



AGENDA

Community Services Committee Meeting Tuesday, 26 November 2019

Date Tuesday, 26 November 2019

Time Following the Infrastructure Committee

Location Council Chamber
District Council Building
King George Place
Timaru

File Reference 1298150

Timaru District Council

Notice is hereby given that a meeting of the Community Services Committee will be held in the Council Chamber, District Council Building, King George Place, Timaru, on Tuesday 26 November 2019, at the conclusion of the Infrastructure Committee meeting.

Community Services Committee Members

Clrs Richard Lyon (Chairperson), Stu Piddington (Deputy Chairperson), Allan Booth, Peter Burt, Barbara Gilchrist, Gavin Oliver, Paddy O'Reilly, Sally Parker, Steve Wills and the Mayor Nigel Bowen

Quorum – no less than 6 members

Local Authorities (Members' Interests) Act 1968

Committee members are reminded that if you have a pecuniary interest in any item on the agenda, then you must declare this interest and refrain from discussing or voting on this item, and are advised to withdraw from the meeting table.

Sharon Taylor
Group Manager Community Services

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- 1 Apologies**
- 2 Identification of Items of Urgent Business**
- 3 Identification of Matters of a Minor Nature**
- 4 Declaration of Conflicts of Interest**
- 5 Chairperson's Report**

6 Reports

6.1 Minutes of the Youth Initiatives Subcommittee meeting held on 4 September 2019

Author: Grant Hamel, Customer Services Manager

Authoriser: Sharon Taylor, Group Manager Community Services

Recommendation

That the Minutes of the Youth Initiatives Subcommittee Meeting held on 4 September 2019 be received and noted.

Attachments

- 1. Youth Initiatives Subcommittee Minutes 4 September 2019**  



MINUTES

Youth Initiatives Subcommittee Meeting Wednesday, 4 September 2019

Ref: 1298150

**Minutes of Timaru District Council
Youth Initiatives Subcommittee Meeting
Held at the Meeting Room 1, District Council Building, 2 King George Place, Timaru
on Wednesday, 4 September 2019 at 4pm**

Present: Mayor Damon Odey, Clr Steve Wills, Cath Slee - YMCA Youth Services Representative, Vivienne Wood, Safer Communities Representative, Mr Mitchell Dey - Community Representative, Ms Kiya Dominey – Community Representative

In Attendance: Grant Hamel (Customer Services Manager), Sapphron Trower (Executive Assistant People and Digital)

1 Apologies

Resolution 2019/1

Moved: Ms Kiya Dominey - Community Representative

Seconded: Mr Mitchell Dey - Community Representative

That apology from Clr Sally Parker be received and accepted.

Carried

2 Identification of Items of Urgent Business

There were no items of urgent business.

3 Identification of Matters of a Minor Nature

There were no items of Matters of a Minor Nature

4 Declaration of Conflicts of Interest

Vivienne Wood declared a conflict of interest due to her close involvement with the organiser of InHarmony. The Subcommittee agreed that Vivienne Wood would leave the room and not take part in discussion and consideration of the application.

5 Reports

5.1 Nominations for Acting Chairperson

The Customer Services Manager called for nominations for an Acting Chairperson due to Sally Parker's apology for this meeting.

The Mayor nominated Clr Wills as Acting Chairperson.

Committee Resolution 2019/2

Moved: Mayor Damon Odey

Seconded: Cr Safer Communities Representative

That Cllr Wills be Acting Chairperson for this meeting of 4 September 2019.

Carried
Cllr Wills assumed the Chair.

5.2 Minutes of the Youth Initiatives Subcommittee Meeting held on 12 June 2019

Resolution 2019/3

Moved: Mayor Damon Odey

Seconded: Vivienne Wood - Safer Communities Representative

That the Minutes of the Youth Initiatives Subcommittee Meeting held on 12 June 2019 be confirmed as a true and correct record of that meeting.

Carried

5.3 Correspondence Received

The Subcommittee noted correspondence received from Youth United Against Bullying, ZR Klub Timaru, South Canterbury Drama League and the Southern Alps Country Music Awards Association.

Resolution 2019/4

Moved: Mr Mitchell Dey - Community Representative

Seconded: Ms Kiya Dominey - Community Representative

That the correspondence be received and noted.

Carried

5.4 Funds Available

The Subcommittee noted there is \$10,000 total available for distribution at this round and the next round in March 2020. Unexpended funds are not carried over to the new financial year.

Resolution 2019/5

Moved: Mayor Damon Odey

Seconded: Cath Slee - YMCA Youth Services Representative

That the information be received and noted

Carried

6 Consideration of Urgent Business Items

There were no items of Urgent Business.

7 Consideration of Minor Nature Matters

There were no Minor Nature Matters.

8 Exclusion of the Public

Resolution 2019/6

Moved: Vivienne Wood - Safer Communities Representative

Seconded: Mr Mitchell Dey – Community Representative

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
9.1 - Public Excluded Minutes of the Youth Initiatives Subcommittee Meeting held on 4 September 2019	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
9.2 - Overview of Applications for Funding	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>

	and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty	
9.3 - Funding Application - InHarmony	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
9.4 - Funding Application - Pleasant Point Gymkhana	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
9.5 - Funding Application - Life Church Timaru	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>

	officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty	
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Carried

Committee Resolution 2019/7

Moved: Mr Mitchell Dey - Community Representative

Seconded: Ms Kiya Dominey – Community Representative

That Council moves out of Closed Council into Open Council.

Carried

9 Public Excluded Reports**9.1 Public Excluded Minutes of the Youth Initiatives Subcommittee Meeting held on 4 September 2019****9.2 Overview of Applications for Funding****9.3 Funding Application - InHarmony****9.4 Funding Application - Pleasant Point Gymkhana****9.5 Funding Application - Life Church Timaru****10 Readmittance of the Public****11 Applications for Funding**

That committee resolved that the following decisions, made with the public excluded, be confirmed in open meeting:

InHarmony Choir - \$2,000.00

Towards costs to hold Christmas on The Bay, Caroline Bay Soundshell, 14 December 2019.

Pleasant Point Gymkhana - \$1,773.00

Towards Games, Equipment Hire and a Professional Street Entertainer for 'Get to the Point', Pleasant Point, 9 November 2019.

Life Church Timaru - \$432.65

Towards the purchase of materials to make Giant Games for Life Church Youth Group and other Youth Groups in Timaru.

The meeting closed at 4.25pm.

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Chairperson

6.2 Minutes of the Local Arts Scheme Subcommittee held on 12 September 2019

Author: Grant Hamel, Customer Services Manager

Authoriser: Sharon Taylor, Group Manager Community Services

Recommendation

That the Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 September 2019 be received and noted.

Attachments

1. Local Arts Scheme Subcommittee Minutes 12 September 2019  



MINUTES

Local Arts Scheme Subcommittee Meeting Thursday, 12 September 2019

Ref: 1298150

**Minutes of Timaru District Council
Local Arts Scheme Subcommittee Meeting
Held in the Meeting Room 1, District Council Building, King George Place, Timaru
on Thursday, 12 September 2019 at 12.30pm**

Present: Clr Steve Wills (Chairperson), Clr Nigel Bowen, Ms Jan Finlayson, Ms Kera Baker, Mrs Margaret Foley, Ms Alice Sollis, Mrs Elaine Taylor

In Attendance: Grant Hamel (Customer Services Manager), Sapphron Trower (Executive Assistant People and Digital)

1 Apologies

There were no apologies.

2 Identification of Items of Urgent Business

There were no urgent business items identified

3 Identification of Matters of a Minor Nature

Invitation to Flava Festival

4 Declaration of Conflicts of Interest

The following declaration of conflict of interest were declared:

Alice Sollis declared a conflict of interest in the funding application from InHarmony as she is employed as the Production Manager. The Committee requested that Alice not take part in the decision making process for InHarmony's application.

5 Confirmation of Minutes

5.1 Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 June 2019

Committee Resolution 2019/6

Moved: Clr Nigel Bowen

Seconded: Ms Kera Baker

That the Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 June 2019 be confirmed as a true and correct record of that meeting.

Carried

6 Reports**6.1 Correspondence Received**

1. To present correspondence from recipients of Creative Communities funding.

Committee Resolution 2019/7

Moved: Ms Alice Sollis

Seconded: Ms Jan Finlayson

That the correspondence be received and noted.

Carried

6.2 Funds Available

- 1 To inform the Local Arts Scheme Subcommittee of the funds available for distribution.

The Subcommittee noted the available funds for distribution at this meeting and the next meeting on 5 December 2019 is \$21,690.00 excluding GST. This includes the increase from Creative Communities.

Committee Resolution 2019/8

Moved: Ms Jan Finlayson

Seconded: Mrs Margaret Foley

That the information be received and noted.

Carried

7 Consideration of Minor Nature Matters

An invitation to the Committee for the Flava Festival was distributed to Committee members.

8 Exclusion of the Public**Committee Recommendation**

Moved: Ms Kera Baker

Seconded: Mrs Margaret Foley

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
10.1 - Public Excluded Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 June 2019	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
10.2 - Overview of Funding Applications	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
10.3 - Funding Application	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>

	applies, in the course of their duty	
10.4 - Funding Application	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
10.5 - Funding Application	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>
10.6 - Funding Application	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>

	applies, in the course of their duty	
10.7 - Funding Application	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(f)(i) - The withholding of the information is necessary to maintain the effective conduct of public affairs through the free and frank expression of opinions by or between or to members or officers or employees of any local authority, or any persons to whom section 2(5) of this Act applies, in the course of their duty</p>	<p>To protect a person's privacy</p> <p>To allow free and frank expression of opinions</p>

Committee Resolution 2019/9

Moved: Ms Alice Sollis

Seconded: Ms Kera Baker

That Council moves out of Closed Council into Open Council.

Carried

- 9 **Public Excluded Reports**
- 10.1 **Public Excluded Minutes of the Local Arts Scheme Subcommittee Meeting held on 12 June 2019**
- 10.2 **Overview of Funding Applications**
- 10.3 **Funding Application**
- 10.4 **Funding Application**
- 10.5 **Funding Application**
- 10.6 **Funding Application**
- 10.7 **Funding Application**
- 10 **Readmittance of the Public**

- 12 **Funding Application Decisions**

Recommendation

The Subcommittee resolved that the following decisions, made with the public excluded, be made public:

The following applications were approved:

Gail Tatham/Michael Armstrong \$134.98

Towards a technical service fee to stage 'The Clouds Project' exhibitions and play readings, Aigantighe Art Gallery, 30/09/2019 – 20/10/2019

AMPSS101 \$2000.00

Towards Raranga (Maori Weaving) Classes, Church Street Timaru, 17/09/2019 – 12/07/2020.

South Canterbury Indian Cultural Society \$2000.00

Towards costs to hold the Diwali Festival, Southern Trust Events Centre 23/11/2019.

InHarmony \$2000.00

Towards costs for the event 'Christmas on the Bay', 14 December 2019.

Jan Hill \$1000.00

Towards costs to create, print and present Poem Anthology by 4 local poets.

The meeting closed at 1.20pm.

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Chairperson

6.3 Appointment to South Canterbury Spaces and Places Strategy Governance Group**Author:** Bill Steans, Parks & Recreation Manager**Authoriser:** Sharon Taylor, Group Manager Community Services**Recommendation**

That the Community Services Committee appoint one member to the South Canterbury Spaces and Places Strategy Governance Group.

Purpose of Report

- 1 Sport Canterbury has requested that an elected member from Timaru District Council be appointed to the South Canterbury Spaces and Places Strategy Governance Group to oversee the Strategy's implementation.

Assessment of Significance

- 2 This matter is not deemed significant under the Council's Significance and Engagement Policy.

Background

- 3 The South Canterbury Spaces and Places Strategy is a collaboration between Sport Canterbury (lead agency), Mackenzie District Council, Waimate District Council and Timaru District Council. It has identified the known needs for sport and active recreation across South Canterbury.
- 4 The Strategy identifies 44 recommendations and is a useful planning document for sporting and recreation codes, Councils and funders.
- 5 The Community Development Committee adopted the Strategy on 27 November 2018. It was also adopted by Mackenzie District Council and is being used as a planning document by Waimate District Council.

Discussion

- 6 Some progress has been made with the recommendations but it is important that the regional overview and integration is maintained at a governance level.
- 7 As well as being adopted by local authorities, it was adopted by Sport Canterbury and is being used by Trust Aoraki, Community Trust of Mid and South Canterbury and Sport New Zealand, all of which had input into the preparation of the Strategy.
- 8 The Strategy has a 20 year horizon and was adopted a year ago, leaving 19 years to implement the remainder of the recommendations.

Options and Preferred Option

- 9 **Appoint a representative to the Governance Group [Preferred Option].**

This option continues to build on the investment already made in the Strategy.

- 10 Don't appoint a representative to the Governance Group.

Not appointing a representative risks the future of the Strategy and its goals.

Consultation

- 11 Extensive consultation was carried out in the preparation of this Strategy. This involved communities, sporting and recreational groups, schools, a reference group, funders, Councils and a steering group.

Relevant Legislation, Council Policy and Plans

- 12 South Canterbury Sport and Recreation Spaces and Places Strategy

Financial and Funding Implications

- 13 There is no requirement for Council to fund any aspect of the Strategy, although there may be aspects that Council wishes to support and various groups may approach Council for funding assistance. These can all be considered on their individual merits and measured against the priorities in the Strategy.

Other Considerations

- 14 There are no other considerations.

Attachments

Nil

6.4 Aigantighe Art Gallery Strengthening Project - Interim Progress Report November 2019**Author:** Hamish Pettengell, Acting Art Gallery Manager**Authoriser:** Sharon Taylor, Group Manager Community Services**Recommendation**

That the report be received and noted.

Purpose of Report

- 1 The purpose of this report is to present the Council with an interim progress report on the project to undertake strengthening of the Historic House Gallery.

Assessment of Significance

- 2 This matter is not deemed significant under the Council's Significance and Engagement Policy.

Background

- 3 Following the Building (Earthquake-prone Buildings) Amendment Act 2016, a seismic assessment of the Aigantighe Art Gallery was undertaken. The assessment found that the Historic House Gallery structure was of very high seismic risk relative to a new building (10%NBS). This is a Grade E structure.
- 4 Following the outcomes of the seismic assessment, the Timaru District Council made the decision to temporarily close the Historic House Gallery to ensure public and staff safety and to undertake a project to strengthen the building.
- 5 The proposed project will substantially address significant deficiencies with the building, meet legislative requirements as nearly as is reasonably practicable and conserve the heritage fabric of the building.

Discussion

- 6 To confirm the foundation bearing capacities, a Geotechnical investigation of the site was undertaken. This included consideration of the topographic features of the site, the historic and current land use and suitable testing of the ground conditions.
- 7 On 21 August 2019, Davis Ogilvie undertook nine test points around the perimeter of the building, using a combination of test pits, hand augers and dynamic cone penetrometer testing.

Also four excavations took place to reveal the depth of the existing foundations and the material directly below the foundations. Assessment of ground surfaces from a geotechnical perspective also took place.

The results from the investigation were positive and the following results have been noted:

- Foundations, where investigated, extend through the unsuitable soils, which are of 0.5m to 0.9m in depth, and rest on competent natural silt.

- The natural silt is expected to have an ultimate bearing capacity in the order of 300 kPa.
- Visual examination of the building and site did not reveal any major geotechnical concerns.
- The 1978 extension building exhibits minor cracking to blockwork on the north side, just east of the exterior paving. Internal tiles also show minor cracking. Hand excavation to this area revealed foundations do extend to competent natural silt, however the soils about the base of the foundation were saturated. The structural issues observed at this location may be associated with the saturated soils about the base of the foundation.

8 Attached is a copy of the final Geotechnical Investigation Report (Attachment 1)

Heritage Advisor

- 9 The Gallery engaged Ian Bowman (a specialist heritage architect, historian and chairperson of International Council On Monuments and Sites, New Zealand) to draft a Heritage Assessment for the Historic House Gallery - a compulsory requirement for the resource consent application.
- 10 Attached is a copy of the final Heritage Assessment for the Aigantighe Historic House Gallery (Attachment 2).
- 11 The project team also held a two-day workshop with Ian Bowman as an external/independent Heritage Advisor on 2-3 September 2019 to advise on the conservation and preservation of the iconic heritage features of the building, and the resource consent process to ensure it meets the necessary planning requirements.

Structural Design

- 12 A draft detailed design was completed in August 2019. Due to the evolving complexities of the project and following further investigations, the Gallery will not be progressing with the draft detailed design as proposed. The Gallery believes it is prudent to undertake a new and more specialist approach to the project.
- 13 The Gallery is currently planning a workshop in early 2020 with a range of specialist consultants, who will help to inform and develop a concept design for the project.
- 14 The implications with this new approach to the project is it will delay the project, and physical works are unlikely to commence in 2020 as scheduled. This is due to, but not limited to:
- Constraints on the availability of a limited field of specialists
 - The complexity of conserving key heritage components such as stained glass windows, parquet flooring, chimneys and the Marseille roof tiles

This new design approach will ensure all aspects of the project are duly considered to deliver the best possible outcome for the community and the Gallery.

Seismic Gap

- 15 The seismic assessment identified one of the critical structural weaknesses with the Historic House Gallery was the potential, in a seismic event, for pounding between the concrete octagonal wall of the 1978 extension and the original exterior walls of the Historic House Gallery eastern entrance.

- 16 There is no statutory requirement for the seismic gap, but a structural requirement to limit the potential impact on the two separate, but adjoining buildings. In addition, this eastern entrance is an integral entrance from the main Gallery space in and out of the Historic House Gallery, and is one of the main emergency egress pathways.
- 17 The full implications of creating the seismic gap are unknown and will not be known until further advice and design has been received. It will have significant impacts on the octagonal structure of the 1978 extension, with deconstruction and reconstruction likely, and any rebuild will need to meet current building code.
- 18 Due to the complexity, the 1978 extension impacts and the cost implications of forming a seismic gap between the two structures, this will need to be treated as a separate project to the strengthening of the Historic House Gallery.

Roof

- 19 As previously reported after subsequent investigations of the building, it was found the connections of the Marseille clay roof tiles of the House Gallery have deteriorated. Also clay tiles have a life expectancy of 100 years, and the roof tiles on the House Gallery have come to the end of their life-cycle.

It was proposed a replica roof tile would be a worthy consideration. Tiles of light weight composite material may have assisted in the overall strengthening of the House Gallery. After further investigation, composite Marseille roof tiles are not the same dimensions as the existing roof tiles, therefore the roof structure would require amendments and/or rebuild of the existing framing to suit. Experienced installers are also limited as composite roofing products are still relatively new.

Further research into other Heritage Listed buildings throughout New Zealand, show composites have been considered, but the majority of similar projects have returned to using a like-for-like clay tile. As an example, Rotorua Museum spent three years researching composite tiles, but have made the decision to use clay tiles.

Also Heritage New Zealand preference for these type of buildings is that original clay Marseille roof tiles are retained, and only the ones with the most deterioration be replaced like-for-like. Research into sourcing second-hand Marseille clay roof tiles has proved difficult, as availability is minimal. Risk of damage during freighting also needs consideration.

- 20 For increased water-tightness, it would be prudent to install a Plywood diaphragm over the roof framing, which can then be waterproofed before securing the roof tiles. This would be irrespective of whether the existing, new or a mix of Marseille clay roof tiles were installed. This additional Plywood diaphragm may be beneficial to the overall strengthening design, but this can only be ascertained by a Structural Engineer through the design process.
- 21 Further investigations into the best approach for the roof are required. Due to the complexity, time and cost implications of replacing the roof tiles, this facet of the project will be treated as separate to the strengthening of the Historic House Gallery.

Estimated Capital Expenditure

- 22 As discussed in point 12, a new and more specialist approach to the project is to be undertaken. This will deliver a concept design for the project which on completion, a quantity surveyor will be engaged to provide a rough order of cost for the physical works. This will only provide an indicative cost for the project.
- 23 In the interim the project team is investigating potential costs for other specific project aspects to assist in developing a total rough order of cost for the project.
- 24 The concept design and a rough order of cost is anticipated to be completed by mid-2020, however this is subject to consultancy engagement and availability.

Financial and Funding Implications

- 25 Through the 2018-2028 Long Term Plan process the Council allocated \$600,000 in the 2019/2020 financial year to complete the strengthening of the Historic House Gallery. The Council also allocated \$50,000 to refurbish the public bathrooms and provide for an accessible toilet. This work has been included to deliver cost efficiencies and alleviate the need for an additional building consent application.
- 26 With the expected increase of capital expenditure for the project the Gallery will be seeking external subsidy funding to minimise the financial impact on the Council and rate payers.
- 27 The funding strategy to achieve the subsidy funding for the project is based on 1/3 central government, 1/3 local government and 1/3 community funding. A number of funders have been identified, but a full funding strategy will be developed when the final estimate of costs for the project are known.

Relevant Legislation, Council Policy and Plans

- 28 The Aigantighe Art Gallery Strengthening Project aligns with community needs and is consistent the Council's policies and plans, including the 2018-2028 Timaru District Council Long Term Plan and the Building (Earthquake-prone Buildings) Amendment Act 2016.

Risks

- 29 Some potential project risks and mitigation strategies have been identified in the previously provided preliminary Project Plan. A detailed risk matrix will be included in the Construction Project Plan, which will include any aspects identified by the Resource Consent.

Consultation

- 30 Members of the Project Steering Group, Previous chair of Community Services Group, Previous Mayor and senior leadership team have been consulted with and informed of progress. Friends of Aigantighe have also been briefed whenever possible.

Conclusion

- 31 The Historic House Gallery is an iconic heritage building that is integral to the community's identity and to the operations of the Aigantighe Art Gallery. The project to strengthen the building is complex and time consuming. The Gallery is committed to ensuring the project is completed to the highest standards to ensure any future investment is kept to a minimum.
- 32 The project to strengthen the House gallery will enable the Gallery to meet growing community needs; it will engage, stimulate and inspire the community; and it will ensure the sustainable and future success of the Gallery.

Attachments

1. **Davis Ogilvie - Geotechnical Report 190927.bp.39067.Final - Aigantighe Art Gallery** [!\[\]\(86b7331e04fe40a56bcff2e9c065738b_img.jpg\)](#) 
2. **Heritage Assessment Final - Ian Bowman - Architect and Conservator - Aigantighe Historical House** [!\[\]\(497b6684f704c0aa6fbea9f0fd4d56c7_img.jpg\)](#) 

Level 1, 24 Moorhouse Avenue, Addington / PO Box 589, Christchurch 8140
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do DAVIS OGILVIE
ENGINEERS / SURVEYORS / PLANNERS

File No.: 39067

27 September 2019

Timaru District Council
PO Box 522
TIMARU 7940

Attention: Paula Ryan

Email: paula.ryan@timdc.govt.nz

Dear Paula,

**SHALLOW GEOTECHNICAL INVESTIGATION AND FOUNDATION ASSESSMENT:
AIGANTIGHE ART GALLERY, 49 WAI-ITI ROAD, TIMARU (LOTS 1 – 3 DP 1717 & LOT 31 DP
1493)**

Davis Ogilvie & Partners Ltd. (Davis Ogilvie) has been commissioned by Timaru District Council (TDC), to undertake a shallow geotechnical investigation and assessment at the Aigantighe Art Gallery at 49 Wai-Iti Road, Timaru. The purpose of the investigation was to determine the soil profile, provide estimations of ground bearing capacity and soil parameters, and to provide information on the existing foundations. The information is intended to assist with the detailed structural assessment of the existing public building.

1.0 SITE DESCRIPTION

The site is located on the northern side of Wai-Iti Road in the Maori Hill suburb of Timaru. The gallery grounds cover four lots (Lots 1, 2 & 3 DP 1717 and Lot 31 DP 1493) totalling an area of 9,071 m². The existing gallery building is located in the southeast corner of the site and is accessed by a driveway off Wai-Iti Road, a short distance to the west of the gallery building.

The site is located on an extensive hillside gently sloping down to the northeast towards Caroline Bay and the Pacific Ocean coast, approximately 800 m northeast. The land continues to gently rise to southwest then west for several kilometres.

An aerial image of the site is provided in Figure 1 and a photograph of the building is shown in Figure 2.

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Davis Ogilvie & Partners Ltd



Figure 1: Aerial image of the Aigantighe Art Gallery (centre of image) in relation to Wai-iti Road, Timaru.

Image source: <https://mapviewer.canterburymaps.govt.nz/>

1.1 Existing Buildings

Detailed Engineering Evaluation (DEE) and Design Features Reports (DFR) have been compiled by Structex^{1,2,3} for the Aigantighe Art Gallery. The following summarises the existing buildings and structural aspects based on the DEE and DFRs.

- The Aigantighe Art Gallery is a Historic Place Category 2 heritage building and an Importance Level 3 building. The structure comprises three connected buildings constructed over three separate building phases.
- The original two storey building was constructed in 1908 and consists of unreinforced masonry supported on a concrete perimeter beam, with internal timber floors supported on concrete piles. It has been determined "*the building as it currently stands, has an assessed seismic strength of 10% NBS*" [New Building Standard].
- The first extension was constructed in 1978 and has a concrete floor with shallow strip footings and concrete pads, reinforced concrete masonry walls and a concrete tile roof. Results indicate the building varies between 60 and 100 % NBS.
- The second extension was constructed in 1998 and has a concrete floor with shallow strip footings and concrete pads, reinforced concrete walls and a concrete tile roof. It has been determined that the building has a strength >67% NBS

¹ Detailed Engineering Evaluation, Aigantighe Art Gallery / 49 Wai-iti Rd, Timaru – Initial Seismic Assessment Report. Revision A, 17/02/2017. Structex Project Number HV5541

² Detailed Engineering Evaluation, Aigantighe Art Gallery / 49 Wai-iti Rd, Timaru – Detailed Seismic Assessment Report. Revision 01, 10/05/2017. Structex Project Number HV5541

³ Design Features Report, Aigantighe Art Gallery – Seismic Strengthening For Timaru District Council. Revision B, 11/08/2017. Structex Project Number HV5541

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Figure 2: View to the south of the Aigantighe Art Gallery original (1908) two storey building and part single storey, 1978 extension. Photo taken 21/08/2019.

2.0 PUBLISHED INFORMATION

A review of published information has been undertaken for the site and surrounding area. A summary is presented in the following sections.

2.1 Aerial Imagery

A review of historic aerial imagery⁴ available from Environment Canterbury (ECan) maps clearly shows the original 1908 two storey building in the earliest available imagery from the late 1930's. Other discernible features include a detached shed/garage near where the 1998 extension is now located, and a tennis court or small sports field where the now 1978 extension is. The garden landscape and driveway appear relatively unchanged since the earliest images.

2.2 ECan Listed Land Use Register

The Listed Land Use Register (LLUR) website⁵ indicates that the regional council does not have any information regarding a Hazardous Activity or Industry (as defined on the HAIL list) on this land parcel. Please note this does not confirm that the site is not contaminated.

2.3 Geology

A review of published geological maps for the area (Forsyth et al, 2001)⁶ indicates the site is underlain by multiple yellow and brown loess layers with interbedded paleosols and peat (mQe).

⁴ Aerial photography available from the ECan viewer at <http://canterburymaps.govt.nz/AdvancedViewer/>

⁵ Listed Land Use Register (LLUR): <https://llur.ecan.govt.nz/>, accessed 25 July 2019.

⁶ Forsyth, P.J. (compilers) 2001: Geology of the Waitaki area: scale 1:250,000. Lower Hutt: Institute of Geological & Nuclear Sciences Limited.

Institute of Geological & Nuclear Sciences 1:250,000 geological map 19. 64 p. + 1 folded map
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3.0 TESTING COMPLETED ONSITE

A geotechnical investigation was undertaken on 21 August 2019 and comprised a site walkover, seven Dynamic Cone Penetration (DCP) tests, six hand augers (HA), and three Test Pits (TP). Test locations are shown in the geotechnical site plan DWG G01A, and HA, TP and DCP logs are attached to this report.

3.1 Site Walkover

The following matters were considered with reference to site suitability and stability during the August inspection.

- The land surface across the building site was flat or very gently sloping. The buildings were situated at a slightly higher elevation to the surrounding properties and the road. The land to the north of the building slopes at a gentle angle down to the north.
- The land surrounding the building was generally grassed; however, several large trees, maintained gardens and various sculptures were located throughout the grounds.
- No evidence of any slope instabilities were noted during the inspection.
- An inspection of the perimeter foundation, where visible did not reveal any indications distress that may be associated with soft or unstable ground.
- Step cracking was noted in the cladding at an isolated area on the northern side of the 1978 extension, as shown in Figure 3.0. The cracking noted in the external cladding was reflected inside the building with damage to internal tiling. A hand excavation and DCP testing was undertaken at this location and the results and possible cause of the building damage are discussed further in Section 4.0.



Figure 3: Photos showing the area along the northern side of the building (DCP4 location) where cracking of the block cladding was evident (left). Note the hand excavation below the area of cracking revealed drainage material, a PVC pipe and standing water. Photo taken 21/08/2019.

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3.2 Shallow Soil Testing Results

A consistent shallow soil profile was revealed by the auger holes, which consisted of surficial topsoil and fill over natural silt and sand deposits.

Topsoil and uncontrolled fill material was encountered in each of the eight test locations, ranging in depth from 0.5 – 0.9 m below existing ground level (EGL). Below the topsoil/fill, extensive deposits of natural silt and sand (Timaru loess) were encountered. The loess extended to a proven depth of 4.0 m.

A summary of the soil profile encountered at the test locations is presented in Table 1.

Table 1: Indicative Site Soil Profile From Test Locations		
TEST LOCATION	TOPSOIL/FILL	SILT & SAND (LOESS) <i>DCP: 3 – 20 Blows/100 mm (Firm to Hard / Dense)</i>
HA 1	0.0 – 0.6	0.6 – 1.0+
DCP 2 + HA	0.0 – 0.9	0.9 – 4.0 +
DCP 3 + TP	0.0 – 0.9	0.9 – 2.1 +
DCP 4 + HA	0.0 – 0.8	0.8 – 1.4 +
DCP 5 + TP	0.0 – 0.7	0.7 – 2.3 +
DCP 6 + HA	0.0 – 0.6	0.6 – 0.7 +
DCP 7 + HA	0.0 – 0.6	0.6 +
DCP 8 + TP	0.0 – 0.5	0.5 – 2.3
HA 9	0.0 – 0.9	0.9 – 1.5

3.3 Groundwater

The natural groundwater table was not encountered in any of the test points and would generally not be expected given the site elevation and location on a broad hillslope. Standing groundwater was, however, encountered at the location of DCP4 + HA. Hand excavations in this area revealed water sitting at 0.6 m below EGL, which corresponded with the presence of drainage chip and the crown of a subsurface PVC pipeline.

3.4 Foundation Excavations

Hand excavations to determine the depth and founding soils of the existing building were undertaken in four locations. Two excavations adjacent to the original 1908 building revealed the perimeter footing extends through the topsoil/fill to bear on the competent natural silt material. Two excavations beside the 1978 extension also revealed footings extend to competent natural silt.



4.0 DISCUSSION AND RECOMMENDATIONS

The geotechnical site inspection and shallow soil testing has revealed generally stable consistent surface and subsurface conditions. In situ testing has generally revealed an ultimate bearing capacity of 300 kPa and good ground (as defined by NZS 3604:2011) in the natural silt soils below the surface topsoil and fill. Of the eight DCP test points, only DCP 8 revealed slightly lower soil strengths in the natural silt between 0.5 – 1.0 m.

Foundation excavations at four locations revealed the perimeter beam extends through the upper topsoil and uncontrolled fill layers to found on competent natural silt with an ultimate bearing capacity of 300 kPa. Based on the observed evidence, including foundation performance, it is likely that quality workmanship was employed at the times of construction and that the foundations extend through unsuitable surface soils.

As discussed in Section 3.1, evidence of distressed cladding was observed on one location the northern elevation of the 1978 extension. Hand excavations revealed the foundation in this area extended to competent natural silt, however, excessive water was present around the base of foundation level. Soils samples taken from below the base of the foundation were saturated. Drainage material and the presence of what may be a stormwater pipe, suggests that the water may be originating from either this pipe or a nearby leak. Although soil strengths below the foundation did not indicate any significant softening of the founding soils, it is likely that nearby soils have softened and/or the effects of shrinking and swelling have led to foundation movement and the damage observed in this area. It is recommended that this area is further investigated and that the source of the water is determined and remediated.

Table 2 provides a summary of the geotechnical design parameters for the natural silt soil underlying the site.

Table 2: Estimated Soil Parameters for Preliminary Design Purposes					
Soil Description Unit	Geotechnical Ultimate Bearing Capacity	Unit Weight (γ) kN/m ³	Internal Angle of Friction (Φ) Degrees	Cohesion (c) kPa	Elastic Modulus (E_s) ³ MPa
Clayey SILT	300 kPa	16 – 17 kN/m ³	27 – 28°	2 – 5 kPa	20 – 30 MPa

* Unit weight range from dry to saturated soils

⁷ Look, B.G. (2007) Handbook of Geotechnical Investigation and Design Tables, Taylor & Francis Group, London, UK.

⁸ Bowles, J.E. (2001) Foundation Analysis and Design, McGraw-Hill International Editions – 5th Edition, Table 2-6 pp108.

⁹ NZS4404:2010

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5.0 GEOTECHNICAL INSPECTIONS REQUIRED DURING CONSTRUCTION

If any foundation remediation works are to be undertaken, it is recommended that foundation designs are reviewed by Davis Ogilvie and that a suitably qualified and that an experienced geotechnical engineer or engineering geologist inspect any excavation onsite at the time of construction to confirm the ground conditions, suitability of underlying soils and design bearing capacity.

Should soft or suspect ground conditions differing to those outlined in this report be encountered onsite, the builder must contact Davis Ogilvie or an appropriately qualified and experienced engineer to confirm foundation requirements. Please allow 24 hours' notice prior to inspections being required.

6.0 CLOSURE

Should you have any queries regarding the above information, please contact the undersigned.

Yours faithfully

DAVIS OGILVIE & PARTNERS LTD.

A stylized, blue ink signature of Ben Parry, written over a faint, light-colored grid or technical drawing background.

Prepared By:
BEN PARRY
Senior Engineering Geologist
PG Dip, BSc (Tech), CMEngNZ (PEngGeol)

A stylized, blue ink signature of Hamish Cattell, written over a faint, light-colored grid or technical drawing background.

Reviewed By:
HAMISH CATTELL
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PhD, BSc (Hons), MEngNZ

Email: benp@do.nz

Email: hamishc@do.nz

Enclosed:

1 x DWG G01A.
9 x DCP/HA/TP Logs

**Disclaimer**

Davis Ogilvie did not complete an assessment of all possible conditions or circumstances that may exist at the site. The report and findings are based on the information provided. Conditions may exist which were undetectable given the limited investigation of the site. Variations in conditions may occur, and there may be conditions onsite which have not been revealed by the investigation, which have not been taken into account in the report. No warranty is included—either expressed or implied—that the actual conditions will conform to the assessments contained in this report. If any unexpected suspect soils are encountered during earthworks onsite, Davis Ogilvie should be notified to confirm or reassess the foundation recommendations.

This report has been prepared solely for the purposes of Timaru District Council. The information contained herein is confidential, and shall not be passed on to any third party without prior written permission of Davis Ogilvie & Partners Ltd. No responsibility is accepted for any use outside the scope of this report. This report does not cover slope stability, suitability of the site (e.g. flooding), or potential future liquefaction.

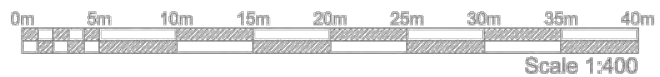
The factual geotechnical information contained in the report, including the geotechnical site location plan and geotechnical logs collected on behalf of the client, shall be uploaded by Davis Ogilvie in digital format to the relevant regional authority geotechnical database and the New Zealand Geotechnical Database when it becomes available.

Information included in this report was obtained/created from maps and/or data extracted from the Canterbury Geotechnical Database (<https://canterburygeotechnicaldatabase.projectorbit.com>), which were prepared and/or compiled for the Earthquake Commission (EQC) to assist in assessing insurance claims made under the Earthquake Commission Act 1993. The source maps and data were not intended for any other purpose. EQC and its engineers, Tonkin & Taylor, have no liability for any use of the maps and data or for the consequences of any person relying on them in any way.

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Test locations are approximate.
 Boundaries are taken from Quickmap.
 Aerial image obtained from Canterbury maps








A	09/19	Geotechnical Report Diagram	BP
issue	date	reason	approved

CAD ref: 190902.39067.KL.Geotechnical Site Plan (G01A)

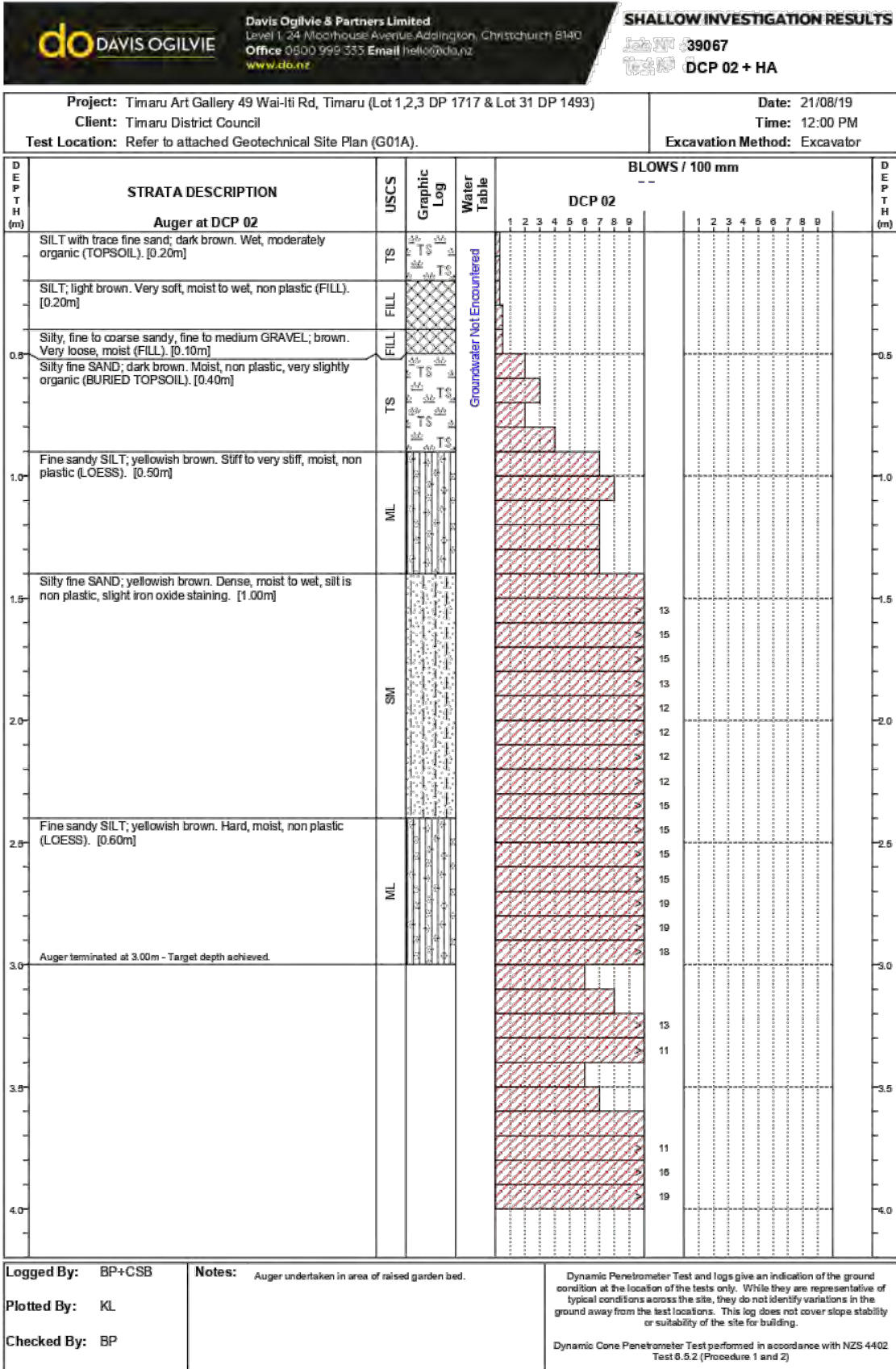
do
 DAVIS OGILVIE
 DAVIS OGILVIE PARTNERS LTD
 Engineers - Surveyors - Planners
 1/24 Moorhouse Ave, Addington
 P.O. Box 589 Christchurch, NZ
 Ph. 03 366-1653 - 0800 999 333
 Also - Nelson, Timaru, Greymouth

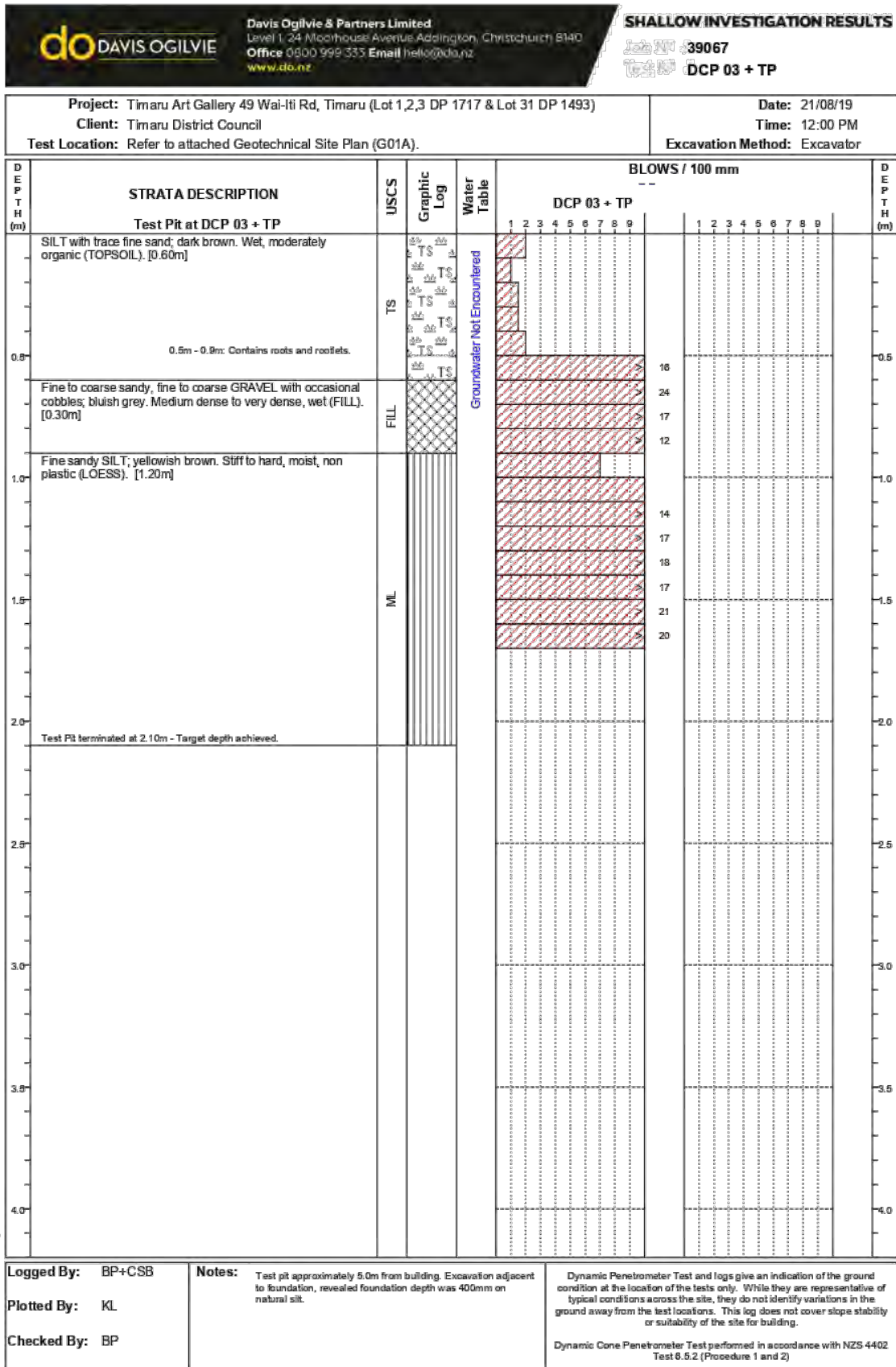
**Geotechnical Site Plan
 Timaru Art Gallery
 49 Wai-iti Road, Timaru
 Lot 1,2,3 DP 1717**

design BP	drawn KL	QA check BP	dwg issue
scale @ A4 1:400	date 09/19	file 39067	G01A

		Davis Ogilvie & Partners Limited Level 1, 24 Mooliohouse Avenue, Addington, Christchurch 8140 Office 0800 999 333 Email hello@do.co.nz www.do.co.nz		SHALLOW INVESTIGATION RESULTS Job No: 39067 Test No: HA 01 + HA																				
Project: Timaru Art Gallery 49 Wai-iti Rd, Timaru (Lot 1,2,3 DP 1717 & Lot 31 DP 1493) Client: Timaru District Council Test Location: Refer to attached Geotechnical Site Plan (G01A).		Date: 21/08/19 Time: 12:00 PM Excavation Method: DCP +HA																						
DEPTH (m)	STRATA DESCRIPTION	USCS	Graphic Log	Water Table	BLOWS / 100 mm																		DEPTH (m)	
					HA 01																			
0.0	Auger at HA 01				1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9		
	Organic clayey SILT; dark brown. Moist, moderate plasticity, contains trace rootlets (TOPSOIL). [0.30m]	TS		Groundwater Not Encountered																				
	Clayey SILT with trace fine to medium sand; light yellowish brown mottled dark brown and trace dark orange mottling. Moist, moderate plasticity (FILL/MIXED LOESS AND TOPSOIL). [0.20m]	FILL																						
	Organic clayey SILT; dark brown. Moist, moderate plasticity (BURIED TOPSOIL). [0.20m]	TS																						
	SILT with some clay; light yellowish brown. Dry to moist, moderate plasticity (TIMARU LOESS). [0.30m] 0.8m - 1.0m: Mottled orange colour. Auger terminated at 1.00m - Target depth achieved.	ML																						
1.0	1.0m: SV = 130/27																							
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Produced with Core-GS by Geroc







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SHALLOW INVESTIGATION RESULTS

Job No: 39067
 Test: DCP 04 + HA

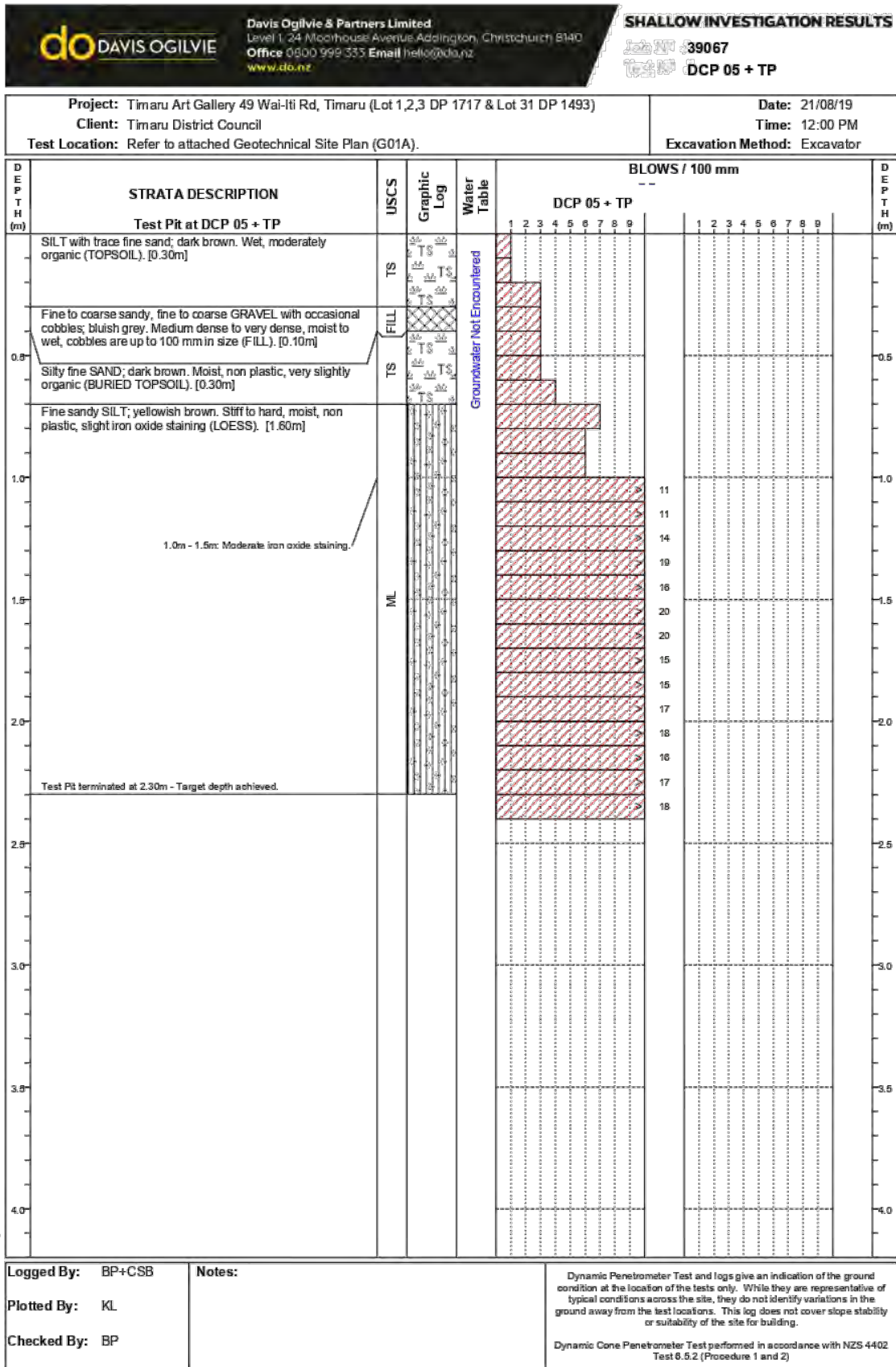
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Client: Timaru District Council
Test Location: Refer to attached Geotechnical Site Plan (G01A).

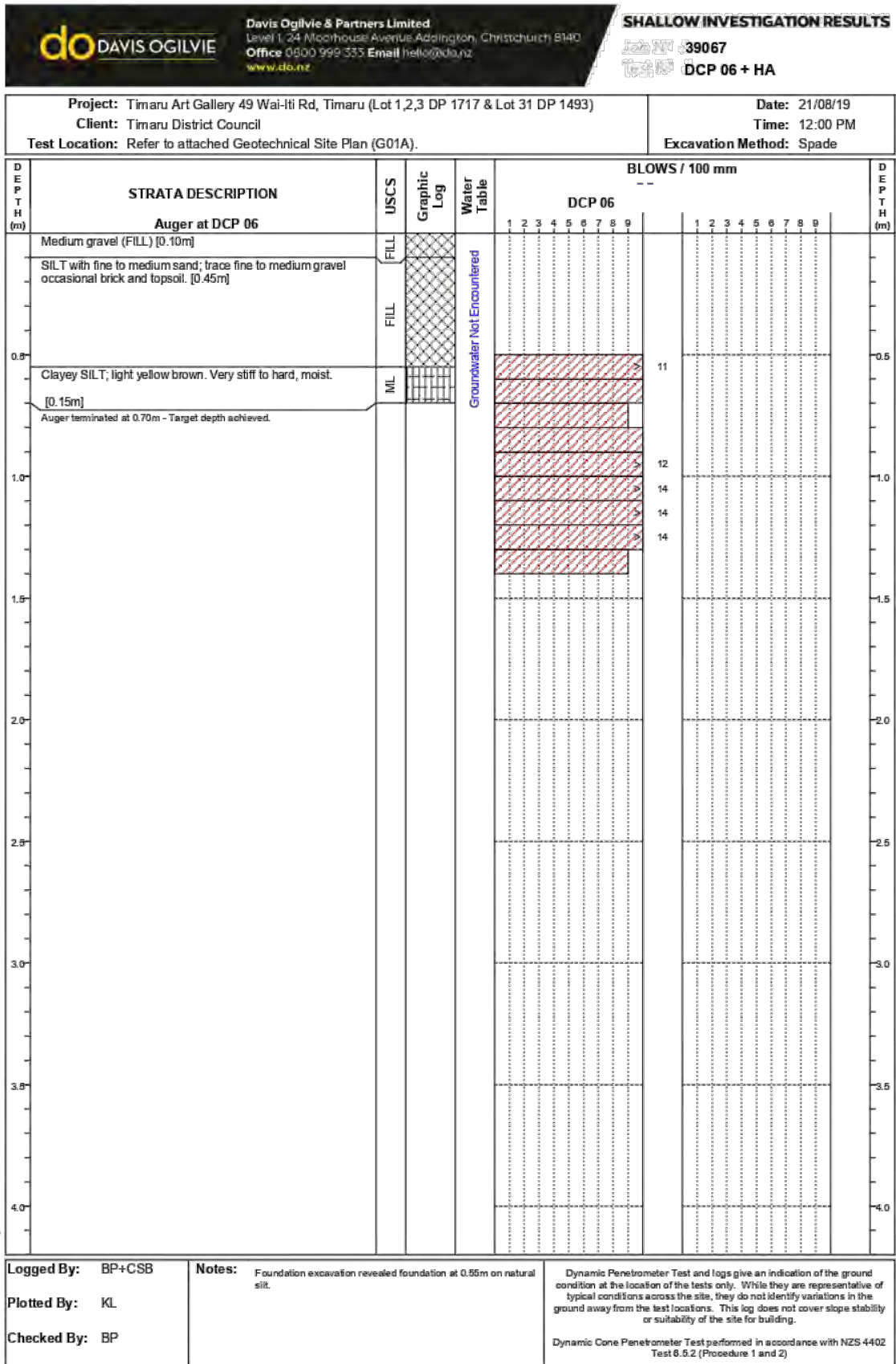
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Time: 12:00 PM
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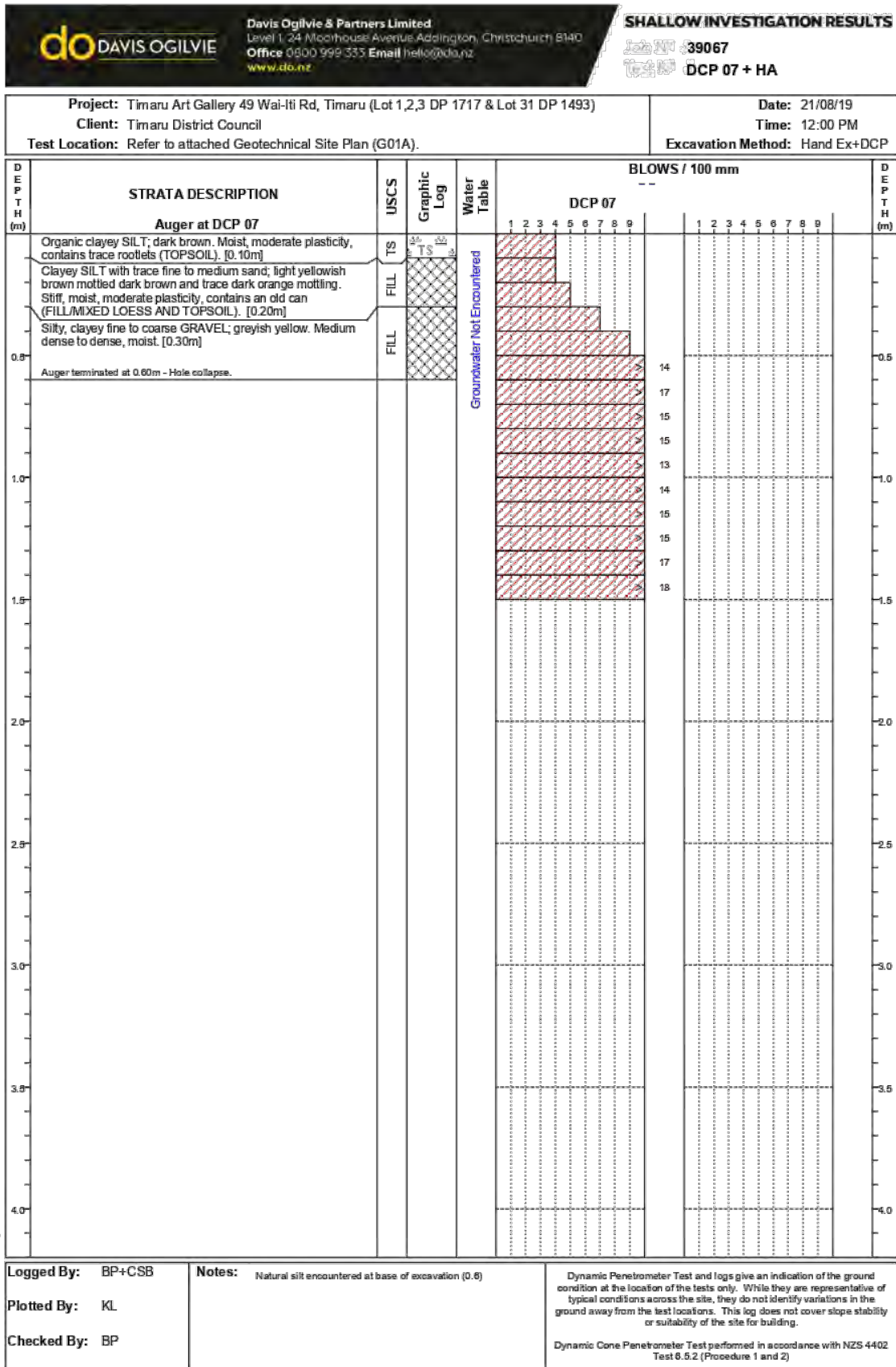
DEPTH (m)	STRATA DESCRIPTION	USCS	Graphic Log	Water Table	BLOWS / 100 mm																		DEPTH (m)
					DCP 04																		
					1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9																		
0.8	Clayey SILT with trace fine to medium sand; light yellowish brown mottled dark brown and trace dark orange mottling. Moist, moderate plasticity, contains an old can (FILL/MIXED LOESS AND TOPSOIL). [0.60m]	FILL	[Cross-hatch pattern]	21/08/2019	[Blow counts: 1-9]																		0.5
	Silty fine to medium GRAVEL; grey. Medium dense, saturated. [0.20m]	FILL	[Cross-hatch pattern]		[Blow counts: 1-9]																		
	0.7m: Pipe surrounded with drainage aggregate				[Blow counts: 1-9]																		
1.0	Clayey SILT; light yellowish brown. Stiff to hard, saturated, medium plasticity, dilatant (TIMARU LOESS). [0.60m]	MH	[Grid pattern]		[Blow counts: 11, 14, 13]																		1.0
	Auger terminated at 1.40m - Target depth achieved.				[Blow counts: 1-9]																		
1.5					[Blow counts: 1-9]																		1.5
2.0					[Blow counts: 1-9]																		2.0
2.5					[Blow counts: 1-9]																		2.5
3.0					[Blow counts: 1-9]																		3.0
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4.0					[Blow counts: 1-9]																		4.0

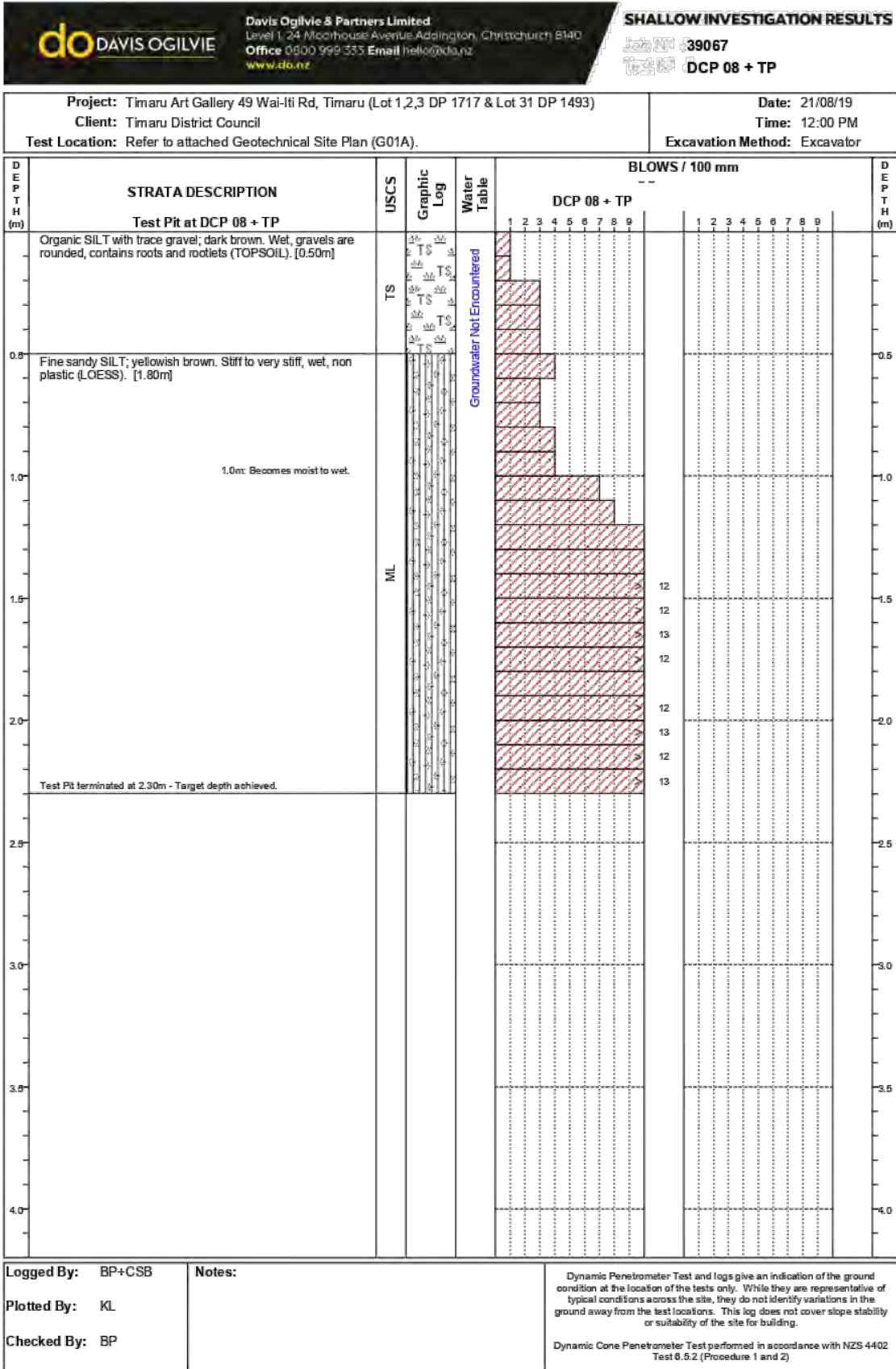
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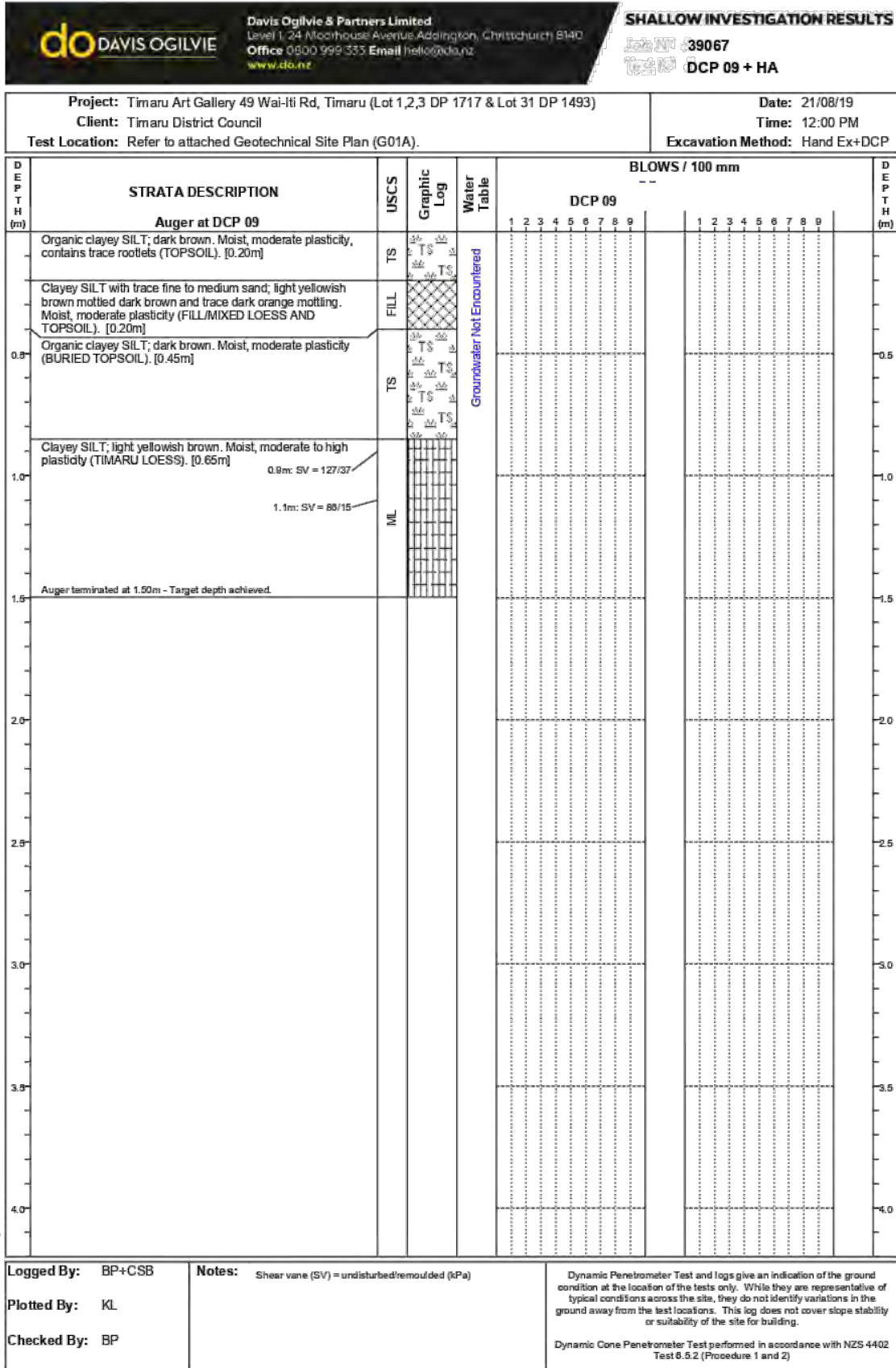
Logged By: BP+CSB	Notes: Excavation revealed footing depth at 0.8m on natural silt	Dynamic Penetrometer Test and logs give an indication of the ground condition at the location of the tests only. While they are representative of typical conditions across the site, they do not identify variations in the ground away from the test locations. This log does not cover slope stability or suitability of the site for building.
Plotted By: KL		Dynamic Cone Penetrometer Test performed in accordance with NZS 4402 Test 6.5.2 (Procedure 1 and 2)
Checked By: BP		













Heritage Assessment
Aigantighe Art Gallery, Timaru
July 2019

IAN BOWMAN
Architect and conservator

LAURA DUNHAM
Historian

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1 Introduction

Paula Ryan, Property Projects Officer, Timaru District Council, commissioned this Heritage Assessment in April 2019 following a proposal from the author in July.

1.1 Background to the heritage assessment

This heritage assessment is based on the first stage described in J.S. Kerr's *The Conservation Plan; A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* (National Trust of Australia, 2013 but adapted to meet New Zealand requirements. In this first stage, the Kerr guide recommends establishing the significance of the place through research into its physical and social history before assessing significance based on accepted criteria. The areas of significance researched and assessed are based on the Historic Places Act 1993 and relevant international criteria.

1.2 Scope and limitations

This heritage assessment is not a conservation plan nor does the assessment include the garden. No detailed condition, structural or fire safety survey or measured drawings were commissioned as part of the heritage assessment.

1.3 Heritage status

The building is listed as an Historic Place Category 2, list number 3152 by Heritage New Zealand. The Timaru District Council lists the building in the Schedule of Heritage Buildings, Structure and Sites, in appendices to the District Plan as follows:

Planning Map	No	Name	Address	Category
38	12	Aigantighe Art Gallery	47-53 Wai-iti Road	B

1.4 Ownership, legal description and address

The Timaru District Council owns the land and structures. The legal description for the site is Lots 1-3 DP 1717 Lot 31 Pt 32 DP 1493. The address of the building is 47-53 Wai-Iti Road, Timaru.

1.5 Contributors to the plan

Laura Dunham, architectural historian, researched the physical and social history of the building. Ian Bowman, architect and conservator, compiled and wrote the remainder of the assessment.

1.6 Photographic sources

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



1.7 Copyright

This plan is the copyright of Ian Bowman, architect and conservator.

1.8 Acknowledgements

I would like to acknowledge the assistance of Hamish Pettengell, Exhibitions Curator, who showed the author round the house, describing the current and previous functions in the house gallery. Also, Paula Ryan and Aigantighe Art Gallery staff for providing access to records, Tony Rippin at the South Canterbury Museum, and the relatives and descendants of the Grant and Turnbull families who assisted with enquiries and shared their family archives.

2 History of the place

2.1 Background

Timaru's Aigantighe Art Gallery occupies a vital position in the cultural landscape of Timaru and South Canterbury. Located on the rise of Maori Hill, the gallery complex is made up of two main structures: the 'house gallery' and the late twentieth-century block at the south-east corner.

The house gallery, and the focus of this heritage assessment, was originally built as a private residence for the family of Alexander and Helen Grant in 1905. The Grants named their home 'Aigantighe', which is the Scots Gaelic term for 'welcome to our home' or 'home of welcome'. The Grants pronounced the name as "ay-gan-tie". [Other early documentation describes the pronunciation as "egg-an -ie"].

The Grants' son James W. Grant inherited the property in 1955. He gifted the house and its gardens to the city of Timaru for the purpose of becoming a public art gallery and a "place of rest and quiet". The new art gallery was opened to the public in 1956. Although a visual arts community had long-existed in South Canterbury, until this point Timaru lacked a permanent art gallery. Exhibitions were held in any large space afforded by local buildings, while the art collection belonging to the region's leading visual arts organisation, the South Canterbury Arts Society, was entrusted to the care of the Timaru Borough Council. The Aigantighe then became a permanent home for the collection and host to a programme of regular art exhibitions.



Figure 1 Smith & Boys Ltd. Map of Timaru (detail), 1882, 2001/235.013, South Canterbury Museum



Within a decade the permanent collection had outgrown the available storage space and extra gallery space was also needed. In 1978, a new wing was added and further alterations were made to the house gallery from 1983 onwards. The Canterbury earthquakes of the early 2010s caused minor damage and the house gallery currently meets an estimated 10% of the National Building Standard. Repairs and work to seismically strengthen the building are soon to be undertaken by the Timaru District Council.

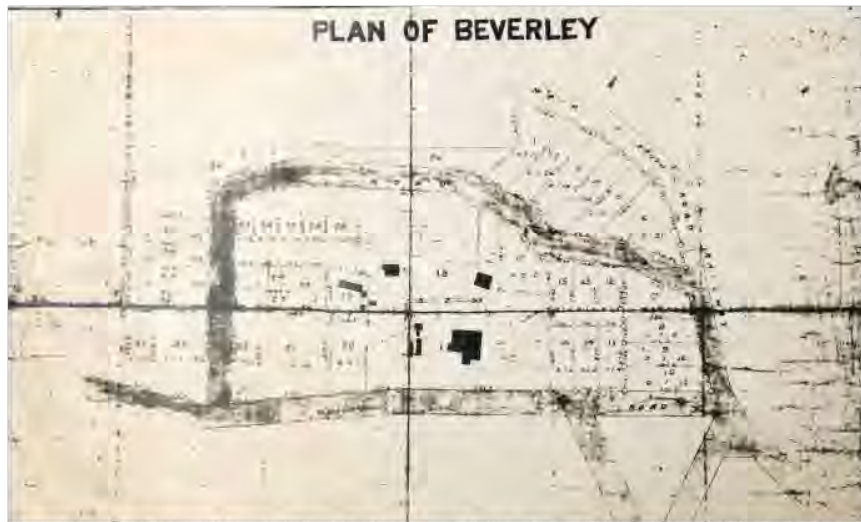


Figure 2 Map of Messrs Turnbull Bros.' subdivision of Beverley, c.1898, A 2011/224.01, South Canterbury Museum.

2.1.1 *The location – Maori Hill*

Aigantighe house was built on the eastern part of what was Timaru's northern cemetery reserve, on the corner of Selwyn Street and Wai-iti Road, which originally marked the northern boundary of the Timaru borough. This five-acre reserve (no. 146) was set aside by the Canterbury Provincial Government for future use as a cemetery in the late 1850s. However, as the current cemetery in Kensington quickly became the preferred location for burials, the reserve was left mostly unoccupied until 1886 when it was exchanged for private land adjoining the Kensington cemetery, allowing the latter to be enlarged. In c.1902–1903, the former reserve was divided into eleven residential sections.

Next to the cemetery reserve was Beverley Estate, which took up most of the block between Evans (SH1, formerly the Great North Road) and Selwyn Streets along Wai-iti Road. Beverley Creek, where Beverley Road was later formed, was a food cultivation site for Ngāi Tahu from Te Waiateruat near Temuka, who lived on a seasonal basis at Te Upoko o Rakitauheke on the nearby coast, now called Maori Park. Beverley Estate was the home of Henry J. Le Cren, who established Timaru's first commercial landing service in 1859. He sold the estate along with its large gabled house to solicitor Arthur Perry in 1873.

Perry died in April 1898 and the estate was sold to Messrs Turnbull Brothers,

three sons of the late Richard Turnbull, local merchant and MP for Timaru: Arthur Hughes, James Stuart, and David Clarkson Turnbull. By October, the Timaru Borough Council had approved the Turnbells' plan to subdivide Beverley and construct Beverley Road (which included what is now known as Beverley Hills). James, who was an architect, would design houses over the next twenty years for several clients who had purchased subdivided Beverley sections, including his own.



Figure 3 Alexander and Helen Grant at Aigantighe, collection of Annabel Elworthy.

2.1.2 The Grant Family in Timaru

In 1903, Stirling-born sheep farmer Alexander Grant purchased one acre, three roods and 12.2 perches (7390m²) of land subdivided from the former cemetery reserve. He and his wife Helen (née Banks, born in Edinburgh) had farmed Gray's Hills Station at Burke's Pass since 1881 and were intent on retiring in Timaru, while their son James W. Grant continued to run the station. Construction of the new house had begun by late 1904 and progressed slowly until mid-1905, overrunning at least one deadline set for February.

Situated near the Wai-iti Road boundary, the house sits on the highest part of the property, which slopes down at its northern end towards Beverley Road. The building's orientation was decided by the advantageous views of the coast and Maori Hill, and the path of the sun, disregarding the usual custom of having houses face the street regardless of environmental conditions. As a result, the 'face' of the house is at its northwest side. Access to the property was through the iron-filigree gates at the west from Wai-iti Road, leading to a looped driveway beside the house.



The building is a two-storey brick masonry structure in the Edwardian Queen Anne Revival style, with an asymmetrical form and timber Tudor-Gothic elements. These have been combined with Classical features such as raised window surrounds and string-courses, timber brackets under the eaves resembling modillions, and a render finish over the walls, incised to look like stone masonry. The front porch is incorporated into a return verandah on the west with a half-timbered gable, complete with timber mouldings and Gothic motifs. A cartouche and an incised design on the prominent western gable also emphasises this side of the house as its public face.

The architectural style used by the architect for Aigantighe was at its peak between the late 1880s and early 1900s in New Zealand. With a composition that is more restrained than picturesque, the house can be viewed as a conservative version of the kinds of designs produced throughout Canterbury by architects such as Collins and Harman and the England Brothers. The work of the former at Claremont (1888) and Blue Cliffs (1889) are similar examples near Timaru and would have been familiar to any architect practising in South Canterbury. The house's mix of Gothic and Classical elements is also dictated by the ready availability of bricks in Timaru, which allowed more freedom in the expression of the exterior compared to other materials.

Inside the house, the layout of rooms displays a clear separation between the public and private spaces. Near the front door, the drawing and dining rooms are the two largest rooms. Towards the rear of the house in the southeast, is a morning room and the kitchen wing, complete with scullery, pantry, and a meat safe. A hall is at the centre of each floor, connected by the staircase. Upstairs, a similar demarcation exists in the form of an ornamental flat timber arch between the family bedrooms, and the servants' quarters and the bathroom, also in the southeast corner.

Native timber was used extensively for interior joinery with rimu architraves, skirtings, and the kauri staircase with heart rimu newel posts. Oak parquet flooring was laid in the main bedroom, and the drawing and dining rooms. Six rooms had fireplaces with imported metal registers, mantelpieces, and plain coloured tiles. Also of note is the moulded archway in the hall and the lavish use of stained glass windows, placed to offer more privacy from the road and people approaching the house. Their characteristic Edwardian floral motifs foreshadow the emergence of art nouveau in New Zealand stained glass windows.

While some of the furnishings were ordered from Glasgow, the task of furnishing the new house fell mostly to Jessie, the Grants' twenty-two-year-old daughter, as Helen was not always well, and Alexander and James continued to run Gray's Hills full-time during the construction. Over several months she carved new chairs and tables, sewed some of the bedspreads, and nearly all of the curtains. Jessie also found the time to regularly inspect the building's progress and consider re-arranging certain features, such as the cloak-room so that another window could be included in the hall. In a 1907 valuation, the house was valued at £1750.

Although the design of Aigantighe was first attributed to J. S. Turnbull in the

1960s by Evelyn Hosken, evidence linking him directly to the design is yet to be found. It is possible that this is due to his connection to Beverley and its proximity to Aigantighe. He was certainly the architect of choice for many members of Timaru's social elite, particularly for those who settled in the vicinity of Wai-iti Road. An advertisement for tenders Turnbull placed in the *Timaru Herald* for an unspecified house at Beverley offers a potential lead to Aigantighe. Dated September 29, 1904, it was advertised three days after a Mr Grant was given permission from the borough council to build a brick house with 9-inch walls. Should Turnbull prove to have been the Grants' architect, his clear interest in the British Arts and Crafts movement during this period suggests that a stylistically conservative design such as Aigantighe probably resulted from the wishes of his clients. Several of his contemporaries are known to have also designed homes in the Beverley and Wai-iti Road area, though few were as prolific as Turnbull was at Maori Hill.



Figure 4 Aigantighe eastern side, c.1959, Aigantighe Art Gallery Archive.

Aigantighe is a fairly typical example of the townhouses built by New Zealand's late nineteenth-century rural landowners, while they continued to live and work on their runs. A home in a provincial town or city offered a closer connection with established urban social networks, and it could be used as temporary accommodation until retirement when it became a full-time residence. In Timaru, there is a noticeable trend of these houses being comparably smaller than the large mansion-homesteads built by the earlier generations of runholders, though still more spacious than the average late nineteenth-century house. This reflects the changing emphasis of wealth in the town from agricultural production to a trade-based economy prior to 1910. It also marks a gradual shift to a standardised number of rooms in New Zealand houses. Wai-iti Road and its side streets are particularly significant as a popular area for the large architecturally-designed homes of Timaru's social and wealthy elite, constructed to take



advantage of the views and proximity to the main routes out of town. On average, these new houses had ten rooms sited on generous town sections and were loosely designed in the fashionable English Domestic Revival style, until about the late-1900s when variants of the British Arts and Crafts movement emerged in smaller, bungalow-style houses.

Aigantighe's construction also coincided with a series of improvements to public amenities in the 1900s. Gas lighting and surface drainage of Wai-iti Road was completed by 1904, with shingle footpaths constructed around 1905. The council entered into a contract with Scott Bros. of Christchurch to supply lighting and hydro-electric current to Timaru in 1907, and by 1913 many of the streets and public buildings were lit in this way. The Grants' home was eventually supplied with electricity, probably in the early 1910s when domestic demand in the town began to increase. A telephone was also likely to have been installed during the same period for similar reasons.



Figure 5 Aigantighe northern elevation, c 1950s, Aigantighe Art Gallery Archive.

Around mid-1905, Alexander, Helen, and Jessie relocated to the completed house. A live-in housemaid was employed and a few years later a cook was also hired. While Aigantighe became their base in town, the Grants continued to spend long visits at Gray's Hills where Alexander was still in charge of the station. In 1908, he took his son into partnership and subsequently he, Helen, and Jessie spent more time at Aigantighe. James visited often and had his own bedroom. From this point, the house was host to many relatives and friends who stayed for long visits, numerous 'at home' afternoon teas, and the occasional evening dance and garden party. The Grants were also keen horticulturalists and worked hard to

establish gardens and trees around the house, including oaks, cherry trees, and magnolias. An orchard was later planted near the bottom of the garden. An early photo of the house shows a few gardens and small shrubs planted around the northwest of the building and on the turning circle.

In 1910, 26,000 acres of Gray's Hills' land was transferred to James, with the remaining block still in Alexander's name. Alexander then purchased two parcels of land adjoining Aigantighe from the subdivided Beverley block. This L-shaped property was accessed from Beverley Road (the north-south stretch now known as Beverley Hills) and became part of Aigantighe's rear driveway to a pre-existing stable building. Also in 1910, Jessie married pioneering tourism entrepreneur Rodolph Wigley, and they lived at Fairlie for several years before returning to Timaru. In 1916, James married Loma Guthrie and settled at Gray's Hills. Two years later he was serving in France with the New Zealand Field Artillery. In February 1918, the Grants hosted a large garden party at Aigantighe on behalf of the Chalmers Church Guild to raise funds for the Y.M.C.A. and the Red Cross.

On July 21, 1920, Alexander died at Aigantighe, aged 89, leaving the property to his trustees, who included Helen, James, and Helen's brother, Robert L. Banks. Helen remained at the house and often hosted garden parties and bridge matches there, and visited family around the South Island. She frequently had relatives and friends to stay with her, including James and Lorna after they retired from farming in 1948. Helen died at the age of 101 on July 21, 1955. Ownership of the house then reverted to Alexander's sole surviving trustee: James. It is believed that Jessie, who was an artist and a patron of the South Canterbury Arts Club, made a strong case to her brother for donating the house to Timaru so that the city could use it as an art gallery.



Figure 6 Opening of Gallery, 1956, Aigantighe Art Gallery Archive.



2.1.2 Aigantighe Art Gallery and Gardens

On October 26, 1955, James gifted to the City of Timaru Lots 1, 2, and 3 of DP1717 and the house to be used as a public art gallery with its gardens to be a place of “rest and quiet” for citizens and visitors to Timaru. The property was to be known as the Aigantighe Art Gallery and Gardens.

The work to convert the house into an art gallery was completed by volunteers and council staff a week before its opening in 1956, and entailed redecorating, and installing shelving and lighting. New Zealand’s Governor-General, Sir Willoughby Norrie, opened the building in a ceremony on August 16. Along with a crowd of about 250 people, the official party included Lady Norrie, Jessie, James, Loma, mayor R. E. White, the assistant town clerk, city councillors, and members of the gallery committee. To mark the occasion, Lady Norrie planted a magnolia tree in front of the northern verandah, which was replaced in 1990 after the original plant died.

For the Aigantighe’s opening exhibition, artworks by local South Canterbury artists such as William Greene, Albert Rae, and Olivia Spencer Bower were displayed alongside other New Zealand contemporary artists including Mabel Hill and Annie Elizabeth Kelly. Six paintings also donated by the Grants were on display in the drawing room. The new gallery was a major success. In its first six months, some 4000 people had visited, with as many as 300 visiting on weekends. The gallery and gardens quickly became a distinguished local attraction, with the celebrated cherry tree at the front of the gallery spot-lit at night and the gardens a popular location for wedding photographs.

On March 25, 1957, James Grant made a further donation of two roods and 6.5 perches of land on the eastern boundary of Aigantighe to Timaru (Lot 31 and part of Lot 32 of his father’s 1910 purchase). Conditions of the gift included the demolition of the stables and coach house, and the preservation of three lime trees just northeast of the gallery.

2.1.3 The Art Gallery Collection Outgrows the Gallery

Within two years, space for storing and exhibiting the art collection had become an issue. Mould occasionally affected the artworks in storage and, when on display, they were forced to compete for space with visiting exhibitions. Two significant donations of artworks from the Ballantyne family and former Timaru resident, George Sevicke Jones, put further pressure on the gallery’s limited storage. Amidst calls for expanding the gallery in 1958, Sevicke Jones gave the gallery £1500 towards a new extension, although the city council only began investigating making improvements to the building in 1962. In July 1964, James gave the gallery a donation of £2000 for the proposed extensions, still in development. The Aigantighe received 5000 annual visitors in 1966 and support for expanding the gallery increased.

An early 1967 proposal to add a large wing at the east of the Aigantighe was superseded in 1973 by a design drawn up by Dunedin architect J. G. Dunn. Two new galleries and a store room to the northeast of the Aigantighe, connected via a covered corridor were proposed. The council received a Government subsidy of

\$60,000 in 1975 with \$120,000 already available; an additional \$75,000 was later diverted from the council's concert chamber fund to the gallery project. A third design was produced by local architect and president of the South Canterbury Arts Society, Ronald L. Dohig, in September 1975. At least one complaint was made about the proposed siting, as it appeared to contravene James Grant's original wishes about not impacting on the house and the garden. After its plans to build beyond the line of the house were challenged in court, the council amended the design to keep it back from the main garden and comply with zoning requirements. A new organisation of local residents who supported the gallery also emerged in 1975. Within a year, the Friends of the Aigantighe had more than 400 members and had started raising funds to buy new artworks for the gallery.



Figure 7, Interior 1956, Aigantighe Art Gallery Archive.

to re-create the original 'period' of the house. The uncertainty over the role of the house gallery persisted right up until construction of the new wing was underway in 1978.

Connecting at the east of the house gallery through the former scullery, the reinforced concrete wing provided extra collection storage, a restoration and maintenance workroom, a large gallery, office space, kitchen, foyer, loading dock, and a paved terrace. Dohig's design adopted the main elements present in the house gallery, such as the roof tiles, and the octagonal foyer joining the two

Meanwhile, in view of the substandard conditions in which the collection was being kept at the Aigantighe, the art gallery committee considered the long-term viability of the building. In July 1974, a recommendation was made to the council to demolish the gallery, but was rejected. Two months later an idea to turn the Aigantighe into a house museum with the forthcoming extension to become the main gallery was suggested by Committee chairman and city councillor S. R. Bennett. Inspired by the success of the Olveston house museum in Dunedin, the committee discussed purchasing antique furniture in order



buildings together, which repeats the octagonal bay window. Timber framing and roof trusses were also used to create harmony with the timber detailing of the house, and the floor-length windows of the octagonal foyer gave unimpeded views of the garden. Overall, it cost about \$250,000 and the work was carried out by local construction firm, Hall and Duncan Ltd.

The new wing was opened by Sir Henry R. Wigley, Jessie's eldest son, on September 9, 1978. The opening exhibition was a retrospective of the 65 previous winners of the annual Kelliher art competition, with Sir Henry and Lady Kelliher also present. The Friends of the Aigantighe presented a new sculpture by Francis Shurrock to mark the occasion. The extension proved instantly popular with 1800 visitors in the first ten days of the gallery's opening, and more than 20,000 within the first year, with eighteen visiting exhibitions. Dohig won a Bronze award from the New Zealand Institute of Architects in December 1978 for his design, and in 1981, the new interior lighting system throughout the entire gallery complex, designed by Brent Congdon, won an award at the Phillips International Lighting contest.



Figure 8 Interior 1956, Aigantighe Art Gallery Archive.

With the success of the new wing, the city council's cultural committee (which had absorbed the art gallery committee) pursued the idea of a 'period room' in the house gallery, however, after investigating costs it was finally decided against. Amongst other ideas to improve the gallery the establishment of a sculpture garden was the only scheme put into place, but only in 1990. Rising visitor numbers during the 1980s necessitated further additions that were built onto the 1978 wing in 1995, including an office and a climate-controlled storage room. The latter facility was built directly in front of the former

service wing of the house gallery and hid this part of the house from the road.

In 1996, the Aigantighe embarked on a renovation programme to bring the house gallery up to museum standard and become registered with the New

Zealand Museum Accreditation scheme. Most of the changes addressed the more pressing issues of damp, leaks, and blocked drains. The improvements were completed in time for the opening of an exhibition marking the gallery's 40th Ruby anniversary in June 1996. 101 years after the house gallery was built, the exhibition focused on Jessie's artistic practice. In 2000, understaffing and security concerns forced the Aigantighe to briefly consider closure of the house gallery.

2.2 History of Construction

2.2.1 Original construction

Built between 1904 and 1905, Aigantighe used a double brick cavity wall construction often used in two-storey masonry houses during this period. These external walls were clad with a smooth plaster render patterned with incisions and false window surrounds to imitate stone blocks. The internal walls are presumed to be single skin masonry. The foundations are mostly of concrete with some masonry members, and the floors are timber joists with floorboards. The roof was clad with tiles made by the Guichard Freres in St. Henri, Marseilles (used without sarking), decorative ridge-tiles, and plain terracotta tiles from New South Wales, which were used for the roofs of the bow window and service porch. An early photograph suggests the walls were painted in a light colour, while the extensive timber fretwork and mouldings of the bargeboards, verandah, porch, and eaves brackets were a darker shade. The front porch has a roughcast section in its gable, and match-lined joinery lines the ceiling of the verandah, which also has a concrete staircase and parapet.

The joinery for the doors and windows follow a Neo-Classical style complete with panels, dentils, capitals, fluting, and bevelled edges. All but one of the stained glass windows are fixed sashes, fanlights, or multi-light windows; the drawing room window beside the fireplace is a double-hung sash. Each stained glass window has a variation of a red flower and bud design with flat, coloured panes of glass. Each fireplace was tiled and some mantelpieces have decorative art nouveau designs that show the influence of the Glasgow School. A notable exception is the ornate drawing room mantelpiece with its mirror and Regency-inspired pendants of inlaid polychromatic timbers. The timbers of the mantelpieces include walnut, oak, ebony, and beech, while the parquet floors are of English oak with mahogany borders. Most of the door furniture also appears to have been imported, with locks made by H. & T. Vaughan of Willenhall in Staffordshire. A marble tile floor extends from the front door to the cloak room, stopping short of the stair-hall. In the drawing room, there was presumably a ceiling rose like the one in the dining room. A French window to the verandah was also present here, and the bay window had a decorative arch, probably similar to the one in the main bedroom upstairs.

In the kitchen, a large coal range took up most of the western wall. Most of the match-lined surfaces and joinery in the service area were stained. Leading from the kitchen, the scullery (which had an external door) opened on to the pantry and the meat safe. Upstairs, instead of a balcony, the main bedroom had a sash window, while in the bathroom there was a shower, bath, and possibly a toilet.



Three different early wallpapers that have recently been exposed in the bathroom and the service passage have simple floral and geometric patterns, while a later paper in an upstairs bedroom (possibly a spare room or a servant's bedroom) has a busy pink floral design. Apart from the gate and new plantings, it is unclear what other structures stood on the property in this early period. A brick wash-house and toilet with a mono-pitch roof was built between the service wing and the road. Until Alexander purchased the adjoining section in 1910, it is possible that he rented space in the stable building adjoining the property. The building may have included a coach house where, later, his Studebaker motor car may have been stored.

Several changes spanning the 1910s and the 1940s took place at Aigantighe. An electrical power-board was mounted beside the kitchen door and light switches were installed. In the 1920s, two of the easternmost sections of the verandah were enclosed with a glazed curtain wall. Temporary fabric sun screens also appear to have been fitted along the verandah in the outer northwest corner. In the same spot upstairs, the balcony was added outside of the main bedroom, complete with sliding windows, match-lined walls, and a new leaded fanlight and door to replace the sash. The French window in the drawing room also became a door. A photograph of the front porch taken in the early 1930s shows the building's timber joinery now in a brighter shade of paint. In the garden, a small wooden pavilion with a shingled roof was built, and by the 1950s, a croquet lawn near the stables had become a tennis lawn. A low concrete wall with an art moderne motif was built along the Wai-iti Road frontage (1930s), and the 'Aigantighe' name plates were added to the gates.

2.2.2 Conversion to Art Gallery

In 1956, the dining and drawing rooms, and the three largest bedrooms became gallery space. The remaining rooms were used for gallery administration or were fitted with double-height shelving to store artworks. In the drawing room, the double-hung sash with stained glass in the drawing room was covered up, possibly to increase gallery space, and the door to the verandah was replaced by a full-length fixed window. The former upstairs service area is likely to have been used as a living quarters for the director, Clifford Brunsden; the former servants' room in the southeast corner became a kitchen. At least one new toilet was added in the scullery, and the wash basin in the cloakroom may have been removed at this time. A floor-plan of the building shows that eight radiator heaters were considered for most of the rooms; it is unclear if they were installed. The gallery rooms were painted with a "restrained modern colour scheme" chosen by a subcommittee of Brunsden, Mrs F. J. Billings, and Ainslie G. Manson. Some of the rooms were so well-lit by natural lighting that blinds were placed over most of the north-facing windows to help protect the artworks. Special "daylight" lamps were installed in the ground floor hall and stronger lights were placed in darker areas. In the main bedroom, a window seat was fitted in the bay window and a curtain was hung behind the decorative arch in the hall to discourage visitors.

James' additional gift of Grant land in 1957 required the council to remove the

stables and coach house (and tennis lawn) sited on this eastern block. This was done in the summer of 1958 and new lawns and flowerbeds were planted there. A section of the 1920s verandah screen was removed during this period. By the mid-1960s, Brunsdon was considering a ban on stiletto shoes in response to the dents made in the parquet floors. Filling in the deeper dents was ruled out, yet how he resolved the issue is unclear. Brunsdon passed away in 1970, and taking over as the new director, Manson only stayed overnight in the gallery when there was a visiting exhibition of highly valuable artworks.

2.2.3 Additions and Renovations

The site for the first addition was cleared in October 1977 and the new building was connected to the house gallery in August 1978. The eastern wall of the former scullery was opened up to allow the new structure to slot in under the roof. To allow a smoother passage through the former service wing, the scullery and pantry walls were opened up, the sink and toilet removed, a window in the meat safe was filled in and the scullery casement blocked internally, although it still appeared on the exterior. It is likely that the present two toilets in the former kitchen were added at this time, the room partitioned in half and cork tiles laid on the floor, with linoleum for the toilets. Dohig also designed a new entrance between the old kitchen and the stair hall. This new plaster archway was modelled on the other Classical arch in the hall and was made by a local master craftsman. The award-winning lighting system was also installed by the council's Municipal Electricity Department, and the former wash-house was demolished. The next year, a doorway was cut into the south side of the former upstairs kitchen for a fire escape leading to the back porch outside. Designed by Dohig, it features bevelled joinery sympathetic to the house gallery's timber elements.

After a report by the Department of Internal Affairs found high UV and light levels, a threat to the preservation of artworks, filtering film was placed on most of the windows around the art gallery complex in 1983. It is probable that the fireplaces in two of the bedrooms were removed during this time as a potential earthquake risk. As damp continued to be problem in the 1990s, dehumidifiers and hydrothermographs monitoring humidity were installed. Trees blocking the drains were also removed as part of the gallery's 1996 renovation programme, and the concrete wall appears to have been removed after the 1995 addition was built. The works also included a new access ramp built inside the octagonal foyer to the house gallery, and two handrails from a recently-demolished local building were reused along the walls of the staircase. During the fitting of Perspex glazing over the outside of the stained glass windows, the drawing room sash boarded up in the 1950s was uncovered and restored. Security cameras, smoke detectors, and a new alarm system were installed and most of the rooms were repainted. On the southern chimney, a new permanent sculpture by artist Philippa Wilson was installed. 'Butterfly', in the form of a 1.2m steel monarch butterfly, was attached with three pins on the flue beneath the gable. Stiletto heels were also banned from the house gallery from this point. In 1997, two window seats were installed in the bay windows of the dining and drawing rooms to match a pre-existing window seat in the main bedroom upstairs.



During the first decade of the twentieth century, the house gallery was repainted in the beige colour it has today. The external window joinery was painted green, and white paint was reapplied inside the building, with special labels placed on the walls stating the original function of each room. A monitored fire alarm and sprinkler system was also installed. Damage from the 2011 earthquakes was limited to cracking in the southern gable and chimney, and some of the upstairs ceilings. In 2012, one of the rooms with a severely cracked ceiling was repaired.

2.3 Chronology of Events

Date	Event
1858	Henry Le Cren arrives in Timaru and establishes Beverley estate on Maori Hill. Land for the northern cemetery is also set aside around this time.
1873	Le Cren sells Beverley estate to Arthur Perry.
1886	Timaru's northern cemetery reserve becomes private land after it is exchanged for private land adjoining the Kensington cemetery.
1898	Perry dies. Beverley estate is sold to Tumbull Bros. who then subdivide the property.
c.1902	Timaru's former northern cemetery reserve is divided into residential sections.
1903	Alexander Grant purchases land from the former cemetery reserve on Wai-iti Road.
1904	Construction of Aigantighe started (underway by October).
1905	Construction completed, the Grants relocate to the house sometime before September.
1910	Alexander Grant purchases land from the subdivided Beverley estate in Timaru.
1920	Alexander Grant dies July 21, leaving Aigantighe to his trustees.
1955	Helen Grant dies July 21, Aigantighe is left to her son, James.
	James gives Aigantighe to the city of Timaru for use as a public art gallery and "garden of rest" on October 26.



- 1956 After being converted to an art gallery, the Aigantighe opens to the public on August 16.
- 1957 James Grant presents the city of Timaru with a further two roods of land on the eastern side of the Aigantighe property (from his father's 1910 purchase).
- 1965 Proposed plans for an extension to the Aigantighe Art Gallery are drawn up by J. G. Dunn, but are later shelved.
- 1975 Timaru architect Ronald L. Dohig appointed to design the new extension.
- 1977 Extension built on to the Aigantighe's southeast corner to designs by Dohig.
- 1978 New wing opens on September 9.
- 1990 The sculpture garden was installed after the International Stone Carving Symposium was held at the gallery in February.
- 1996 Renovations take place to install museum conditions in the House Gallery.
- 2017 The house gallery was closed to the public in March after a seismic assessment found the building was below the minimum level of the Earthquake Prone Building Standard.

2.4 Significant People Associated with the Building

The following people have had a significant impact on the history of the building.

Alexander Grant (1831–1920), resident of Aigantighe

Grant was born in Stirling, Scotland, and emigrated in 1861 to Lyttelton on the Royal Stuart. After making a living selling supplies to gold miners in Dunedin, in 1864 Grant became a partner in William Barron's firm of Barron, Grant and Co., merchants and runholders. By 1875, he had left the business and settled on a run at Waikaia Station.

In 1878, Grant married Barron's sister-in-law, Helen Banks, in Dunedin and they had three children: James, Jessie, and Alexander (who died aged 10 in 1893). They travelled to Australia and upon their return they resided first in Dunedin, then at Helen's father's farm at Cheetwood, before removing to Gray's Hills Station in 1881. The run then comprised some 47,000 acres, and Grant eventually increased the acreage to 60,000, with an Educational Reserve for



Canterbury College. He was in his seventies when he and Helen decided to retire from sheep farming and move to Timaru, although he continued to work on the run after James had joined him in partnership in 1908. Grant was very fond of gardening and he was a vice-president of the Timaru Floral and Horticultural Society in the mid-1910s. The Grants were members of the Presbyterian Chalmers Church in Timaru. Helen commissioned the church's first stained glass window in her husband's memory in 1922.

Helen Lindsay Grant (1854–1955), resident of Aigantighe

Born in Edinburgh as Ellen Lindsay Banks, Helen emigrated to Port Chalmers, Dunedin, with her family on the Melbourne in 1861. The Banks family lived on the Cheetwood run near Balclutha, which her father took up in 1861. Helen married Alexander Grant in 1878. Their first two children were born in Dunedin. Although she occasionally suffered from poor health, once the Grants were established at Aigantighe, Helen held garden parties and 'at homes' there, and hosted many of her relatives and friends at the house. Also a keen horticulturalist, she was a patron and member of the Timaru Horticultural Society for over 50 years. Helen died at the age of 101 on July 21, 1955. Her youngest brother, Robert L. Banks, was the County Clerk and Engineer for the Mackenzie County Council for forty years.

James William Grant (1879–1969), donor of Aigantighe

James was born in Dunedin and lived at Gray's Hills for more than 70 years. He grew up helping his parents to run the station and joined his father in partnership in 1908. 26,000 acres of Gray's Hills was transferred to James in 1910 and he built a new homestead a couple of years later. James married Marion Lorna Guthrie in 1916 and he enlisted a year later, although he was not sent overseas until early 1918. He served in France in the New Zealand Field Artillery. His father left a portion of Gray's Hills to Lorna when he died so that she and James owned the entire station. They sold Gray's Hills in 1948 and lived at the Aigantighe before purchasing The Croft (1910) on Park Lane in Timaru. The Grants bequeathed the house to the Presbyterian Social Service Association to become an Eventide aged-care home in 1972 and it still serves this function today.

James' gift of Aigantighe to the city of Timaru was accompanied by several artworks belonging to his family. Like his parents, Grant was interested in gardening and was president of the local Rhododendron Society. He served on the board of directors for the Mt Cook and Southern Lakes Tourist Company, and was president of the Royal New Zealand Philatelic Society. He died in Timaru in 1969, aged 91. After Lorna's death in 1972, another 25 paintings were bequeathed to the Aigantighe from the Grants' collection.

Jessie Christie Wigley (1883–1968), resident of Aigantighe

Jessie Grant was born at Olveston house in Dunedin while her family were guests there. She was responsible for furnishing and decorating most of Aigantighe and oversaw some of its construction. When the family moved in, Jessie took on most of the household responsibilities of cleaning, preparing the house for social

events, and mowing the lawns. In 1910, she married Rodolph Lysaght Wigley of Opuha, and they lived in Fairlie before settling in Timaru at Kitchener Square in the late-1910s. The Wigeleys had six children. Jessie was interested in art from an early age, and in addition to painting, she carved, drew, and wrote plays about life in the country. Her 1929 winning entry into a playwriting competition called 'Roundhill Block' was produced by the South Canterbury Drama League's annual festival at the Timaru Theatre Royal. She was president of the arts and crafts circle in the South Canterbury Women's Club and a member of the Timaru Horticultural Society.

During trips to Mt. Cook, Jessie became friends with well-known artists Elizabeth and Cecil Kelly, C. H. Howarth, and Nugent Welch. She was a working member of the Canterbury Society of Arts in Christchurch during the 1930s, and was involved in the formation of the South Canterbury Arts Club in 1951. Through her friendships with local artists, Jessie became patron of the revived South Canterbury Arts Society in 1954, and she was a key member of the Aigantighe Art Gallery committee upon its opening. Her passion for fostering local artists is believed to be the impetus for her persuading her brother to gift Aigantighe to Timaru in 1955. Jessie also presented the Aigantighe's with artworks by contemporary British and Australian artists as well as a few of her own. Wigley's eldest son, Sir Henry R. Wigley, opened the new wing of the Aigantighe in 1978. In March that year, a retrospective of sixty of her paintings was exhibited at the gallery, and in 1996 another exhibition of her work was held in the house gallery to mark the Aigantighe's ruby anniversary.

Ronald L. Dohig (1929–2012), architect of 1978 extension

Dohig grew up in Dunedin and received a Diploma of Architecture. He worked for architectural firms in Dunedin and Invercargill before settling in Timaru in the early 1960s. In 1978, he was president of the South Canterbury Arts Society. His design for the Aigantighe's 1978 addition included making several alterations in the house gallery's former service quarters. The design was recognised by the NZIA with a Bronze award for its flexibility of gallery uses, while also remaining sympathetic to its surroundings. The extension also made a strong visual connection between the art gallery and Timaru's other major cultural institution, the 1966 South Canterbury Museum, which Dohig also designed. Dohig and his wife, Wendy, donated their collection of 200 artworks to the Aigantighe in 1988. Wendy was also president of the Friends of the Aigantighe and volunteered at the gallery for over fifteen years.

South Canterbury Art Society (1895–present), gallery patron

The South Canterbury Art Society was established in Timaru in 1895. It held occasional exhibitions in the Assembly Rooms of artworks lent by local families and other arts societies in New Zealand. Despite several efforts to build a purpose-built art gallery in the early twentieth century, including one in 1914 led by former mayor, artist, and president of the Society, James Craigie, the movement never received enough concrete support. The Society was then restricted to temporary exhibition space in the Timaru library and the Technical



School until the Second World War. A permanent collection with artworks largely donated by local artists and families emerged around 1914 and was cared for by the borough council. By the time Aigantighe was gifted to the city, the Society's collection had been stored in the basement of the library for several decades.

The Art Society's activities declined from the 1920s and had virtually ceased to function until 1953, when it merged with the new South Canterbury Arts Club and became the South Canterbury Arts Society. It was involved in helping convert Aigantighe into an art gallery and contributed £100 towards the work. As the amount of available exhibition space at the Aigantighe Art Gallery diminished in the 1960s, the Society held exhibitions at the Timaru Bay Hall until the gallery's new wing was opened in 1978. Since then it has held its annual show and other related events at the Aigantighe.

Aigantighe Art Gallery (1956–present), occupant

The new art gallery was initially administered by an interim committee made up of five city councillors and five members of the South Canterbury Arts Society, with funds controlled by the Timaru City Council. Members of the committee included Muriel E. Hilton, P. W. J. Cockerill, R. Wilson, W. W. Best, Jessie Wigley, Mrs F. J. Billings, Colin W. Don, Ainslie G. Manson, Clifford Brunsdon, and representatives of the South Canterbury Arts Society. The Art Gallery Committee played an important role in directing and overseeing the building's conversion from house to gallery, and the development of plans for an extension in the 1970s. The council's Reserves Department was in charge of maintaining the gardens.

The first director was Brunsdon, followed by Manson (in 1970), Graham Sanders (1982), Meg Parkin (1984), Fiona Ciaran (1996), and Cara Fitzgerald (2014). To further local interest in the gallery, the Friends of the Aigantighe Art Gallery was formed in 1975 and a year after the new wing opened, the group had a membership of 573.

Timaru District Council (1865–present), owner

Timaru grew from the amalgamation of Rhodes Town and Government Town in 1859 when Henry Le Cren established a landing service at the end of Strathallan Street, and the first wave of immigrants arrived. In 1865, a municipal government emerged when nine local men were nominated for election to the town's first municipal council, effectively removing the town from the jurisdiction of the Canterbury Provincial Government, and ending the work of the Timaru Roads Board to build infrastructure. Samuel Hewlings was elected the town's first mayor.

On July 13, 1868, Timaru was officially recognised as a borough and the new borough council oversaw two of the town's major achievements of the nineteenth century: implementing strict building regulations within days of the disastrous 1868 fire, and the decision to construct a breakwater for the harbour. The former had a significant impact on Timaru's recovery and gradual

development, and it was also the impetus for establishing a volunteer fire-fighting service.

After an initial building boom between the 1860s and 1900s, Timaru's activities to establish an efficient and permanent infrastructure were relatively slow until after the Second World War. The town's population reached 20,000 in 1948, and Timaru was then designated as New Zealand's tenth city; the borough council became the city council. The city experienced a post-war manufacturing boom and expanded until the 1980s when population growth stalled. In the mid-1990s the population was 27,000 and the city council became the Timaru District Council.

James S. Turnbull (1864–1947), possible architect for Aigantighe

James Stuart Turnbull was the fourth son of Richard Turnbull, local merchant and MP for Timaru. He was apprenticed to a builder after he left school, then to architect R. W. England in Christchurch in 1887. Turnbull worked in Melbourne for five years before returning to Timaru to begin his own architectural practice in 1892. His first major commission in South Canterbury was for extensive additions to the Christchurch Meat Company's Islington freezing works in 1894.

With his younger brothers David Clarkson and Arthur Hughes, Turnbull purchased and subdivided the Beverley estate in 1898 under the name of Turnbull Bros. He designed several houses for clients on the former estate, including his own at 25a Wai-iti Road in 1923, and numerous houses in the Wai-iti Road area. For his brother, David, he designed the premises for his firm, D.C. Turnbull & Co. Limited, on Strathallan Street in Timaru (1901). Other significant commissions in Timaru include Chalmers Church (1902), the Coronation Buildings (1903, later known as the Farmers Trading Company Building, and now known as Farmers) the chapel for the Convent of the Sacred Heart (1905), and the operating theatre for Timaru Hospital (1907). Turnbull was also the South Canterbury Board of Education architect from 1897. He was briefly in partnership with Thomas Lusk around 1910, and in 1919 he formed a partnership with Percy Watts Rule. Turnbull retired in c.1940 with Rule continuing the practice.



3 Describing the place

3.1 Architectural Design

3.2.1 Planning

The asymmetrical planning of the house comprises a central, rectangular hall off which most rooms and the stair to the first floor radiate. The main entrance hall is at the north west of the house off which is a cloak room to the west. The south of the entry hall leads to the central hall off which is the living room to the central north and the library to the north east, the storage/framing room to the east and the connecting rooms to the new gallery and toilets to the south east. The stair is to the central south of the main hall under which is the south entry and electrical room. The former dining room is the south west of the house.

The central hall on the first floor is immediately above the ground floor central hall. Like the ground floor the main rooms are also accessed off it. The exception is the sun room, above the entry hall which is accessed off the main central north bedroom. A small dog-leg corridor off the east of the main hall leads to the store and former bathroom.

3.2.2 Style and Materials Description

The style of the house is that of Edwardian Queen Anne Revival. This was a revival style of late 17th and 18th century architecture popularised by British architects Richard Norman Shaw and William Eden Nesfield in the 1870's initially for large country houses. The original style, termed English Late Renaissance by Sir Bannister Fletcher¹, combined Gothic elements such as highly decorated bargeboards and half-timber framing with Classical details such as columns, corbels, dentils and cartouches. American architects Charles McKim and Henry Hobson Richardson also adapted the style and less academic versions of the American and British styles were used in New Zealand from the 1880s to the 1920s.

The Queen Anne style was part of the picturesque movement and commonly the houses were designed to be asymmetrical, with conical towers and tall chimneys to create an interesting skyline and interplay of complex forms. Other key New Zealand characteristics of the style include highly decorated gable forms, half timbering effects, bay windows and wide verandahs. Art Nouveau inspired lead lights were also common with the style.

3.3 Setting

The immediate setting of the house is an expansive garden which slopes away to the north from the street. The gardens include elaborate wrought iron entry gates, large grassed areas, small and large vegetation, a circular drive and pedestrian paths. There are views from the garden of Caroline Bay.

¹ Sir Bannister Fletcher, *A History of Architecture on the Comparative Method*, B T Batsford Ltd, London, 1924, page 703



Figure 9 Entry to Aigantighe gardens

The house is located on the north side of Wai-iti Road which follows a ridge from State Highway 1 in the east to Gleniti Road in the west. Sections slope away to the north and south from the road. In the immediate vicinity are a number of large houses that appear to date from the same period as Aigantighe.

There are four HNZ and TDC listed heritage buildings nearby. These comprise:

Name	Location	HNZ List number	HNZ Category	TDC list number
Craighead School House	1 Wrights Ave	2051	2	B
The Croft Homestead	12 Park Lane	2073	2	B
Finch House	7 Park Lane	3156	2	B
Bluestone House	40 Maltby Avenue	7116	2	B

3.4 HNZ Listed House Art Galleries in New Zealand

Using Heritage New Zealand’s on-line register and searching under Art Galleries,



there is only one other house art gallery listed with HNZ². This comprises:

Name	Location	HNZ List number	HNZ Category
Anderson Park Art Gallery	91 McIvor Road, Invercargill	385	1



Figure 10 House opposite Aigantighe, attributed to architect Les Mitchell

² <http://www.heritage.org.nz/the-list>

4 Assessing the place

4.1 Significance assessment

The significance of a place is generally derived through a process of:

- Understanding the heritage values associated with the place and
- Assessing the relative importance of these values based on a range of relevant criteria.

For the purposes of this report the assessment of the significance of the building and its constituent fabric/elements has been informed by the qualities identified in the definition of historic heritage contained in the Resource Management Act 1991 (RMA). These are as follow:

- a) means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures, deriving from any of the following qualities:
 - (i) archaeological: (ii) architectural: (iii) cultural: (iv) historic: (v) scientific: (vi) technological; and
- b) includes -
 - (i) historic sites, structures, places, and areas; and (ii) archaeological sites; and (iii) sites of significance to Maori, including wahi tapu; and (iv) surroundings associated with the natural and physical resources.

Although the RMA provides no further clarity regarding the meaning of the qualities outlined in (a)(i) – (vi), interpretive guidance is provided in *Sustainable Management of Historic Heritage Guidance Information Sheet 2, 2007* prepared by Heritage New Zealand Pouhere Taonga (HNZPT). This is included in appendix 2.

4.2 Assessment of heritage values

The following assessment of heritage values is based on the guidance provided in this information sheet as well as other relevant international criteria. Each value is graded as high, moderate or low with an explanation of each in Appendix 3.

Criteria	Values	Description	Heritage value
Physical values	<i>Archaeological information (Ar)</i>	The place is an archaeological site as it has been occupied prior to 1900. It is likely to have archaeological values given the area around the house was used by Ngai Tahu for growing food, however a formal assessment will be required for a full understanding of archaeological values.	Not assessed
	<i>Architecture (A)</i>	The house is a good example of an early 20 th century New Zealand interpretation of the	High



Criteria	Values	Description	Heritage significance
		Queen Anne revival style. Consistent with the style it has the typical characteristics of asymmetrical planning, highly articulated forms, imposing chimneys, a combination of Gothic and Classical detailing, projecting eaves, an expansive and highly detailed timber verandah, leaded and coloured glass windows and clay roofing tiles.	
	<i>Technology and engineering (T&E)</i>	The house uses typical construction methods, structural design and use of materials for the period. However linings and fixtures in the building are of particularly good quality. These include black and white marble floor tiles, English oak parquet flooring, English Oak and inlay mantelpieces with cast iron registers and tiled surrounds and hearths, leaded and coloured glass windows. The wrought iron gates to the garden are also of high quality.	Moderate
	<i>Scientific (S)</i>	It is likely that the bricks were manufactured locally contributing some scientific information about the local geology of the region.	Low
	<i>Rarity (R)</i>	The house is one of a number of large houses constructed in the immediate vicinity, many of which were designed by Turnbull, the possible architect for Aigantighe. The house is one of only two HNZ listed house art galleries in New Zealand.	Moderate
	<i>Representative (Re)</i>	The form, elevations, materials, details and planning are typical of a New Zealand interpretation of the Edwardian Queen Anne style.	High
	<i>Integrity (I)</i>	The HNZ guide suggests integrity is equivalent to authenticity (this is not consistent with World Heritage definitions). Using this definition, the house is largely authentic in all but the planning modifications to the ground floor former scullery and kitchen, new electrical fittings, additional picture rail and additional stair handrails. The addition of the 1978 gallery was a significant modification.	Moderate

Criteria	Values	Description	Ranking of significance
	<i>Context or group (CoG)</i>	There are other listed buildings in the neighbourhood, but none is historically or visually associated with the house. However, given the significance of the garden to the Grants, who planted and laid it out, the whole site and vistas to and from it can be considered a cultural heritage landscape. To enhance the experience of the setting, James Grant donated additional land to the east in 1957 with a proviso that three lime trees be retained.	High
Historic Values	<i>People (P)</i>	The house and site were owned by the Grant family between 1903 and 1956 with ownership being gifted by them to the Timaru District Council. The house is particularly associated with Jessie Wigley, nee Grant, a local artist of some importance, who was responsible for the interior design of the house and who was instrumental in convincing her brother to gift Aigantighe. She also donated British and Australian artworks as well as some of her own to the collection. Others who have an important association to the building is the South Canterbury Art Society, involved in the adaptation of the house into an art gallery and the architect for the extension, Ronald Dohig.	High
	<i>Events (E)</i>	As was common for wealthy owners of large houses, the Grants held many social occasions such as garden parties at the house. These included fundraising events for the YMCA and Red Cross.	Low/moderate
	<i>Patterns (Pa)</i>	The Grants followed a common pattern where large runholders constructed townhouses to stay while visiting town to do business or for social events, with the houses later serving as places of retirement. Although generally smaller than the farm homesteads, accommodation in the house reflects the need for servants to assist in the running of the house. Another pattern demonstrated in the history of the site is that of wealthy owners donating houses for worthy causes. James Grant donated Aigantighe as well as his other house, the Croft,	High



Criteria	Values	Description	Building or significance
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to the Presbyterian Social Services for use as an aged care home.

Cultural Values

<i>Public esteem (PE)</i>	The need for a permanent art gallery in Timaru convinced the Grants to donate the house for the purpose. It was an immediate success which was on-going, such that the 1978 wing was required to house the collection for ever increasing numbers of visitors. Part of the success of the gallery is due to the many volunteers who continue to make the gallery a success. The public esteem for the gallery is also reflected in the willingness of the Council to strengthen it to reduce risks from earthquake damage.	High
<i>Commemorative (Com)</i>	There are no known people commemorated in the house	None
<i>Education (Ed)</i>	Given the high levels of significance in physical and cultural heritage values, including architectural, representative, context, people, and patterns, the house has educational values.	High
<i>Statutory recognition</i>	The building is individually entered on Heritage New Zealand list and the Timaru District Plan.	High

4.3 Authenticity

While the NZHPT guidance discusses the issue of integrity, in their interpretation meaning authenticity, a fuller explanation and definition is warranted.

4.3.1 Definition

The definition of heritage values of buildings and landscapes has been considered by a number of groups and international bodies, particularly over the last twenty years. *The Management Guidelines for World Cultural Heritage Sites* by Bernard Feilden and Jukka Jokilehto. ICCROM, UNESCO, ICOMOS, 1993, outlined the criteria for consideration of World Heritage listing. The concept of authenticity was considered as being crucial to the assessment, although a clear definition was not provided, in order to consider appropriate treatment strategies. The areas of authenticity in the *Guidelines* comprised design, material, craftsmanship and setting. It was considered that these areas of authenticity did not allow for cultural differences, which led to the ICOMOS *Nara Document on*

Authenticity, 1994. In this document relative values were described with respect to “*form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling*”.³ Again a specific definition of authenticity was not provided. This was left until 2000 when the *Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage*, confirmed in Riga, Latvia, defined authenticity as:

“*The measure of the degree to which the attributes of cultural heritage [including form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling] credibly and accurately bear witness to their significance.*”

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

4.3.2 Assessment

Area of authenticity	Description
<i>Form and design (F&D)</i>	The form and design of the house are largely unchanged with the exception of minor replanning to the ground floor east for the connection between the house and the 1978 addition.
<i>Materials and substance (M&S)</i>	Apart from the toilet and electrical cupboard additions to the ground floor the materials and substance of the house are unchanged.
<i>Use and functions (U&F)</i>	For the past 63 years the house has functioned as an art gallery, 12 years longer than its use as a house.
<i>Tradition, techniques, and workmanship (TTE&W)</i>	With little change in materials and substance through maintenance, tradition, techniques and workmanship has been retained.
<i>Location and setting (L&S)</i>	The garden setting of the building has changed little with restrictions on modifications to it as one condition on the gifting of the house. The wider setting has retained a number of the larger Edwardian houses built at a similar time although more recent buildings have been built in the neighbourhood. The view from the house to Caroline Bay has been retained.
<i>Spirit and feeling (S&F)</i>	With the temporary closure and removal of art works from the house for earthquake strengthening, the interior of the house feels somewhat deserted and unused. However the spirit of a bustling, popular house art gallery should return. Although a substantial building the 1978 gallery does not detract from the expansive, manicured landscape setting of the two buildings.

4.4 Degree of significance

To determine the degree of significance discretely associated with the structure and its immediate context, an assessment of its key elements was undertaken

³ ICOMOS *Nara Document on Authenticity*, 1994



using the following graduated scale:⁴

- **Exceptional significance** indicates that the space or element has a primary role in understanding the distinct heritage significance of the place;
- **High significance** indicates that the space or element has a secondary role in understanding the distinct heritage significance of the place;
- **Some significance** signifies a minor role in understanding the distinct heritage significance of the place;
- **Little significance** indicates that there is little or no contribution in an understanding the distinct heritage significance of the place;
- **Intrusive**, indicates that the heritage significance is adversely affected by the inclusion of the space or element.

The spaces are also assessed according to the relative levels of authenticity using the same graduated scale as for significance. See appendix 4 for a full inventory of the spaces and fabric.

The assessments are made on the basis of the information available at the time of preparing this report; where additional information becomes available, the assessment of spaces and fabric may need to be revised. It is assumed, given the history of the building, that the house and publicly available spaces have public esteem.

The significant elements, spaces⁵ and associated fabric that have been identified comprise the following:

Element	Degree of significance	Comment	Heritage Values	Assessment Authenticity
Roof	Exceptional	The form and materials of the main, verandah and porch roofs are consistent with and reinforce the New Zealand interpretation of the Edwardian Queen Anne style of the house.	A, T&E, Re, I, Ed	Exceptional: F&D, M&S, U&F, TT&W, S&F
East elevation	High	The elevation is interrupted by the 1978 gallery addition, but the remainder of the elevation is consistent with the New Zealand interpretation of the Edwardian Queen Anne style of the house.	A, T&E, Re, I, PE, Ed	Exceptional: M&S, U&F, TT&W High: F&D Some: S&F

⁴ Kerr, JS (2013), *Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance*

⁵ Hamish Pettengell, Exhibitions Curator described the functions of each of the spaces.

Element	Degree of importance	Comment	Heritage status	Appraisal - significance
<i>South elevation</i>	High	Although less ornate than the other elevations, and partially obscured by the 1978 gallery addition, the elevation nevertheless demonstrates the typical characteristics of the New Zealand interpretation of the Edwardian Queen Anne style. The back entry porch signifies the servant entry.	A, T&E, R.e, I, PE, Ed	Exceptional: M&S, U&F, TT&W High: F&D Some: S&F
<i>West elevation</i>	Exceptional	The west elevation is the main entry elevation. It demonstrates the typical characteristics of the New Zealand interpretation of the Edwardian Queen Anne style of the house.	A, T&E, R.e, I, PE, Ed	Exceptional: F&D, M&S, U&F, TT&W, S&F
<i>North elevation</i>	Exceptional	The north elevation is the main elevation that faces the garden and looks towards the sea. It demonstrates the typical characteristics of the New Zealand interpretation of the Edwardian Queen Anne style of the house.	A, T&E, R.e, I, PE, Ed	Exceptional: F&D, M&S, U&F, TT&W, S&F
<i>Ground floor</i>				
1 Landing	Some	Originally the scullery and pantry, the space is now the connection between the house and 1978 gallery. Wall finishes and architraves remained.	A, R&E, PE	High: U&F Some: F&D, M&S, TT&W Little: S&F
2 Priest hole	Not inspected			
3 Toilets	High	The toilets are located in part of the former kitchen, a significant space of importance to the functioning of the house. Some	A, T&E, Ed	Some: F&D, U&F, TT&W Little: S&F



Element	Degree of importance	Description	Heritage values	Assessment of historicity
		original linings remain.		
4 Lobby/hall	High	The lobby is located in part of the former kitchen, a significant space of importance to the functioning of the house. Some original linings remain. A new opening has been formed to give access to the main central hall.	A, T&E, PE, Ed	High: M&S, TT&W Some: F&D, U&F Little: S&F
5 Storage framing	Some	The original use of this room is uncertain but as a small space with little detailing it was likely to have been a service room.	A	Exceptional: F&D, M&S U&F, TT&W, S&F
6 Library	Exceptional	A main living space, it is largely unchanged with original fabric. It has an open and friendly ambience with French doors and oak fire mantelpiece.	A, T&E, Re, I, P, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
7 Stair hall	Exceptional	This primary space is at the centre of the house and is an open space with good quality original detailing.	A, T&E, Re, I, P, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
8 Living room	Exceptional	The most important public space in the house, it is open and generous with high quality original materials such as oak parquet flooring, a large mantelpiece with delicate inlay work and leaded coloured glass windows. A bay window provides a smaller, more intimate, subspace.	A, T&E, R, Re, I, P, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
9 Entry hall	Exceptional	The entry hall is a significant public space where guests are greeted and their coats taken to the cloak room. A generous space with high quality materials including the marble flooring and leaded coloured glass. An archway divides the	A, T&E, Re, I, P, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F

Element	Design or significance	Comment	Heritage status	Assessment of historicity
		entry hall from the main stair hall.		
10 Cloak room	High	Although a narrow, utility space, it is elevated by marble flooring and coloured, leaded glass windows.	A, T&E, Re, I, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
11 Dining	Exceptional	A principal public space where guests and family dined which also retains high quality original materials including oak parquet flooring, a plaster ceiling rose and an ornate mantelpiece. The symmetrically located, wide bay window gives an appropriate sense of formality.	A, T&E, Re, I, P, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
12 Rear entry	Exceptional	This is a significant space designed as a back entry for access to the kitchen while also connecting the kitchen to the main stair hall. Meals would be sent from the kitchen to the dining room through this space.	A, T&E, Re, I, P, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
13 Electrical store	Some	The space has been partitioned off from the original kitchen, a significant space of importance to the functioning of the house. The partitioning has been carried out in an ad hoc manner with temporary framing. It retains some original linings.	T&E, Ed	Some: F&D, U&F, TT&W Little: S&F
<i>First floor</i>				
20 Store	High/exceptional?	Possibly a bedroom, this spartan space has been modified with an escape stair to the south east corner	A, Re, Pa, Ed	High: F&D, M&S U&F, TT&W Some: S&F
21 Bathroom	Exceptional	The need for spaces for servants demonstrates the wealth and social position of the Grants. It is a modest space but retains a	A, T&E, Re, Ed	High: F&D, M&S U&F, TT&W



Element	Design or significance	Comment	Heritage values	Appraisal of historicity
		timber dado and rail.		Some: S&F
22 Servants bedroom	Exceptional	The need for spaces for servants demonstrates the wealth and social position of the Grants. It is a modest, space with few architectural embellishments.	A, Re, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
23 Servants living	Exceptional	A space not dissimilar to the library immediately below it that has retained the ornate mantelpiece and has a pleasant outlook. The need for spaces for servants demonstrates the wealth and social position of the Grants. It is a more substantial and embellished space than the other servants spaces.	A, T&E, Re, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
24 Living	Exceptional	A large, articulated, open space with views to the sea. The parquet flooring, arch, bay window and access to the sunroom indicate the space is significant private room for the original owners. The original fireplace and mantelpiece have been removed.	A, T&E, Re, P, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
25/29 Stair hall	Exceptional	The hall is at the centre of the house and is an open space with good quality original detailing.	A, T&E, R, Re, I, P, E, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
26 Sunroom	High	The sunroom is a secondary, private space designed as a conservatory with large, opening windows.	A, Re, P, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
27 Bedroom	Exceptional	A principal, large, simple space.	A, Re, P, Pa, PE, Ed	Exceptional: F&D, M&S U&F, TT&W, S&F
28	Exceptional	A principal, large, simple space. The fireplace and mantelpiece	A, Re, P,	Exceptional: F&D, M&S

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Element	Design and materials	Comments	Heritage values	Appraisal of historicity
Bedroom		have been removed.	Pa, PE, Ed	U&F, TT&W, S&F
Setting	High	With the exception of the 1978 gallery, the immediate, landscaped, setting of the house has changed little. Views to and from the house have also been largely retained. The wider, physical setting of a number of substantial houses either side of the road following the ridge line has changed to a moderate degree.	CorG	High: L&S

4.5 Summary statement of heritage significance

Aigantighe and its associated landscape has **high regional** significance as a highly regarded regional art gallery with high architectural physical, historical and cultural heritage values. The original gallery is housed in the former townhouse of the Grants, a wealthy South Canterbury farming family who donated the house and site for the current use. The scale, architectural style, spaces, planning and location of the house are indicative of their lifestyle, and one that was typical of similarly wealthy New Zealand runholders of the early 20th century. The design for the house included space for servants, needed to run the house and to enable social events popular in the Grant’s social circle. Their generosity and interest in the arts, has endowed the region with a well-used and much loved institution, while allowing for the long term conservation of the house.

The architectural style of the building is a good representative example of a New Zealand interpretation of the Queen Anne style, popular throughout the US, Australia and New Zealand between the 1880s and turn of the century. Some of the materials in the house are of very high quality. These include black and white marble floor tiles, English oak parquet flooring, timber mantelpieces with decorative inlay work, and leaded, coloured glass windows.

The exterior and interior of the house are largely authentic however a new gallery added to the house in 1978 is somewhat out of scale with the house and the design included an unsympathetic junction between old and new. There is only one other house art gallery listed with Heritage New Zealand.



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Appendix 1

Criteria for assessment of heritage values

Definition of historic heritage under the Resource Management Act as amended in 2003

Historic heritage

(a) means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures, deriving from any of the following qualities:

(i) archaeological: (ii) architectural: (iii) cultural: (iv) historic: (v) scientific: (vi) technological; and

(b) includes -

(i) historic sites, structures, places, and areas; and (ii) archaeological sites; and (iii) sites of significance to Maori, including wahi tapu; and (iv) surroundings associated with the natural and physical resources.

HNZ Guidance document

A guide for assessment published by HNZ (Trust, Sustainable Management of Historic Heritage Guidance Information Sheet 2, 2007) gives definitions for these qualities, and includes other useful qualities, termed values in the document, for assessing built heritage. These are as follows, with the RMA qualities shown in bold:

Physical values

- **Archaeological** information
The potential for information about human history through archaeology
- **Architecture**
Architectural significance through design and use of materials or craftsmanship
- **Technology** and engineering
Significant innovation or invention in the use of construction, technology or materials
- **Scientific**
The potential for scientific information on the region
- Rarity
- Representativeness
- Integrity
- Vulnerability



- Context or group

Historic values

- People
- Patterns
- Events

Cultural values

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

Authenticity

While HNZ guidance discusses the issue of integrity, a fuller explanation and definition is warranted.

The definition of heritage values of buildings and landscapes has been considered by a number of groups and international bodies, particularly over the last twenty years. *The Management Guidelines for World Cultural Heritage Sites* by Bernard Feilden and Jukka Jokilehto. ICCROM, UNESCO, ICOMOS, 1993, outlined the criteria for consideration of World Heritage listing. The concept of authenticity was considered as being crucial to the assessment, although a clear definition was not provided, in order to consider appropriate treatment strategies. The areas of authenticity in the *Guidelines* comprised design, material, craftsmanship and setting. It was considered that these areas of authenticity did not allow for cultural differences, which led to the ICOMOS *Nara Document on Authenticity*, 1994. In this documents relative values were described with respect to “*form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling*”.⁶ Again a specific definition of authenticity was not provided. This was left until 2000 when the *Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage*, confirmed in Riga, Latvia, defined authenticity as:

“The measure of the degree to which the attributes of cultural heritage [including form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling] credibly and accurately bear witness to their significance.”

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

⁶ ICOMOS *Nara Document on Authenticity*, 1994

Appendix 2

Ranking heritage values and significance

Physical

Archaeology

High	has the potential for national or regional archaeological values i.e. rare site types, sites from the first phase of settlement, particularly intact physical remains
Moderate	has the potential for local archaeological values i.e. relatively early, possibility of relatively intact physical remains, representative types
Low	known to be pre-1900, or has the possibility of pre-1900 evidence, but unlikely to have high or moderate archaeological values

Architecture

High	highly original, early, ideal, landmark or innovative design, style, use of materials, or craftsmanship for the period
Moderate	good design, style, use of materials, or craftsmanship for the period
Low	typical design, style use of materials, or craftsmanship for the period

Technology

High	highly original, ideal, innovative or early construction design for the period
Moderate	good example of construction design for the period
Low	common construction design for the period

Rarity

High	first, only remaining or one of very few of the period, locally/regionally/nationally
Moderate	one of few of the period, locally/regionally/nationally
Low	common for the period, locally/regionally/nationally

Representivity

high	has all the key characteristics of architecture or technology of the period
Moderate	has many of the characteristics of the architecture or technology of the period
Low	has few characteristics of the architecture or technology or period

Integrity

high	unchanged or has had important modifications since construction
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	retaining heritage values
Moderate	unimportant changes since construction but essential character and most heritage values retained
Low	character changed significantly with few heritage values remaining
<i>Group</i>	
high	principal contributor to the dominant values of the group
moderate	compatible with the group but not a principal contributor to the dominant values of the group
low	of little importance to the group
<i>Historic</i>	
<i>People</i>	
high	intimately associated with a group or person of national or regional significance
moderate	intimately associated with a group or person of local significance
low	minor or peripheral connection to a locally significant group or person
<i>Events</i>	
high	intimately associated with events of national or regional significance
moderate	intimately associated events of local significance
low	minor or peripheral connection to a locally significant event
<i>Pattern</i>	
high	intimately associated with pattern of national or regional significance
moderate	intimately associated with pattern of local significance
low	minor or peripheral connection to a locally significant pattern
<i>Cultural</i>	
<i>Identity</i>	
high	focus of national or regional community identity, sense of place or social value or has special age value such as constructed within the first 30 years of settlement
moderate	focus of local community identity, sense of place or social value or has age value such as construction between 1870 and 1900
low	has minor community focus, sense of place or social value
<i>Public esteem</i>	
high	focus of national or regional community identity, sense of place or

	social value, recommended for listing, discussed in national publications, or received an award at the national, or local level
moderate	focus of local community identity, sense of place or social value, or recommended for listing and discussed in local publications
low	has minor community focus, sense of place or social value

Commemorative

high	commemorates national or regional endeavours or people at a national, regional or local level
moderate	commemorates local endeavours or people at a local level
low	has minor commemorative value

Education

high	has a very high potential for education of heritage values at a national or regional level
moderate	has a high potential for education about heritage values at a local level
low	has minor potential for education

Assessment of significance

The values of the place or object

High	at a national, regional or local level it is ranked highly in a number of heritage areas and has high integrity or has very significant values in one heritage value
Moderate	at a local level it has few high heritage values and/or has moderate integrity
Low	it has few heritage values

The place or object has significant heritage values:

National	at a national level
Regional	at a regional level
Local	at a local level



Appendix 3

Detailed schedule of spaces and fabric

Fabric used to construct and line the building is listed with each space and is defined as original or early historic fabric (hf), reproduction/replacement fabric (rf), old but not original fabric (of), and non-historic fabric (nhf). The same degrees of significance are used as per section 4.4.

Exterior

Space	Element	Fabric	Type	Significance
Roof	Cladding to main roof and verandahs	Marseille tiles with cresting and ridge tiles	Hf	High
		English pain tiles to south entry porch	Hf	High
	Gables	Painted timber bargeboards	Hf	High
		Painted timber finial	Hf	High
	Guttering Soffit	Painted galvanised steel	Of?	Little
		Painted timber gutterboard and soffits	Hf	High
		Painted timber corbels to eaves	Hf	High
		Painted timber brackets above south leaded glass windows	Hf	High
	Downpipes Chimneys	Plastic	Nhf	Intrusive
		Painted rendered brick with ceramic pots	Hf	High
East	Cladding	Painted render with incised lines to imitate ashlar over brick	Hf	High
		Sill brackets under windows,	Hf	High
		Sill rails	Hf	High
		Expressed window heads, flattened string course to the upper floor	Hf	High
		Painted rendered base	Hf	High
	Windows	Painted timber double hung sash	Hf	High
	Doors	-		
	Fittings	Painted timber brackets to bay	Hf	High
		Painted timber verandah posts	Hf	High
	South	Cladding	Painted render over brick	Hf
String course to the upper floor			Hf	High
Painted rendered base			Hf	High
Windows		Painted timber double hung sash	Hf	High
		Painted timber leaded coloured glass above entry	Hf	High
Doors		Painted timber fixed to entry porch	Hf	High
		Painted timber diamond leaded glazed and panelled to entry porch	Hf	High
		Painted timber door from first floor	Nhf	Intrusive
Fittings		Painted timber posts on rendered base to entry porch	Hf	High
		Metal monarch butterfly art work	Nhf	Some
West	Cladding	Timber escape stair	Nhf	Intrusive
		Painted render with incised lines to imitate ashlar over brick	Hf	High
		Sill brackets under windows,	Hf	High

North	Windows	Sill rails	Hf	High
		Expressed window heads,	Hf	High
		Flattened string course to the upper floor	Hf	High
		Painted rendered base	Hf	High
		Painted rendered cartouche under gable	Hf	High
		Painted timber double hung sash	Hf	High
		Painted timber leaded, coloured glass	Hf	High
	Doors	Painted timber fixed and sliding sash to sun porch on first floor	Hf	High
		Leaded colour glass to double hung sash	Hf	High
	Doors	-		
	Fittings	Painted timber porch with rough cast and half timber framing in gable, timber posts and framing on rendered based, timber finial	Hf	High
		Rendered concrete steps	Hf	High
	Cladding	Painted render with incised lines to imitate ashlar over brick	Hf	High
		Sill brackets under windows,	Hf	High
		Sill rails	Hf	High
	Windows	Expressed window heads and architraves	Hf	High
		Flattened string course to the upper floor	Hf	High
Painted rendered base		Hf	High	
Painted timber double hung sash		Hf	High	
Painted timber fixed (was door?) with leaded coloured glass toplight		Nhf/ hf	Little/high	
Painted three light casements to space connecting with new art gallery				
Doors		Painted timber 6 panelled with panelled and leaded coloured glass sidelights, leaded and coloured glass toplights	Hf	High
Fittings	Painted timber brackets to bay	Hf	High	

Interior

Space	Location	Feature	Ref	Significance
Ground floor				
1 Landing	Ceiling	Painted strand board	Nhf	Intrusive
		Painted timber scotia	Nhf	Intrusive
	Wall	Painted plaster over brickwork	Hf	High
		Painted timber architraves to windows	Hf	High
		Painted timber skirtings to original walls	Nhf	Little
	Flooring	Cork	Nhf	Intrusive
		Timber strip under?	Hf	High
	Windows	Painted timber 3 pane casement	Hf	High
	Doors	Painted steel glazed	Nhf	Intrusive
		Painted timber? Gib door	Nhf	Intrusive
Fixtures and fittings	Light fittings	Nhf	Intrusive	
2 Priest Hole	-			



Area	Location	Feature	Type	Significance	
(locked) 3 Toilets	Ceiling	Clear coated timber match lining	Hf	High	
		Painted timber scotia	Hf	High	
	Wall	Painted plaster over brickwork	Hf	High	
		Painted timber architraves to original walls	Hf	High	
		Painted timber skirtings to original walls	Hf	High	
		Painted gib board over timber partition to new wall	Nhf	Intrusive	
	Flooring	Painted timber skirtings and architraves to new partition	Nhf	Intrusive	
		Painted timber dado panelling and rail	Hf	High	
		Lino	Nhf	Intrusive	
	Windows	Timber strip under?	Hf	High	
		Painted timber double hung sash	Hf	High	
	Doors	Furniture, hardware	Hf	High	
		Painted timber four panelled	Hf	High	
	Fittings and fixtures	Furniture, hardware (excluding deadlock)	Hf	High	
		Switches, light fittings, fire sensors	Nhf	Intrusive	
		Toilet bowls, cisterns, wash hand basin, etc	Nhf	Intrusive	
		Toilet partitions	Nhf	Intrusive	
	4 Lobby/hall	Ceiling	Painted timber match lining	Hf	High
			Painted timber scotia	Hf	High
		Wall	Painted wallpaper on plaster over brickwork	Hf	High
Painted timber architraves to original walls			Hf	High	
Painted timber skirtings to original walls			Hf	High	
Painted gib board over timber partition to new wall			Nhf	Intrusive	
Flooring		Painted timber skirtings and architraves to new partition	Nhf	Intrusive	
		Opening in wall to stair hall, arch and pilasters	Nhf	Intrusive	
Windows		Clear coated cork tile	Nhf	Intrusive	
		Timber strip under?	Hf	High	
Doors		-		High	
		Painted timber four panelled	Hf	High	
Fittings and fixtures		Furniture, hardware	Hf	High	
		Steel framed double, glazed	Nhf	Intrusive	
		Switches, light fittings, fire sensors	Nhf	Intrusive	
		Painted timber ceiling mounting blocks	Hf	High	
5 Storage, Framing	Ceiling	Ceramic ceiling fitting?		High	
		Painted lath and plaster	Hf	High	
	Wall	Painted plaster over brickwork	Hf	High	
		Clear coated timber architraves	Hf	High	
		Painted timber skirtings	Hf	High	
	Flooring	Clear coated timber strip	Hf	High	
		obsured		High	
	Doors	Clear coated timber four panelled	Hf	High	
		Furniture, hardware	Hf	High	
	Fittings and	Switch board, switches, light	Nhf	Intrusive	

Room	Location	Feature	Type	Significance
6 Library	fixtures	fixtures, fire sensors		
		Painted timber wall and ceiling mounting blocks	Hf	High
	Ceiling	Ceramic ceiling fitting?	Hf	High
		Painted lath and plaster	Hf	High
		Painted plaster cornice (small)	Hf	High
	Wall	Painted plaster over brickwork	Hf	High
		Clear coated timber architraves	Hf	High
		Clear coated timber skirtings	Hf	High
		Painted timber picture rail;	Hf	High
	Flooring	Clear coated timber strip	Hf	High
	Windows	1x clear coated timber double hung sash	Hf	High
		Furniture, hardware	Hf	High
	Doors	Clear coated timber four panelled	Hf	High
		1 x clear coated timber panelled and glazed French doors	Hf	High
Furniture, hardware (not deadlock)		Hf	High	
Fittings and fixtures	Clear coated timber fire	Hf	High	
	Cast iron register	Hf	High	
7 Stair Hall	Ceiling	Tiles to register and hearth	Hf	High
		Switches, light fittings, skirting mounted sockets, fire sensors	Nhf	Intrusive
		Painted lath and plaster	Hf	High
		Painted plaster cornice (small)	Hf	High
	Wall	Painted plaster over brickwork	Hf	High
		Painted timber architraves	Hf	High
		Painted timber skirtings	Hf	High
		Painted timber picture rail	Hf	High
		2 x Painted timber picture rails	Nhf	Little
	Flooring	Black and white marble tiles	Hf	High
	Windows	-		High
		1 x painted timber four panelled	Hf	High
	Doors	Furniture and hardware (except deadlock)	Hf	High
		Painted arch and pilasters	Hf	High
Fittings and fixtures	Timber stair with clear coated timber handrails, newel posts, side panelling	Hf	High	
	Brass carpet rods to carpet runner	Hf	High	
8 Living room	Ceiling	Clear coated timber handrail to wall	Nhf	Intrusive
		Switches, light fittings, sockets, fire sensors	Nhf	Intrusive
		Painted timber wall mounted mounting block for switch	Hf	High
		Painted lath and plaster	Hf	High
	Wall	Painted plaster cornice (large)	Hf	High
		Base for light fitting (no rose?)	Nhf	Intrusive
		Painted plaster over brickwork	Hf	High
		Painted timber architraves	Hf	High
		Painted timber skirtings	Hf	High
		Painted timber picture rails	Hf	High
Flooring	2 x painted timber picture rails	Nhf	Little	
Windows	Clear coated oak parquet	Hf	High	
	3x painted timber double hung	Hf	High	



Room	Location	Feature	Type	Significance	
9 Entry hall	Doors	sash			
		1 x fixed timber (was door? Window?)	Nhf	Intrusive	
		Leaded glass toplight over	Hf	High	
		1 x painted timber double hung sash with leaded lights	Hf	High	
		Furniture, hardware	Hf	High	
		Clear coated timber four panelled	Hf	High	
		Furniture, hardware (not deadlock)	Hf	High	
		Fittings and fixtures	Clear coated timber fire surround with mirror	Hf	High
			Cast iron register	Hf	High
		Ceiling	Tiles to register and hearth	Hf	High
	Switches, light fittings, skirting mounted sockets, fire sensors		Nhf	Intrusive	
	Painted lath and plaster		Hf	High	
	Painted plaster cornice (small)		Hf	High	
	Wall		Painted plaster over brickwork	Hf	High
			Painted timber architraves	Hf	High
	Painted timber skirtings		Hf	High	
	Painted timber picture rail		Hf?	High	
	Flooring		2 x Painted timber picture rails	Nhf	Little
			Black and white marble tiles	Hf	High
	Windows	-		High	
	Doors	Clear coated timber six panelled	Hf	High	
		Clear coated timber panelled and leaded glass sidelights and toplights	Hf	High	
Fittings and fixtures	Furniture, hardware (not deadlock)	Hf	High		
	Painted arch and pilasters	Hf	High		
10 Cloakroom	Ceiling	Switches, light fittings, sockets, fire sensors, fire alarm switch	Nhf	Intrusive	
		Painted lath and plaster	Hf	High	
	Wall	Painted plaster over brickwork	Hf	High	
		Clear coated timber architraves	Hf	High	
	Flooring	Clear coated timber skirtings	Hf	High	
		Black and white marble tiles	Hf	High	
	Windows	2 x clear coated timber double hung sash leaded glass	Hf	High	
		Doors	Clear coated timber six panelled	Hf	High
	Clear coated timber panelled and leaded glass sidelights and toplights		Hf	High	
	Fittings and fixtures	Furniture, hardware (not deadlock)	Hf	High	
Timber ceiling mounting block and ceramic light fitting		Hf?	High		
11 Dining	Ceiling	Switches, light fittings, sockets, fire sensors	Nhf	Intrusive	
		Painted lath and plaster	Hf	High	
	Wall	Painted plaster cornice (large)	Hf	High	
		Painted plaster ceiling rose	Hf	High	
		Painted plaster over brickwork	Hf	High	
		Painted timber architraves	Hf	High	
		Painted timber skirtings	Hf	High	
		Painted timber picture rail	Hf?	High	
2 x Painted timber picture rails	Nhf	Little			

Room	Location	Feature	Type	Significance
12 Rear entry	Flooring	Clear coated oak parquet	Hf	High
	Windows	4 x painted timber double hung sash	Hf	High
	Doors	Furniture, hardware	Hf	High
		Clear coated timber four panelled	Hf	High
	Fittings and fixtures	Furniture, hardware (not deadlock)	Hf	High
		Clear coated timber fire surround	Hf	High
	Ceiling	Cast iron register	Hf	High
		Tiles to register and hearth	Hf	High
		Switches, light fittings, sockets, fire sensors	Nhf	Intrusive
		Painted lath and plaster	Hf	High
		Painted plaster over brickwork	Hf	High
	Wall	Clear coated timber architraves	Hf	High
		Clear coated timber skirtings	Hf	High
	Flooring	Clear coated timber strip	Hf	High
	Windows	1 x clear coated timber fixed 2 light diamond leaded glass	Hf	High
	Doors	Clear coated timber panelled and diamond leaded glass	Hf	High
		Clear coated timber four panelled (to cupboard)	Hf	High
	Fittings and fixtures	Furniture, hardware (not deadlock)	Hf	High
		Clear coated timber ceiling mounting block	Hf	High
	13 Electrical store	Switches, light fittings, fire sensors	Nhf	Intrusive
Clear coated timber wall mounting block		Hf	High	
Ceiling	Clear coated timber match lining	Hf	High	
	Painted plaster over brickwork	Hf	High	
Wall	Clear coated timber architraves	Hf	High	
	Clear coated timber skirtings	Hf	High	
Flooring	Clear coated timber dado panelling and rail to one wall	Hf	High	
	Painted timber framed partition	Nhf	Intrusive	
	Clear coated timber strip	Hf	High	
Windows	1 x clear coated timber fixed 2 light diamond leaded glass	Hf	High	
Doors	Clear coated timber 2panelled	Hf	High	
	Furniture, hardware	Hf	High	
Fittings and fixtures	Missing door	Hf	High	
	Switch board, switches, light fittings, fire sensors	Nhf	Intrusive	
First floor 20 Store	Clear coated timber mounting block	Hf	High	
	Ceiling	Painted lath and plaster	Hf	High
		Painted plaster over brickwork	Hf	High
	Wall	Painted coated timber architraves	Hf	High
		Painted timber skirtings	Hf	High
	Flooring	Clear coated timber strip	Hf	High
	Windows	Painted timber double hung sash	Hf	High
	Doors	Furniture, fittings	Hf	High
		Painted timber four panelled	Hf	High
		Furniture, hardware	Hf	High
Painted fire escape door		Hf	High	
Painted timber four panel	Hf	High		



Room	Location	Feature	Type	Significance
21 Bathroom	Fittings and fixtures	cupboard		
		Switches, light fittings, fire sensors	Nhf	Intrusive
	Ceiling	Painted timber ceiling mounting block	Hf	High
		Painted lath and plaster	Hf	High
		Clear coated timber match lined manhole	Hf	High
	Wall	Painted plaster over brickwork	Hf	High
		Painted coated timber architraves	Hf	High
		Painted timber skirtings	Hf	High
		Painted timber dado panelling and rail	Hf	High
	Flooring	Painted timber coated timber strip	Hf	High
	Windows	Painted timber double hung sash	Hf	High
Furniture, fittings		Hf	High	
Doors	Painted timber four panelled	Hf	High	
	Furniture, hardware	Hf	High	
Fittings and fixtures	Switches, light fittings, fire sensors	Nhf	Intrusive	
22 Servant's bedroom	Ceiling	Painted timber ceiling and wall mounting block	Hf	High
		Painted lath and plaster	Hf	High
	Wall	Painted plaster over brickwork	Hf	High
		Painted coated timber architraves	Hf	High
		Painted timber skirtings	Hf	High
	Flooring	Painted timber coated timber strip	Hf	High
	Windows	Painted timber double hung sash	Hf	High
		Furniture, fittings	Hf	High
	Doors	Painted timber four panelled	Hf	High
		Furniture, hardware (except deadlock)	Hf	High
	Fittings and fixtures	Switches, light fittings, fire sensors	Nhf	Intrusive
23 Servant's living	Ceiling	Painted timber ceiling mounting block	Hf	High
		Painted lath and plaster	Hf	High
	Wall	Painted plaster cornice (small)	Hf	High
		Painted plaster over brickwork	Hf	High
		Clear coated timber architraves	Hf	High
		Clear coated timber skirtings	Hf	High
		Painted timber picture rail	Hf?	High
		Painted timber picture rail	Nhf	Intrusive
	Flooring	Clear coated timber strip	Hf	High
	Windows	1x clear coated timber double hung sash	Hf	High
		Furniture, hardware	Hf	High
Doors	Clear coated/painted timber four panelled	Hf	High	
	Furniture, hardware (not deadlock)	Hf	High	
Fittings and fixtures	Clear coated timber fire surround	Hf	High	
24 Living	Ceiling	Cast iron register	Hf	High
		Tiles to register and hearth	Hf	High
		Switches, light fittings, wall mounted sockets, fire sensors	Nhf	Intrusive
		Timber wall mounting block?		High
		Painted lath and plaster	Hf	High

Room	Location	Feature	Type	Significance	
room	Wall	Painted plaster cornice (small)	Hf	High	
		Painted plaster over brickwork	Hf	High	
		Painted timber architraves	Hf	High	
		Painted timber skirtings	Hf	High	
		Painted timber picture rail	Hf	High	
		2 x Painted timber picture rails	Nhf	Little	
		Flooring	Clear coated oak parquet	Hf	High
			Windows	3x painted timber double hung sash	Hf
		1 x fixed timber (was door? Window?)		Nhf	Intrusive
		Doors	Leaded glass toplight over Furniture, hardware	Hf	High
	Furniture, hardware		Hf	High	
	Painted timber panelled and glazed with diamond leaded glass		Hf	High	
	Leaded diamond pattern toplight over door		Hf	High	
	Fittings and fixtures	Furniture, hardware (not deadlock)	Hf	High	
		Missing door from landing			
		Painted plaster arch and pilasters	Hf	High	
		Switches, light fittings, fire sensors	Nhf	Intrusive	
	25/29 Stair hall	Ceiling	Wall mounted timber mounting block	Hf	High
			Bench seat to bay	Nhf	Little
			Cement hearth to missing fireplace	Hf	High
Painted lath and plaster			Hf	High	
Wall		Painted plaster cornice (small)	Hf	High	
		Painted plaster over brickwork	Hf	High	
		Painted timber architraves	Hf	High	
		Painted timber skirtings	Hf	High	
Flooring		Painted timber picture rail	Hf	High	
		2 x Painted timber picture rails	Nhf	Little	
Windows	Carpet	Nhf	Intrusive		
	Timber strip	Hf	High		
Doors	Clear coated timber triple leaded, coloured fixed and toplight	Hf	High		
	-		High		
26 Sunroom	Ceiling	Painted timber arch	Hf	High	
		Timber stair with clear coated timber handrails, newel posts, side panelling	Hf	High	
	Wall	Brass carpet rods to carpet runner	Hf	High	
		Clear coated timber handrail to wall	Nhf	Intrusive	
	Flooring	Switches, light fittings, sockets, fire sensors	Nhf	Intrusive	
		Clear coated timber mounting block	Hf	High	
	Windows	Painted match lining	Hf	High	
		Painted plain and raised render over brickwork	Hf	High	
	Flooring	Painted timber vertical match lining under windows	Hf	High	
		Clear coated timber strip	Hf	High	
Windows	4x painted timber fixed	Hf	High		
	1 x painted timber side hung	Hf	High		



Room	Location	Feature	Type	Significance
27 Bedroom	Doors	casement		
		2 x painted timber 2 light horizontal sliding	Hf	High
		Furniture, hardware	Hf	High
	Fittings and fixtures	-		High
		Painted rendered mouldings	Hf	High
	Ceiling	Sockets, fire sensors	Nhf	Intrusive
		Painted lath and plaster	Hf	High
	Wall	Painted plaster cornice (small)	Hf	High
		Painted plaster over brickwork	Hf	High
		Painted timber architraves	Hf	High
		Painted timber skirtings	Hf	High
		Painted timber picture rail	Hf	High
		2 x Painted timber picture rails	Nhf	Little
	Flooring	Clear coated timber strip	Hf	High
Windows	2 x painted timber double hung sash	Hf	High	
	Furniture, hardware	Hf	High	
Doors	Missing door from landing		High	
Fittings and fixtures	Switches, light fittings, fire sensors	Nhf	Intrusive	
	Painted timber wall mounting block	Hf	High	
28 Bedroom	Ceiling	Painted lath and plaster	Hf	High
		Painted plaster cornice (small)	Hf	High
Wall	Painted plaster over brickwork	Hf	High	
	Painted timber architraves	Hf	High	
	Painted timber skirtings	Hf	High	
	Painted timber picture rail	Hf	High	
	2 x Painted timber picture rails	Nhf	Little	
	Flooring	Clear coated timber strip	Hf	High
Windows	2 x painted timber double hung sash	Hf	High	
	Furniture, hardware	Hf	High	
Doors	Missing door from landing		High	
Fittings and fixtures	Switches, light fittings, fire sensors	Nhf	Intrusive	
	Cement hearth to missing fireplace	Hf	High	
	Painted timber wall mounting block x 2	Hf?	High	

Appendix 4

Drawings



Figure 11 Floor plans, prior to additions to Gallery, Aigantighe Art Gallery Archive.





Figure 12 Current floor plan, Aigantighe Art Gallery Archive.

Appendix 5

Current photographs of the building



Figure 13 East elevation



Figure 14 South elevation





Figure 16 West elevation



Figure 15 North elevation



Figure 17 Space 1, landing





Figure 18 Space 4 lobby, hall

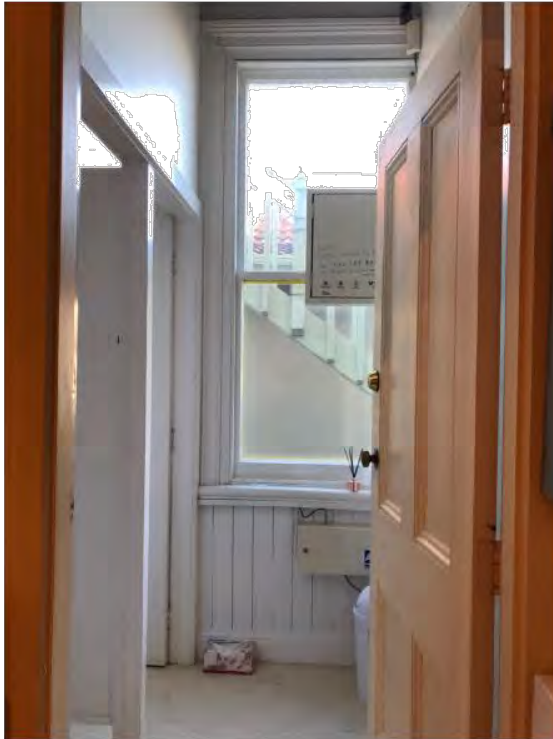


Figure 19 Space 3, toilets





Figure 20 Space 5, store/framing



Figure 21 Space 6, library



Figure 22 Space 7, hall/stair

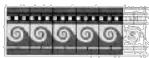




Figure 23 Space 8, living room



Figure 24 Space 9, entry hall

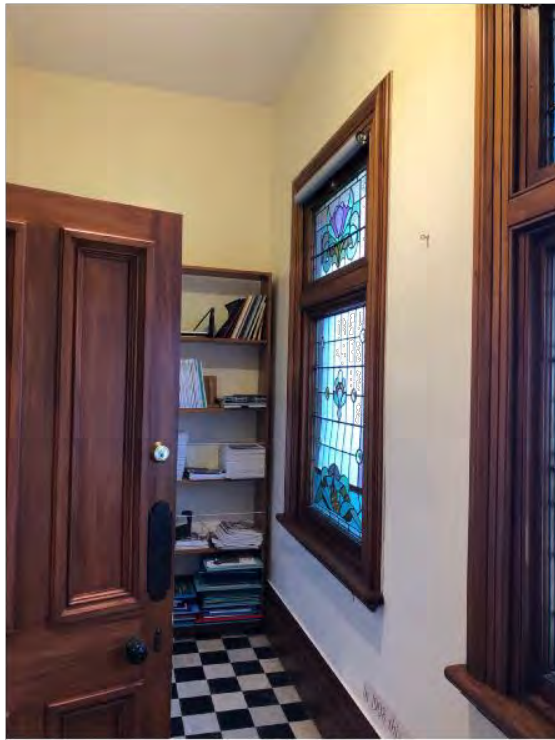


Figure 26 Space 10, cloakroom



Figure 25 Space 11, dining room

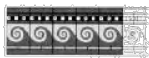




Figure 27 Space 12, back entry



Figure 28 Space 13 electrical store

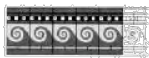




Figure 29 Space 20, store

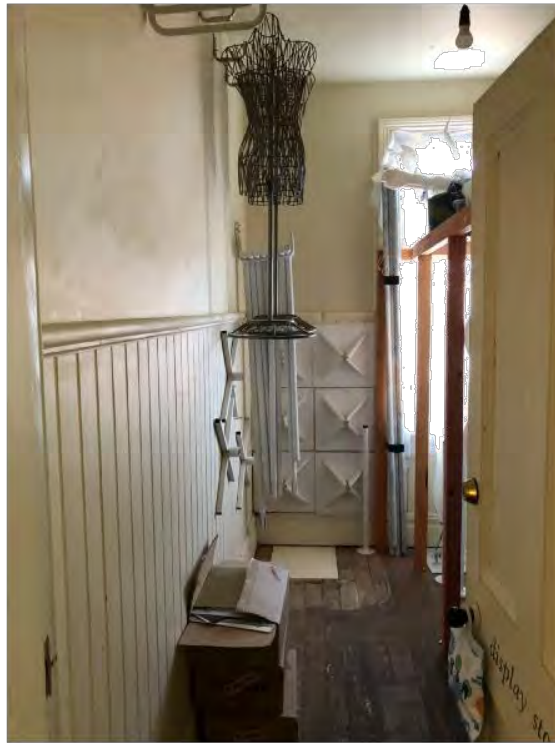


Figure 30 Space 21, bathroom





Figure 31 Space 22, servants bedroom

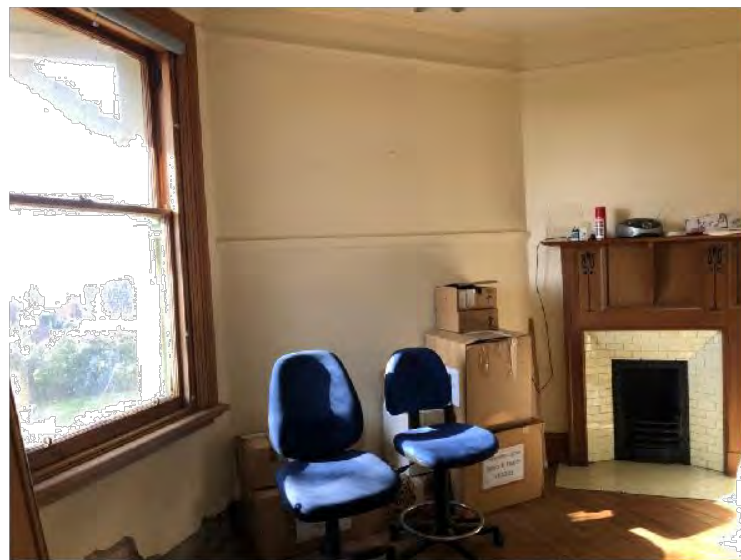


Figure 32 Space 23, servants living room



Figure 34 Space 24, living room

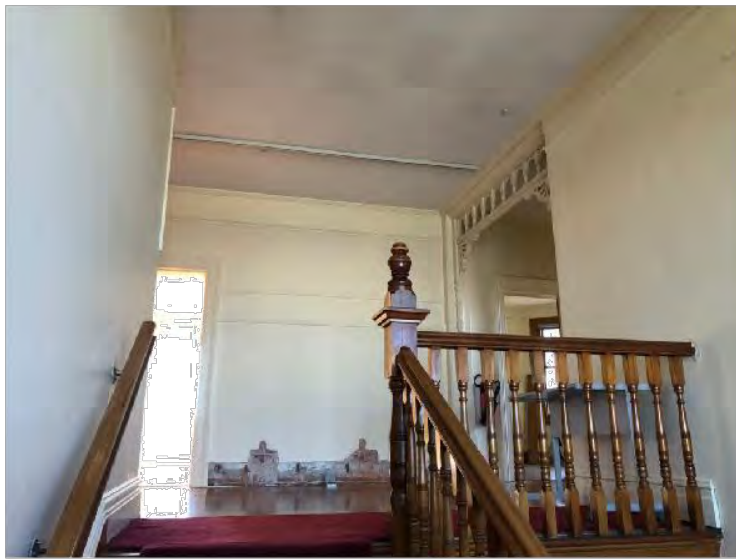


Figure 33 Space 25/29, stair hall





Figure 36 Space 26, sunroom



Figure 35 Space 27, bedroom 1



Figure 37 Space 28, bedroom 2



7 Consideration of Urgent Business Items

8 Consideration of Minor Nature Matters