardinoon" probably the name of a 3rd Indian Child who lived near the Gardiner's former home in Quebec, Canada.

The boundaries of the property extended to the centre of the Mangarau stream and Valley Rd, following the course of the stream which led to a quarry which is now Glenpark Place.

All the timber and materials needed for the homestead were dragged in by bullock dray up a track which is now known as 303 Rd, across the Mangarau stream and entered the property somewhere near Place St. The bullock track is still in existence along the western slope near Talbot St.

NAME CHANGE

The house was completed in 1907 and in 1910 the property was sold to Mr Charles Ord Tanner who changed the name of the property to "Keirunga," which apparently means "an elevated site."

In 1929 the property was bought by the late Mr George Nelson, the son of William Nelson who founded the Tumoana Breeding works.

Mr George Nelson lived in England for a number of years and completed his engineering degree. On his return to New Zealand he became involved in planning flood-control schemes in Canterbury and Hawke's Bay and was a founder of the Hawke's Bay Herald which later became the Herald-Tribune. Mr Nelson was also a starch-maker and managing-director of A. J. Silven and Co.

While in England Mr Nelson was a frequent visitor to New Gardens and his involvement in flood control schemes gave him a great knowledge of trees and plants.

LANDSCAPED

When he bought Keirunga at the age of 51, he began to

landscape the gardens surrounding the homestead. He propagated many of the seedlings himself and others, such as the Te Anau oak and Oregon pines, he brought from the homes of friends.

Some of the original trees planted were lost in fire and Mr Nelson installed many large beech logs throughout the property to protect it from further fires.

Many trees were lost in a great gale on February 2, 1936 and the Taurua plantations as well as big red gum trees were severely damaged.

Mr Nelson was influenced by New Gardens when landscaping the gardens and he was assisted by foremen, including the former Havelock North superintendent of parks and recreation Mr Len Jardine to help lay out the paths and rock gardens. He named paths and walks after the men.

GIFT TO HAVELOCK

In 1935 Mr Nelson first offered Keirunga as a gift to the borough and people of Havelock North and in 1937 gave the 1 1/2 acres next to the homestead to the borough council.

The council asked Mr Nelson to outline his plans for Keirunga and details of his plantings as a guideline to the develop-

ment of the gardens. Mr Nelson was then aged 61. He worked on the project of developing the property as a recreational area for Havelock North up until the time of his death in October 1964. He was 91.

In his will Mr Nelson offered the council the homestead and the 18 acres surrounding the homestead at a nominal fee.

In May, 1965, the council bought the homestead for \$2000.

Photograph by [unreadable]

Te Mata Times, May 1976, Issue No. 15, Information on Keirunga Gardens available from Hastings District Libraries.

TE MATA TIMES

Havelock North

May 1976 Issue No. 15

Keirunga Development New Building Opened



Miss Joan Kerr opening the new complex at Keirunga. Photo Lee Redwood

A sunny afternoon, well stocked stalls, hundreds of eager buyers and the opening of the new work shop block combined to ensure the success of Keirunga Garden's Open day on Saturday 24th April.

Guest speaker, Miss Joan Kerr from Wellington, who had been invited to open the complex was welcomed by the President of the Keirunga Garden Society, Mr. F. Bacon.

He made a point of welcoming everyone "to the open which belongs to the people - Keirunga Gardens" and mentioned the part played by those who had helped actively working and giving of their skills and services. He said to have wings to fly, mentioned Mr. Bacon, "at least 10 years ago there was people who said as to keep out but on the ground".

The Mayor of Havelock North, Mr. J. Whittaker, complimented Mr. Bacon and his secretary, Mr. R. Edgar Allen, on their voluntary activities.

Mr. Whittaker said he would not like to see Havelock as a whole of the area was able to enjoy the benefits. "Some of the days, however", he said, "when councils provided sweeping services". He complimented everyone in their services in the final saying that it is a fine time to remember and remembering out of course appreciated by the council. He went on to say that his council would be contributing financially in the coming year.

"Keirunga Gardens is unique in that it was built and built to the people", said the M.P. for Hastings, Mr. R. Foulkes. "It was built in the year of other parts of the country. People's help and enthusiasm put their form but the work had enabled it to grow as it had - to be enjoyed by all." He mentioned what previous speakers had said about Keirunga Gardens being a pleasure and enjoyment to everyone.

Deferring the opening ceremony, Miss Kerr said "This is another instance demonstrating clearly the interest in it which is growing rapidly all over the country. In the past it was generally defined but now the stage of activities is finished". She said that she and fellow members, as this involved several in each area, are assisted by the personal help of people in an active way in their different activities.

She continued Keirunga on their 600 members but warned that preservation is necessary to get recognition. "Visual and structural looking in the cities are heard and seen and clearly". She urged the Society to continue actively over the new materials, T.V. and the new papers.

Music groups were presented to Miss Kerr, the Mayor, Mr. Whittaker, Councillor Mr. Heathcote, and Mrs. Foulkes.

A special welcome and flower spray was accorded to Mrs. Elizabeth Nelson, the Patroness of the Society, by Mr. Bacon. He told the gathering that Mrs. Nelson, whose home Keirunga had been, would be 100 in December.

Valerie Brown

Information on Keirunga Gardens available from Hastings District Libraries.

Frank Bacon Retires From – Keirunga.



HNL 2494, courtesy Lee Redwood

There was a large and representative number present at the Tenth Annual General Meeting of the Keirunga Gardens Society held recently in the homestead. These included Mr. W.J.C. Ashcroft who was Mayor at the time the Society was formed, and Councillors M. Hursthouse and E. Treacher. Apologies for absence included those from His Worship the Mayor and Mrs. Whittaker, and Mr. R. Cambie, the Society's first secretary, now resident in Wellington.

In his report to the meeting, the retiring President, Mr. F.H. Bacon, (HNI Headmaster) spoke with deep feeling of the regard he had for Keirunga and of the respect and

admiration it inspired throughout the community and indeed in much wider spheres. He said he was continually being surprised by the remarks of visitors from far and near, intimating how much they envied our flourishing Society in its beautiful surrounds.

Keirunga has been the realization of a dream, a nebulous idea which grew and prospered. From small beginnings membership now stands at 650, 150 of whom are not involved in any group activities but who support Keirunga by subscriptions. The highlight of the past year had undoubtedly been the completion of the new building which will serve the needs for workshop activities, performances and exhibitions. Carpet has been laid, drapes hung and the kitchen fully equipped. The Drama Club are working on the construction of carpeted portable platforms which can be used to provide tiered seating when required. The annual Open Weekend which this year was combined with the Official Opening of the new building had been an unqualified success, proceeds which had meant a total of \$1,498 being added to the Society's funds. This was a splendid example of a grand co-operative effort on the part of all members.

Mr. Bacon, who is relinquishing his position of President after ten years because he feels that this is in the best interests of the Society, spoke with appreciation of the Borough Council's continued support and encouragement. Particularly is he Society indebted to the Parks and Reserves staff who are responsible for the

upkeep of the beautiful gardens which help to make Keirunga such a pleasant place in which to work and play. He urged members to maintain the co-operative spirit which abounds in all the Society's activities, as therein lay its strength. There is no room for complacency. There is a constant need for new members. Enthusiasm must not wane and new goals for the development of Keirunga must ever remain uppermost in members' minds. He thanked his Secretary, Treasurer, and committee members, the Editor of the Keirunga News, and the Floral Art Group who kept the homestead beautiful with floral arrangements throughout the year.

Te Mata Times December 1976 p.1

Information on Keirunga Gardens available from Hastings District Libraries.

BUILDING AT KEIRUNGA

"Work can start immediately which is most satisfactory after so many delays" reports Mr. R. Milne Allen, secretary of the Keirunga Gardens, "as the committee has accepted the tender of Wilson Construction Company for the 1300 square feet annex building to be erected at the Gardens. He emphasized that there is no intention of phasing out the present building, the new one is complementary to the old.

Bearing this in mind the architect, Mr. J.S. Kingsford, has succeeded in blending the new with the old whilst still preserving the natural beauty of the building and the garden.

Work space being needed by all groups it is felt the annex will relieve the shortage which is acute at present.

It is planned that the new building will prove to be a workshop, auditorium or display space.

The area reserved as "all purpose" space is 860 square feet - and it is hoped to have a small craft shop of 170 square feet, with a store room of similar dimensions.

Special attention has been given to the natural lighting of the new area, partly for the artists, but as Mr. Milne Allen points out "With such diverse groups planning has not been easy to achieve the best results for all groups".

"However" he continued "Keirunga has always been a showing place for all groups and it seems most fitting a special feature they desired they really do not mind".

A welcome gift of \$250 came from the ceramic group as a donation towards the new building and in the past many other groups have given their contributions. Another group, or set nameless, has provided \$130 to mark the signing of the contract for the addition.

Mr. Milne Allen said that one of the joys of Keirunga is that the 600 members are keen supporters of the scheme and do not spare any efforts to help the Committee in their undertakings.

Although \$7000 has been raised by mortgage Keirunga Committee members feel they will emerge debt free as future users will take on the task of paying off any indebtedness.

Reports from the President of the Drama Group, Mr. Chris Giblin indicate that the monthly meetings now being held have proved most popular with all members, and have seen excellent attendances.

Some months there have been workshops, and one month Patricia Marshall, a published short story writer spoke on her craft and members listened to one of her short stories which was recently broadcasted.

Plans are proceeding and the group is hopeful of staging later in the year, open air Shakespearean scenes from various plays, culminating with a midnight matinee at Keirunga Gardens.

Valerie Bowen

Plan of the extensions at Keirunga.

Information on Keirunga Gardens, from Hastings District Libraries.

HAVELOCK NORTH PUBLIC LIBRARY 42001



24/4/76

Thousands at opening of Keirunga workshop

The Keirunga Gardens Society's new workshop was opened in a gala atmosphere on Saturday afternoon.

Thousands of people strolled through the gardens and brought from the stalls.

The opening of the new workshop was informal with official guests seated on the lawn in front of the new building.

Guests at the opening were the chairman of the Central Regional Arts Council, Miss Jean Kerr.

Others present were the Mayor and Mayoress of Havelock North, Mr and Mrs Jeff Whitaker, Havelock North borough councillor and the member of Parliament for Hastings, Mr Robert Foster and Mrs Dalton.

A special welcome was extended to the patroness of the society and wife of the late Mr George Nelson who bequeathed Keirunga to Havelock North, Mrs Elizabeth Nelson. Mrs Nelson will be 100 next December.

DREAM REALISED

The president of the society since its formation, Mr Frank Bacon, said the opening of the building was the "realisation of a dream."

"When the planning of the building was first mooted we were told we were having idealistic dreams and to keep our feet on the ground."

"It has now Keirunga is now raised throughout New Zealand," Mr Bacon said.

Mr Bacon paid tribute to all who had helped in building the workshop, especially trade and professional people who had met the cost of their work.

Mr Whitaker said Havelock North would grow rapidly over the next few years.

He felt it would be a retrograde step to limit the membership of the society to residents living in Havelock North.

"It does appear physical that Keirunga has a limitation imposed by parking and access. However, I am sure with careful planning a lot more use can be made of Keirunga."

Mr Whitaker said any thoughts on future expansion would be welcomed by the council.

"Last year we spent \$7000 on maintenance and improvements and made a \$5000 grant toward the new building."

"A similar sum will be spent on maintenance this year and we hope to proceed the cottage to give better accommodation for the garden caretaker," Mr Whitaker said.

Papers & Photographs

Information on Keirunga Gardens, Hastings District Libraries.



The courtyard of the proposed building for the Keirunga Gardens Society.

Keirunga Society launching \$200,000 campaign

The Keirunga Gardens Society, Havelock North, this weekend begins its fundraising campaign for its new building, which will cost about \$200,000.

The proposed 260-square-metre building has been designed by architect Mr John Kingsford and will house the potters and drama group on the ground floor as well as a new toilet block.

On the first floor will be the artists' studio and exhibition area plus a coffee lounge. This floor will also include a self-contained flat for a resident caretaker.

The existing accommodation at Keirunga for the potters and rock and mineral

club members has long since outlived its expected life span and a new building was needed.

The proposed building will form the third side of a courtyard bounded by the homestead and the workshop. It is hoped to pave this area to provide an ideal sheltered venue for any outdoor activities including drama.

The chairman of the fundraising committee, Mr David Fine, said the proposed new building was expected to cost about \$200,000.

It was hoped to raise about \$100,000 through in-

dividual donations from the society's 650 members plus donations from the nine groups which make up the society.

Keirunga will also get a \$17,000 grant from the Havelock North Borough Council toward the cost of the caretaker's flat.

The society, on getting pledges for the \$100,000 to be paid over a three-year period, would then approach the New Zealand Lottery Board, which provides grants for such groups as Keirunga, said Mr Fine.

Mr Fine said his committee also planned to approach people who were sympathetic to the aims and ac-

tivities of Keirunga although not actively involved in the society.

By May the fundraising committee hoped to be able to put the building to tender.

Keirunga's original homestead was built in 1906 by Mr Robert Holt for £500 for a Canadian family, Mr and Mrs Reginald Gardiner, who named it "Stadocosa."

In 1919 Mr Charles Ord Tanner bought the property and renamed it "Keirunga" — the place on the hill.

After some changes of ownership, Mr George Nelson bought it in 1928 and lived there until his death in

1964 aged 93.

Mr Nelson had developed the parklike atmosphere of Keirunga and at one time had five gardeners employed to help him develop the paths, drainage and rock work.

The old homestead and six hectares of land plus the one hectare of gardens came into the hands of the Havelock North Borough Council through the generosity of Mr Nelson, who offered it as a gift to the community.

Unused it fell into some disrepair until 1966 when a group of interested people called on the council with

the suggestion that a cultural centre be established.

The small but enthusiastic group then undertook the mammoth restoration of the homestead and its immediate surroundings and the Keirunga Gardens Society was formed.

The second building, the new workshop, was completed in 1976 and, with help from the citizens of Havelock North and the borough council, it was fully paid for by early 1979.

The proposed new extension will complete the complex at Keirunga providing each of the nine groups with their own accommodation.



\$200,000 building finished next month

Completion of the Keirunga Gardens Society's new \$200,000 buildings is programmed for the end of July and plans are under way for an official opening function.

The 260-square-metre buildings has been designed by Hastings architect Mr John Kingsford and will house the society's potters and drama group on the ground floor as well as a new toilet block.

On the first floor will be the artists' studio and exhibition area plus a coffee lounge. This floor will also

include a self-contained flat for a resident caretaker.

The existing accommodation at Keirunga for the potters and rock and mineral club members had long since outlived its expected life span and a new building was needed.

The society had raised the \$200,000 needed in just over 12 months with about \$100,000 coming from individual donations from the society's 650 members plus donations from the ten groups which make up the society.

Keirunga also received a

grant from the Havelock North Borough Council toward the cost of the caretaker's flat.

The additional money needed has come from donations from trust funds and the society is hopeful of getting a \$40,000 grant from the New Zealand Lottery Board.

The society's president, Mr Michael Harris, said no firm details of the official opening function were available yet but it was hoped to have a lending ceremony open the building probably in August.

Al 742

Keirunga Arts and Crafts Centre



Homestead, Chalet and Front Lawn

Keirunga Gardens Society
Box 265
Maunder North



Al 742

KEIRUNGA
Place on the hill
KEIRUNGA GARDENS SOCIETY INC.
Pufflett Road, Havelock North



Painters Studio (upper)
Pottery (lower) and Courtyard

Arts & Crafts Centre

A Bit Of History

Keirunga Artists can trace their origins back to 1924 when they were known as the Havelock North Art Club. Mr W A G Penlington was a foundation member and membership was by invitation only. Meetings were held at various venues in and around Havelock North and a subscription of 2/6d was charged. Many demonstrations and tutorials were held and in 1955 the membership rose to 19. In 1967 came the move to Keirunga with a name change to Keirunga Gardens Art Club. 1970 saw the official affiliation with Keirunga Gardens Society and renovations were made to the Homestead's old laundry, kitchenette and pantry to make a studio. Due to increased membership, the artist's group moved into the Frank Bacon Studio in 1984.

For further information
visit us at

<http://keirungaartists.org.nz>

Or email
keirungaartists@gmail.com

Keirunga Artists



Information Leaflet 2012

Please Take One

AN INTRODUCTION TO KEIRUNGA



THE CULTURAL CENTRE OF HAVELOCK NORTH



ADMINISTERED BY
THE KEIRUNGA GARDENS SOCIETY (INC.)

In order that the somewhat unique features of the Keirunga Cultural Centre in Havelock North administered by the Keirunga Gardens Society Inc. be fully understood, it is necessary to briefly relate the history of "Keirunga" (the "place on the hill").

HISTORICAL

Keirunga was built in 1906 by Mr. Robert Hill (for a sum of £500) and a Canadian family, Mr. and Mrs. Reginald Gardiner were its first occupants, and they named it "Stadacona". All the timber and materials needed for the building were dragged up a track, now Hill Road, by bullock dray. The timber used was heart kauri and Yotaru and is still in very good condition. In 1919 Mr. Charles Ord Tanner bought the property and renamed it "Keirunga". Mr. George Nelson purchased it in 1928 and lived there until his death at the age of 93 (1964). A man of immense achievement and far sightedness he developed Keirunga into a parkland with trees and shrubs, many of which he propagated himself. He carried out drainage work, path formation and rock work, and at one time had five gardeners employed whole or part-time to help him in this development.

INTO THE SIXTIES

The fine old homestead, set in 6 hectares of parkland and 1 hectare of garden came into the hands of the Havelock North Borough Council through the generosity of Mr. Nelson who had decided to offer Keirunga as a gift to the community. Unused, however, it fell into some disrepair until in 1966 a group of interested people, recognizing its potential, called on the Council with the suggestion it be developed as a cultural centre for the use of the residents of Havelock North, and after negotiations this was accomplished. The small but enthusiastic band then undertook a mammoth restoration of the homestead and its immediate surroundings, as the Keirunga Gardens Society became "incorporated". This was in 1967.

THE SEVENTIES

During the decade 1970-79 the Society developed in strength so that demands on existing facilities were heavy. As a consequence it was decided to launch a project to build a new multi-purpose workshop. Thanks to the efforts of the Society's members supported by the public of the district and the Havelock North Borough Council, the building was completed in 1976 and fully paid for early in 1979. It is known as the Nelson Room.

THE EIGHTIES

With the continued growth of the Society and the demands from an increased number of affiliated groups came the urge in 1982 to make a major effort to complete the complex by erecting a building which would provide a pottery, an artists' studio and exhibition area, a drama green room, a carter's flat and a coffee lounge. Before the end of 1984 the building was a reality thanks to an intensive fund-raising effort by the Society's members supported by the district, the Havelock North Borough Council, anonymous trust fund and the latter's Board. The courtyard planned for flexible use serves to link the buildings of the complex.

A TRUE COMMUNITY ASSET

A large number of groups, catering for a wide range of interests at Keirunga. These include:

Caneecraft	Patchwork
Draws	Painters
Film Society	Potters
Floral Art	Silverworkers
Garden Circle	Spinners and Weavers
Leadiqeters	

The Society is always ready to consider applications from groups which may wish to join the "Keirunga Family".

Keirunga stands as an example of a true community asset at its best.

Once a year a festival is held in the autumn when all groups combine to show their appreciation of Keirunga by the Society's finances. Some stalls (plants, produce, etc.) which all members hold in stock, are run solely for the "producing" groups (e.g. Caneecraft, Spinners and Weavers, Potters, etc.) give a generous percentage from sales to the Society.

The Society, administered through a central committee, profit making, its funds being used in the main for the maintenance and improvement of facilities.

For a modest annual subscription members may join any of the groups as they wish (each group charging a small additional subscription).

REGULATING MEMBERS

The Society also receives support from a number of individuals, although not active members, who to be identified with the Centre and its aspirations.

KEIRUNGA NEWS

The official organ of the Society, known as "Keirunga" is published five times per year, and is issued by post. All groups are expected to contribute a report in each issue.

VISITORS

Keirunga is open to the public and visitors are welcome. Travelling groups intending to call at Keirunga should make contact with the Secretary of the Keirunga Gardens Society, Box 265, Havelock North.

Tribune Extra 12 3 1985, Information on Keirunga Gardens, Hastings District Libraries.

Frank can't give up his art — as a teacher

Public Images
by BILL BIRDWELL

Frank Bacon is a born teacher and organizer.

The Hastings North area opens most of its working life to the classroom and has been one of the driving forces behind the development of Keirunga Gardens. Frank Bacon has always seemed to be a teacher. From a 441-year bond in his teacher training during the Second World War did not stop him.

"The war broke into a very important time for me. I was working to get into the classroom."

Frank taught in the Hastings and Gidley's before moving to Hawke's Bay in 1960. He taught in Hawke's Bay Primary School before becoming principal at the town's intermediate.

"I decided my life to teaching and started working with children."

"That's why I went returning to two schools after I retired. That suited it very much for me."

Frank became involved in the Hastings Garden Society in 1966 and since then has worked hard to see it grow over time.

The dream started when a small group of people with Frank at the helm, decided to fight the situation which was the garden and landscape were left in the hands of Hawke's Bay.

"The fight wasn't over. We could have given up in the first stage."

It is not simple (though we now believe otherwise).

But once the idea started to become a reality Frank was not far behind at the request to help.

"I remember a football strip during some parties and high school people were returning."

Frank was president of the garden society for the first 10 years and decided to join the gardeners' group after he retired.

"I really wanted to make sure that I got the most out of my retirement and I found myself really enjoying the gardening."

Frank points to his garden and the retirement he took by taking a sabbatical in retirement time at Hastings.

"I don't think I could do it as a private worker. Taking the time is part of it."

"My time is really in Hastings. It is a wonderful area for the retirement."

Frank says he has often been asked "Why Hastings?" One people don't know about the other people who helped to make it all possible.

His retiring committee was chosen to bring members of a new group of gardeners, Hastings, which has continued throughout Hastings Bay and is independent of Hastings.

Frank is the only life member of the society and a trustee to the new building, which is to be dedicated around 20th March. He has been named after him. He is part of "the Keirunga legacy," he says.

Frank has also been involved in the Hastings North Rotary Club and tried to help from a small club in the town.

"I will always have an interest in young people. I've not done when I have people returning young people."

"I will have faith in them and see all the best."



Frank Bacon is the Hastings president.
Photo: BILL BIRDWELL

<https://knowledgebank.org.nz/text/newspaper-article-1982-elizabeth-nelson-long-time-resident/>

The Keirunga Gardens Society has lost a well-loved and respected Patroness with the death this month of Mrs Elizabeth Nelson in her one hundred and sixth year.

The position of Patroness was accepted by her after the death of her husband, the late Mr George Nelson who had been the Society's Patron since its inception, and right up until the time of her death she maintained a keen and absorbed interest in its development; indeed, as late as a week before she died Mrs Nelson asked a friend to write down "a little poem she had in her head" with instructions to let the editor of the Keirunga News have it for inclusion in that magazine. Members of the society have visited her regularly during her residence in Duart Hospital over the past eight years, and she was regarded by all with deep affection.

It was through the generosity of the late Mr and Mrs Nelson that the fine old homestead at Keirunga, set in six hectares of land and one hectare of garden came into the hands of the Havelock North Borough Council who accepted the gift on behalf of the community. Unused however, it fell into some disrepair until in 1966 a group of interested people, recognising its potential, suggested to the Council that it be developed as a cultural centre for the use of the residents of Havelock North. Their offer was accepted and the small but enthusiastic band then undertook the mammoth restoration of the homestead and its immediate surrounding

Elizabeth Nelson long-time resident

hosts at a morning tea function for all Mrs Nelson's relatives and friends. This was held in the homestead in the room looking out over the garden and the Heretaunga Plains below, where Mrs Nelson had herself spent so many happy hours.

Hilda Bradley

buildings. The Keirunga Gardens Society became incorporated in 1967. Now a fine cultural centre (with a membership of over 600) it has three buildings with a fourth in the planning stage, and stands as a tribute to those far-sighted people, and as a fitting memorial to the memory of Mr and Mrs George Nelson. The Borough Council Parks and Reserves staff keep the grounds and garden in immaculate order so that it is a place of beauty and an asset to the community.

There can surely not be many in our midst who have lived such a full and useful life as did Mrs Nelson. Born in Waipawa on December 28, 1876, one of a family of seven, she travelled widely before coming to live in Havelock North in the old homestead in its beautiful garden. Probably because of her long association with nursing Mrs Nelson had hoped that Keirunga might one day become a home for the elderly but because of its hilltop setting it was not suitable for such a purpose, and so Mr and Mrs Nelson generously gave the property to the town of Havelock North.

A book could well be written about Mrs Nelson's life. She had a happy childhood. A desire to nurse which led to her working in a Napier Doctor's surgery while quite young, a period of general nursing training from which she qualified,

then a spell of private casing in country districts while waiting to be called up for service after enlisting in the First World War, makes an interesting story. Eventually, as Sister Goldsmith, she nursed in Egypt before returning to New Zealand on a hospital ship. Arriving back in Egypt she found that her unit had left for France so she remained at the Imperial General Hospital in Cairo organising a fever ward and helping to train a young doctor so that he could take over. Back in England she was posted to a hospital for wounded servicemen, and later shuttled back and forward to New Zealand on hospital ships on several exceedingly hazardous voyages. Not only were the ships travelling in such close formation that there was more danger from collision than from submarine attack, but to make matters worse influenza was rife and the whole company were laid out in rows on the decks, covered with greatcoats and whatever blankets were available.

The war over, Mrs Nelson established her own convalescent home in Napier which she ran for many years. After her marriage in 1937 she maintained a keen interest in nursing and was an active member of the N.Z. Trained Nurse's Association, and was Vice President and Secretary for the Hawke's Bay branch for several years, eventually

Mr George Nelson, pioneer and planner, dies

Mr George Nelson died at his residence, "Keirunga," Havelock North, yesterday aged 93.

His death ends a link with events and controversies extending over more than 60 years. That period saw Hawke's Bay develop from being a pastoral area, with few industries, and rural-type towns, into a highly productive region with a diversity of industries, two busy cities and prosperous smaller centres.

The same Nelson is of historic significance in Hawke's Bay. Mr William Nelson, father of Mr George Nelson, established the refrigeration industry in this district and



Mr Nelson

built the freezing-works at Tapanui. Backed by the enterprise and financial resources of his father, Mr George Nelson directed and carried through the extensive reclamation work that transformed hundreds of acres of swamp into Napier South.

Mr George Nelson, who had studied in England and had become a Member of the Institute of Civil Engineers (M.I.C.E.) and of the London Institute of Mechanical Engineers, devoted his talents to further major projects for the development of Hawke's Bay. He planned the construction of a harbour at Ahuriri, made preliminary surveys and advocated the development of Waikaremanua as a source of hydro-electric power, and put forward a scheme for the comprehensive flood-control of the Ngaruroro and Tutakari Rivers.

Two harbours

Proposals for the construction of an Inner Harbour, where ships could berth at Ahuriri, encountered bitter opposition from advocates of the Breakwater Harbour. This led to a controversy that the rival parties waged for more than 30 years. At one stage the Inner Harbour party won

a majority on the harbour board and, with plans endorsed by overseas engineers, submitted the project to a loan poll that was carried by a substantial majority of ratepayers.

The coming of the 1914-18 war and subsequent delays and frustrations resulted in the project being held-up, and in the revival of the controversy. Then came the earthquake of 1931, and the Inner Harbour was abandoned in favour of the Breakwater.

River control

On river control Mr Nelson held very definite views. He had spent some years studying the flood control problems of rivers in Europe and America. On his return to New Zealand he reported on the control of the Waimakariri in Canterbury and his recommendations and plans, receiving high commendation from world authorities, became the basis for extensive work on that river.

Over the years he accumulated a store of historical and engineering information concerning rivers generally and those of Hawke's Bay in particular. He has left a massive collection of documents, diaries, official reports and other data on floods and research into river control.

Mr Nelson's proposals for the control of the Ngaruroro and Tutakari were simply that the two rivers should be joined as far west as possible, giving them a common mouth where the new bridge is now being built at Waingati. He criticised and opposed the 1934 scheme whereby, with embankments, an overflow and flood-gates, the two rivers were kept apart.

Thirty years later this earlier scheme is now being modified and the rivers are to be joined and are to have a common mouth. Mr Nelson, however, did not accept this modification as adequate and until quite recently continued to advocate the joining of the rivers farther west.

Over the years

Mr Nelson, who was 83 on September 30 last, was born in 1871 at The Lawn, Mangawhere, the then home of Mr William Nelson of whom he was the third son.

He was educated at a preparatory school in England, the Herotwanga School, Hastings, and Christ's College, Christchurch.

He joined Nelson Brothers in 1899 and was engaged as assistant, erecting refrigerating machinery and works equipment and in workshops under the supervision of Mr J. J. Niven.

In 1893 he went to India as a

junior member of a commission to investigate the prospects of opening a trade in frozen meat with India.

He afterwards spent a period in England in charge of the engine-room at Nelson Brothers' cold stores, London, and in 1903 entered into partnership with J. J. Niven and Co., engineers, Napier. He became principal proprietor of the company in 1903. He retired from the position of managing director in 1913. After being in charge of Niven's London office he returned to New Zealand and retired from the directorate in 1921.

He was one of the original directors when the Hawke's Bay Tribune was founded in 1923 and was on the board of this newspaper for forty-eight years. A pioneer motorist he was interested in the formation of the Hawke's Bay Automobile Association of which, until his death, he was the

sole surviving foundation member.

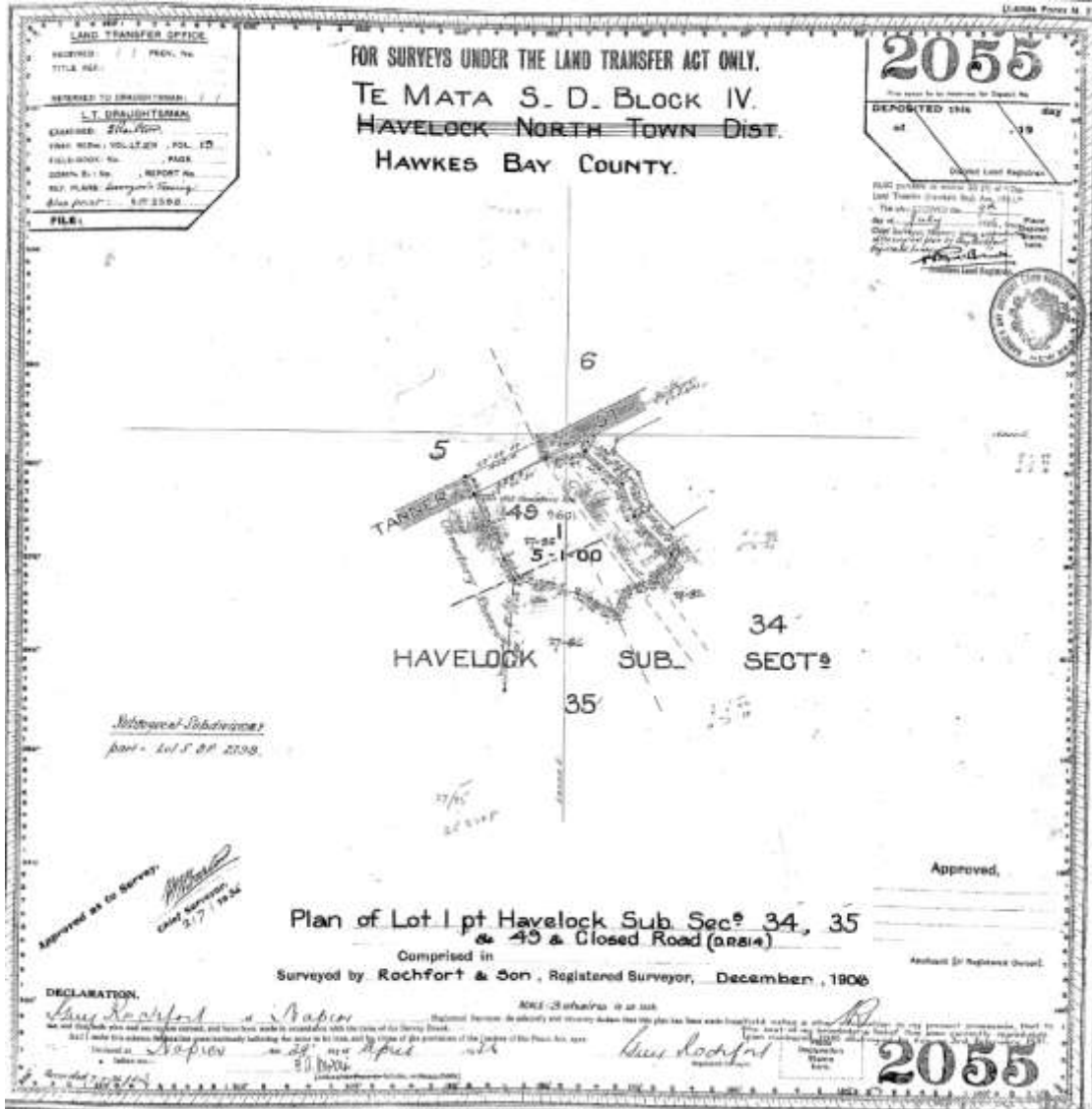
In 1899 Mr Nelson married Mabel, daughter of the late Alfred Price, Tangaroro, Takapau. She died in 1925. They had three sons, George Waldo, engineer, who lives in Brisbane, Philbrick (Tim) who died in London in 1936, and Quentin, now living in England.

Dr Philbrick Nelson had become distinguished as a surgeon at St Bartholomew's and was the inventor of modern technique and instruments for chest surgery. He died as a result of blood poisoning received during an operation.

In 1937 Mr Nelson married Elizabeth, daughter of the late Richard William Goldsmith, of Napier and she survives him. She had served as a sister with the New Zealand Medical Corps in World War I.

Keirunga Gardens, at the corner of Puffett Road and Tanoer Street, is a seventeen-acre area that Mr Nelson set aside some years ago as a park for the use of the people of the district, and vested it in the Havelock North Borough Council.

Appendix 2: Land History Information



1908, DP 2055. LINZ, Crown copyright reserved.

Reference { Vol. 49 . Folio 64
 Transfer No. 17994
 Application No.
 Order for M/C No.

NEW ZEALAND



REGISTER
 CANCELLED
 H.B. Vol. 27 fol. 85
 No. 50 JUNO 23/9

27 85

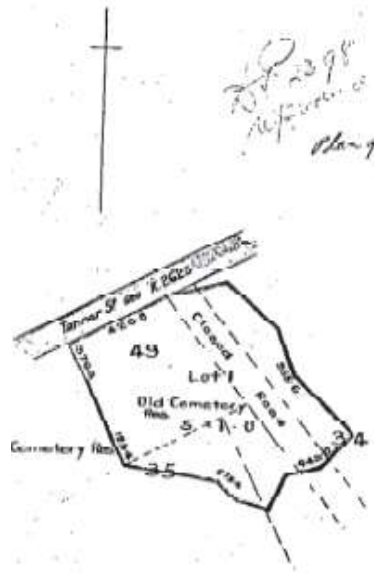
CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

This Certificate, dated the twenty-seventh day of JANUARY one thousand nine hundred and eight under the hand and seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY. Witness that

is seized of an estate in fee simple (subject to such covenants, easements, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered green in the several admissions made a little more or less, that is to say: All that parcel of land containing FIVE (5) ACRES AND ONE (1) ROD situated in the Provincial District of Hawke's Bay being portion of Suburban Sections numbers 34 (thirty-four) 35 (thirty-five) and 49 (forty-nine) Hawke and part of a Closed Road which said parcel of land comprises Lot number 1 (one) on a plan deposited in the Land Transfer Office at Napier as No. 2075-

Part of this land adjoining part of the within specified bank was purchased from by Dec 17/80 subject to Dec 18/80

(L.S.) THOS. HAYE
 District Land Registrar.



Scale 3 chains to an inch

- 15608 Mortgage Thomas Henry Reginald Gardiner to Sydney Johnston and James Nelson Williams produced 27th January 1908 at 2.30 p.m. L. PAULING D.L.R.
- 15816 Mortgage Thomas Henry Reginald Gardiner to William Bennett produced 6th May 1910 at 10.15 a.m. L. PAULING D.L.R.
- 20732 Transfer Thomas Henry Reginald Gardiner to Charles Ord Tanner of Hawke's Bay North Sheep Inspector produced 15th August 1910 at 10.5 a.m. L. PAULING D.L.R.
- 22208 Transmission to Mary Davina Anne Tanner of Hawke's Bay North. Witness produced 18th July 1928 at 12.25 p.m. R.F. BAIRD D.L.R.
- 44505 Mortgage Mary Davina Anne Tanner to the Bank of New South Wales produced 2nd August 1928 at 12.10 p.m. CHAS. L. HARVEY A.L.R.
- 40727 Transfer Mary Davina Anne Tanner to George Selwyn of Hawke's Bay North Civil Engineer produced 1st November 1929 at 12.10 p.m. CHAS. L. HARVEY A.L.R.
- 41177 Mortgage George Selwyn to the Public Trustee produced 4th July 1930 at 11.30 a.m. CHAS. L. HARVEY A.L.R.

27 85

COPIED
 21/5/30
 R.F. BAIRD

Handwritten initials and signatures: R.F. BAIRD, CHAS. L. HARVEY

CANCELLED

27/ 85

REGISTER



I HEREBY CERTIFY this to be a true copy of the outstanding duplicate.

Dated this 31st day of July 1931

M.C. Child
Assistant Land Registrar
of the
District of Hawke's Bay

Discharge of mortgage produced
in duplicate *1931* produced
DISCHARGE to *35* *M.C. Child*
M.C.

Particulars of the terms of mortgage produced
produced *13th* day of *July*
1931 **DISCHARGE** *M.C. Child*

*Transfer 1931 of the part of the area
2001 situated between George Nelson
to the Mayor, Councilors and Citizens
of the Borough of Hawke's Bay
of the part of the area of 1.55 per cent
of the area of the said area
Vol. B. 2. Vol. 1151*

*Transfer 1925 to John Thomas son
of the late John Thomas and
Dorothy of Hawke's Bay Company
Executors - 3.6.1925 at 2 p.m.*

*Transfer 1958 of the part of Lot 1
Plan 9601 herein (balance) to the
Mayor, Councilors and Citizens of
the Borough of Hawke's Bay
as and for a public park and
recreation ground - 23.6.1965 at
2.30 p.m.
Vol. B. 2. Vol. 1151*

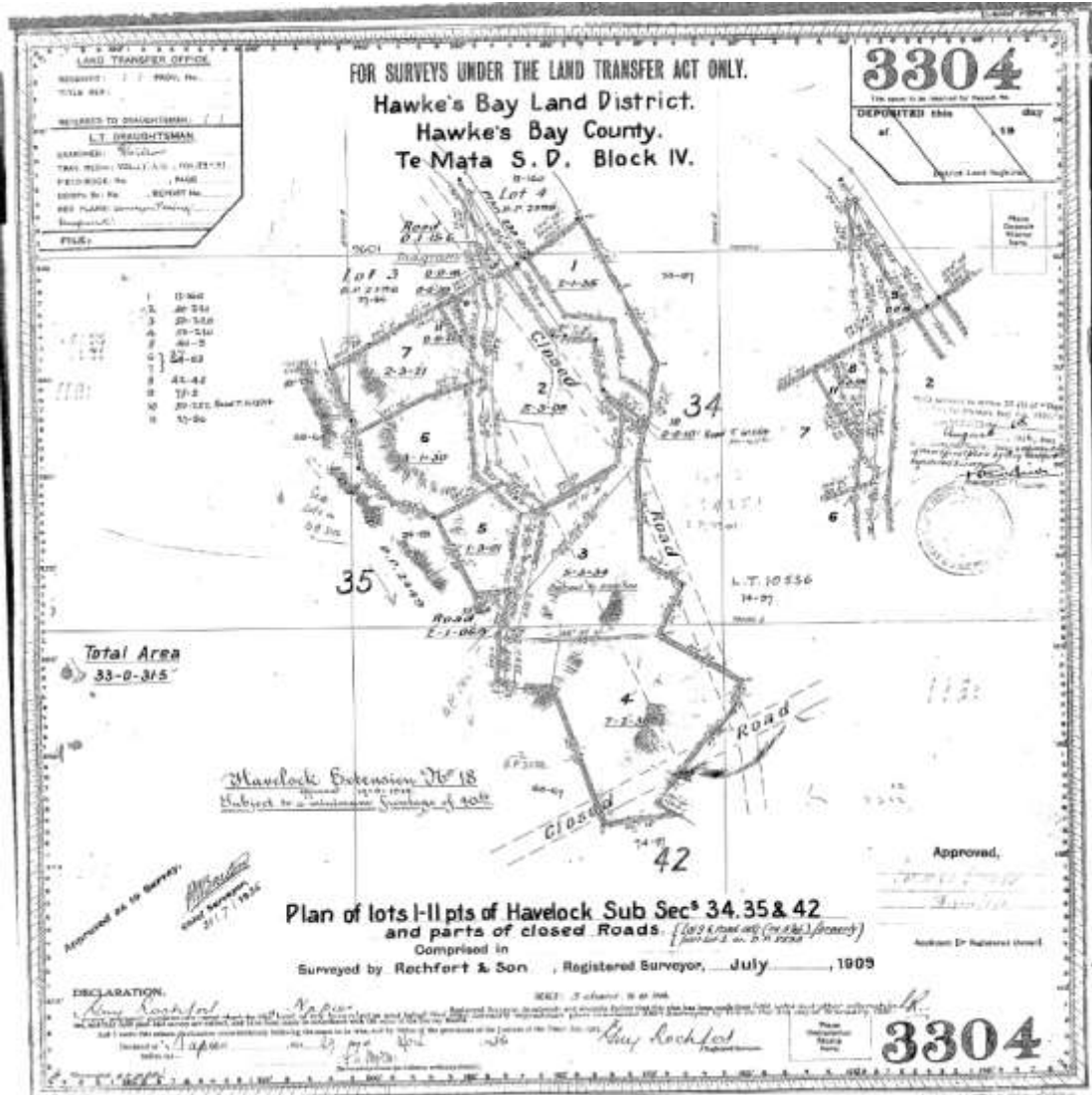
CANCELLED

Duplicate destroyed

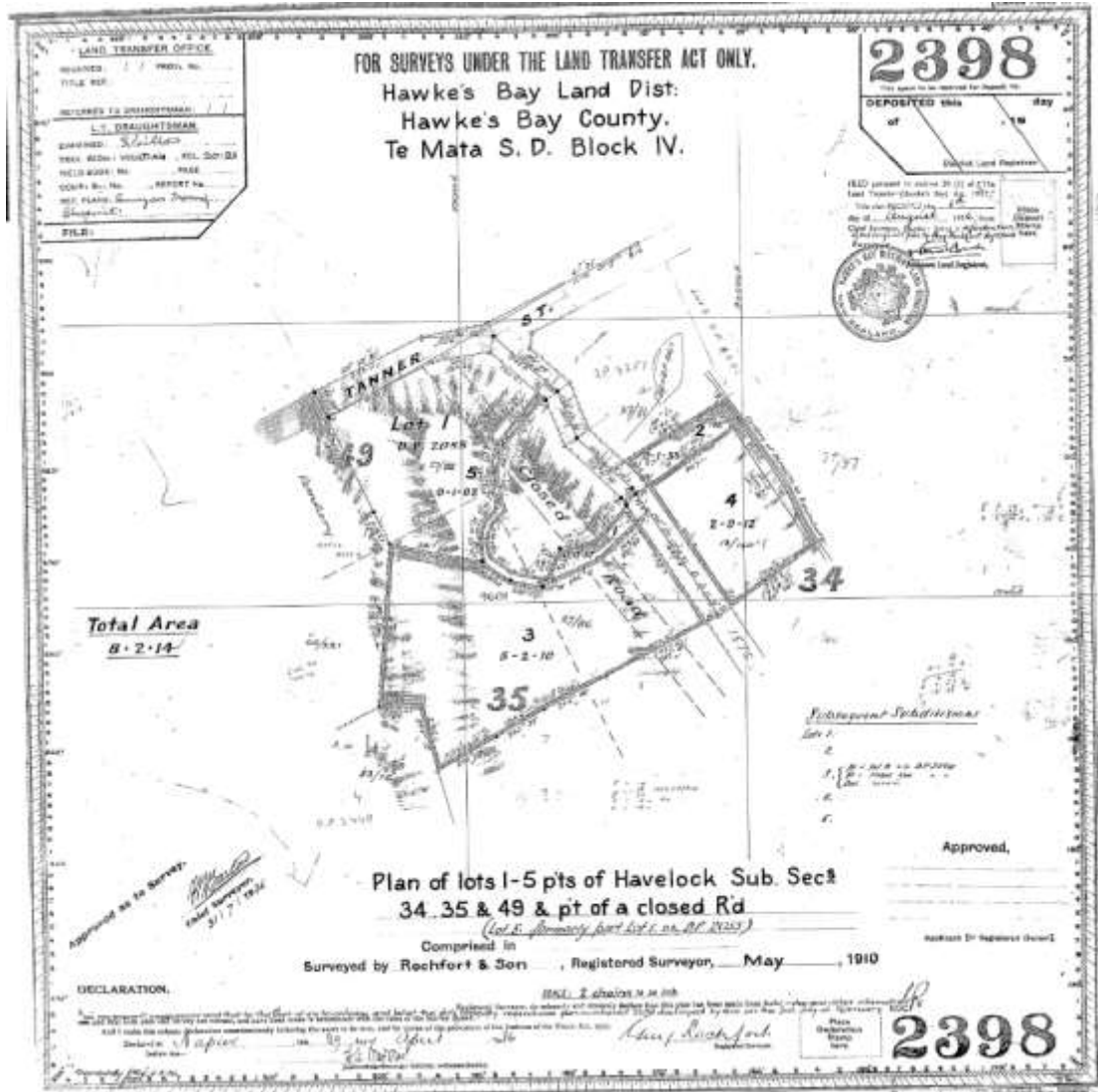
CANCELLED

THIS REPRODUCTION (ON A REDUCED SCALE)
CERTIFIED TO BE A TRUE COPY OF THE
ORIGINAL REGISTER FOR THE PURPOSES OF
SECTION 215A LAND TRANSFER ACT 1952
B. H. Mathews D.L.R.





1909, DP 3304.LINZ, Crown copyright reserved.



1910, DP 2398.LINZ, Crown copyright reserved.

27 82

CANCELLED REGISTER

NEW ZEALAND

H.B. Vol 27 fol. 82



Reference: Vol. 30, Folio 37; Transfer No. 20704; Application No.; Order for N/C No.

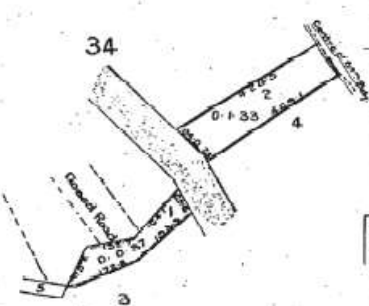
Register-book. Vol. 55, folio 221

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

This Certificate, dated the third day of August one thousand nine hundred and ten under the hand and seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY Witnesseth that THOMAS HENRY REGINALD GARDINER of Hawke's Bay North Hawke's Bay Accountant.

is seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing rights of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered green, be the several admeasurements a little more or less, that is to say: All that parcels of land containing together TWO (2) RODS AND THIRTY (30) PERCHES situated in the Provincial District of Hawke's Bay part of Suburban Section number 34 (thirty-four) Hawke's Bay and part of Glesed Road and being Lots numbers 1 (one) and 2 (two) on a plan deposited in the Land Transfer Office at Napier as No. 395

Plan 9601



(L.S.) L. PAULING District Land Registrar. 20732 Transfer Thomas Henry Reginald Gardiner to Charles Ord Tanner of Hawke's Bay North Sheep Inspector produced 15th August 1910 at 10.6a.m. D.L.R. 2,2228 Transmission to Mary Davina Anne Tanner of Hawke's Bay North Widow as Executrix produced 10th July 1928 at 12.25p.m. R.P. HAIRD D.L.R. 44596 Mortgage Mary Davina Anne Tanner to The Bank of New South Wales produced 2nd August 1928 at 12.10p.m. 7-11-28 C.L. HANNEY A.L.R. CHAS. L. HANNEY A.L.R. 49727 Transfer Mary Davina Anne Tanner to George Nelson of Hawke's Bay North Civil Engineer produced 1st November 1929 at 12.10p.m. CHAS. L. HANNEY A.L.R. 49177 Mortgage George Nelson to the Public Trustee produced 4th July 1930 at 11.50a.m. CHAS. L. HANNEY A.L.R. I HEREBY CERTIFY this to be a true copy of the outstanding duplicate. DATED this 31st day of July 1932

DISCHARGED stamps and signature of Assistant Land Registrar of the District of Hawke's Bay.

Scale: 2 chains to an inch.

27 82

CANCELLED

27 / 82

REGISTER

Cancellation of mortgage 41177 produced 2nd
October 1935 at 10.30 am M. G. D. H. D.

Termination of the terms of a mortgage 8177
produced 12th day of March 1919
at 2.45 am M. G. D. H. D.

R.L.R.

Transfer 79,355 of lot 2 plan 2378 George
Nelson to Eric Oswald Downer. produced
5th April 1946 at 3 pm M. G. D. H. D.
Vol. 115 Folio 15.

Transmission 175,340 of Colons to John Keenan
von Budegona of Harpur Colons and
Lionel Colton of Harpur Colons
as Executors 30.11.15 at 12 noon
M. G. D. H. D.

Transfer 195391 of balance to the
Mayor Councillors and Citizens of
the Borough of Havelock North
as and for a public park and
recreation ground - 23. 4. 1945
at 2.30 p.m.
Vol. 82 Fol. 151 M. G. D. H. D.

CANCELLED

duplicate destroyed

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SECTION 215A LAND TRANSFER ACT 1952.
15. 10. 1987 D.L.R.



Cancelled REGIST

NEW ZEALAND.

H.B. Vol 27 fol. 83



Reference: Vol. 30, Folio 37
Transfer No. 49020
Application No.
Order for N.I.U. No.

Register-book, Vol. 116, folio 111

CERTIFICATE OF TITLE UNDER LAND TRANSFER

Cancelled

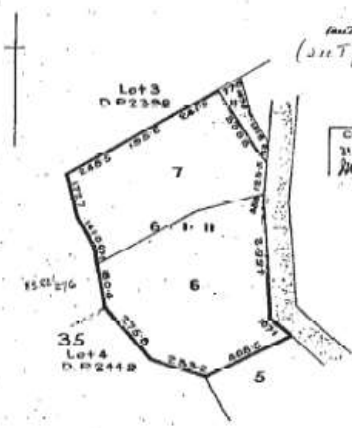
27
83

This Certificate, dated the thirty-first day of May 1914, was through mine hand and twenty-nine under the hand and seal of the District Land Registrar of the Land Registration District of HAWKES BAY Witness my hand and seal this thirtieth day of July 1914.

is sold of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing rights of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereto bodized, given to be several subdivisions a little more or less, that is to say: All that parcel of land containing six (6) acres off (1) road and twenty (2) sections more or less being Lots 6 (six) and 7 (seven) Deposited Plan 3304 which said parcel of land is part Suburban Sections 34 and 35 Hawke-

MINIMUM FRONTAGE: 40 FEET (N.O.)

CHAS. L. HARNBY
Assistant, District Land Registrar.



last applied (S.I.T. rule)
Removal of Lot 7, above described in the Right of Way...
Certificate of Discharge... CHAS. L. HARNBY A.L.R.

COPIED 21/7/14
49177 Mortgage George Nelson to the Public Trustee produced 4th July 1914 DISCHARGED CHAS. L. HARNBY A.L.R.

I HEREBY CERTIFY this to be a true copy of the original standing duplicate.
DATED this 31st day of July 1914

McAuld

Assistant Land Registrar of the District of Hawke's Bay

Division of 3 original 17 pages...
DISCHARGED...
Variation of the terms of...
12th day of...
DISCHARGED...
A.L.R.



Scale: 3 chains to 1 inch.
Chief Surveyor: J. D. Thomson
Surveyed by: R. M. Ewan
Dealt with: E. R. R.
Examined: [Signature]
D.P. 3304

Cancelled and now duplicate of both HB Vol 146 folio 120 issued 16.4.1954. (See request on Transfer 118660) [Signature]

Cancelled

27
83

Reference: Vol. 82, Folio 59
 Transfer No. 40704
 Application No.
 Order for N/C No.

NEW ZEALAND



REGISTER
 (Land and Deeds - 4.)
 Form 11
 CANCELLED
 H.B. Vol. 27 fol. 86
 Register-book
 Vol. 116, folio 32

27 86

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

This Certificate, dated the nineteenth day of April one thousand nine hundred and twenty-nine
 under the hand and seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY and inasmuch that
GEORGE NELSON of Havelock North Civil Engineer

is seized of an estate in fee simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or endorsed hereon, subject also to any existing right of the Crown to take and buy off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered green, be the several subdivisions a little more or less, that is to say: All that parcel of land containing FIVE (5) ACRES THREE VENTY EIGHT from whereof portions more or less being Lot II (eleven) on deposited plan 1304 and part of Lot I (three) on deposited plan 2108 which said parcel of land is part of Havelock Suburban Sections 34 and 35 and part of a closed road—

MINIMUM FRONTAGE: 40 FEET
 (as to Lot II plan 1304)

(L.S.)

CHAS. E. HANNEY

Assistant District Land Registrar.

Subject as to Lot 11 plan 2387 to the right of way cre-
 ated by Transfer 2387 (see plan 2384)
 identified as Lot 11 on plan 1304
 signature of CHAS. E. HANNEY
 Asst. Land Rgr.

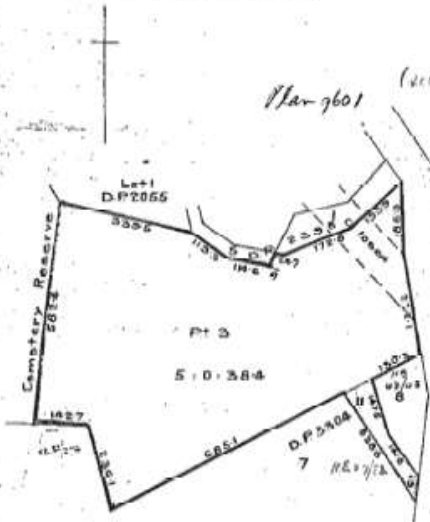
SAVY MORTGAGE GEORGE NELSON TO THE PUBLIC TRUSTEE pro-
 duced 4th July 1929
DISCHARGED
CHAS. E. HANNEY
 Asst. L.R.

COPIED
 27/7/29
 [Signature]

I HEREBY CERTIFY this to be a true copy of the out-
 standing duplicate.

WITNESSED this 11th day of July 1929
W. B. Child
 Assistant Land Registrar
 of the
 DISTRICT of Hawke's Bay

Warrant of Substitution 4177
produced 2nd July 1929
W. B. Child A.R.
Enclosed 1929 in substitution for Transfer 2977
grant of Right of Way over Lot 11 on
application to Lot 8 DP 2201 (see plan 2384)
George Nelson to both that has not produced 1929
copy of 2-6 from
the Registrar of the
parcels of Transfer 2977



Scale: 2 chains to 1 inch.
 Sd. Surveyor: J. D. Thomson
 Surveyed by: G. Rochford
 Draftsman: E. J. G.
 Registered: 1 copies of N.C.A.
 G. P. 2304, 2384

27 86

CANCELLED

27/ 86

REGISTER

Produced 12th day of

at 2 p.m.

DISCHARGED
R.L.R.

Transfer 195819 of Lot 11 Plan 9601 and
the part of Lot 2 Plan 9601 contained
within George Nelson's 26 May 1957
Conveyance and by way of the same
the ownership of the said Lot 11, produced
29.10.1957 at 1.30 p.m. (during business hours)
Vol 82 Fol 115

Transfer 195360 of interest to John
Norman son of Elizabeth of Hastings
Stables and Town Estate of Hastings
Company Director at Hastings - 26.11.1965 at
12 noon

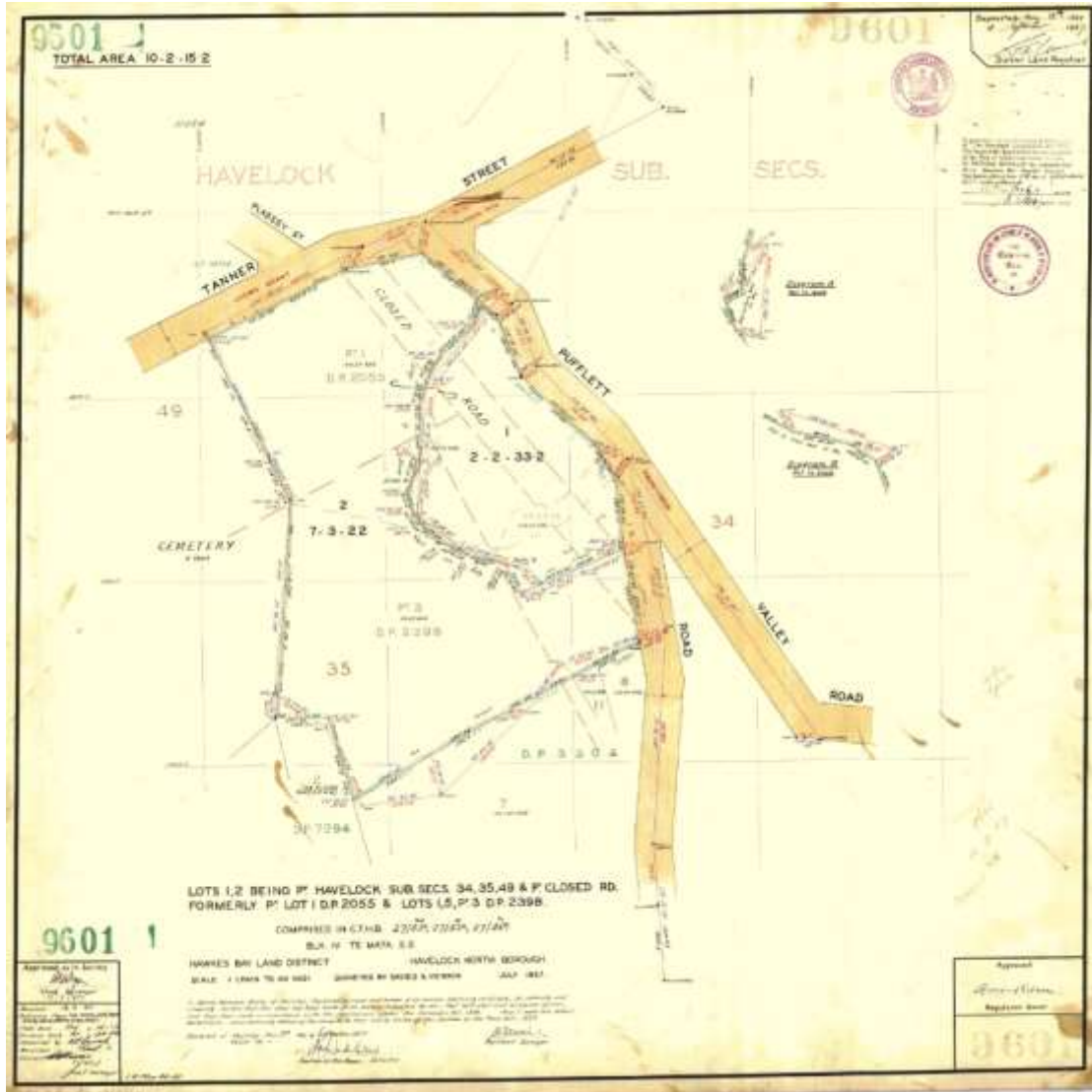
Transfer 195891 of the part Lot 1
Plan 9601 herein (balance) to the
Mayor Councillors and Citizens of
the Borough of Havlock South as
and for a public park and
recreation ground - 23.6.1965
at 2.30 p.m.
Vol 82 Fol 115

CANCELLED

Duplicate Destroyed -

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SECTION 219A LAND TRANSFER ACT 1952
15.10.1986 D.L.R.





1937, DP 9601. LINZ, Crown copyright reserved.

Vol 146 Folio 126

Land and Transfer FORM B

H. B. Vol. 27 Folio 85 (amalgamated)
H. B. Vol. 146 Folio 211 (part)
Reference: Transfer No. 118060
Order for N/O No.



Register-book
H.B. Vol. 146 Folio 126
NEW ZEALAND

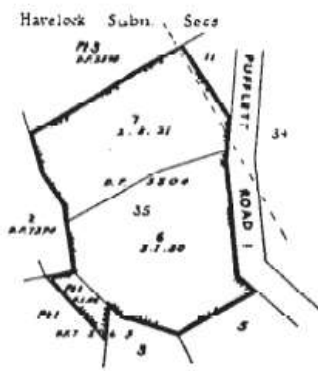
Cancelled
Handwritten signature

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT

This Certificate, dated the sixteenth day of September one thousand nine hundred and fifty-four
under the hand and seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY
Witnessed that GEORGE NELSON of Havelock North, Member of the Institute of Civil Engineers

is a parcel of an estate in fee simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under
written or endorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General
Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereto hereunder named, to wit: the several
admeasurements a little more or less, that is to say: All that parcel of land containing SIX (6) ACRES TWO (2) RODS and FIFTYTHREE (53)
PERCHES more or less situate in the Borough of Havelock North being Lots 6 and 7 on Deposited Plan No. 3304
and portion of Lot 1 on Deposited Plan No. 7265 which said parcel of land comprises portion of Suburban
Sections 34 and 35 Havelock

Borough of Havelock North



Total area: 6.2.15

Scale: 3 chains to an inch

2.6684 ha.



Handwritten signature
District Land Registrar

Subject to the Water Rights (1957) part Lot 1 Plan
7265 created in and by Transfer No. 21469
Planning Covenants contained in Transfer Nos. 21469,
31330 and 118060 (affects the part Lot 1 Plan 7265
only).

Handwritten notes and signatures regarding the transfer and covenants.

THIS REPRODUCTION (ON A REDUCED SCALED
CERTIFIED TO BE A TRUE COPY OF THE
ORIGINAL REGISTER FOR THIS PURPOSE IN
SECTION 215A LAND TRANSFER ACT 1952
B. G. McHenry D.L.R.

146/126

146/126

Reference: H.B.
Prior C/T. 27/82.85 and 86 (balance)
Transfer No. 195591
N/C. Order No.



Land and Deeds 69

CANCELLED REGISTER

No. B2 / 1151

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT

This Certificate dated the 23rd day of June, one thousand nine hundred and Sixty-five under the seal of the District Land Registrar of the Land Registration District of Hawke's Bay

WITNESSETH that THE MAYOR COUNCILLORS AND CITIZENS OF THE BOROUGH OF HAVELOCK NORTH as and for a public park and recreation ground are

Excised of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial underwritten or endorsed hereon) in the land hereinafter described, delineated with bold black lines on the plan hereon, be the several admeasurements a little more or less, that is to say: All that parcel of land containing 2 acres 2 roods and 33.2 perches more or less situate in the Borough of Havelock North being Lot 1 on Deposited Plan No. 9601 which said parcel of land comprises portion of Suburban Sections 34, 35 and 49 Havelock and part Closed Road

Plan 14123
Plan 14254



1095 Thru

[Signature]
District Land Registrar

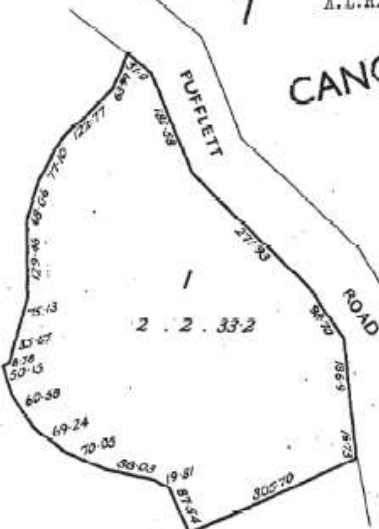
Subject to The Reserves and Domains Act 1953

[Signature]
D.L.R.

314877.1 OOT Cancelled and C.T. G1/255,256 issued for Lots 1 and 2 D.P. 123 respectively 27.6.1975.
[Signature]
A.L.R.

CANCELLED

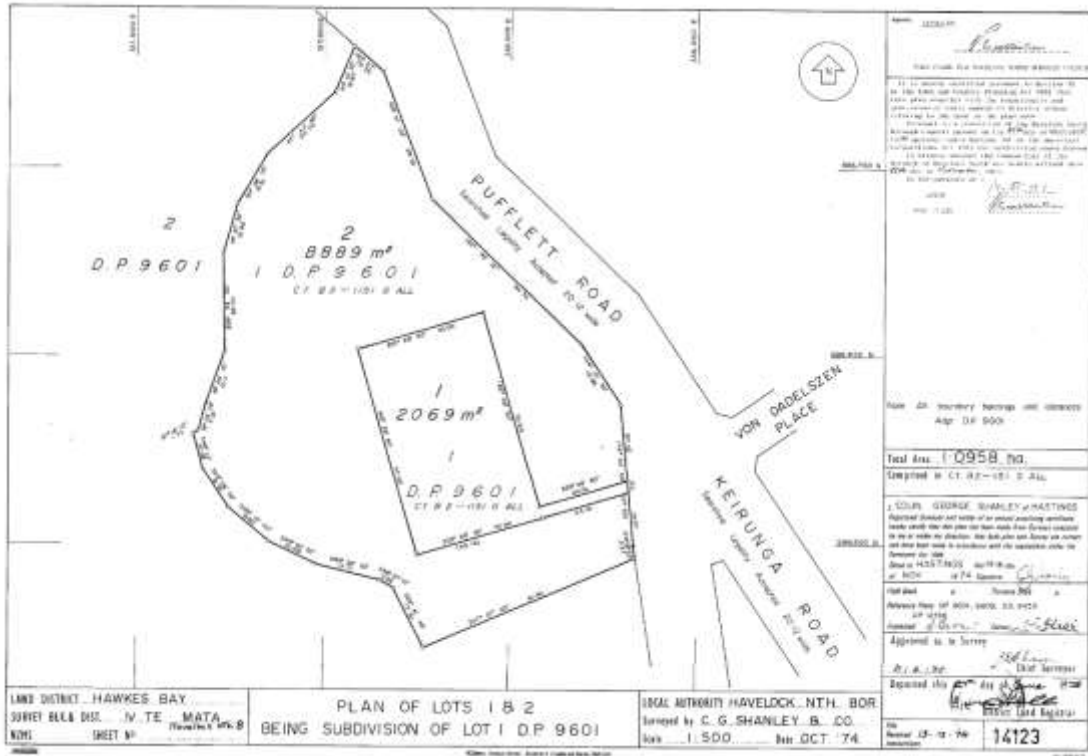
Duplicate Destroyed



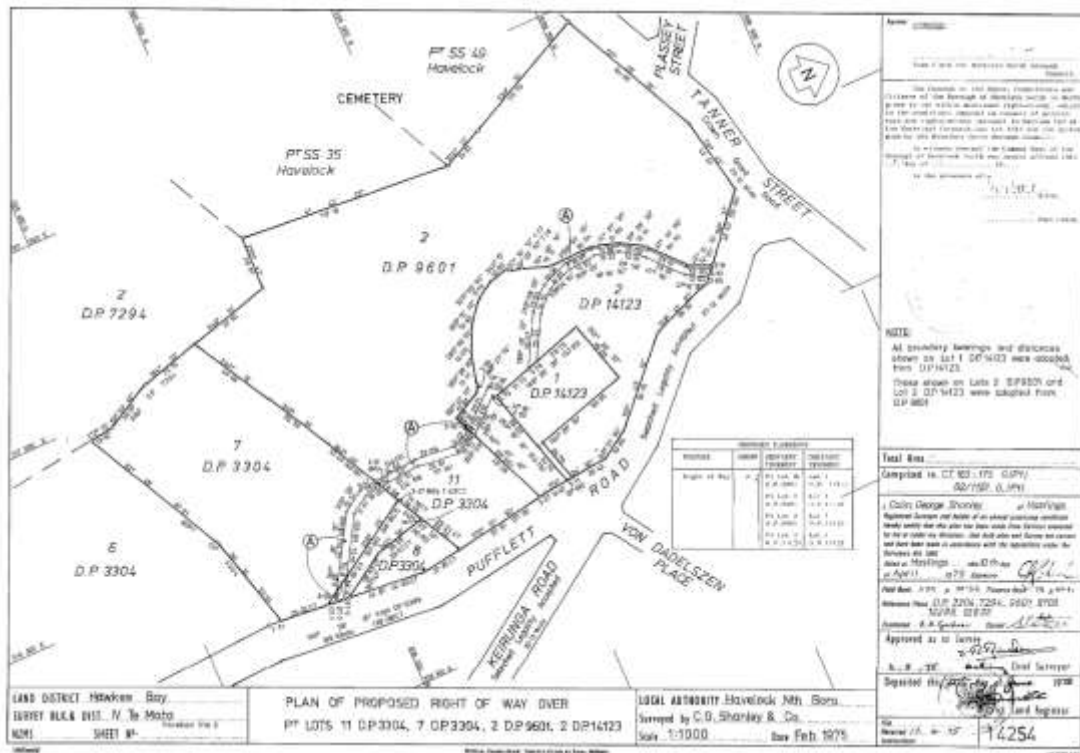
Scale: 1 inch = 2 chains

No B2/1151

23,000/2/64-31507 W



1974 DP 14123. LINZ, Crown copyright reserved.



1975 DP 14254. LINZ, Crown copyright reserved.



**RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD
Historical Search Copy**



R. W. Muir
Registrar-General
of Land

Constituted as a Record of Title pursuant to Sections 7 and 12 of the Land Transfer Act 2017 - 12 November 2018

Identifier **HBG1/255**
Land Registration District **Hawkes Bay**
Date Issued 27 June 1975

Prior References

HBB2/1151

Estate	Fee Simple
Area	2069 square metres more or less
Legal Description	Lot 1 Deposited Plan 14123
Purpose	Public park and recreation ground

Original Registered Owners

The Havelock North Borough Council

Interests

SUBJECT TO THE RESERVES AND DOMAINS ACT 1953

Appurtenant hereto is a right of way created by Transfer 317450.2 - 10.9.1975 at 10.01 am

7485078.1 Application pursuant to Section 99A Land Transfer Act 1952 vesting the within land in Hastings District Council - 1.8.2007 at 9:00 am


Subject to the Reserves Act 1977

8539380.1 Gazette Notice (2010p2137) classifying the within reserve as a Local purpose (plantation and cultural artistic and creative purpose) reserve - 9.7.2010 at 7:00 am

Identifier HBG1/255

References
 Prior C/TB2/1151(part)
 Transfer No.
 N/C. Order No. 314877.1

Land and Domain 69
REGISTER


CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT

This Certificate dated the 27th day of June one thousand nine hundred and seventy-five under the seal of the District Land Registrar of the Land Registration District of HAWKE'S BAY

WITNESSETH that THE MAYOR COUNCILLORS AND CITIZENS OF THE BOROUGH OF HAVELock NORTH as and for a public park and recreation ground are

in seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial underwritten or endorsed hereon) in the land hereinafter described, delineated with bold black lines on the plan hereon, be the several admeasurements a little more or less, that is to say: All that parcel of land containing 2069 square metres more or less situate in the Borough of Havelock North being Lot 7 on Deposited Plan 14123

Plan 14254

Subject to the Reserves and Domains Act 1953.

R. Shenton
 A.L.R.

317450.1 Lease to Keirunga Gardens Society Incorporated. Term 10 years from 1.4.1975. Produced 10.9.1975 at 10.la.m.
 (Fencing Covenant - Right of Renewal)

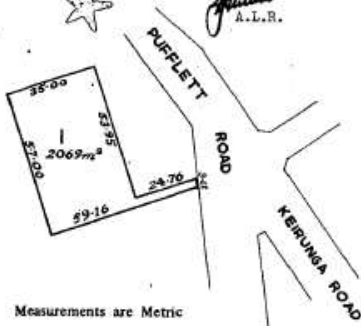
R. Shenton
 A.L.R.

322146.1 Mortgage of Lease 317450.1 to Eastern... Savings Bank
 11.2.1975 at 10.20 a.m.

G. Pan
 A.L.R.

317450.2 Transfer being a Grant of Right of Way appurtenant to Lease 317450.1 over part Lot 2 D.P. 14123 (part C.T. G1/256) and part Lot 2 D.P. 9601, part Lot 7 D.P. 3304, and part Lot 11 D.P. 3304 (part C.T. 163/175) - The Mayor, Councillors and Citizens of the Borough of Havelock North to the Registered Lessees - 10.9.1975 at 10.la.m.

R. Shenton
 A.L.R.



Measurements are Metric

No. G1/255

No. G1/255

Registrar only for L. & D. 69, 71, 72

Appendix 3: ICOMOS NEW ZEALAND CHARTER

ICOMOS New Zealand encourages the wide use of its Charter in Conservation Plans, Heritage Studies and other documents relating to the conservation of places of cultural heritage value. Inclusion of the Charter does not however constitute an endorsement of the report in which the Charter appears.

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

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

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation of places of cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation work**, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places of cultural heritage value**.

In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places of cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and **cultural heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **ino rangatiratanga**, and so empowers **kaitiaki tangata** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **fabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;
- (ii) **restoration**, through **reassembly**, **reinstatement**, or **removal**;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place of cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place of cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place of cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material.

Adaptation should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting, use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place of cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

In association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

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

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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Bilingual text first published 1995

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

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

Copies of this charter may be obtained from

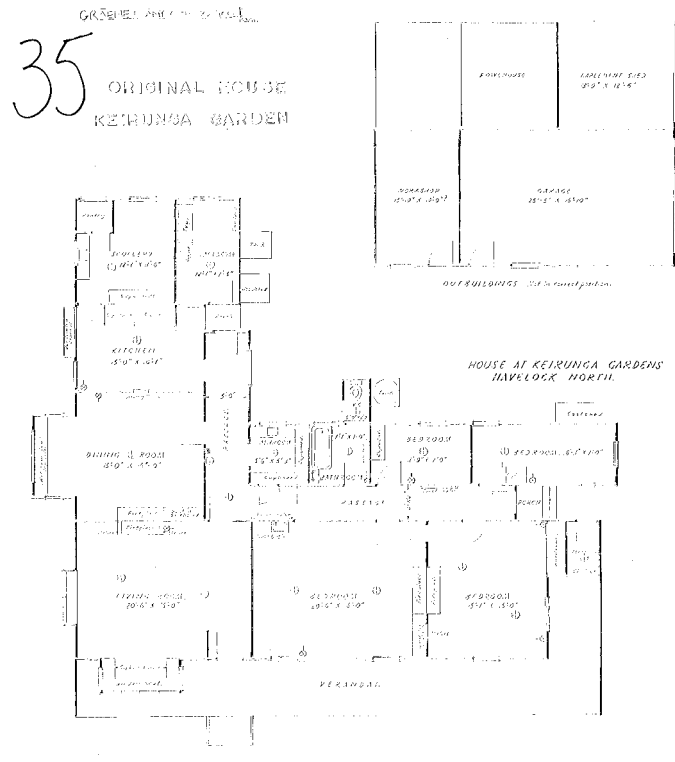
ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.

Appendix 4: Drawings

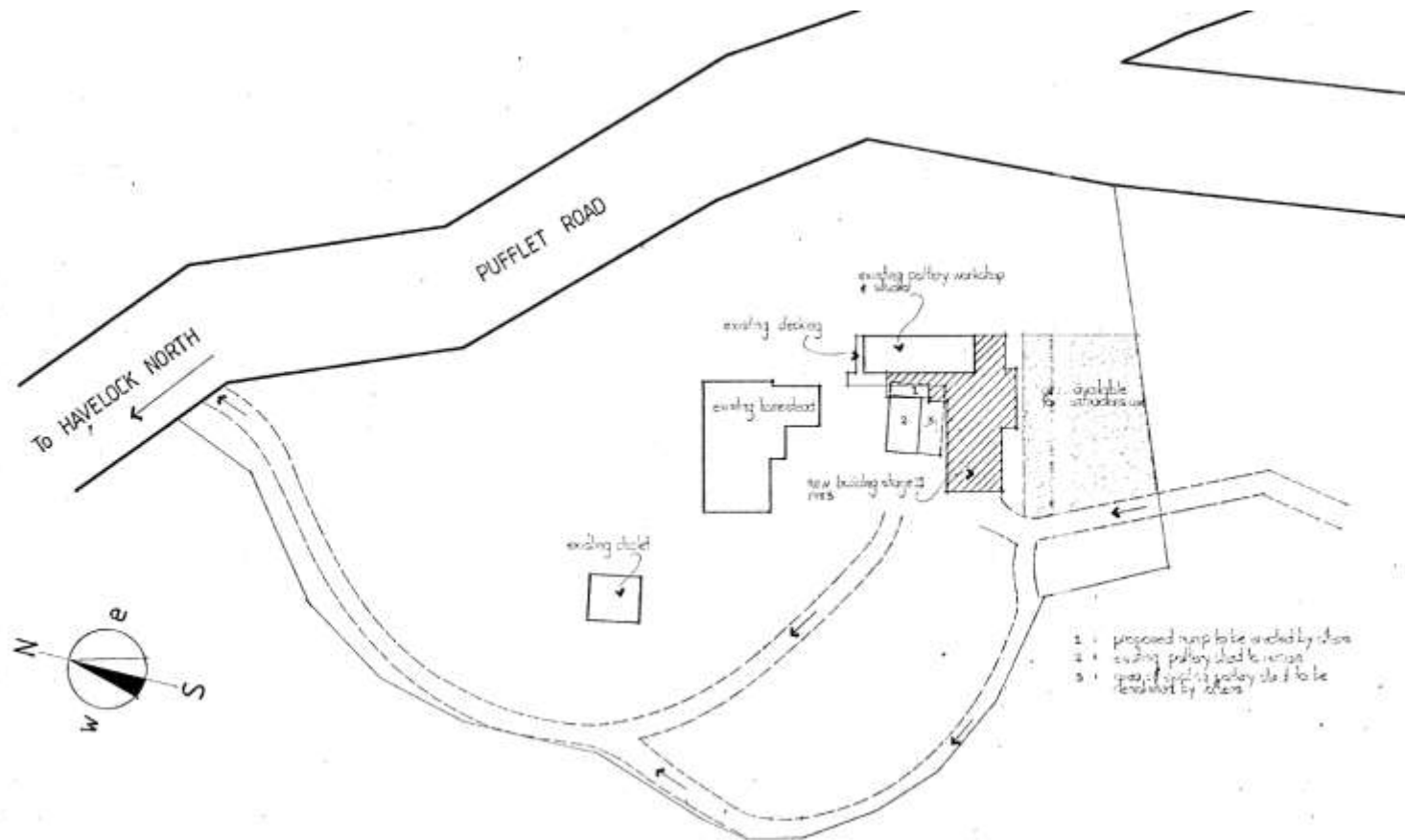
673/6

[Archd]

[Archd]



'Original House, Keirunga Garden', floor plan layout, not dated. Hastings District Council archives, 72510#0008 BD1004 Construction Document and drawings (N617) Plan 673 6 35. This is believed to be a c.1960s drawing showing how the original plan was arranged. Hastings District Council archivist Chris Johnson notes that the reference to 'Graeme' at the top of the sheet would likely have been Graeme Cousins, the local building inspector from c.1960s on. The drawing includes the floor plan for the garage and workshop building that was located to the south of the house and removed when the community arts facility was built after the mid-1970s.



Hastings District Council Archives, CTA-02-14-04-58 (HN618 2) Keirunga Stage II 19832 Building Architect Kingsford Sands Norwell and Partners Plans Havelock North 6 Pufflett Road. Site plan shows garage and workshop building that was to the south of the homestead.

R291/3.

7th April, 1975.

AB:EAG.

Mr. R.A. Milne-Allan,
Hon. Secretary,
Keirunga Gardens Society (Inc.),
P.O. Box 265,
HAVELOCK NORTH.

Dear Sir,

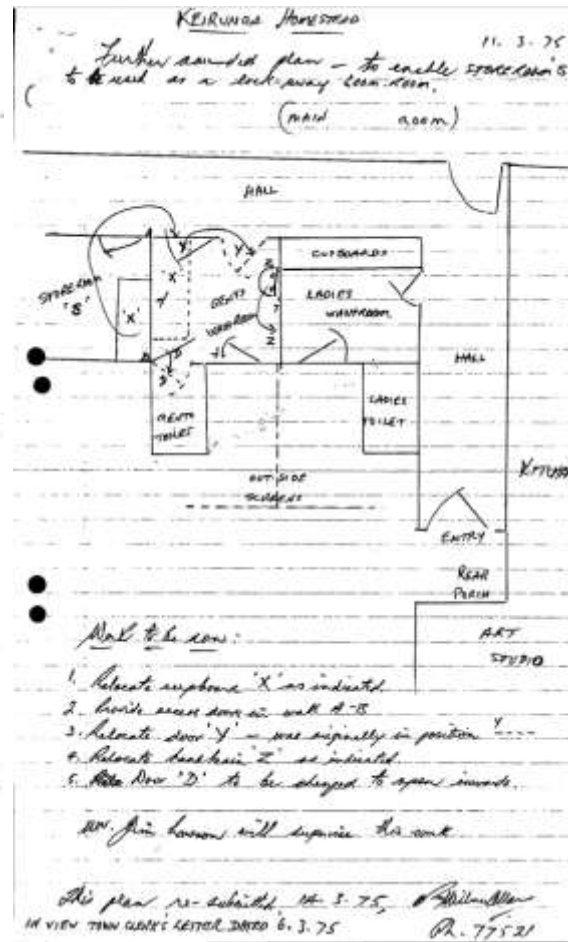
Alterations to Keirunga Homestead.

Further to my letter dated 6th March 1975 and subsequent conversations, I am pleased to advise that at the council meeting held on 26th March 1975 the amended plan as submitted, dated 11th March 1975, was approved.

I suggest you contact the Building Inspector regarding the issue of a building permit.

Yours faithfully,

(Signature)
P.P. V. Constantine.
TOWN CLERK.



Information provided by Hastings District Council

R291/3.

6th March, 1975.

VC:EAG.

The Secretary,
Keirunga Gardens Society (Inc.),
P.O. Box 265,
HAVELOCK NORTH.

Dear Sir,

Alterations to Keirunga Building.

Thank you for your letter dated 4th February, 1975 and the amended plan dated 24th February 1975.

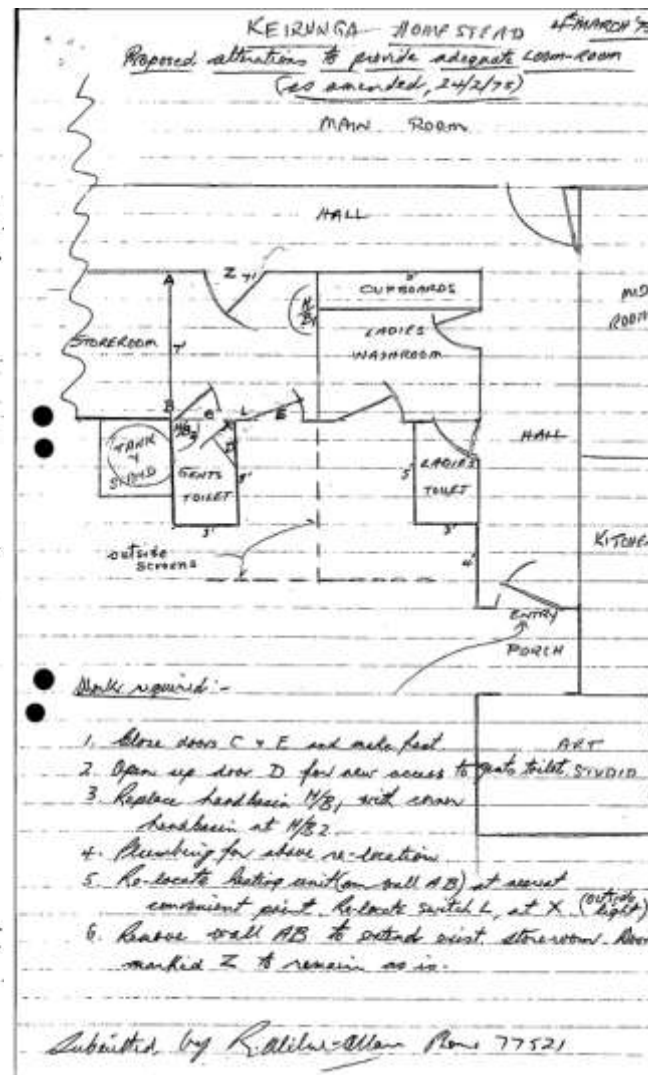
The Building Inspector has reservations about the alterations affecting the men's toilets. The point of particular concern is the closing of the entrance from inside the building. Under your new proposal it would be necessary for persons using the building to enter the men's toilets from the outside and, because there is no common doorway into the building nearby, this would mean walking a considerable distance without cover.

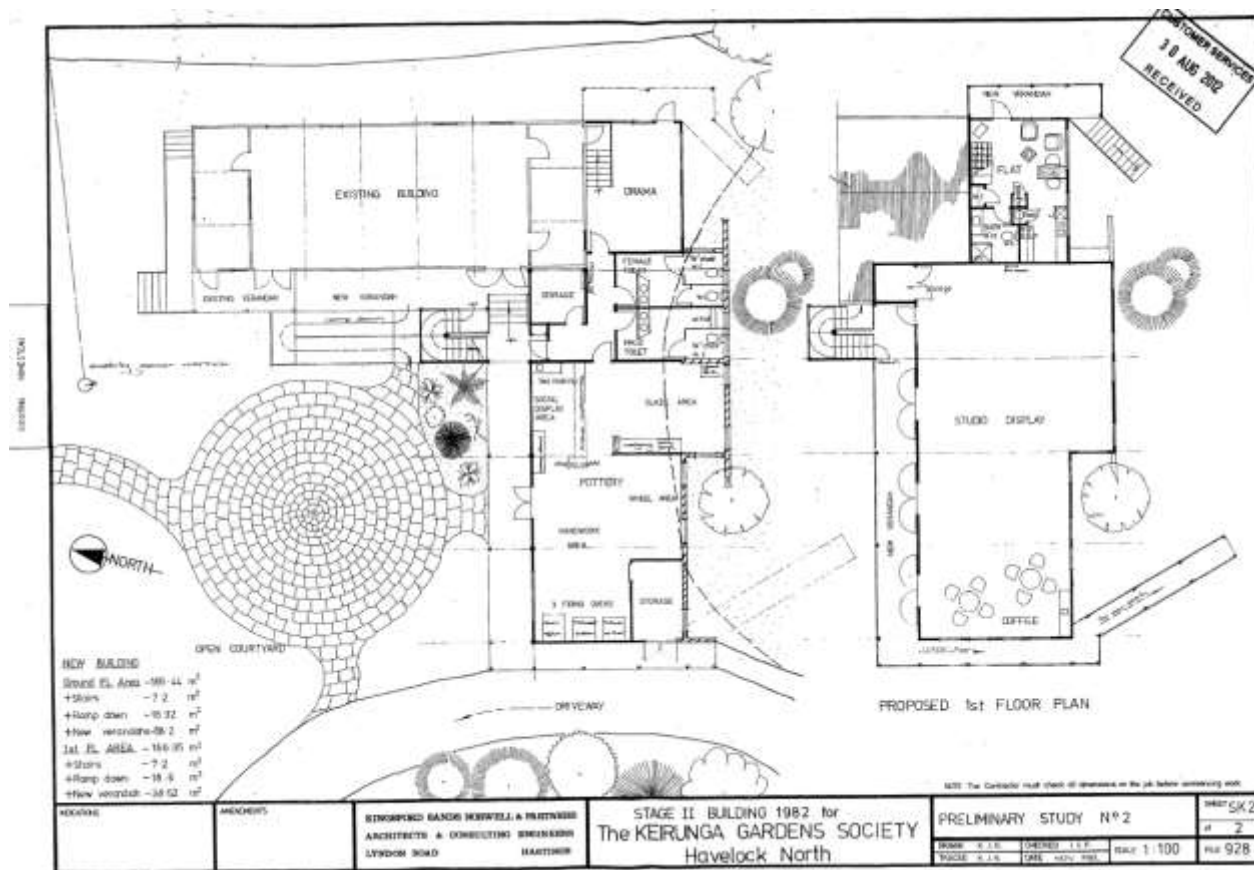
In view of the Inspector's comments I shall place the matter before the March meeting of the council for consideration. If you have any alternative suggestion you would like considered by the council, I suggest you discuss the matter with Mr. F.B. Percy in time for it to be dealt with at a committee meeting on Monday 17th March.

Yours faithfully,

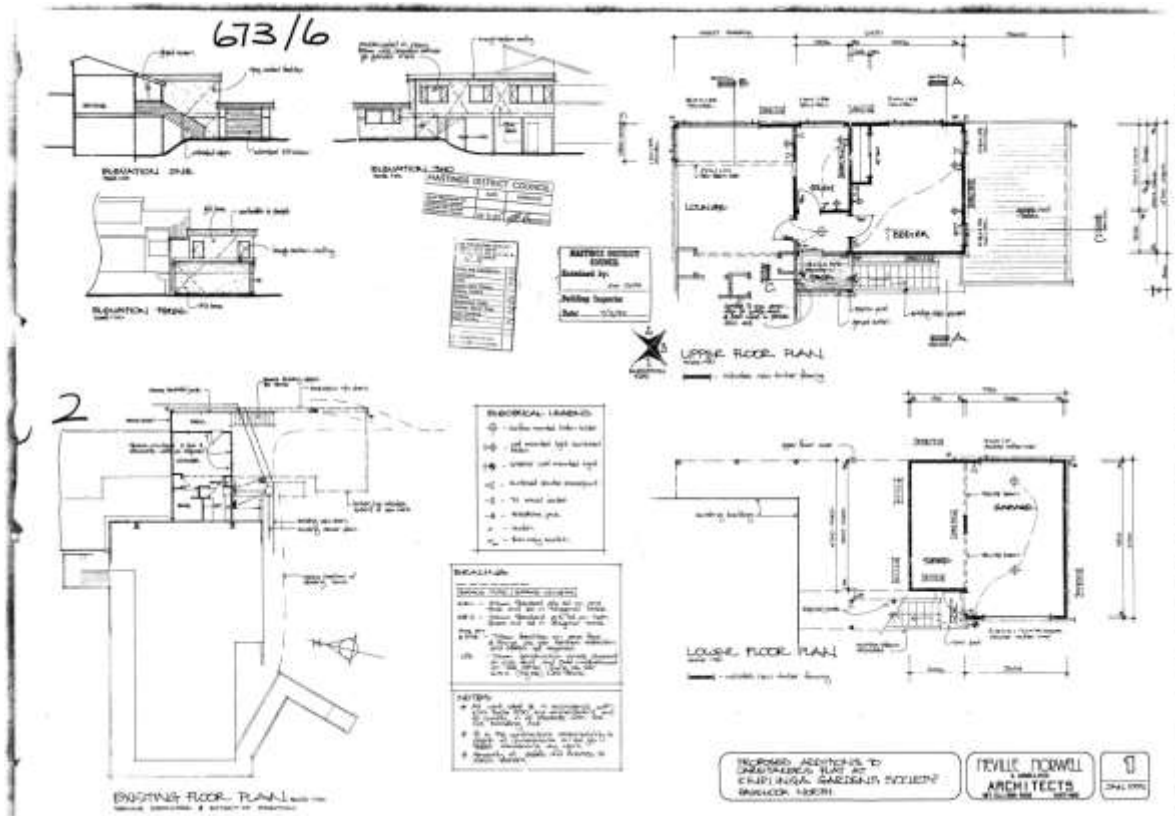
V. Constantine.
TOWN CLERK.

AFC For E + B





1982 Stage II Building for the Keirunga Gardens Society, Kingsford Sands Norwell and Partners, Architects and Consulting Engineers. Hastings District Council, 72570# Design for Keirunga Gardens Society Stage II Building – Not as built.



1995, Proposed additions to caretakers flat at Keirunga Gardens Society, Neville Norwell & Associates Architects. Hastings District Council records, 72570#004 BD Additions to Caretakers Flat BD1048 Craft Workshop and Drainage Plan Ex- Microfiche.

THE HAWKE'S BAY ROCK AND MINERAL CLUB

P.O. Box 9069
Hastings.
5. 10. 84

The Town Clerk

Hastings North Borough Council,

Dear Sir,

We wish to thank the council for their permission to utilize the Keirunga Chalet, as per your letter to the Keirunga Gardens Society Inc. Further to this we would assure you that at no time do we wish to alter or modify the chalet in any way that could change its character or detract from the manner in which the building blends into its surroundings.

We do have to make some alterations internally to enable us to use the chalet to our fullest advantage, but as you can see from the attached plan this is only in the provision of workbenches and the removal of a temporary wardrobe, we plan nothing structural. The toilet facilities are to be removed at the request of the council.

We are planning to redecorate as finances permit in a style in keeping with the period of the chalet's construction, with emphasis on the native timberwork.

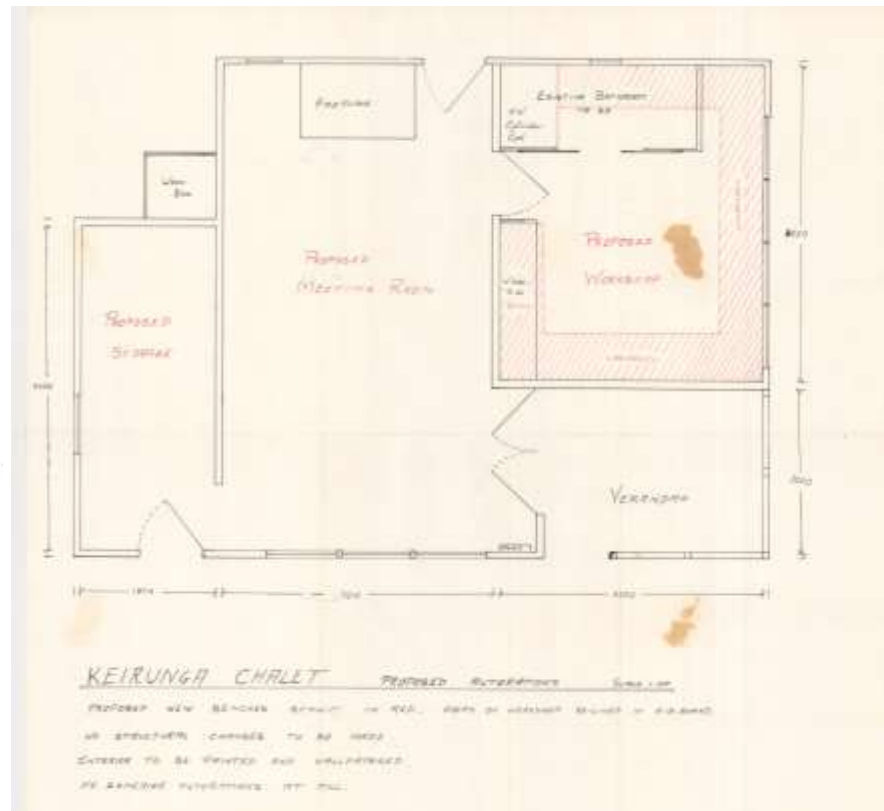
With the provision of a room for our club and a workshop it is planned that we shall be running classes in lapidary work, silver smithing, cloisonne enamelling and the like, both to spread the craft and also to increase our membership.

We have been associated with the Keirunga Garden Society almost from its inception and by this we also appreciate the help and assistance we all receive from the council. The only way that we can repay this is by service to the community as a whole in our own particular field.

I remain,

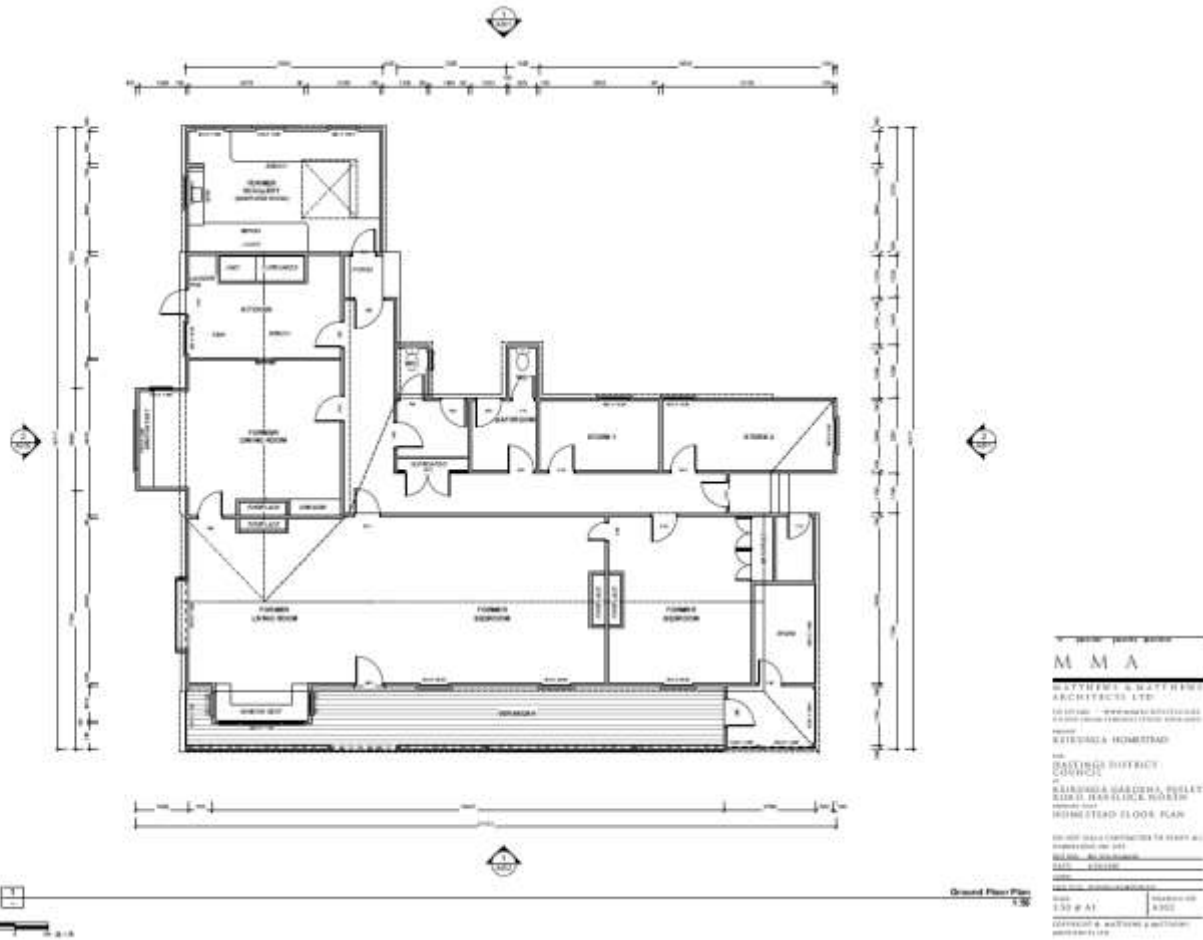
Yours Faithfully

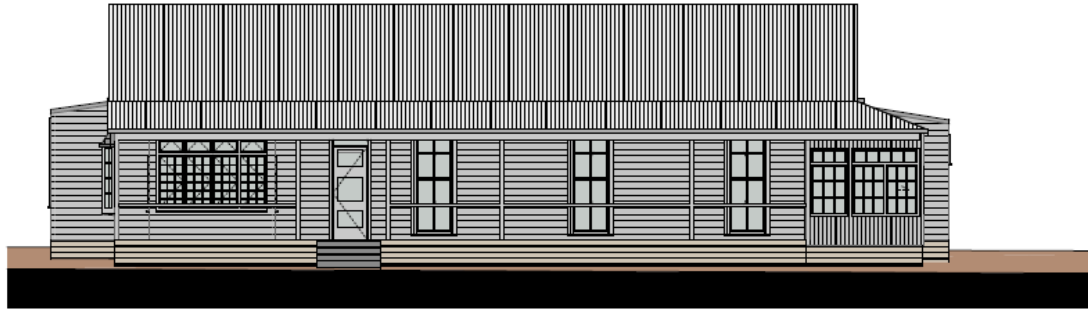
Chris Rowland
(President)



Hastings District Council Keirunga Gardens Chalet Quilters Cottage floor plan (proposed) 1984 (HN407) 16 6 Keirunga Reserves location HNBC archives Rm. Drawing showing proposed alterations to the Keirunga Chalet.

Measured Drawings 2020





NORTH ELEVATION
1:50



EAST ELEVATION
1:50



TO: Hastings District Council
M M A
 MATTHEWS & MATTHEWS
 ARCHITECTS LTD
 PM 379 2282 - WWW.ARMARCHITECTS.CO.NZ
 P.O. BOX 108-166, SYDENHAMS STREET AUCKLAND
 PROJECT
 KEIRUNGA HOMESTEAD
 FOR
 HASTINGS DISTRICT
 COUNCIL
 AT
 KEIRUNGA GARDENS, PUFLETT
 ROAD, HAVELOCK NORTH
 DRAWING TITLE
 HOMESTEAD ELEVATIONS

DO NOT SCALE CONTRACTOR TO VERIFY ALL
 DIMENSIONS ON SITE
 REF. NO. 07
 DATE 21/10/2008
 LEVY
 CAD FILE KEIRUNGA HOMESTEAD
 SCALE 1:50 @ A1 DRAWING NO. A201
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SOUTH ELEVATION
1:50



WEST ELEVATION
1:50

M M A

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P.O. BOX 108-164 SYMONDS STREET AUCKLAND

PROJECT
KEIRUNGA HOMESTEAD

FOR
HASTINGS DISTRICT
COUNCIL
AT
KEIRUNGA GARDENS, PUFLETT
ROAD, HAVELOCK NORTH
DRAWING TITLE
HOMESTEAD ELEVATIONS

DO NOT SCALE CONTRACTOR TO VERIFY ALL
DIMENSIONS ON SITE

FILE NO. 807

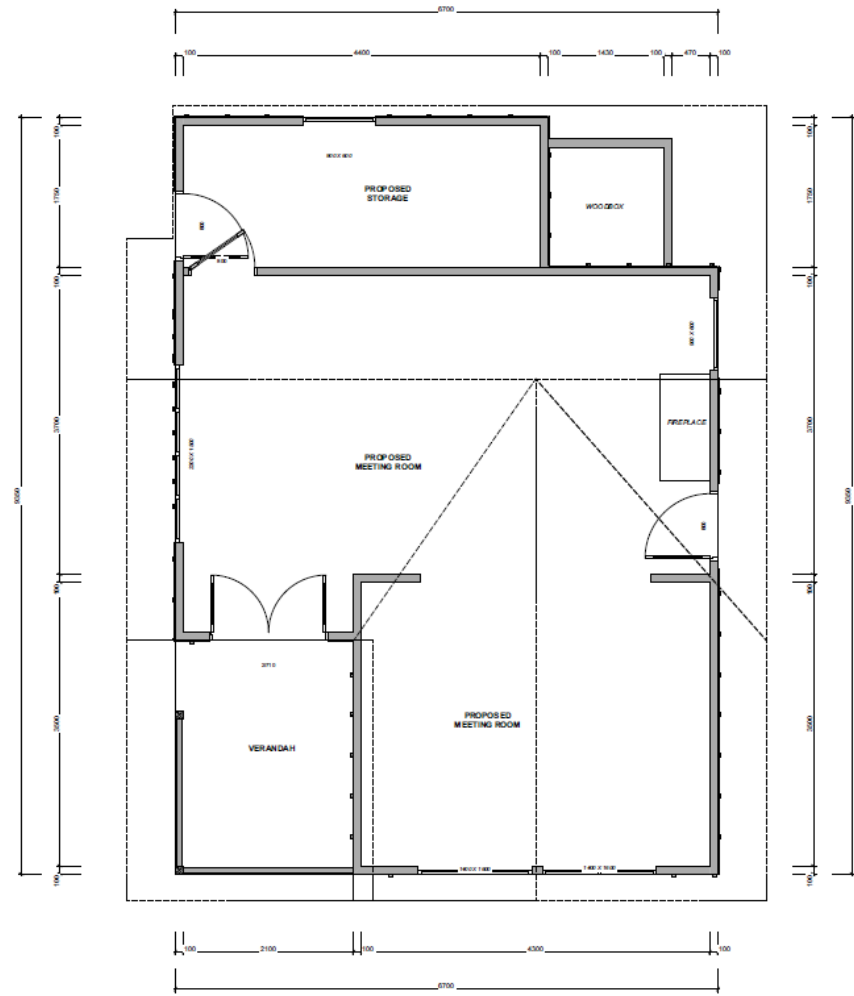
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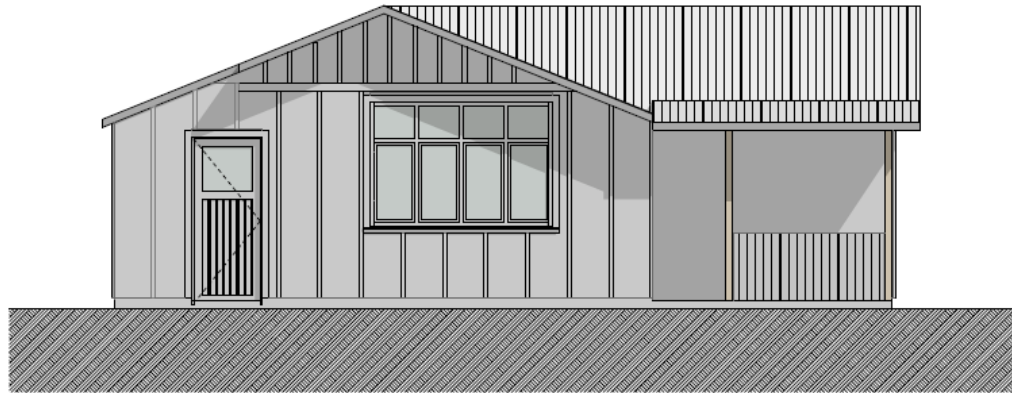
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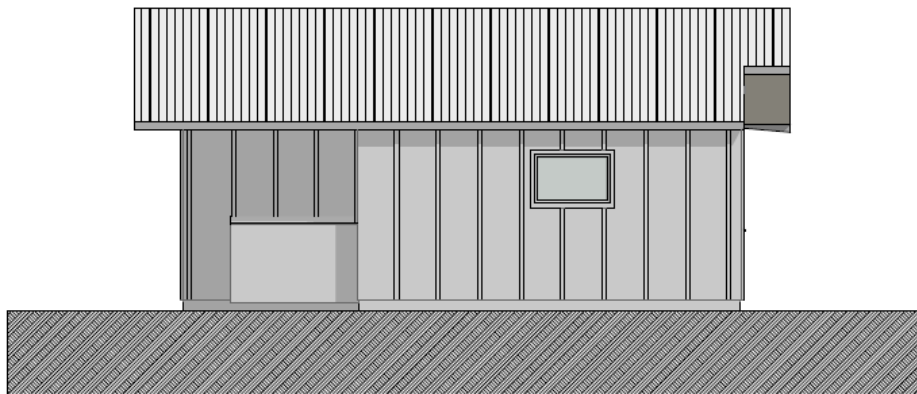
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COTTAGE FLOOR PLAN
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EAST ELEVATION
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SOUTH ELEVATION
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FOR
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COUNCIL

AT
KEIRUNGA GARDENS, PUFLETT
ROAD, HAVELOCK NORTH
DRAWING TITLE
COTTAGE ELEVATIONS

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DIMENSIONS ON SITE

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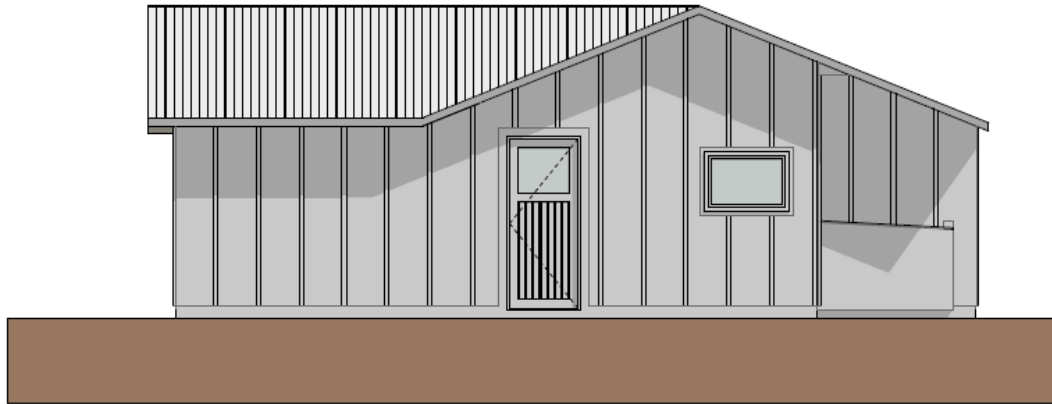
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WEST ELEVATION
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NORTH ELEVATION
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 ROAD, HAVELOCK NORTH
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 COTTAGE ELEVATIONS
 DO NOT SCALE CONTRACTOR TO VERIFY ALL
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Appendix 5: Cyclical Maintenance Plan- Buildings

Description of Maintenance Work	Frequency
EXTERIOR	
Roof	
Inspect roofs, using drone survey methods as required, and check for loose flashings or deteriorated roof materials. Replace if necessary, with materials to match existing.	Annually/ and following severe weather events
Inspect spouting, and down pipes. Sweep out debris from spoutings and check downpipes are not blocked and operational.	Annually in autumn
Repainting of rainwater goods. Clean and prepare surfaces in accordance with paint manufacturer's recommendations and re-coat painted roofs with approved paint.	Every 5-7 years
Walls and exterior timber work:	
Inspect visually for loose or decayed timber and record and notify defects for repair or remedial action.	Annually
Wash down exterior surfaces with low pressure water, mild detergent and gentle brush	Annually
Inspect for build-up of organic debris at base of buildings. Inspect for any plant growth on the building and remove. Spray weeds to base of all exterior walls.	Annually
Prepare all painted surfaces for repainting based on paint manufacturers recommendations and repaint with approved paint to walls and weatherboards, and alkyd enamel to timber window joinery. Note any darker coloured trim and decorative work will need repainting on a more regular basis.	Every 5-7 years for paint work.
Windows and Doors	
Check all windows and doors for cracked or broken glass, loose or missing putty and replace as required. Check for any decay in timber work and replace as required	Biannually
Check all door furniture and hardware to ensure all operational. Repair as required	Annually
Gully Traps and Drains:	
Check all gully traps and drains are working properly. Clear out any debris and unblock if required.	Six monthly
Sub-floor area	
Check sub-floor area for dampness and any leaking pipes and make good as required.	Annually
INTERIOR	
General	
Check electrical appliances and installation, equipment, lights, fuses	Annually
Check all taps and repair any leaking pipes, dripping taps	Annually
Spring clean interior, dust using soft dusters	Annually
Check all air conditioning and heating equipment	Annually
Check fire detection and protection systems and all extinguishers	Annually

A brief report should be made recording inspections carried out, including all remedial work undertaken, and when work was completed. This report should be referred to prior to the following Maintenance Inspection.

Appendix 6: Record of Paint Colours provided by Hastings District Council

Element	Paint colour
Exterior Walls, soffits, window and door facings, sills up to the sash and verandah posts	Merino
Spouting, downpipes, gable end trusses, base boards and vertical infill boarding to both veranda's	Hi gloss- Palmleaf
Timber decks to Nelson cottage and concrete deck to Chalet	Sidewalk paving paint- Platypus
Veranda handrails	Enamel -Merino
Window Sashes	Full Gloss Enamel-Tomthumb

End Notes

- ¹ Heritage New Zealand Pouhere Taonga, *Guidelines for the Preparing Conservation Plans*, Greg Bowron and Jan Harris, Second Edition 2000.
- ² The first instance of the use of Havelock North, to differentiate from Havelock in the South Island, was in 1884 when a telegraph station was set up in the Hawke's Bay township (see *Daily Telegraph*, 5 December 1884, p. 2). The postal system itself used "Havelock North" from that point. Businesses such as that of nurseryman John Goddard advertised as being in "Havelock North" in the early 1890s.
- ³ Matthew Wright, *Havelock North, The History of a Village*, 1996, p. 5
- ⁴ *Ibid.*, p.17
- ⁵ Matthew Wright, *Havelock North, The History of a Village*, 1996, p.2
- ⁶ *Ibid.*, p 25
- ⁷ *Ibid.*, p 26
- ⁸ Matthew Wright, *Havelock North, The History of a Village*, 1996, p. 29
- ⁹ Matthew Wright, *Havelock North, The History of a Village*, 1996, p.35
- ¹⁰ *Ibid.*, p.49
- ¹¹ Wright., p.49
- ¹² Wright., p.64
- ¹³ Wright., p.65-67
- ¹⁴ The Cyclopedia of New Zealand (Taranaki, Hawke's Bay and Wellington Districts), 1908, pp.478-480, Havelock North.
- ¹⁵ Judy Siers, *The Life and Times of James Walter Chapman-Taylor*, Hawkes bay 2007, p.141.
- ¹⁶ Article in Christchurch Press 30 03 1912, Matthew Wright, *Havelock North, The History of a Village*, 1996,
- ¹⁷ Context notes, Transcription of Havelock North cemetery headstones by NZ Society of Genealogists, 1979-1981, via Ancestry.com.
- ¹⁸ MapColl-832.3931gmbd/[ca.1880]/Acc.6681, Alexander Turnbull Library
- ¹⁹ NZ Society of Genealogists
- ²⁰ HB27/85, LINZ records
- ²¹ Ian McGibbon. 'Chambers, John', Dictionary of New Zealand Biography, first published in 1990, updated May 2015. Te Ara - the Encyclopedia of New Zealand, <https://teara.govt.nz/en/biographies/1c12/chambers-john> (accessed 26 August 2020)
- ²² Michael Cooper. 'Chambers, Joseph Bernard', Dictionary of New Zealand Biography, first published in 1996. Te Ara - the Encyclopedia of New Zealand, <https://teara.govt.nz/en/biographies/3c9/chambers-joseph-bernard> (accessed 26 August 2020)
- ²³ Wright, Matthew (1996). *Havelock North: The History of a Village*. Hastings District Council, Hastings, p83.
- ²⁴ Hastings Standard, 4 June 1913, p.1 TM Chambers was a founding member and chaired most meetings other than one where he was injured in a fall.
- ²⁵ Certificate of Title HB27.85
- ²⁶ https://www.nzherald.co.nz/hawkes-bay-today/opinion/news/article.cfm?c_id=1503459&objectid=12350741
- ²⁷ *Press* (Christchurch), 30 March 1912, p. 9
- ²⁸ Wright, p. 106
- ²⁹ *Press*, (Christchurch) 30 March 1912, p. 9
- ³⁰ Wright, p. 89. It should be noted that Judith Payne in her report "Registration Proposal for Keirunga Gardens" (page 7) states that the house was possibly only "finished" by the son of Robert Holt in 1906, also named Robert.
- ³¹ Wright, Matthew (1996). *Havelock North: The History of a Village*. Hastings District Council, Hastings, pp.88-89
- ³² Payne, Judith (2007). *Registration Proposal for Keirunga Gardens, Havelock North*, p5.
- ³³ Wright, p. 105
- ³⁴ *Blain Biographical Directory of Anglican Ministers in the South Pacific*, pp. 596-598, updated 2019, http://anglicanhistory.org/nz/blain_directory/bibliography.pdf
- ³⁵ *Blain Biographical Directory*

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- ³⁶ Wright, p. 105
- ³⁷ *Blain Biographical Directory*
- ³⁸ Wright, p. 106
- ³⁹ Brodie, James & Audrey. 1993. The Spiritual Ferment – Lucy Violet Hodgkin in Havelock North, New Zealand. In, *The Journal of the Friends Historical Society*. Vol. 56 No 4. pp. 296-310.
- ⁴⁰ Peter Cornford (Reginald Gardiner's son-in-law quoted in Wright, Havelock North, p.106
- ⁴¹ Von Dadelszen, Mark (undated). *Reginald Gardiner*, p2., Photo in Siers, p.181
- ⁴² *Hastings Standard*, 30 March 1907, p. 3(4)
- ⁴³ *Evening Post*, 18 March 1907, p. 1(9)
- ⁴⁴ *Press* (Christchurch), 30 March 1912, p. 9
- ⁴⁵ Von Dadelszen, Mark (undated). *Reginald Gardiner*, p1.
- ⁴⁶ *Press* (Christchurch), 30 March 1912, p. 9
- ⁴⁷ Siers, p.141
- ⁴⁸ *Dominion*, 27 January 1909, p. 9
- ⁴⁹ *Dominion*, 27 January 1909, p. 9
- ⁵⁰ *Hastings Standard*, 12 January 1909 p.4
- ⁵¹ *Press*, 30 March 1912, p. 9
- ⁵² Donated originally to the Hawke's Bay and East Coast Arts Society by Mrs Von Dadelszen, 1977. <https://collection.mtghawkesbay.com/objects/63052>, accessed 4 August 2020
- ⁵³ John C Ross, "The Forerunner, An Intriguing New Zealand Little Magazine, 1907-1914", *Bulletin of the Bibliographical Society of Australia & New Zealand*, 28:4 (2004), p. 75
- ⁵⁴ Ross, p. 75
- ⁵⁵ <https://collection.mtghawkesbay.com/objects/63052>, accessed 4 August 2020
- ⁵⁶ Ross, p. 75
- ⁵⁷ *Hawke's Bay Tribune* (Hastings Standard) , 13 October 1914, p.2
- ⁵⁸ *Hastings Standard*, 14 April 1909, p. 8
- ⁵⁹ Advertisement, *Dominion*, 7 January 1910, p. 10(5)
- ⁶⁰ *Hawke's Bay Tribune* (Hastings Standard), 26 May 1910, p. 4
- ⁶¹ *Hawke's Bay Tribune* (Hastings Standard), 11 July 1911, p. 11
- ⁶² *Hawke's Bay Tribune* (Hastings Standard), 14 December 1910, p. 9
- ⁶³ *Hawke's Bay Tribune* (Hastings Standard), 11 July 1911, p. 11
- ⁶⁴ September, according to Ross, p. 76, but Judy Siers in *The Life and Times of James Walter Chapman-Taylor* (p. 143) refers to an issue from December 1914.
- ⁶⁵ *Hawke's Bay Tribune* (Hastings Standard), 26 July 1911, p. 5
- ⁶⁶ Siers, p.141
- ⁶⁷ Mark Von Dadelszen, "Landmarks Talk", 12 June 2012, <https://knowledgebank.org.nz/audio/mark-von-dadelszen-reginald-gardiner/>, accessed 4 August 2020
- ⁶⁸ Wright, p.107
- ⁶⁹ Siers p. 147.
- ⁷⁰ The Spiritual Ferment – Lucy Violet Hodgkin in Havelock North, New Zealand, in *The Journal of the Friends Historical Society* Vol 56 No 4 p.308
- ⁷¹ Siers, p.148
- ⁷² Siers, pp.177-181
- ⁷³ Dadelszen talk, 2012.
- ⁷⁴ Certificate of title HB27.85.
- ⁷⁵ Weight, p.89, Von Dadelszen, Mark (November 2019). *Arthur's Path – the Keirunga Woodland Gully*, p4.
- ⁷⁶ Keirunga Gardens Information Board, Keirunga Park, accessed 24 June 2020, referenced in Historic summary prepared by Michael Fowler
- ⁷⁷ *Hastings Standard*, 6 May 1918, p.1, *Hastings Standard* 13 May 1918, p.1
- ⁷⁸ Certificate of title 1929 HB27.83 1929 and HB27.86
- ⁷⁹ <https://knowledgebank.org.nz/text/newspaper-article-1964-mr-george-nelson/?searchterm=George%20Nelson>, accessed August 2020.
- ⁸⁰ <https://knowledgebank.org.nz/text/newspaper-article-1964-mr-george-nelson/?searchterm=George%20Nelson>, accessed August 2020.

⁸¹ <https://knowledgebank.org.nz/text/newspaper-article-1964-mr-george-nelson/?searchterm=George%20Nelson>, accessed August 2020.

⁸² These include: Nelson, G, 1928. Report on the Waimakariri River. *A Report to the Waimakariri River Trust, Christchurch*. (Cited and map in Griffiths, GA 1991. Draft Waimakariri River floodplain management plan. Canterbury Regional Council Report R91(9). 117 pages. [Quotes the 1928 paper]

Nelson, George W; Rehbock, Theodor; Maccani, Camillo & Boehi, Karl. 1928. *Report on the Waimakariri River (New Zealand): Being a General Discussion of the Problems Presented by that River and the means of solving them, with a view to the Prevention of Damage by Floods and the creation of stable conditions.*: London : Cook, Hammond & Kell, Printers. [No pages given.]

The Waimak. Loan Proposals. Sir Francis Briggs Report. In, *The Press*, 30 October 1928. page 5. [Geo Nelson engineering concepts are named and this prior work is confirmed before 1928. Story quotes a German and Italian expert that Nelson must have worked for? Also Sir Alexander Gibbs and Geo Nelson are quoted as writing a joint report but this document could not be found online.]

⁸³ *Obituary 18 October 1964. [No specific newspaper source is given.] Knowledgebank, WalmsleyMJ826_BrownEnvelope8_0042_GeorgeNelsonObituary.jpg*

⁸⁴ <https://knowledgebank.org.nz/text/newspaper-article-1964-mr-george-nelson/?searchterm=George%20Nelson>, accessed August 2020.

⁸⁵ <https://knowledgebank.org.nz/text/newspaper-article-1982-elizabeth-nelson-long-time-resident/>, accessed August 2020.

⁸⁶ <https://knowledgebank.org.nz/text/newspaper-article-1982-elizabeth-nelson-long-time-resident/>, accessed August 2020.

⁸⁷ *Wright p. 89*, and newspaper article, not dated, Information on Keirunga Gardens available from Hastings District Libraries

⁸⁸ Keirunga Garden Society (1979). *An Introduction to Keirunga: The Arts and Crafts Centre, Havelock North*, p2.

⁸⁹ Keirunga News, Vol 4 No. 22, November 1984, excerpt from ' Keirunga Gardens, by Judith Payne.

⁹⁰ *Hastings Profusely Illustrated*, E.S.Cliff & Co, 1917, reprinted

⁹¹ *150 Years as a Village; Havelock North 1860 -2010*, <https://knowledgebank.org.nz/text/150-years-as-a-village-1860-2010-havelock-north/?searchterm=commemorative%20garden>

⁹² Keirunga Gardens; A Glimpse Into the Past, <https://knowledgebank.org.nz/text/keirunga-gardens-a-glimpse-into-the-past/?searchterm=Keirunga>, accessed August 2020.

⁹³ Von Dadelszen, Mark (November 2019). *Arthur's Path – the Keirunga Woodland Gully*, p6.

⁹⁴ Wright, p. 89

⁹⁵ Havelock North Borough Council to George Nelson, 2 May 1957. Hastings District Council file CTA 07-08-20, referenced in historic summary prepared by Michael Fowler.

⁹⁶ George Nelson to Havelock North Borough Council, 2 April 1957. Hastings District Council file CTA 07-08-20.

⁹⁷ Wright, p.89

⁹⁸ HB27/85, LINZ records.

⁹⁹ HB27/83 and HB 144/211. It appears that Nelson may have obtained the rest of the Keirunga land directly from the Chambers family, his title being preceded by the same one which preceded those held by Gardiner (HB 30/37). However, that particular title has become unrecoverable since the 1931 earthquake.

¹⁰⁰ HB163/175, LINZ records

¹⁰¹ Probated will, AAOW 22776 W3846 R23235508, Archives New Zealand

¹⁰² <https://knowledgebank.org.nz/text/newspaper-article-1982-elizabeth-nelson-long-time-resident/>, accessed August 2020.

¹⁰³ <https://knowledgebank.org.nz/text/newspaper-article-1982-elizabeth-nelson-long-time-resident/>, accessed August 2020.

¹⁰⁴ Keirunga News, July 1982, p.2

¹⁰⁵ Havelock North Borough Council to George Nelson, 16 December 1958. Hastings District Council file CTA 07- 08-20, referenced in historic summary by Michael Fowler.

¹⁰⁶ Keirunga Gardens, historic summary by Michael Fowler, 2020

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- ¹⁰⁷ Wright, Matthew (1996). *Havelock North: The History of a Village*. Hastings District Council, Hastings, p89
- ¹⁰⁸ Booklet of the Keirunga Gardens Society Inc. Information on Keirunga Gardens available from Hastings District Libraries
- ¹⁰⁹ Wright, p90.
- ¹¹⁰ Laurensen, Marama (undated). *Keirunga*. Report for Hastings District Council, p3.
- ¹¹¹ Tribune Extra, 12 March 1985, Information on Keirunga Gardens available from Hastings District Libraries.
- ¹¹² *150 Years as a Village; Havelock North 1860 - 2010*, <https://knowledgebank.org.nz/text/150-years-as-a-village-1860-2010-havelock-north/?searchterm=commemorative%20garden>
- ¹¹³ Keirunga News , May 1981.
- ¹¹⁴ Wright, Matthew (1996). *Havelock North: The History of a Village*. Hastings District Council, Hastings, p90.
- ¹¹⁵ Keirunga Gardens Arts and Crafts Newsletter August 1999, Alexander Turnbull Library.
- ¹¹⁶ Keirunga News, Vol .2, No.8, September 1971, Alexander Turnbull Library
- ¹¹⁷ Keirunga News, Vol .2, No.12, July 1972, Alexander Turnbull Library
- ¹¹⁸ Keirunga News Vol 2, No. 11, May 1972
- ¹¹⁹ Keirunga News, Vol .2, No.11, May 1972, Alexander Turnbull Library
- ¹²⁰ Keirunga News Vol 2, No. 19, November 1973
- ¹²¹ Keirunga News, Vol .3 No.5, March 1976, Alexander Turnbull Library
- ¹²² Keirunga News Vol 4, No. 4, May 1981
- ¹²³ Keirunga News, Vol .3 No.18, March 1979, Alexander Turnbull Library
- ¹²⁴ Keirunga News, Vol .6 No.3, July 1989, Alexander Turnbull Library
- ¹²⁵ Keirunga Garden Society (1979). *An Introduction to Keirunga: The Arts and Crafts Centre, Havelock North*, p2.
- ¹²⁶ Email 31 08 2020, Jenni Christoffels, Research Librarian, Pictorial Alexander Turnbull Library, National Library of New Zealand. Copies of the Keirunga News newsletter are held at National Library in Wellington. National Library has 105 issues of the earlier newsletter, which came out each month, and ten copies of the later newsletter which came out infrequently.
- ¹²⁷ Keirunga News Vol. 4, No.18, March 1984, Alexander Turnbull Library.
- ¹²⁸ https://knowledgebank.org.nz/audio/mark-von-dadelszen-reginald-ardiner/?fbclid=IwAR1agPzQPec8RtcC7iGnUOBMN6R2t2uJSBV_sO69WFgOD0Fsh_8wFeOS_mk, accessed August 2020.
- ¹²⁹ Herald Tribune 6.4.1983, Information on Keirunga Gardens available from Hastings District Libraries.
- ¹³⁰ Newspaper article dated 24.4.1976, copy in Information on Keirunga Gardens available from Hastings District Libraries.
- ¹³¹ Herald Tribune 6.4.1983, Information on Keirunga Gardens available from Hastings District Libraries.
- ¹³² <https://www.baybuzz.co.nz/2019/12/01/phoenix-rising-keirunga-creative-hub/> accessed September 2020
- ¹³³ <https://www.stuff.co.nz/national/82756767/large-fire-at-keirunga-gardens-in-havelock-north>, accessed September 2020.
- ¹³⁴ 'Two years after fire, Keirunga on way to being Havelock North's artistic hub'; https://www.nzherald.co.nz/hawkes-bay-today/news/article.cfm?c_id=1503462&objectid=12206481, accessed September 2020.
- ¹³⁵ <https://www.baybuzz.co.nz/2019/12/01/phoenix-rising-keirunga-creative-hub/> accessed 29 June 2020
- ¹³⁶ <http://www.keirunga.org.nz/>, accessed September 2020
- ¹³⁷ Mrs Gardiner advertised for home help in 1907; *Evening Post*, 18 March 1907, p. 1(9)
- ¹³⁸ Allen, Ralph, Motif and Beauty: The New Zealand Arts and Crafts Architecture of Basil Hooper, p 9,10
- ¹³⁹ Jeremy Salmond, *Old New Zealand Houses 1800-1940*, Auckland, 1986, p.89, and 185.
- ¹⁴⁰ Shaw, Peter New Zealand Architecture from Polynesian Beginnings to 1990 p80
- ¹⁴¹ Wright, p.91.
- ¹⁴² Siers, Part 5 and 6 for example his parent's house in Hastings (1915) , The Havelock North Transformer House(1914-15) Whare Ra (1913-16), Turama(1916-17) Oak Trees, Harry Malden's Cottage, the Harvey House and Sunbourne (1919), and Woodcroft (1921)

- ¹⁴³ Shaw., p. 46-47.
- ¹⁴⁴ Shaw., p. 118.
- ¹⁴⁵ Wright, pp.140-145.
- ¹⁴⁶ (Ref: 1/2-101808-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23107589)
- ¹⁴⁷ Keirunga News Vol. 4, No.18, March 1984, Alexander Turnbull Library.
- ¹⁴⁸ https://www.nzherald.co.nz/hawkes-bay-today/opinion/news/article.cfm?c_id=1503459&objectid=12350741
- ¹⁴⁹ Part of [ca 1914-1916] Iona College, Havelock North, and surrounding area. Ref: 1/2-101808-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23107589
- ¹⁵⁰ Jeremy Ashford, *The Bungalow in New Zealand*, 1994, pp. 10-12.
- ¹⁵¹ Ibid. p.19.
- ¹⁵² 'Eternit' asbestos-cement sheet was used for example in 1909 in cladding the house at Flaxmere designed by William Rush for Mr Pott. *Progress*, 1 June 1909, p. 282
- ¹⁵³ Letter dated 5 10 1984 from the Hawkes Bay Rock and Mineral Club to the Havelock North Borough Council, Hastings District Council Archives, Keirunga Gardens Chalet Quilters Cottage floor plan (proposed) 1984 16 6 Keirunga Reserves location HNBC archives rm
- ¹⁵⁴ Letter dated 5 10 1984 from the Hawkes Bay Rock and Mineral Club to the Havelock North Borough Council, Hastings District Council Archives, Keirunga Gardens Chalet Quilters Cottage floor plan (proposed) 1984 16 6 Keirunga Reserves location HNBC archives rm
- ¹⁵⁵ Wright, p. 89.
- ¹⁵⁶ Hastings Standard, 17 June 1907, p.3 advertisement notes that architect William J Rush had moved to a temporary office in the premises of Messers Fraser and Gardiner in Hastings.
- ¹⁵⁷ Tenders advertisement, *Evening Post*, 22 October 1924, p. 6(4).
- ¹⁵⁸ *Dominion*, 24 September 1910, p. 20.
- ¹⁵⁹ Wright, p. 92.
- ¹⁶⁰ John C Ross, "The Forerunner, An Intriguing New Zealand Little Magazine, 1907-1914", *Bulletin of the Bibliographical Society of Australia & New Zealand*, 28:4 (2004) p.74
- ¹⁶¹ The Forerunner October 1907 <https://collection.mtghawkesbay.com/objects/63052>
- ¹⁶² Hastings Standard, 16 December 1907, p.2.
- ¹⁶³ New Zealand Times 27 February 1907, p. 7.
- ¹⁶⁴ Hastings Standard, 16 December 1907, p.2.
- ¹⁶⁵ Hastings Standard, 19 August 1907, p.2.
- ¹⁶⁶ Hastings Standard, 7 December 1907, p.3, Tender notices
- ¹⁶⁷ Hastings Standard, 7 December 1907, p.3, Tender notices
- ¹⁶⁸ Hastings Standard, 7 December 1907, p.3, Tender notices
- ¹⁶⁹ Progress, 1 September 1908, p.380.
- ¹⁷⁰ Progress, 1 September 1908, p.380.
- ¹⁷¹ Progress, 1 December 1908, p.61.
- ¹⁷² Progress, 1 May 1908, p.235, p.283.
- ¹⁷³ Progress, 1 June 1909, p.283.
- ¹⁷⁴ Progress, 1 March 1909, p.173.
- ¹⁷⁵ Progress, 1 March 1909, p.172.
- ¹⁷⁶ Progress 1 August 1919, Sheppard Collection File R953, University of Auckland Special Collections
- ¹⁷⁷ Dominion 29 September 1910, Sheppard Collection File R953, University of Auckland Special Collections
- ¹⁷⁸ Progress, 1 April 1911, p. 626.
- ¹⁷⁹ Hastings Standard, 16 March 1911, p. 9.
- ¹⁸⁰ Progress, 1 November 1912, p.132.
- ¹⁸¹ Wright, p.92.
- ¹⁸² Progress, 1 September 1914, p.18.
- ¹⁸³ Progress, 1 April 1911, p.627 Article on Hastings Fire Brigade Station.
- ¹⁸⁴ <https://www.napier.govt.nz/assets/District-Plan-Review-Documents/Heritage-items/Part-2-GroupsFinal.pdf>, accessed August 2020, Report on Groups of Heritage Items, p.86.
- ¹⁸⁵ Funeral notice, Nelson Evening Mail, 30 January 1936, p.2.
- ¹⁸⁶ <https://www.napier.govt.nz/assets/District-Plan-Review-Documents/Heritage-items/Part-2-GroupsFinal.pdf>, accessed August 2020, Report on Groups of Heritage Items
- ¹⁸⁷ Hawkes Bay Herald, 4 January 1904, p.2.

- ¹⁸⁸ Michael Roche. 'Holt, Robert', Dictionary of New Zealand Biography, first published in 1993. Te Ara - the Encyclopedia of New Zealand, <https://teara.govt.nz/en/biographies/2h47/holt-robert> (accessed 25 August 2020)
- ¹⁸⁹ Wright, Matthew (1996). *Havelock North: The History of a Village*. Hastings District Council, Hastings, p. 40, farming used a slash-and-burn technique, with grass sown after large areas of fern and Manuka regrowth had been burnt off.
- ¹⁹⁰ Hawkes Bay Herald 15 April 1862, p.1.
- ¹⁹¹ Wright., p.57-60.
- ¹⁹² <https://knowledgebank.org.nz/text/newspaper-photo-1937-heretaunga-plains/>
- ¹⁹³ John Adam, Keirunga Gardens Landscape Report , September 2020, p.6
- ¹⁹⁴ For example, see article Forest and Rainfall, Woodville Examiner 7 June 1889, p.2
- ¹⁹⁵ Keirunga Gardens; A Glimpse Into the Past, <https://knowledgebank.org.nz/text/keirunga-gardens-a-glimpse-into-the-past/?searchterm=Keirunga>, accessed August 2020.
- ¹⁹⁶ Part of [ca 1914-1916] Iona College, Havelock North, and surrounding area. Ref: 1/2-101808-F. Alexander Turnbull Library, Wellington, New Zealand. /records/23107589
- ¹⁹⁷ https://www.nzherald.co.nz/hawkes-bay-today/opinion/news/article.cfm?c_id=1503459&objectid=12350741
- ¹⁹⁸ 1923-28 Part of Ref: Pan-0733-F. Alexander Turnbull Library, Wellington New Zealand, records /23114761
- ¹⁹⁹ *ibid.*, and newspaper article, not dated, Information on Keirunga Gardens available from Hastings District Libraries.
- ²⁰⁰ Keirunga Garden Society (1979). *An Introduction to Keirunga: The Arts and Crafts Centre, Havelock North*, p.2.
- ²⁰¹ Newspaper clipping" Original Homestead cost \$1000 to build Seventy Years Ago', Information on Keirunga Gardens available from Hastings District Libraries.
- ²⁰² This is confirmed in a newspapers story about a report Nelson has written about the Waimak River where he has worked with Sir Alexander Gibbs (1872-1958) 'published' before 1928 who were quoted writing a joint report. No title/document has been found in a library. Shingle-bearing rivers were investigated in Europe and North America (quoted in Nelson's obituary). George must have been working with European engineers quoted by name in 1928? See: 30 October, 1928. The Press (NZ) story. Page 5.
- ²⁰³ <https://riversgroup.org.nz/wp-content/uploads/2018/10/7.4.1-EC-WaimakaririRiverReport.pdf>
- ²⁰⁴ Geo Nelson engineering concepts are named and this prior work is confirmed before 1928The story quotes a German and Italian expert that Nelson must have worked for? Also, Sir Alexander Gibbs and Geo Nelson are quoted as writing a joint report, but this document could not be found online.]
- ²⁰⁵ Keirunga News Vol. 4, No.18, March 1984, Alexander Turnbull Library.
- ²⁰⁶ 1932, a new entrance for Keirunga. A stop for a photo gives us a look at what George Nelson is going at his Keirunga Front entrance. Credit; from the G. Lambert collection at Knowledgebank
- ²⁰⁷ <https://knowledgebank.org.nz/text/newspaper-article-1964-mr-george-nelson/?searchterm=George%20Nelson>, accessed August 2020.
- ²⁰⁸ Keirunga Gardens Arts and Crafts Newsletter August 1999, Copy held at Alexander Turnbull Library.
- ²⁰⁹ https://knowledgebank.org.nz/still_image/havelock-north-hills-2/?searchterm=Snow; Research use of image licensed under a Creative Commons Attribution non-commercial 4.0 International License, <https://creativecommons.org/licenses/by-nc/4.0/>
- ²¹⁰ Newspaper clipping" Original Homestead cost \$1000 to build Seventy Years Ago' , Information on Keirunga Gardens available from Hastings District Libraries
- ²¹¹ Excerpt from Keirunga Gardens by Judith Payne in Keirunga News Vol. 4, No.2, May 1985, Alexander Turnbull Library.
- ²¹² NZ Registered Nurses' Association, In, New Zealand Nursing Journal, 15 February 1939. Vol. 32. No 2. Page 59.
- ²¹³ Von Dadelszen, Mark (November 2019). *Arthur's Path – the Keirunga Woodland Gully*, p6.

²¹⁴ Keirunga Gardens; A Glimpse Into the Past, <https://knowledgebank.org.nz/text/keirunga-gardens-a-glimpse-into-the-past/?searchterm=Keirunga>, accessed August 2020

²¹⁵ *Memories of Keirunga- Based on an interview, Keirunga News Volume 4, No. 19, May 1984*

²¹⁶ <https://knowledgebank.org.nz/text/newspaper-article-original-homestead-cost-1000-to-build-seventy-years-ago/?searchterm=Keirunga>, accessed August 2020, Research use of image licensed under a Creative Commons Attribution non-commercial 4.0 International License, <https://creativecommons.org/licenses/by-nc/4.0/>

²¹⁷ 19 April 1950 Retrolens SN 541

²¹⁸ Wright, p. 89.

²¹⁹ HB27/85, LINZ records.

²²⁰ Newspaper clipping "Original Homestead cost \$1000 to build Seventy Years Ago', Information on Keirunga Gardens available from Hastings District Libraries.

²²¹ Walmsley826-brownenvelope4-062A-keirunga.jpeg. Research use of image licensed under a Creative Commons Attribution non-commercial 4.0 International License, <https://creativecommons.org/licenses/by-nc/4.0/>

²²² HB27/85, LINZ records.

²²³ Keirunga Gardens Arts and Crafts Newsletter August 1999, Alexander Turnbull Library.

²²⁴ Keirunga News Vol. 4, No.2, May 1985, Alexander Turnbull Library.

²²⁵ https://knowledgebank.org.nz/still_image/keirunga-gardens-1975/?searchterm=Keirunga%20Gardens. Research use of image licensed under a Creative Commons Attribution non-commercial 4.0 International License, <https://creativecommons.org/licenses/by-nc/4.0/>

²²⁶ Section 18 of Hastings District Plan notes that the Heritage New Zealand Pouhere Taonga identification method is adopted to identify historic heritage places Refer Heritage New Zealand Guide to Sustainable Management of Historic Heritage No.3, Appendix A: <http://www.heritage.org.nz/resources/-/media/b915e233b3ef447794f0037986ae2740.ashx>, sighted February 2015.

²²⁷ The Building Act 2004 defines a building as being a temporary or permanent moveable or immovable structure (including a structure intended for occupation by people, animals, machinery, or chattels).

²²⁸ Refer photo: 1989, *Hastings District Council, 72570#0003, Photos Keirunga Gardens Homestead Havelock North C1989 2 5 HNBC Brochures (HN198A)*